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.*
Table of Contents

Introduction to Music Moves for Piano - Book 3 ..... Inside Front Cover
Pattern CD Listening Assignments. ...................................................... v
Supplementary Rote Repertoire - Book 3 .................................... vi

Unit 1 (CD Tracks 1-3)
Harmonic Minor Tonality:
  Tonal Syllables for the Subdominant Pattern .................................. 1
  Exploration/Creativity/Improvisation ............................................. 1
  Song to Sing – Cuckoo ................................................................ 1
Minor Old Woman .......................................................................... 2
Triple Old Woman ......................................................................... 3

Unit 2 (CD Tracks 4-5)
Keyboard Skills: Letter-Names for the Piano Keys .............................. 4
  Song to Sing – Love Somebody ................................................... 4
Monkey Game .................................................................................. 5
When DO is D – Tonic Arpeggio and
  Tonic-Dominant-Tonic Melodic Cadence .................................... 6
When DO is D – Major Scale ............................................................ 7
When LA is B – Tonic Arpeggio and
  Tonic-Dominant-Tonic Melodic Cadence .................................... 8

Unit 3 (CD Tracks 6-7)
Keyboard Skills: Articulation Symbols .......................................... 9
Keyboard Skills: Pentascales and Intervals ..................................... 9
  Song to Sing – Girls and Boys Come Out to Play ....................... 9
Mexican Dance .............................................................................. 10
When DO is G – Tonic-Subdominant-Tonic ............................... 11
When LA is E – Tonic-Subdominant-Tonic ................................ 12

Unit 4 (CD Tracks 8-9)
Keyboard Skills: The Damper Pedal ............................................. 13
  Song to Sing – Leaves Are Falling ............................................. 13

French Folk Song ........................................................................ 14
When DO is D then LA is B – Tonic-Dominant-Tonic Arpeggios .... 15

Unit 5 (CD Tracks 10-11)
  Exploration/Creativity/Improvisation .................................... 16
  Song to Sing – Whistle, Daughter, Whistle ................................. 16
Polish Folk Song ........................................................................ 17
When DO is D – Tonic-Subdominant-Tonic .................................. 18
When LA is B – Tonic-Subdominant-Tonic .................................. 19

Unit 6 (CD Tracks 12-13)
Keyboard Skills: Major Triads ...................................................... 20
  Song to Sing – Lightly Row ..................................................... 20
Dutch Folk Dance ......................................................................... 21
When DO is C – Tonic-Subdominant-Tonic .................................. 22
When LA is A – Tonic-Subdominant-Tonic .................................. 23

Unit 7 (CD Tracks 14-15)
  Exploration/Creativity/Improvisation .................................... 24
  Song to Sing – Sleep, Baby, Sleep .......................................... 24
Honeybee ...................................................................................... 25

Unit 8 (CD Track 16)
Keyboard Skills: Major Cadences .............................................. 26
  Song to Sing – Scottie (Mixolydian Tonality) ............................ 26
When DO is F – Tonic-Subdominant-Tonic .................................. 27
When LA is D – Tonic-Subdominant-Tonic .................................. 28

Unit 9 (CD Tracks 17-18)
  Exploration/Creativity/Improvisation .................................... 29
  Song to Sing – Cat Goes Fiddle Dee Dee ................................. 29
Love Somebody .......................................................................... 30
Unit 10 (CD Tracks 19-21)
Keyboard Skills: Triads in Three Positions ........................................... 31
Song to Sing – Yankee Doodle ............................................................. 31
Cuckoo ................................................................................................. 32
Girls and Boys Come Out to Play ....................................................... 33

Unit 11 (CD Track 22)
Keyboard Skills: Chromatics (Half-Steps) ............................................ 34
Song to Sing – Volga Boatman .............................................................. 34
When DO is A – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence ........................................................................... 35
When DO is A – Major Scale ............................................................... 36
When LA is F# – Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence ........................................................................... 37

Unit 12 (CD Tracks 23-25)
Keyboard Skills: Whole-Tones (Whole-Steps) ........................................ 38
Song to Sing – London Bridge ............................................................... 38
Leaves Are Falling ............................................................................... 39
Handkerchief Dance .......................................................................... 40

Unit 13 (CD Tracks 26-27)
Keyboard Skills: Minor Triads ............................................................. 41
Song to Sing – Fox Terrier (Mixolydian Tonality) ................................. 41
Triple Love Somebody ......................................................................... 42

Unit 14 (CD Tracks 28-29)
Exploration/Creativity/Improvisation .................................................. 43
Song to Sing – Swinging (Dorian Tonality) ........................................... 43
Slovakian Folk Song ............................................................................ 44
When DO is A then LA is F# – Tonic-Dominant-Tonic Arpeggios ....... 45

Unit 15 (CD Track 30)
Keyboard Skills: Harmonic Minor Cadences ...................................... 46
Song to Sing – The Royal Guards ........................................................ 46
When DO is A – Tonic-Subdominant-Tonic ....................................... 47
When LA is F# – Tonic-Subdominant-Tonic ....................................... 48

Unit 16 (CD Tracks 31-32)
Exploration/Creativity/Improvisation .................................................. 49
Song to Sing – My Snowman ............................................................... 49
Lightly Row ......................................................................................... 50

Unit 17 (CD Tracks 33-35)
Exploration/Creativity/Improvisation .................................................. 51
Song to Sing – The Pug (Mixolydian Tonality) ...................................... 51
Sleep, Baby, Sleep ............................................................................ 52
Circle Dance ....................................................................................... 53

Unit 18 (CD Tracks 36-38)
Keyboard Skills: Triads on Scale Degrees ........................................... 54
Song to Sing – The Siberian Husky (Dorian Tonality) ......................... 54
Whistle, Daughter, Whistle ................................................................. 55
Triple Whistle, Daughter, Whistle ...................................................... 56
When DO is E then LA is C# – Tonic-Dominant-Tonic Arpeggios ....... 57
When DO is E – Tonic-Subdominant-Tonic ....................................... 58
When LA is C# – Tonic-Subdominant-Tonic ....................................... 59

Projects: Audiation and Keyboard Skills (Tracks 39-40)
Rhythm Pattern Projects Using the Pattern CD .................................... 60
Tonal Pattern Projects Using the Pattern CD ....................................... 61
“Polish Folk Song” Transposition Project ........................................... 62
“Jingle Bells” Transposition Project .................................................... 63
New Folk Songs Projects ..................................................................... 64
Song to Sing – Rocking (CD Track 39)
Song to Sing – Old Castle (CD Track 40)
Two-Tone Tonal Patterns (Intervals) from Major Scale Degrees ......... 65
Pattern CD Listening Assignments

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

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 audition 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 (1st movement) by Latour
6. Bourée by LeCouppey
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 Salutriska
14. Elfin Dance by Grieg
Music Information

Duple Meter
Harmonic Minor Tonality
LA is E
Melody Starts on MI

Check List

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td></td>
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<tr>
<td>New Keyality</td>
<td></td>
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<tr>
<td>New Keyality</td>
<td></td>
</tr>
<tr>
<td>Accompaniment</td>
<td></td>
</tr>
<tr>
<td>Hands Together</td>
<td></td>
</tr>
<tr>
<td>New Tonality</td>
<td></td>
</tr>
<tr>
<td>New Meter</td>
<td></td>
</tr>
<tr>
<td>Chant RP</td>
<td></td>
</tr>
<tr>
<td>Perform RP</td>
<td></td>
</tr>
<tr>
<td>Create with RP</td>
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<tr>
<td>Sing TP</td>
<td></td>
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<tr>
<td>Perform TP</td>
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<td>Create with TP</td>
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Minor Old Woman

Accompaniment
Tonic/Dominant Changes

Melody

Track 2
Music Information

Triple Meter
Major Tonality
DO is G
Melody Starts on SO

Check List

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Home</th>
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Accompaniment
Tonic/Dominant Changes

Melody

Triple Old Woman

Accompaniment

Melody

Unit 1

Track 3
Tonic - Dominant - Tonic Arpeggios
When DO is E then LA is C♯

<table>
<thead>
<tr>
<th>Check List</th>
<th>Major Tonality</th>
<th>Harmonic Minor Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson</td>
<td>Home</td>
<td></td>
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Fingers to Use

Major and Harmonic Minor Tonic-Dominant-Tonic Arpeggios

DO is E

LA is C♯
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

Tonic Major (I)
Subdominant Major (IV)
Tonic Major (I)

Fingers to Use

Major Arpeggios (I-IV-I)

Tonic Major (I)
Subdominant Major (IV)
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

C♯

Tonic Minor (i)

Subdominant Minor (iv)

Tonic Minor (i)

Fingers to Use

Minor Arpeggios (i-iv-i)

C♯

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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