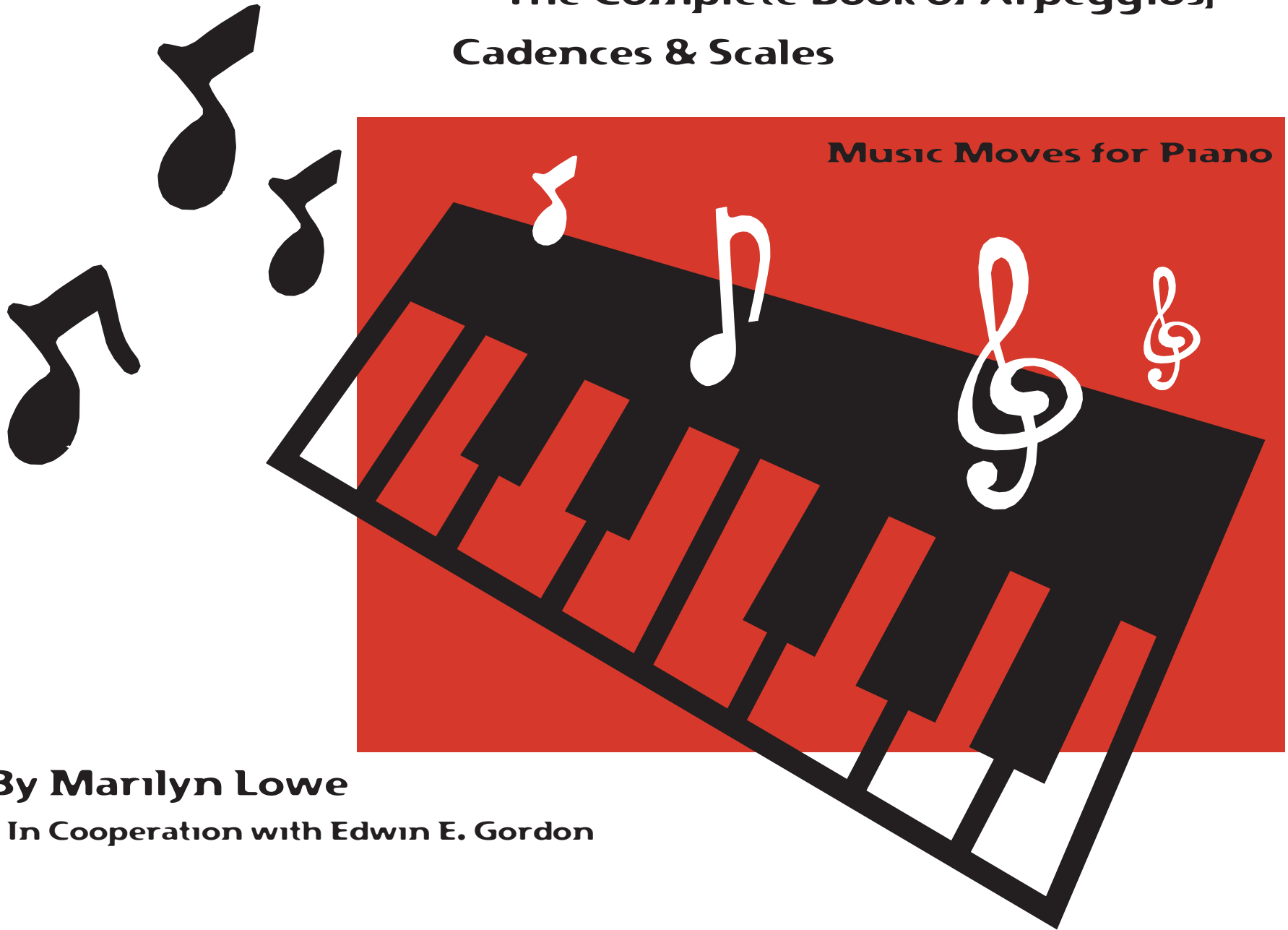


Keyalities & Tonalties

The Complete Book of Arpeggios,
Cadences & Scales

Music Moves for Piano



By Marilyn Lowe

In Cooperation with Edwin E. Gordon

DO Signatures

The flats and sharps that give us the letter name of DO (traditionally called a 'key signature') is a DO signature. DO is the resting tone for Major tonality. Each DO signature represents all tonalities (see Unit 13 of this book) when the moveable DO with a LA-based-minor solfege system is used. This solfege system is the only one that fosters audiation.

The resting tones for tonalities other than Major are: RE/Dorian, MI/Phrygian, FA/Lydian, SO/Mixolydian, LA/Harmonic Minor and Aeolian, and TI/Locrian. The DO signatures in this book are presented in the circle of 4ths (circle of dominants).

C is DO

Musical notation showing the DO signature for C major. The treble clef has a C4 on the middle line, and the bass clef has a C3 on the second space. The text "C is DO" is written below the treble clef.

F is DO

Musical notation showing the DO signature for F major. The treble clef has an F4 on the first space, and the bass clef has an F3 on the second space. The text "F is DO" is written below the treble clef.

B^b is DO

Musical notation showing the DO signature for Bb major. The treble clef has a Bb4 on the second space, and the bass clef has a Bb3 on the second space. The text "B^b is DO" is written below the treble clef.

E^b is DO

Musical notation showing the DO signature for Eb major. The treble clef has an Eb4 on the second space, and the bass clef has an Eb3 on the second space. The text "E^b is DO" is written below the treble clef.

A^b is DO

Musical notation showing the DO signature for Ab major. The treble clef has an Ab4 on the second space, and the bass clef has an Ab3 on the second space. The text "A^b is DO" is written below the treble clef.

D^b is DO

Musical notation showing the DO signature for Db major. The treble clef has a Db4 on the second space, and the bass clef has a Db3 on the second space. The text "D^b is DO" is written below the treble clef.

C[#] is DO

Musical notation showing the DO signature for C# major. The treble clef has a C#4 on the middle line, and the bass clef has a C#3 on the second space. The text "C[#] is DO" is written below the treble clef.

G^b is DO

Musical notation showing the DO signature for Gb major. The treble clef has a Gb4 on the second space, and the bass clef has a Gb3 on the second space. The text "G^b is DO" is written below the treble clef.

F[#] is DO

Musical notation showing the DO signature for F# major. The treble clef has an F#4 on the second space, and the bass clef has an F#3 on the second space. The text "F[#] is DO" is written below the treble clef.

C^b is DO

Musical notation showing the DO signature for Cb major. The treble clef has a Cb4 on the middle line, and the bass clef has a Cb3 on the second space. The text "C^b is DO" is written below the treble clef.

B is DO

Musical notation showing the DO signature for B major. The treble clef has a B4 on the second space, and the bass clef has a B3 on the second space. The text "B is DO" is written below the treble clef.

E is DO

Musical notation showing the DO signature for E major. The treble clef has an E4 on the first space, and the bass clef has an E3 on the second space. The text "E is DO" is written below the treble clef.

A is DO

Musical notation showing the DO signature for A major. The treble clef has an A4 on the second space, and the bass clef has an A3 on the second space. The text "A is DO" is written below the treble clef.

D is DO

Musical notation showing the DO signature for D major. The treble clef has a D4 on the middle line, and the bass clef has a D3 on the second space. The text "D is DO" is written below the treble clef.

G is DO

Musical notation showing the DO signature for G major. The treble clef has a G4 on the second space, and the bass clef has a G3 on the second space. The text "G is DO" is written below the treble clef.

C is DO

Musical notation showing the DO signature for C major. The treble clef has a C4 on the middle line, and the bass clef has a C3 on the second space. The text "C is DO" is written below the treble clef.

Music Moves for Piano

Keyalities and Tonalities

The Complete Book of Arpeggios, Cadences and Scales

By Marilyn Lowe
In cooperation with Edwin E. Gordon

**Music Moves for Piano is designed to develop improvisation, audiation and keyboard performance skills.
The piano series builds on the ideas and theories of Orff, Kodaly, Dalcroze, Suzuki, Taubman and Gordon.**

© 2006, 2007, 2013, 2015 Music Moves LLC
All Rights Reserved

G-7056

©2006, 2007, 2013, 2015 Music Moves LLC

www.musicmovesforpiano.com

info@musicmovesforpiano.com

ISBN-10: 1-57999-634-5

Distributed by GIA Publications, Inc.

7404 S. Mason Ave., Chicago, IL 60638

(708) 496-3800 or (800) 442-1358

www.giamusic.com

All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form or means—mechanical, photocopying, recording, or other—without prior permission of Music Moves LLC.

Printed in the United States of America.

Table of Contents

| | |
|---|----|
| Suggestions for Using This Book..... | vi |
| Unit 1 - When DO is C then LA is A | |
| When DO is C – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 1 |
| When DO is C – Major Scale..... | 2 |
| When LA is A – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 3 |
| When DO is C then LA is A – Tonic-Dominant-Tonic Arpeggios..... | 4 |
| When DO is C – Tonic-Subdominant-Tonic | 5 |
| When LA is A – Tonic-Subdominant-Tonic | 6 |
| Unit 2 - When DO is F then LA is D | |
| When DO is F – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 7 |
| When DO is F – Major Scale | 8 |
| When LA is D – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 9 |
| When DO is F then LA is D – Tonic-Dominant-Tonic Arpeggios...10 | |
| When DO is F – Tonic-Subdominant-Tonic | 11 |
| When LA is D – Tonic-Subdominant-Tonic | 12 |
| Unit 3 - When DO is B^b then LA is G | |
| When DO is B ^b – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 13 |
| When DO is B ^b – Major Scale..... | 14 |
| When LA is G – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 15 |
| When DO is B ^b then LA is G – Tonic-Dominant-Tonic Arpeggios.16 | |
| When DO is B ^b – Tonic-Subdominant-Tonic | 17 |
| When LA is G – Tonic-Subdominant-Tonic | 18 |
| Unit 4 - When DO is E^b then LA is C | |
| When DO is E ^b – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 19 |
| When DO is E ^b – Major Scale..... | 20 |
| When LA is C – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 21 |
| When DO is E ^b then LA is C – Tonic-Dominant-Tonic Arpeggios..22 | |
| When DO is E ^b – Tonic-Subdominant-Tonic | 23 |
| When LA is C – Tonic-Subdominant-Tonic | 24 |
| Unit 5 - When DO is A^b then LA is F | |
| When DO is A ^b – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 25 |
| When DO is A ^b – Major Scale..... | 26 |
| When LA is F – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 27 |
| When DO is A ^b then LA is F – Tonic-Dominant-Tonic Arpeggios..28 | |
| When DO is A ^b – Tonic-Subdominant-Tonic | 29 |
| When LA is F – Tonic-Subdominant-Tonic | 30 |
| Unit 6 - When DO is D^b/C[#] then LA is B^b | |
| When DO is D ^b /C [#] – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 31 |
| When DO is D ^b /C [#] – Major Scale..... | 32 |
| When LA is B ^b – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence..... | 33 |
| When DO is D ^b /C [#] then LA is B ^b – Tonic-Dominant-Tonic Arpeggios | 34 |
| When DO is D ^b /C [#] – Tonic-Subdominant-Tonic | 35 |
| When LA is B ^b – Tonic-Subdominant-Tonic | 36 |

| | |
|---|----|
| Unit 7 - When DO is G^b/F[#] then LA is E^b | |
| When DO is G ^b /F [#] – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 37 |
| When DO is G ^b /F [#] – Major Scale | 38 |
| When LA is E ^b – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 39 |
| When DO is G ^b /F [#] then LA is E ^b – Tonic-Dominant-Tonic Arpeggios | 40 |
| When DO is G ^b /F [#] – Tonic-Subdominant-Tonic | 41 |
| When LA is E ^b – Tonic-Subdominant-Tonic | 42 |
| Unit 8 - When DO is C^b/B then LA is A^b | |
| When DO is C ^b /B – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 43 |
| When DO is C ^b /B – Major Scale | 44 |
| When LA is A ^b – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 45 |
| When DO is C ^b /B then LA is A ^b – Tonic-Dominant-Tonic Arpeggios | 46 |
| When DO is C ^b /B – Tonic-Subdominant-Tonic | 47 |
| When LA is A ^b – Tonic-Subdominant-Tonic | 48 |
| Unit 9 - When DO is E then LA is C[#] | |
| When DO is E – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 49 |
| When DO is E – Major Scale | 50 |
| When LA is C [#] – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 51 |
| When DO is E then LA is C [#] – Tonic-Dominant-Tonic Arpeggios .. | 52 |
| When DO is E – Tonic-Subdominant-Tonic | 53 |
| When LA is C [#] – Tonic-Subdominant-Tonic | 54 |

| | |
|--|----|
| Unit 10 - When DO is A then LA is F[#] | |
| When DO is A – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 55 |
| When DO is A – Major Scale | 56 |
| When LA is F [#] – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 57 |
| When DO is A then LA is F [#] – Tonic-Dominant-Tonic Arpeggios .. | 58 |
| When DO is A – Tonic-Subdominant-Tonic | 59 |
| When LA is F [#] – Tonic-Subdominant-Tonic | 60 |
| Unit 11 - When DO is D then LA is B | |
| When DO is D – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 61 |
| When DO is D – Major Scale | 62 |
| When LA is B – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 63 |
| When DO is D then LA is B – Tonic-Dominant-Tonic Arpeggios ... | 64 |
| When DO is D – Tonic-Subdominant-Tonic | 65 |
| When LA is B – Tonic-Subdominant-Tonic | 66 |
| Unit 12 - When DO is G then LA is E | |
| When DO is G – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 67 |
| When DO is G – Major Scale | 68 |
| When LA is E – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence | 69 |
| When DO is G then LA is E – Tonic-Dominant-Tonic Arpeggios .. | 70 |
| When DO is G – Tonic-Subdominant-Tonic | 71 |
| When LA is E – Tonic-Subdominant-Tonic | 72 |

Unit 13 - Other Tonalities

| | |
|------------------------------|----|
| Lesson Time Objectives | 73 |
| Six Other Tonalities | 73 |
| Aeolian Tonality | 74 |
| Dorian Tonality | 75 |
| Locrian Tonality | 76 |
| Lydian Tonality | 77 |
| Mixolydian Tonality | 78 |
| Phrygian Tonality | 79 |

Appendix

| | |
|--|----|
| Harmonic Minor Scale | 80 |
| Cadences for Eight Tonalities | 81 |
| Transposition and Modulation Ideas | 82 |

Suggestions For Using This Book

Introduction

The purpose of this book is to help the keyboard player acquire an aural and kinesthetic knowledge of all the keyalities and tonalities. This knowledge is the foundation for successful reading, improvisation and performance. Keyalities and Tonalities may be used as a reference book, to introduce new students to tonal solfege, to learn the sounds and cadences for eight different tonalities, and for review projects.

The keyalities in this book are arranged in the circle of 4ths, also known as the circle of dominants. Each keyality is the dominant of the next keyality. Letter names of the tonic, such as A or E, are keyalities.

The tonalities are arranged alphabetically: Aeolian, Dorian, Harmonic Minor, Lydian, Locrian, Major, Mixolydian, and Phrygian. Each tonality has its own resting tone/tonic, such as DO (Major), LA (Harmonic Minor and Aeolian), RE (Dorian), and so forth.

The sharps or flats that denote the letter name of DO (traditionally called a key signature) is a DO signature. One DO signature represents all the tonalities. For example, when F is DO (Major tonality), then D is LA (Harmonic Minor tonality or Aeolian tonality), G is RE (Dorian tonality), C is SO (Mixolydian tonality), and so forth. The syllable name for a tonality is the resting tone. The ‘moveable DO with a LA-based Minor solfege system’ is the only solfege system that fosters audiation.

Study Ideas

1. Have students use this book as a reference for transposing.
2. Establish a project of “unit study” for several weeks, during which time students emphasize one DO signature. Study scales, arpeggios and cadences in different tonalities; learn performance pieces; improvise, transpose, compose and create arrangements.
3. Introduce a new tonality, such as Dorian or Phrygian, during the study of any Major keyality if the student demonstrates interest. These tonalities are presented in Unit 13.

4. Establish a “unit study” to practice all the tonalities one DO signature represents. Master the cadences, improvise, transpose, compose and create arrangements. Students should sing the syllables of the primary triads for each tonality.
5. Use this book to introduce tonal solfege to transfer students. Have students sing the syllables for the primary triads of each tonality. Before playing arpeggiated cadences, have students sing the roots of each triad in order to hear and reinforce the root harmony. Then have students learn where the root chord changes are located on the keyboard for each keyality and tonality. This aural and kinesthetic knowledge provides a basic foundation for improvisation, arranging, and composing as well as for reading and writing music fluently.
6. Teachers and students may create a variety of improvisation activities for each keyality and tonality. For example, have students improvise a melody using the following: one phrase (four DUs) using tones from the tonic triad, one phrase using tones from the dominant triad, one phrase using tones from the tonic triad, and the final phrase using tones from the dominant triad then the tonic triad. At first, use the root chord changes for the accompaniment. Other suggestions are:
 - Have students play folk songs in different tonalities.
 - Have students improvise a two-four phrase melody in different tonalities that have the same DO signature OR tonic.
7. Challenge students to learn to play the Major and/or Harmonic Minor scales two, three and four octaves with the metronome. The Harmonic Minor scale is presented on page 81. Keep a metronome chart to encourage students to increase speed.
8. Remind students that they are storing permanent files in the brain, similar to computer files, for quick access to every keyality and tonality. This information is useful in performance, for learning new music with or without notation, and for creative activities such as improvising, arranging and composing.

Unit 1

Check List

Tonic Arpeggio

Lesson

Home

Separated

Connected

Sing Syllables

Melodic Cadence

Lesson

Home

Hand 

Hand 

Separated

Connected

Sing Syllables

Add LH Roots

Transposition

Lesson

Home

Folk Song

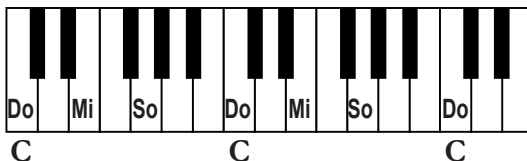
Folk Song

Solo

Solo

Major Tonality - When DO is C

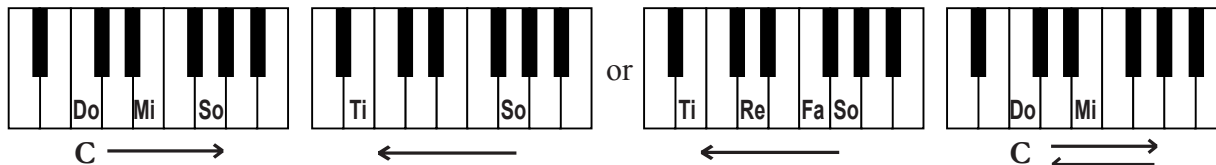
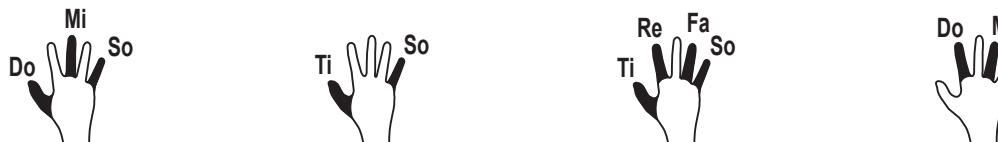
Tonic Arpeggio



This picture is the keyboard "look" and "feel" of a C Major arpeggio: W W W



Tonic-Dominant-Tonic Melodic Cadence



Tonic Major (I)

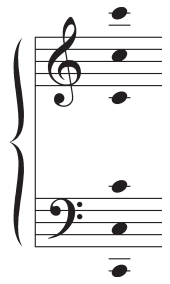


Dominant Major (V)



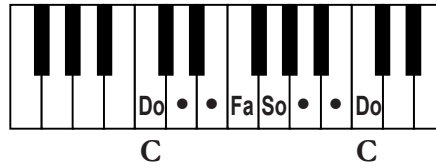
Tonic Major (I)

C Major Scale





DO is C

Play the scale with one finger.

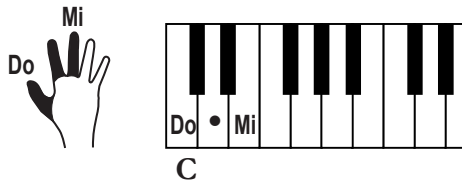
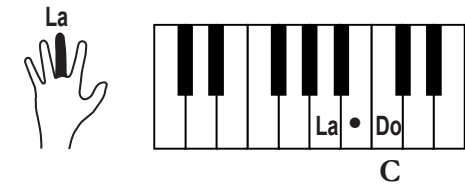
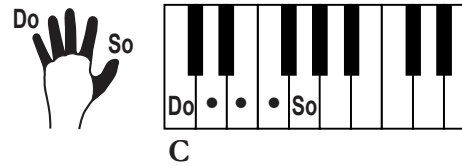


This picture is the keyboard “look” and “feel” of a C Major scale. All the keys are white.





| Check List | | |
|-------------|--|-------|
| Major Scale | | |
| Lesson | | Home |
| _____ | Hand  | _____ |
| _____ | Hand  | _____ |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | One Octave | _____ |
| _____ | Two Octaves | _____ |
| _____ | Three Octaves | _____ |
| _____ | Four Octaves | _____ |

Learn the thumb crossings.

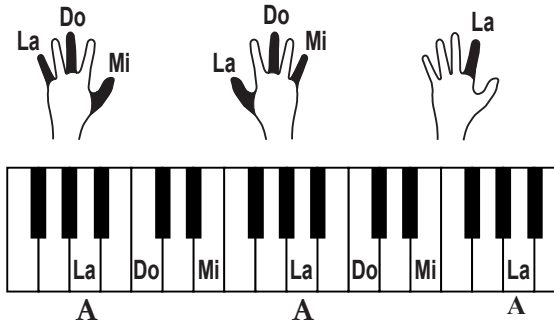


Play the scale from DO to DO.

Harmonic Minor Tonality - When LA is A

| Check List | | |
|-----------------|--|-------|
| Tonic Arpeggio | | |
| Lesson | | Home |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| Melodic Cadence | | |
| Lesson | | Home |
| _____ | Hand  | _____ |
| _____ | Hand  | _____ |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | Add LH Roots | _____ |
| Transposition | | |
| Lesson | | Home |
| _____ | Folk Song | _____ |
| _____ | Folk Song | _____ |
| _____ | Solo | _____ |
| _____ | Solo | _____ |

Tonic Arpeggio



This picture is the keyboard "look" and "feel" of an A Minor arpeggio: W W W



Tonic-Dominant-Tonic Melodic Cadence

(Alternate fingering for RH is on page 9)

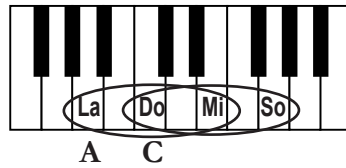
Tonic Minor (i) **Dominant Harmonic Minor (V)** **Tonic Minor (i)**

Tonic - Dominant - Tonic Arpeggios

When DO is C then LA is A

| Check List | | |
|-------------------------|----------------|-------|
| Major Tonality | | |
| Lesson | | Home |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| Harmonic Minor Tonality | | |
| Lesson | | Home |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |

When DO is C then LA is A

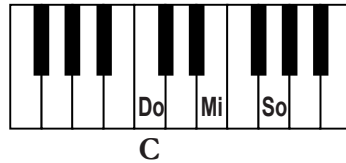


Fingers to Use

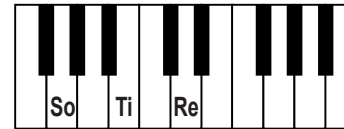


Tonic-Dominant-Tonic Arpeggios

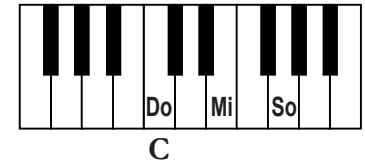
DO is C



Tonic Major (I)

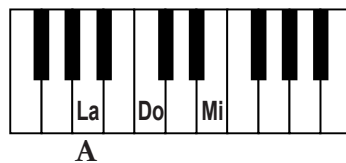


Dominant Major (V)

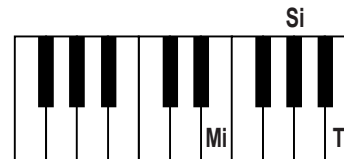


Tonic Major (I)

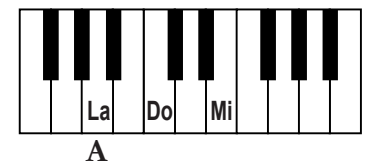
LA is A



Tonic Minor (i)





Dominant Harmonic Minor (V)

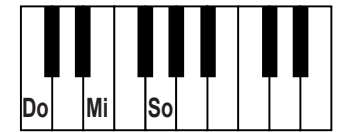
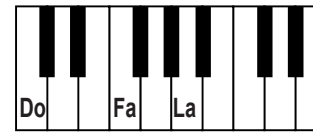
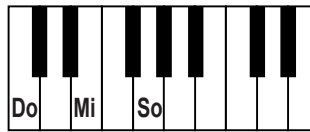
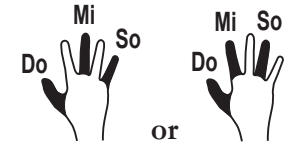
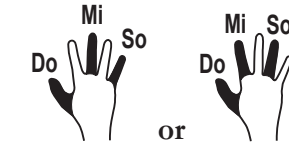


Tonic Minor (i)

Tonic - Subdominant - Tonic When DO is C

| Check List | | |
|-----------------|--|-------|
| Melodic Cadence | | |
| Lesson | | Home |
| _____ | Hand  | _____ |
| _____ | Hand  | _____ |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | Play I-IV-V-I | _____ |
| _____ | Add LH Roots | _____ |
| Arpeggios | | |
| Lesson | | Home |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | Play I-IV-V-I | _____ |

Melodic Cadence



C

C



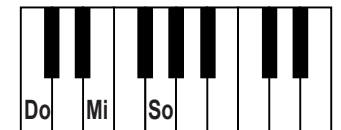
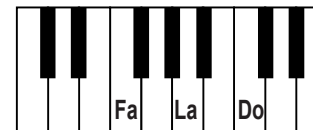
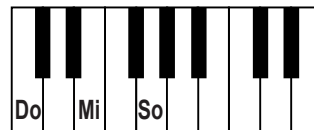
Tonic Major (I)

Subdominant Major (IV)

Tonic Major (I)

Arpeggios

Fingers to Use



C

C

Tonic Major (I)

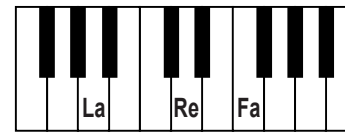
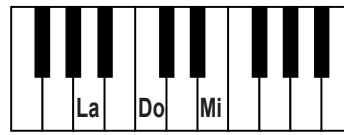
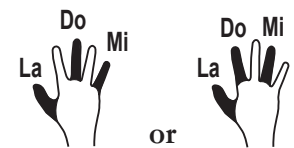
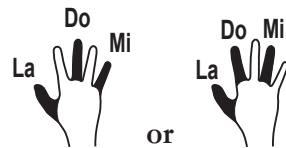
Subdominant Major (IV)

Tonic Major (I)

Tonic - Subdominant - Tonic When LA is A

| Check List | | |
|------------------------|----------------|-------|
| Melodic Cadence | | |
| Lesson | | Home |
| _____ | Hand | _____ |
| _____ | Hand | _____ |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | Play i-iv-V-i | _____ |
| _____ | Add LH Roots | _____ |
| Arpeggios | | |
| Lesson | | Home |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | Play i-iv-V-i | _____ |

Melodic Cadence



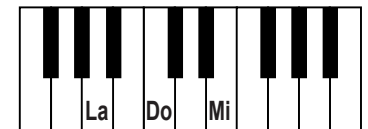
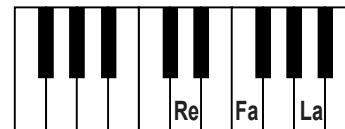
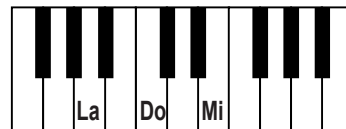
Tonic Minor (i)

Subdominant Minor (iv)

Tonic Minor (i)

Arpeggios

Fingers to Use



A
Tonic Minor (i)

Subdominant Minor (iv)

A
Tonic Minor (i)

Lesson Time Objectives

Steps for Learning New Tonalties

1. Learn and remember the resting tone for each tonality. For example, the resting tone for Dorian tonality is RE.
2. Sing the tonic triad for each tonality. For example, the tonic triad for Dorian is RE-FA-LA.
3. Learn the primary triads for each tonality.
4. Learn the melodic cadence for each tonality. The melodic cadence includes the tonic, the note above the tonic, and the note below the tonic. The exception is Harmonic Minor: The melodic cadence is Mi-Si-La.
5. Learn the characteristic tone for each tonality. The characteristic tone is the onscale tone that makes each tonality sound different.
6. Plan to master each tonality. Study one tonality for a six-week period of time in order to become immersed in the sound of the *new* tonality.

Improvisation Practice Ideas

1. Improvise a melody in one of these *new* tonalities. Use the piano or sing a melody.
2. Change a Major melody to a *new* tonality.
3. Change a Harmonic Minor melody to a *new* tonality.
4. Add root-harmony to an improvised melody in a *new* tonality.
5. Improvise two-four phrases in different tonalities. Use the same DO signature.
6. Improvise a rhythmic, contemporary sounding melody using only the scale tones from one of the *new* tonalities in this unit.

Six Other Tonalties

Description

This unit presents six tonalities that are different from Major and Harmonic Minor. Composers before 1600 A.D. wrote in these tonalities, as well as the Beatles, other contemporary composers and early music composers.

Different sounding melodies can be composed in these different tonalities by using the characteristic tone, the melodic cadential tones, and the primary triad tones. The characteristic tone is the one scale tone that make each tonality sound different.

The melodic cadence is the three tones that include the tonic, the note above the tonic, and the note below the tonic. The exception is Harmonic Minor: The melodic cadence is Mi-Si-La.

Tonalities and Resting Tones

The tonalities are listed alphabetically. However, they may be studied in any order.

- Aeolian Resting tone is LA
- Dorian Resting tone is RE
- Harm Minor Resting tone is LA
- Locrian Resting tone is TI
- Lydian Resting tone is FA
- Major Resting tone is DO
- Mixolydian Resting tone is SO
- Phrygian Resting tone is MI

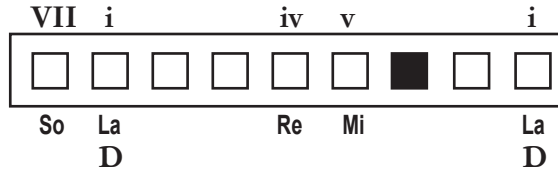
Primary Triads and Characteristic Tones

- Aeolian Primary triads are: i - iv - v - VII - i (characteristic tone: SO)
- Dorian Primary triads are: i -IV - VII - i (characteristic tone: TI)
- Harm Minor Primary triads are: i - iv - V - i (characteristic tone: SI)
- Locrian Primary triads are: i^o -iii - vii - i^o (characteristic tone: FA)
- Lydian Primary triads are: I - II - V - I (characteristic tone: TI)
- Major Primary triads are: I - IV - V - I (characteristic tone: TI)
- Mixolydian Primary triads are: I - IV - v - VII - I (characteristic tone: FA)
- Phrygian Primary triads are: i - II - vii - i (characteristic tone: FA)

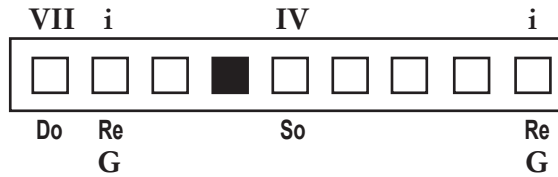
Cadences for Eight Tonalities When F is DO

| Check List | | |
|-----------------|----------------|-------|
| Melodic Cadence | | |
| Lesson | | Home |
| _____ | Hand | _____ |
| _____ | Hand | _____ |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | New Keyality | _____ |
| _____ | New Keyality | _____ |
| _____ | New Keyality | _____ |
| Arpeggios | | |
| Lesson | | Home |
| _____ | Separated | _____ |
| _____ | Connected | _____ |
| _____ | Sing Syllables | _____ |
| _____ | New Keyality | _____ |
| _____ | New Keyality | _____ |
| _____ | New Keyality | _____ |

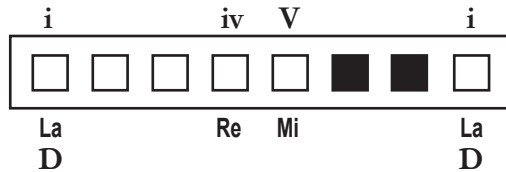
Aeolian Tonality — D is LA



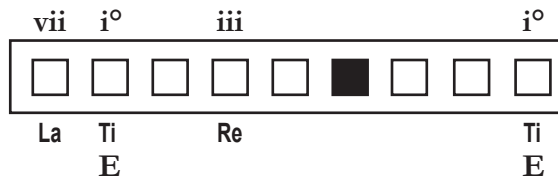
Dorian Tonality — G is RE



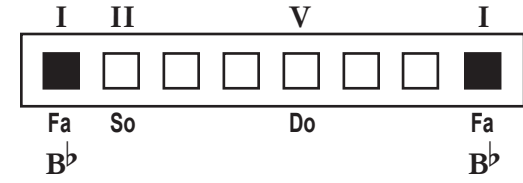
Harmonic Minor Tonality — D is LA



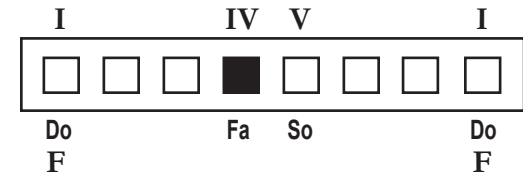
Locrian Tonality — E is TI



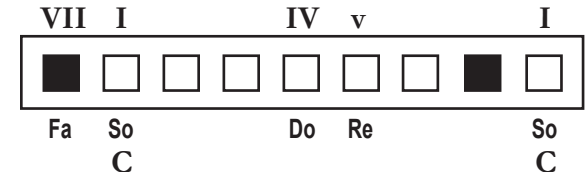
Lydian Tonality — B^b is FA



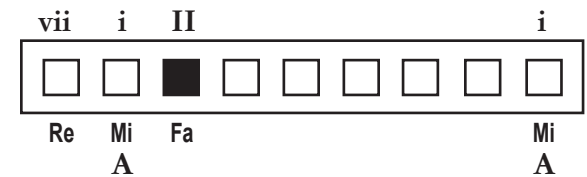
Major Tonality (Ionian) — F is DO



Mixolydian Tonality — C is SO



Phrygian Tonality — A is MI



Music Moves for Piano is the first piano method of its kind. It applies Edwin E. Gordon's Music Learning Theory to the teaching of piano. When music is taught as an aural art, lessons build a foundation for lifelong musical enjoyment and understanding. With guidance, "sound to notation" leads to fluent music performance, reading, and writing. Following are some of the major concepts of this approach:

- Rhythm is based on body movement: Feel the pulse and meter then chant rhythm patterns. Move in both a continuous fluid way and a rounded, pulsating way.
- Tonal audiation is developed by singing. Singing songs and tonal patterns develops pitch sensitivity, singing in tune, and a "listening" ear.
- Music pattern vocabularies are acquired and applied to listening and performing
- Various elements of music, such as rhythm, meter, pulse, tonality, harmony, style, and form, are studied.
- Creativity is fostered by using different elements of music, such as rhythm, pitch, harmony, and form to create something new.
- Improvisation activities apply everything a student learns. Use familiar patterns from folk songs, transpose, change tonality and meter, create variations and medleys, and create melodic, harmonic, and rhythmic variations.
- Perform with technical freedom. Students learn how to use the playing apparatus from the beginning of lessons.

Marilyn Lowe, who has taught piano for more than 40 years, has used her experiences and knowledge to create a non-traditional piano method based on Edwin E. Gordon's theories of audiation. Other influences include the techniques and theories of Carl Orff, Shinichi Suzuki, Emile Jaques-Dalcroze, Zoltan Kodaly, and Dorothy Taubman. Lowe has been using this approach successfully with her students for more than 20 years. Her academic credits include degrees in liberal arts and piano from Knox College in Galesburg, Illinois, and a master's degree in piano from Indiana University in Bloomington. Lowe completed additional graduate study in organ and music theory at Indiana University. She would like to express appreciation to her former music teachers: Nadia Boulanger, Murray Baylor, Walter Robert, and Menahem Pressler.

Edwin E. Gordon is known throughout the world as a preeminent researcher, teacher, author, editor, and lecturer in the field of music education. In addition to advising doctoral candidates in music education, Gordon has devoted many years to teaching music to preschool-aged children. Through extensive research, Gordon has made major contributions to the field of music education in such areas as the study of music aptitudes, stages and types of audiation, music learning theory, and rhythm in movement and music.

Credits

Music Engraver: Doug Lowe

Assistants: Louis Claussen
William Chiles

Layout/Design: Mary E. Geise

Cover Designs:

William Chiles
Brad Scott
Lori Tack

Editor: Amber Stenger

Consultant: Jennifer Lowe

Original Music/Arrangements:

Andrea Apostoli
Michael Brill
Marilyn Lowe
Francesca Tortora

Performers:

Marilyn Lowe, Piano
John H. Morton, Vocal
Jerry Pollock, Vocal
Tina Sibley, Vocal
Betty Warren, Vocal
Julie Wilkins, Vocal

Recording Studio:

Music Precedent Ltd.

Engineer: John H. Morton