



# Music Moves for Piano

Improvisation  
Keyboard Skills  
Ensemble Playing  
Movement  
Creativity

Book **3**

By Marilyn Lowe  
In cooperation with  
Edwin E. Gordon

## Introduction to *Music Moves for Piano* – Book 3

Book 3 introduces many new keyboard skills. Audiation is strengthened and improvisation activities become more complex. During the study of Book 3, students continue to grow in musicianship and to perform more difficult solo repertoire as they acquire essential skills for understanding music notation.

**Keyboard and musicianship skills students study in Book 3 include the following:**

1. Letter-names of all the piano keys in random order:  
natural, flat, sharp, double-flat, and double-sharp names  
Different letter-names used for the same piano key:  
G, A double-flat, or F double-sharp  
Same letter-name used for different piano keys:  
G, G-flat, G-sharp, G double-flat, G-double sharp
2. Articulation symbols: staccato, accent and slur
3. How to use the damper pedal
4. Tonic-Subdominant-Tonic arpeggios in Major and Minor
5. Major triads on 12 piano keys, organized into four categories:  
WWW, WBW, BWB and oddballs
6. Major tonality primary cadences:  
I-V-I, I-IV-I and I-IV-V-I in all keyalities
7. Triads in three positions:  
root position, 1<sup>st</sup> inversion and 2<sup>nd</sup> inversion
8. Chromatics, also named half-steps
9. Whole-tones, also named whole-steps
10. Minor triads on 12 piano keys, organized into four categories:  
WWW, WBW, BWB and oddballs
11. Harmonic minor tonality primary cadences:  
i-V-i, i-iv-i and i-iv-V-i in all keyalities
12. Triads on major scale degrees

**Improvisation activities continue. Students are asked to do the following:**

- Change tonality
- Change meter
- Transpose
- Create new music based on remembered tonal patterns and tonal patterns from music studied
- Create new music based on remembered rhythm patterns and rhythm patterns from music studied
- Use a variety of performer controls: dynamics, articulation and tempo
- Use the damper pedal
- Use tones from a tonic triad
- Use random piano keys
- Use different pairs of triads
- Improvise major and minor melodies above a given chord progression
- Use chromatics (half-steps)
- Use whole-tones (whole-steps)
- Use rest patterns and tie patterns

During this level of study, students should learn the DO signatures that correspond with the arpeggios, cadences and scales they are practicing. Use the *Music Moves for Piano* reference book *Keyalities and Tonalties - The Complete Book of Arpeggios, Cadences and Scales*.

# **Music Moves for Piano**

**By Marilyn Lowe**  
**In Cooperation With Edwin E. Gordon**

**A Piano Series Based on the Music Learning Theory of Edwin E. Gordon**  
**Designed to Develop Audiation and Keyboard Performance Skills**

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## Pattern CD Listening Assignments

Track	Unit	Meter/Tonality	Patterns and Skills
20	Unit 1	Minor Tonality	Tonic, Dominant, and Subdominant (Tonal Syllables)
21	Unit 2	Duple Meter	Rest Patterns (Neutral Syllables)
22	Unit 3	Duple Meter	Rest Patterns (Rhythm Syllables)
23	Unit 6	Triple Meter	Rest Patterns (Neutral Syllables)
24	Unit 7	Triple Meter	Rest Patterns (Rhythm Syllables)
25	Unit 9	Duple Meter	Tie Patterns (Neutral Syllables)
26	Unit 10	Duple Meter	Tie Patterns (Rhythm Syllables)
27	Unit 12	Triple Meter	Tie Patterns (Neutral Syllables)
28	Unit 13	Triple Meter	Tie Patterns (Rhythm Syllables)
29	Unit 15	Duple Meter	Upbeat Patterns (Neutral Syllables)
30	Unit 16	Duple Meter	Upbeat Patterns (Rhythm Syllables)
31	Unit 17	Triple Meter	Upbeat Patterns (Neutral Syllables)
32	Unit 18	Triple Meter	Upbeat Patterns (Rhythm Syllables)

### Teacher Pattern Delivery Instructions

#### Rhythm Pattern Instruction

1. Establish meter before chanting. Students should move to macrobeats (MB) and microbeats (mb). Students may stand or sit. While sitting, students may rock alternating heels to **MB** and lightly tap hands on thighs or shoulders to **mb**.
2. Tell students to breathe on the fourth macrobeat and echo the pattern on the next macrobeat. Practice this breath.

#### Tonal Pattern Instruction

1. Establish tonality. The “Audiation Breath.” After singing a pattern, teachers should have students pause and breathe before echoing the pattern. The two clicks between patterns on the recording represent “pause/breathe” before singing the pattern. Teach students how to use the “audiation breath.”
2. Do not use the following methods. **Imitation:** Students echo the pattern immediately. **Memorization:** Students wait a long time before echoing the pattern.

### Student Pattern Listening Instructions

1. Listen to the unit pattern assignment several times during the week it is assigned.
2. You may listen to all of the tracks from previous assignments. Do not listen ahead.
3. Echo the patterns with your voice. Sing/chant the patterns. Improve with the patterns.

### Abbreviations Used in Lesson Time Objectives

1. NS, used in the Lesson Time Objectives, means to chant/sing using a neutral syllable (NS).
2. RS, used in the Lesson Time Objectives, means to chant using rhythm syllables (RS).
3. TS, used in the Lesson Time Objectives, means to sing using tonal syllables (TS).

## Supplementary Rote Repertoire for Book 3

**Rote Solos.** Rote solos are an essential part of the Music Moves for Piano curriculum. Rote solos, learned by applying audiation skills, encourage students to “think” music. Students can focus more easily on the performance and the technical and musical aspects of a solo if they are not decoding music notation. Most students enjoy performing music that is more difficult than their music reading level.

**Learn the Parts.** Fingerings, hand coordination, the playing mechanism, performer controls, musical style, phrasing, and tempo consistency are dealt with more efficiently when solos are learned by rote. Students can learn to isolate “difficult” spots that require extra practice time.

**Store Information About Each Piece.** Encourage students to remember the following information about each piece: tonality, keyality, starting and ending tones, meter, the note value name that is the macrobeat, essential tonal and rhythm patterns, form and phrase structure, harmonic progressions and expressive elements. Suggest that they use a portion of the brain for music storage, similar to storage on a computer’s hard drive. A special “music area” can hold filing cabinets with drawers for different categories of music. Create a folder for each individual piece or song, then store information about each piece in this folder.

**Look at the Music Notation.** Have students look at the music notation of performance pieces during the learning and performing process. Students should name the tonality and meter, identify tonal and rhythm patterns, name symbols used for expression, analyze the form, and recognize same and different.

**Rote Repertorie Selection.** When choosing rote repertoire consider the student’s performing ability, age, and willingness to work. Use repertoire that meets the technical and musical needs of each individual student.

**Examples of Rote Repertoire.** Some students will need easier repertoire. However, the following are some examples of rote repertoire from familiar classics that many students can learn. These pieces are appropriate to use while students learn the keyboard and musical skills in Book 3. Additional repertoire is listed on the website [www.musicmovesforpiano.com](http://www.musicmovesforpiano.com).

1. Selections from the Anna Magdalena Bach book
2. Arabesque and Ballade by Burgmuller
3. Avalanche by Heller
4. Hopak by Goedicke
5. Sonatina in C (1<sup>st</sup> movement) by Latour
6. Bourée by LeCouppéy
7. Selections from Kabalevsky
8. Selections from Contemporary Piano Literature Book 1, Frances Clark Library
9. The Wild Horseman by Schumann
10. Selections by Bartok
11. Sonatina in C (1<sup>st</sup> movement) by Lynes
12. Burlesque from the Notebook for W. A. Mozart
13. Sonatina by Salutrinska
14. Elfin Dance by Grieg



**Music Information**



Duple Meter

Harmonic Minor Tonality

LA is E

Melody Starts on MI

**Check List**

Lesson		Home
_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	New Tonality	_____
_____	New Meter	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____

**Minor Old Woman**

**Accompaniment**  
Tonic/Dominant Changes

**Melody**

**Music Information**

Triple Meter

Major Tonality

DO is G

Melody Starts on SO

**Check List**

Lesson		Home
_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	New Tonality	_____
_____	New Meter	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____

**Triple Old Woman**

Track 3

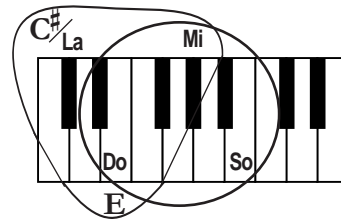
**Accompaniment**  
Tonic/Dominant Changes

**Melody**

# Tonic - Dominant - Tonic Arpeggios

## When DO is E then LA is C#

When DO is E then LA is C#



Fingers to Use



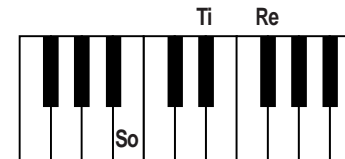
Check List		
Major Tonality		
Lesson		Home
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
Harmonic Minor Tonality		
Lesson		Home
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____

### Major and Harmonic Minor Tonic-Dominant-Tonic Arpeggios

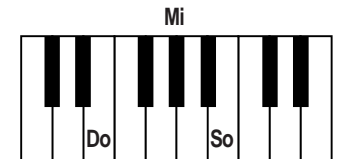
DO is E



E  
Tonic Major (I)

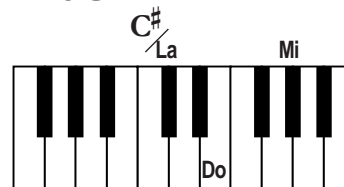


Dominant Major (V)

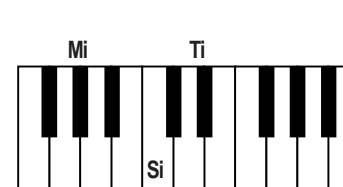


E  
Tonic Major (I)

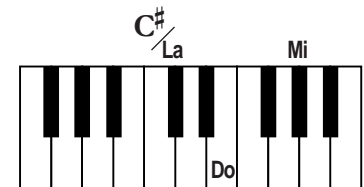
LA is C#



Tonic Minor (i)



Dominant Harmonic Minor (V)



Tonic Minor (i)

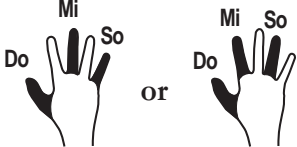
## Tonic - Subdominant - Tonic When DO is E

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	_____

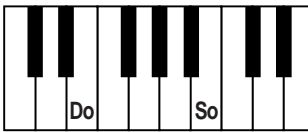
### Major Melodic Cadence

Mi So      or      Mi So

Do      Do




Mi



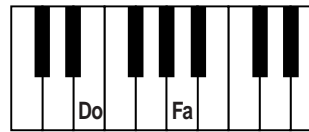
E

Fa La

Do

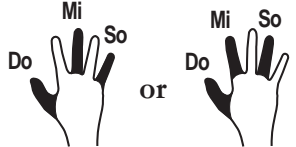


La

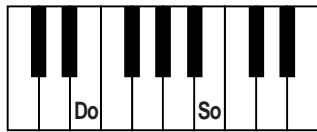


Mi So      or      Mi So

Do      Do



Mi



E

Mi

Do      So



Tonic Major (I)

Fa La

Do



Subdominant Major (IV)

Mi

Do      So



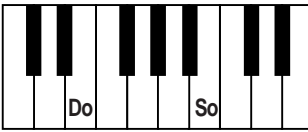
Tonic Major (I)

### Major Arpeggios (I-IV-I)

#### Fingers to Use



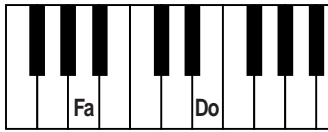
Mi



E

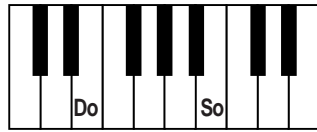
Tonic Major (I)

La



Subdominant Major (IV)



Mi





E

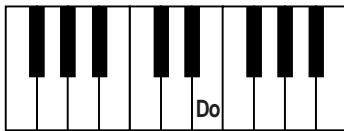
Tonic Major (I)


# Tonic - Subdominant - Tonic When LA is C#

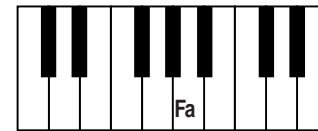
Check List		
Melodic Cadence		
Lesson		Home
_____	Hand 	_____
_____	Hand 	_____
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
_____	Play i-iv-V-i	_____
_____	Add LH Roots	_____
Arpeggios		
Lesson		Home
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
_____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



## Minor Melodic Cadence

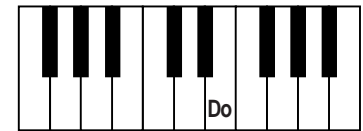
Do Mi  
La  or   
C#/La Mi



Re Fa  
La   
La Re Fa



Do Mi  
La  or   
C#/La Mi



Do  
La  Mi

Tonic Minor (i)

Re Fa  
La 

Subdominant Minor (iv)

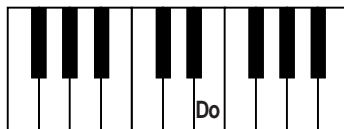
Do Mi  
La 

Tonic Minor (i)

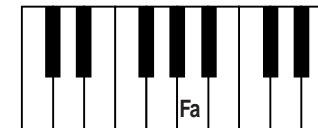
## Minor Arpeggios (i-iv-i)

### Fingers to Use

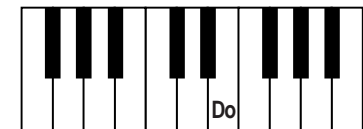


C#/La Mi  


Tonic Minor (i)

Re La  


Subdominant Minor (iv)

C#/La Mi  


Tonic Minor (i)

**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.

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