



Music Moves for Piano

Creativity
Keyboard Skills
Ensemble Playing
Movement
Improvisation

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, 1st inversion and 2nd 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 Tonalities - 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)

Listening Instructions

1. Listen to the unit assignment several times during the week that it is assigned.
2. During the week, you may listen to all of the tracks through the current listening assignment. However, do not listen ahead on this CD unless your teacher asks you to.
3. Echo the patterns with your voice.
4. *Rhythm patterns.* Before each set of patterns you will hear four clicks to establish the macrobeat. Begin to echo a rhythm pattern immediately on the first click after the pattern chant. Move to macrobeats and microbeats while you listen and chant.
5. *Tonal patterns.* Before each set of patterns you will hear a cadence to establish tonality. Wait for two clicks, then echo each pattern with the clicks. The first two clicks represent time to pause and breathe before singing the pattern.

Abbreviations Used in Lesson Time Objectives

1. NS, used in the Lesson Time Objectives, means to chant using neutral syllables (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 Repertoire 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.

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 (1st movement) by Latour
6. Bourée by LeCouppéy
7. Selections from Kabalevsky, Opus 39
8. Selections from Contemporary Piano Literature Book 1, Frances Clark Library
9. The Wild Horseman by Schumann
10. Selections by Turk
11. Sonatina in C (1st 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

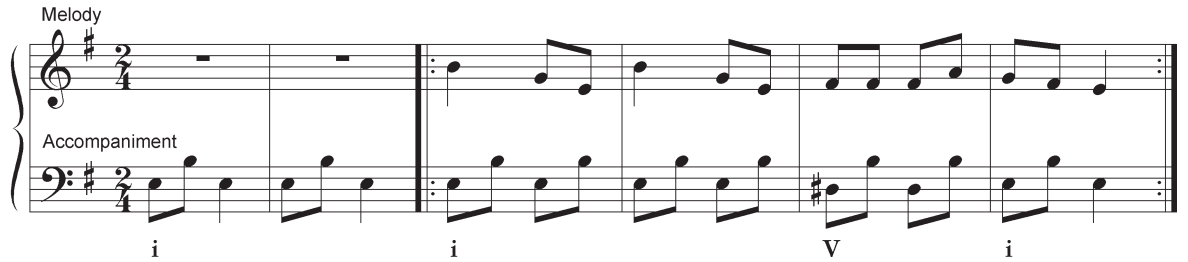
Melody Starts on MI

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

Melody

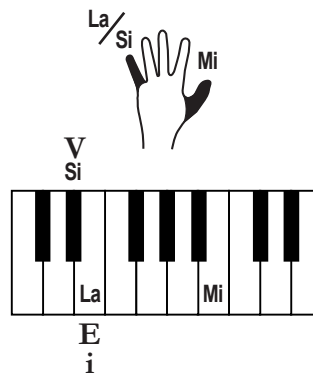


Accompaniment

i i V i

Track
2

Accompaniment Tonic/Dominant Changes



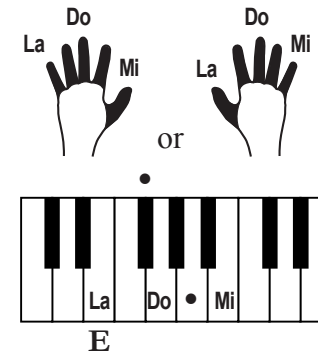
V
Si

La Mi

La Mi

E
i

Melody



La Do Mi La Do Mi

or

La Do • Mi

E

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

Melody

Accompaniment

I I V I

Track
3

Accompaniment Tonic/Dominant Changes

Ti/Do So

V
Ti

Do So

G
I

Melody

Do Mi So

Do Mi So

or

Do Mi So

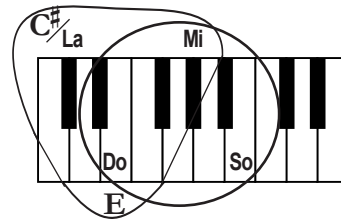
G

Tonic - Dominant - Tonic Arpeggios

When DO is E then LA is C#

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

When DO is E then LA is C#



Fingers to Use

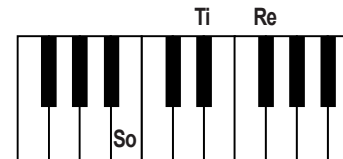


Major and Harmonic Minor Tonic-Dominant-Tonic Arpeggios

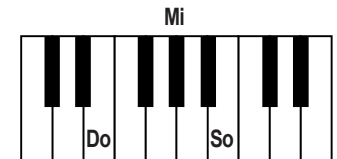
DO is E



E
Tonic Major (I)

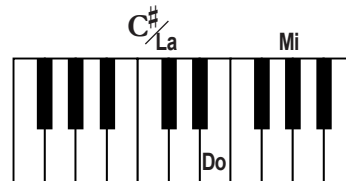


Dominant Major (V)

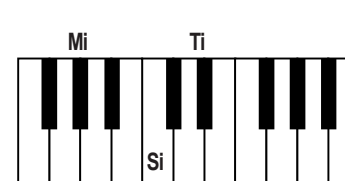


E
Tonic Major (I)

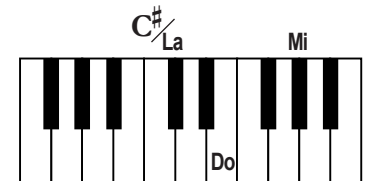
LA is C#



Tonic Minor (i)



Dominant Harmonic Minor (V)



Tonic Minor (i)

Tonic - Subdominant - Tonic When DO is E

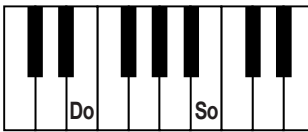
Check List		
Melodic Cadence		
Lesson		Home
_____	Hand	_____
_____	Hand	_____
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
_____	Play I-IV-V-I	_____
_____	Add LH Roots	_____
Arpeggios		
Lesson		Home
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
_____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

Major Melodic Cadence

Mi So Mi So

Do or Do

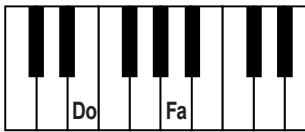
Mi



E

Fa La

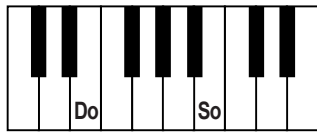
Do La



Mi So Mi So

Do or Do

Mi



E

Mi

Do So

Tonic Major (I)

Fa La

Do La

Subdominant Major (IV)

Mi

Do So

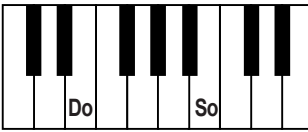
Tonic Major (I)

Major Arpeggios (I-IV-I)

Fingers to Use



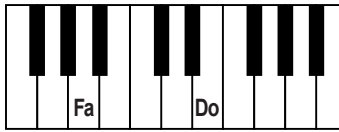
Mi



E

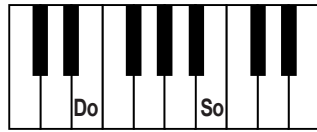
Tonic Major (I)

La



Subdominant Major (IV)



Mi



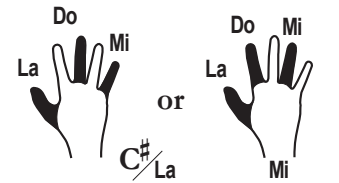
E

Tonic Major (I)

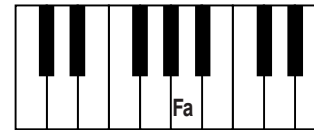
Tonic - Subdominant - Tonic When LA is C#

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	_____

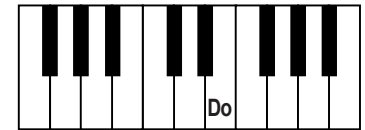
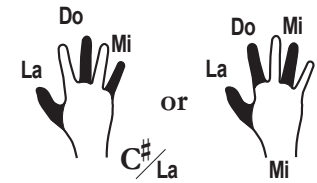
Minor Melodic Cadence



Tonic Minor (i)



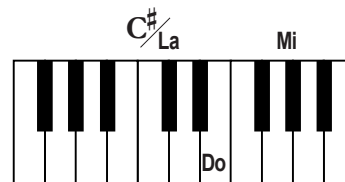
Subdominant Minor (iv)



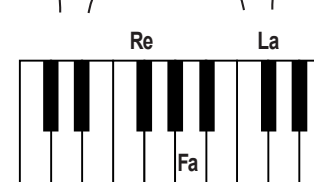
Tonic Minor (i)

Minor Arpeggios (i-iv-i)

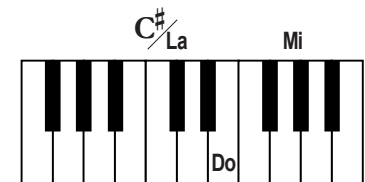
Fingers to Use



Tonic Minor (i)



Subdominant Minor (iv)



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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