Introduction to *Music Moves for Piano – Book 4*

Book 4 introduces many new improvisation, music notation, and keyboard skills. Audiation is strengthened as improvisation activities become more complex. Students grow in musicianship and perform more difficult solo repertoire as essential skills for understanding music are acquired.

Keyboard, audiation, and musicianship skills studied in Book 4 include the following:

1. Dorian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
2. Mixolydian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
3. How to play in Dorian and Mixolydian tonalities
4. How to play when $A^{\flat}/DO$ and $F/LA$, when $E^{\flat}/DO$ and $C/LA$, and when $B^{\flat}/DO$ and $G/LA$
5. How to create melodic variations using passing tones, upper neighbors, and lower neighbors
6. How to create rhythmic variations
7. How to create music in different forms: variation form, three-part form, and rondo form
8. How to hear and play major intervals and inversions
9. How to hear and play minor intervals and inversions
10. How to improvise in Unusual meter
11. How to notate music in a music software program such as *Finale*

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

1. Change tonality using Major, Harmonic Minor, Dorian, and Mixolydian tonalities
2. Change meter using Duple, Triple, and Unusual meters
3. Transpose
4. Create new music based on remembered tonal patterns and tonal patterns from music studied
5. Create new music based on remembered rhythm patterns and rhythm patterns from music studied
6. Use a variety of performer controls: dynamics, articulation, tempo, damper pedal
7. Use different combinations of triads for improvisation
8. Improvise major and minor melodies above a given chord progression
9. Use chromatics (half-steps) and whole-tones (whole-steps)
10. Use Major and Minor intervals and their inversions
11. Use rest, tie, and upbeat rhythm patterns

During this level of study, students should learn the letter names of DO signatures that correspond with arpeggios, cadences, scales, and pieces 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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<td>Tonic and Subtonic (Tonal Syllables)</td>
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<td>Tonic, Subtonic, and Subdominant (Neutral Syllable)</td>
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<td>43</td>
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<td>Unusual Paired Meter</td>
<td>Macrobeats, Microbeats, and Divisions (Neutral Syllable)</td>
</tr>
<tr>
<td>44</td>
<td>Unit 13</td>
<td>Unusual Paired Meter</td>
<td>Macrobeats, Microbeats, and Divisions (Rhythm Syllables)</td>
</tr>
<tr>
<td>45</td>
<td>Unit 14</td>
<td>Unusual Unpaired Meter</td>
<td>Macrobeats and Microbeats (Neutral Syllable)</td>
</tr>
<tr>
<td>46</td>
<td>Unit 15</td>
<td>Unusual Unpaired Meter</td>
<td>Macrobeats and Microbeats (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 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).
Introduction to *Music Moves for Piano – Book 4*

Book 4 introduces many new improvisation, music notation, and keyboard skills. Audiation is strengthened as improvisation activities become more complex. Students grow in musicianship and perform more difficult solo repertoire as essential skills for understanding music are acquired.

Keyboard, audiation, and musicianship skills studied in Book 4 include the following:

1. Dorian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
2. Mixolydian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
3. How to play in Dorian and Mixolydian tonalities
4. How to play when A♭/DO and F/LA, when E♭/DO and C/LA, and when B♭/DO and G/LA
5. How to create melodic variations using passing tones, upper neighbors, and lower neighbors
6. How to create rhythmic variations
7. How to create music in different forms: variation form, three-part form, and rondo form
8. How to hear and play major intervals and inversions
9. How to hear and play minor intervals and inversions
10. How to improvise in Unusual meter
11. How to notate music in a music software program such as *Finale*

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

1. Change tonality using Major, Harmonic Minor, Dorian, and Mixolydian tonalities
2. Change meter using Duple, Triple, and Unusual meters
3. Transpose
4. Create new music based on remembered tonal patterns and tonal patterns from music studied
5. Create new music based on remembered rhythm patterns and rhythm patterns from music studied
6. Use a variety of performer controls: dynamics, articulation, tempo, damper pedal
7. Use different combinations of triads for improvisation
8. Improvise major and minor melodies above a given chord progression
9. Use chromatics (half-steps) and whole-tones (whole-steps)
10. Use Major and Minor intervals and their inversions
11. Use rest, tie, and upbeat rhythm patterns

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

Activities to Teach Audiation Skills
1. Tonal pattern instruction:
   Sing Dorian tonic-subtonic patterns.
   Use NS.
2. Rhythm pattern instruction:
   Review the six pattern categories in Duple meter.
   Use RS.

Keyboard Geography and Technique
1. Play I-IV-V-I when D is DO.
   Play i-iv-V-i when B is LA.
   Play i-IV-VII-i when E is RE.
2. Play the F Major scale, melodic cadence, and arpeggios.
   Play the D Minor melodic cadence and arpeggios.
   Play the G Dorian melodic cadence and arpeggios.

Exploration/Creativity/Improvisation
1. Improvise in E Dorian.
2. Improvise in D Major.

Book/Listening Assignments
1. Review Book 3, Unit 10 for a sticker on the front cover.
2. Practice the new marked pages.
3. Learn to sing the “Song to Sing.”
4. Listen to this unit on the CD and echo the patterns.
5. Listen to the next unit.
6. Listen to the Pattern CD.

Exploration/Creativity/Improvisation

Tonal Context: Dorian Tonality Project

<table>
<thead>
<tr>
<th>Lesson Home</th>
<th>Task Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Play the Dorian tonality melodic cadence in several keyalities.</td>
</tr>
<tr>
<td></td>
<td>Play the Dorian tonality arpeggios in several keyalities.</td>
</tr>
<tr>
<td></td>
<td>Use chord tones from the following Dorian tonality chord progression to improvise a D Dorian melody.</td>
</tr>
<tr>
<td></td>
<td>Each chord symbol represents one macrobeat (one DU).</td>
</tr>
<tr>
<td>i i IV IV i</td>
<td>• Use the characteristic tone TI in the melody.</td>
</tr>
<tr>
<td>i i VII i</td>
<td>• Decide the meter and a rhythm pattern before beginning to improvise.</td>
</tr>
<tr>
<td></td>
<td>• Use Dorian tonality root chord changes for the accompaniment.</td>
</tr>
<tr>
<td></td>
<td>Improvise as above in other Dorian keyalities. Use the same chord progression, or write another Dorian chord progression.</td>
</tr>
</tbody>
</table>

Tonal Context: Change a Melody to Dorian Tonality

<table>
<thead>
<tr>
<th>Lesson Home</th>
<th>Task Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>“Ring Around the Rosy” (Book 2, p. 2)</td>
</tr>
<tr>
<td></td>
<td>“This Old Man” (Book 2, p. 32)</td>
</tr>
</tbody>
</table>

Song to Sing

The Boxer
Michael Brill

Track 33
**Dorian Tonality – When RE is G**

The resting tone for Dorian tonality is RE.
The characteristic tone for Dorian tonality is TI.

The nearest Dorian keyality is **G**.

### Dorian Tonic (i)

- **Re**
- **La**
- **Fa**

### Dorian Subdominant (IV)

- **La**
- **Re**
- **Fa**

### Dorian Subtonic (VII)

- **Fa**
- **La**
- **Re**

### Transpose to other Dorian keyalities

- **Re**
- **La**
- **Fa**

---

**Check List**

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Home</th>
</tr>
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<tbody>
<tr>
<td><strong>Tonic Arpeggio</strong></td>
<td></td>
</tr>
<tr>
<td>Separated</td>
<td></td>
</tr>
<tr>
<td>Connected</td>
<td></td>
</tr>
<tr>
<td>Sing Syllables</td>
<td></td>
</tr>
<tr>
<td><strong>Melodic Cadence</strong></td>
<td></td>
</tr>
<tr>
<td>Hand</td>
<td></td>
</tr>
<tr>
<td>Hand</td>
<td></td>
</tr>
<tr>
<td>Separated</td>
<td></td>
</tr>
<tr>
<td>Connected</td>
<td></td>
</tr>
<tr>
<td>Sing Syllables</td>
<td></td>
</tr>
<tr>
<td>Add LH Roots</td>
<td></td>
</tr>
<tr>
<td><strong>Transposition</strong></td>
<td></td>
</tr>
<tr>
<td>Folk Song</td>
<td></td>
</tr>
<tr>
<td>Folk Song</td>
<td></td>
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<tr>
<td>Solo</td>
<td></td>
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<tr>
<td>Solo</td>
<td></td>
</tr>
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</table>

Transpose the melodic cadence and arpeggios to other Dorian keyalities.
Music Information

Triple Meter
Dorian Tonality
RE is E
Melody starts on RE

Check List

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<tr>
<td>Melody</td>
<td></td>
</tr>
<tr>
<td>New Keyality</td>
<td></td>
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<tr>
<td>New Keyality</td>
<td></td>
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<tr>
<td>Accompaniment</td>
<td></td>
</tr>
<tr>
<td>Hands Together</td>
<td></td>
</tr>
<tr>
<td>New Tonality</td>
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</tr>
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<td>New Meter</td>
<td></td>
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<td>Melodic Variation</td>
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</tr>
<tr>
<td>Rhythmic Variation</td>
<td></td>
</tr>
<tr>
<td>Create with RP</td>
<td></td>
</tr>
<tr>
<td>Create with TP</td>
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Dorian German Folk Song

Accompaniment
Root Chord Changes

Melody
Music Information

Duple Meter
Major Tonality
DO is F
Melody starts on DO

Check List

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<td>Melody</td>
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<td>New Keyality</td>
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<tr>
<td>Accompaniment</td>
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<td>New Meter</td>
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<tr>
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<td>Rhythmic Variation</td>
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<tr>
<td>Create with RP</td>
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<tr>
<td>Create with TP</td>
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Festive Dance

Melody

Root Chord Changes

Accompaniment

Track 4

Melody
Lesson Time Objectives
Activities to Teach Audiation Skills
1. Tonal pattern instruction:
   Sing Dorian tonic-subtonic patterns.
   Use TS.
2. Rhythm pattern instruction:
   Review the six Triple meter pattern categories.
   Use RS.

Keyboard Geography and Technique
1. Play the melodic cadence I-IV-I in
   D Major three times with one hand.
   Use PT the first time.
   Next, use UN.
   Finally, use LN.
2. Play I-IV-V-I when E is DO.
   Play i-iv-V-i when C# is LA.
   Play i-IV-VII-i when F# is RE.

Exploration/Creativity/Improvisation
1. Make melodic variations using
   “Dorian German Folk Song.”
   Use TI as an UN.
   Next use LN.
   Finally, use PT.
   Use all three.
   Choose what sounds best.

Book/Listening Assignments
1. Review Book 3, Unit 11 for a sticker on
   the front cover.
   Review Book 4, Unit 1.
2. Practice the new marked pages.
3. Learn to sing the “Song to Sing.”
4. Listen to this unit on the CD and echo
   the patterns. Listen to the next unit.
5. Listen to the Pattern CD.

Exploration/Creativity/Improvisation

Unit 2

Lesson Context: Melodic Variations Project
One way to improvise is to make a melodic variation using non-chord tones.
Three common non-chord tones are:
1. **Passing Tone (PT).** A passing tone is the tone between two chord tones (CT):
   CT - PT - CT. For example, if the melody is DO-MI, then RE is a passing tone.
   The melody changes to DO-RE-MI.
2. **Upper Neighbor (UN).** An upper neighbor is a tone above a melody tone (MN):
   MN - UN - same MN. The UN is between a repeated MN. For example if the melody
   tone is DO, then RE is an upper neighbor. The melody changes to DO-RE-DO.
3. **Lower Neighbor (LN).** A lower neighbor is a tone below a melody tone (MN):
   MN - LN - same MN. The LN is between a repeated MN. For example, if the melody
   tone is DO, then TI is a lower neighbor. The melody changes to DO-TI-DO.

To begin, keep the rhythm of the original melody the same when making melodic variations.

Lesson Context: Melodic Variation Using Passing Tones Project

Lesson Context: Melodic Variation Using Upper Neighbors Project

Lesson Context: Melodic Variation Using Lower Neighbors Project

Song to Sing

The Little Marionettes

[Music notation image]
**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 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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**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