



Music Moves for Piano

Creativity
Keyboard Skills
Ensemble Playing
Movement
Improvisation

Book **5**

By Marilyn Lowe
In cooperation with
Edwin E. Gordon

Introduction to *Music Moves for Piano* – Book 5

Book 5 introduces many new improvisation 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 5 include the following:

1. Lydian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
2. Phrygian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
3. Aeolian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
4. Locrian tonality: resting tone, characteristic tone, melodic cadence, and primary cadence
5. How to play and improvise in Lydian, Phrygian, Aeolian, and Locrian tonalities
6. How to play when C^b/DO and A^b/LA, when D^b/DO and B^b/LA, and when G^b/DO and E^b/LA
7. Study of 7th, 9th, and 11th chords
8. How to create introductions, endings, interludes, and medleys
9. How to create variations using inversion, retrograde, augmentation, and diminution
10. Combined meter and changing meter
11. Accompanying patterns
12. Circle of dominants (4ths)
13. Chromatic mediant

Improvisation activities continue to build on the performance and understanding of tonal patterns and rhythm patterns in a context. Students are asked to do the following:

1. Change tonality using Major, Harmonic Minor, Dorian, Mixolydian, Lydian, Phrygian, Aeolian, and Locrian tonalities
2. Change meter using Duple, Triple, Unusual, Combined, and Changing meters
3. Transpose to many new keyalities
4. Create new music based on rhythm patterns from familiar music
5. Create new music based on melodic patterns from familiar music
6. Use a variety of performer controls: dynamics, articulation, tempo, and the damper pedal
7. Use different inversions of triads, 7th, 9th, and 11th chords for improvisation
8. Improvise melodies in different tonalities above a given chord progression
9. Make harmonic changes to melody tones

Students should master using 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*.

BOOK 5

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

© 2014, 2015 Music Moves LLC
All Rights Reserved

G-8496

©2014, 2015 Music Moves LLC

www.musicmovesforpiano.com

info@musicmovesforpiano.com

ISBN: 978-1-62277-083-0

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

Pattern CD Listening Assignments.....ii	
Unit 1 (CD Tracks 1-3)	Unit 5 (CD Tracks 11-12)
Lydian Tonality (Creativity/Improvisation).....1	Accompanying Patterns and Styles (Creativity/Improvisation)15
Song to Sing – Astro (Lydian Tonality)1	Song to Sing – Lavender’s Blue15
Lydian Tonality.....2	When DO is G ^b /F [#] - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence.....16
Lydian Mexican Dance3	When DO is G ^b /F [#] - Major Scale17
Unit 2 (CD Tracks 4-6)	When LA is E ^b - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence.....18
Introductions and Endings (Creativity/Improvisation).....4	My Pony19
Song to Sing – On the Bridge d’Avignon4	Unit 6 (CD Tracks 13-16)
Oranges and Lemons5	Phrygian Tonality (Creativity/Improvisation)20
Sandy Land6	Song to Sing – Mastiff (Phrygian Tonality).....20
Unit 3 (CD Tracks 7-8)	Phrygian Tonality21
Five Kinds of 7th Chords7	Phrygian Whistle, Daughter, Whistle22
Song to Sing – Hush Little Baby7	The Birch Tree23
When DO is C ^b /B - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence.....8	Unit 7 (CD Tracks 17-18)
When DO is C ^b /B - Major Scale.....9	Medleys and Variations (Creativity/Improvisation)24
When LA is A ^b - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence.....10	Song to Sing – Kumbaya24
Lydian Green Gravel11	Phrygian Dutch Folk Dance25
Unit 4 (CD Tracks 9-10)	When DO is C ^b /B - Tonic-Subdominant-Tonic.....26
Inversion, Retrograde, Augmentation, Diminiution (Creativity)12	When LA is A ^b - Tonic-Subdominant-Tonic27
Song to Sing – The Shepherdess12	Unit 8 (CD Tracks 19-21)
She’ll Be Coming Round the Mountain13	Combined Meter and Changing Meter (Creativity/Improvisation)28
When DO is C ^b /B then LA is A ^b - Tonic-Dominant-Tonic Arpeggios .14	Song to Sing – When the Saints Go Marching In28
	Kumbaya29
	Combined Slovakian Folk Song30

Unit 9 (CD Tracks 22-23)	
9th and 11th Chords (Creativity/Improvisation)	31
Song to Sing – Fido (Aeolian Tonality).....	31
When DO is D ^b /C [#] - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence.....	32
When DO is D ^b /C [#] - Major Scale.....	33
When LA is B ^b - Tonic Arpeggio and Tonic-Dominant-Tonic Melodic Cadence.....	34
Lavender’s Blue	35
Unit 10 (CD Tracks 24-27)	
Aeolian Tonality (Creativity/Improvisation)	36
Song to Sing – Dalmation Dance (Aeolian Tonality)	36
Aeolian Tonality	37
Aeolian Yankee Doodle	38
The Little Marionettes	39
Unit 11 (CD Tracks 28-29)	
Dominants & Circle of Dominants (4ths) (Creativity/Improvisation)..	40
Song to Sing – Down in the Valley	40
Aeolian Unusual Handkerchief Dance	41
When DO is G ^b /F [#] then LA is E ^b - Tonic-Dominant-Tonic Arpeggios	42
Cadences for Eight Tonalties - When F is DO	43
Unit 12 (CD Tracks 30-31)	
Chromatic Mediant (Creativity/Improvisation)	44
Song to Sing – Swing Setter (Dorian Tonality)	44
The Shepherdess	45
When DO is G ^b /F [#] - Tonic-Subdominant-Tonic	46
When LA is E ^b - Tonic-Subdominant-Tonic.....	47

Unit 13 (CD Tracks 32-33)	
Change the Harmony for Melody Tones (Creativity/Improvisation)	48
Song to Sing – On Top of Old Smoky	48
Mary Ann	49
When DO is D ^b /C [#] then LA is B ^b - Tonic-Dominant-Tonic Arpeggios	50
Unit 14 (CD Tracks 34-36)	
Locrian Tonality (Creativity/Improvisation)	51
Song to Sing – Dapper Dog (Locrian Tonality).....	51
Locrian Tonality	52
Down in the Valley	53
Unit 15 (CD Tracks 37-38)	
Improvise on Harmonic Patterns (Creativity/Improvisation).....	54
Song to Sing – Mixed Breed (Dorian Tonality).....	54
When the Saints Go Marching In	55
When DO is D ^b /C [#] - Tonic-Subdominant-Tonic.....	56
When LA is B ^b - Tonic-Subdominant-Tonic	57

Pattern CD Listening Assignments

Track	Unit	Meter/Tonality	Patterns and Skills
47	Unit 1	Lydian Tonality	Tonic, Supertonic, and Dominant (Neutral Syllable)
48	Unit 3	Lydian Tonality	Tonic, Supertonic, and Dominant (Tonal Syllables)
49	Unit 6	Phrygian Tonality	Tonic, Supertonic, and Subtonic (Neutral Syllable)
50	Unit 7	Phrygian Tonality	Tonic, Supertonic, and Subtonic (Tonal Syllables)
51	Unit 7	Combined Meter	Macrobeats and Microbeats (Neutral Syllable)
52	Unit 10	Combined Meter	Macrobeats and Microbeats (Rhythm Syllables)
53	Unit 10	Aeolian Tonality	Tonic, Subdominant, and Subtonic (Neutral Syllable)
54	Unit 11	Aeolian Tonality	Tonic, Subdominant, and Subtonic (Tonal Syllables)
55	Unit 14	Locrian Tonality	Tonic, Mediant, and Subtonic (Neutral Syllable)
56	Unit 15	Locrian Tonality	Tonic, Mediant, and Subtonic (Tonal 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 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).

Pattern CD Listening Assignments

Track	Unit	Meter/Tonality	Patterns and Skills
47	Unit 1	Lydian Tonality	Tonic, Supertonic, and Dominant (Neutral Syllable)
48	Unit 3	Lydian Tonality	Tonic, Supertonic, and Dominant (Tonal Syllables)
49	Unit 6	Phrygian Tonality	Tonic, Supertonic, and Subtonic (Neutral Syllable)
50	Unit 7	Phrygian Tonality	Tonic, Supertonic, and Subtonic (Tonal Syllables)
51	Unit 7	Combined Meter	Macrobeats and Microbeats (Neutral Syllable)
52	Unit 10	Combined Meter	Macrobeats and Microbeats (Rhythm Syllables)
53	Unit 10	Aeolian Tonality	Tonic, Subdominant, and Subtonic (Neutral Syllable)
54	Unit 11	Aeolian Tonality	Tonic, Subdominant, and Subtonic (Tonal Syllables)
55	Unit 14	Locrian Tonality	Tonic, Mediant, and Subtonic (Neutral Syllable)
56	Unit 15	Locrian Tonality	Tonic, Mediant, and Subtonic (Tonal 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 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).

Edwin E. Gordon: “Music learning theory is an explanation of how we learn music.”

Gordon states that there are two rules for developing audiation skills:

Rule One: “Teach sound before sight.”

Rule Two: “Teach practice before theory.”

Robert Schumann, 19th century composer, in his “Musical Rules for Home and Life” wrote:

“Cultivation of hearing is most important.”

“Sing from the music without the help of an instrument.”

“When someone gives you a composition for the first time....look it over first.”

Harriet Ayre Seymour, one of the founders of music therapy wrote between 1904 and 1910:

“...a certain vanity of being “advanced” has led us to skip the fundamentals...we can get real enjoyment and interest out of foundation building. To hear inwardly a simple tune and its harmonies is worth more than to play a concerto without consciously hearing a single note of it.”

“The great principle is: First, Listening, then Thinking, and then Action.”

“The old way of studying music by practicing interminable scales and exercises has been a failure. The philosophic way is to first awaken music from within...The every-day man and woman...need, as we do in one way or another musical re-education -- that is, they must change their idea about it and learn a different process.”

Unit 1

Lesson Time Objectives

Activities to Teach Audiation Skills

1. Tonal pattern instruction:
Sing Lydian patterns. Use NS.
2. Rhythm pattern instruction:
Duple meter - S name meter and function of patterns. Use RS.

Keyboard Geography and Technique

1. Play i-IV-VII-i when E is RE.
Play i-iv-V-i when B is LA.
Play I-IV-VII-I when E is SO.
2. Play the B Major scale, melodic cadence, and arpeggios.
Play the B Minor melodic cadence and arpeggios.

Music Analysis

1. Your teacher will provide suggestions for pieces in Lydian tonality.
2. Compose a short piece in Lydian tonality and write the chord symbols used.

Exploration/Creativity/Improvisation

1. Improvise in G Dorian.
2. Improvise in D Lydian.
3. Improvise using Triple meter upbeat rhythm patterns.

Book/Listening Assignments

1. Review Book 4, Unit 8 for a sticker on the front cover. Review Book 4, Unit 15.
2. Practice the new marked pages.
3. Learn to sing the "Song to Sing."
4. Listen to this unit on the recording and echo the patterns. Listen to the next unit.
5. Listen to the *Pattern CD*.

Track
47

Exploration/Creativity/Improvisation

Tonal Context: Lydian Tonality Project

- | Lesson | Home | |
|--------|-------|---|
| _____ | _____ | Play the Lydian tonality melodic cadence in several keyalities. |
| _____ | _____ | Play the Lydian tonality arpeggios in several keyalities. |
| _____ | _____ | Use the cadence chord tones to improvise a D Lydian melody.
Use the characteristic tone II in the melody.
Decide the meter and a rhythm pattern before beginning to improvise. |
| _____ | _____ | Use Lydian tonality root chord changes for an accompaniment.
Use the following Lydian tonality chord progression.
Each chord symbol represents one macrobeat (one DU). |
| | | $\begin{array}{cccc} \text{I} & \text{I} & \text{II} & \text{II} \\ \text{I} & \text{I} & \text{V} & \text{I} \end{array}$ |
| _____ | _____ | Improvise as above in other Lydian keyalities. Use the same chord progression, or write another Lydian chord progression. |

Tonal Context: Change a Melody to Lydian Tonality Project

- | Lesson | Home | |
|--------|-------|---|
| _____ | _____ | "Girls and Boys Come Out to Play" (Book 3, p. 33) |
| _____ | _____ | "Leaves Are falling" (Book 3, p. 39) |

Song to Sing

Track
1



Michael Brill

Astro


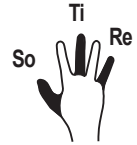


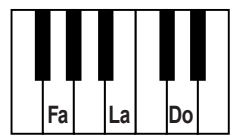
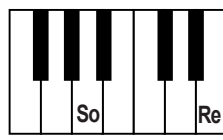
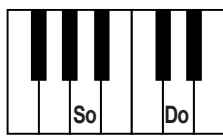
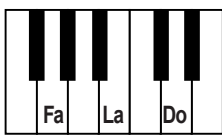




Lydian Tonality – When FA is G

Track
2

The resting tone for Lydian tonality is FA.
The characteristic tone for Lydian tonality is TI.



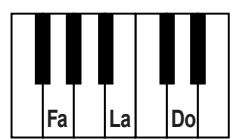
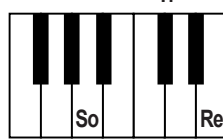
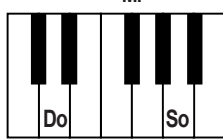
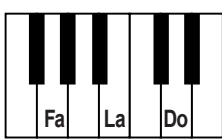
Check List		
Tonic Arpeggio		
Lesson		Home
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
Melodic Cadence		
Lesson		Home
_____	Hand 	_____
_____	Hand 	_____
_____	Separated	_____
_____	Connected	_____
_____	Sing Syllables	_____
_____	Add LH Roots	_____
Transposition		
Lesson	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

Lydian Melodic Cadence

			
			
			
Lydian Tonic (I)	Lydian Supertonic (II)	Lydian Dominant (V)	Lydian Tonic (I)

Lydian Arpeggios

Fingers to Use

			
			
G	Ti	Mi	G
Lydian Tonic (I)	Lydian Supertonic (II)	Lydian Dominant (V)	Lydian Tonic (I)

Transpose the melodic cadence and arpeggios to other Lydian keyalities.

Music Information

Duple Meter

Lydian Tonality

FA is F

Melody starts on DO

Check List

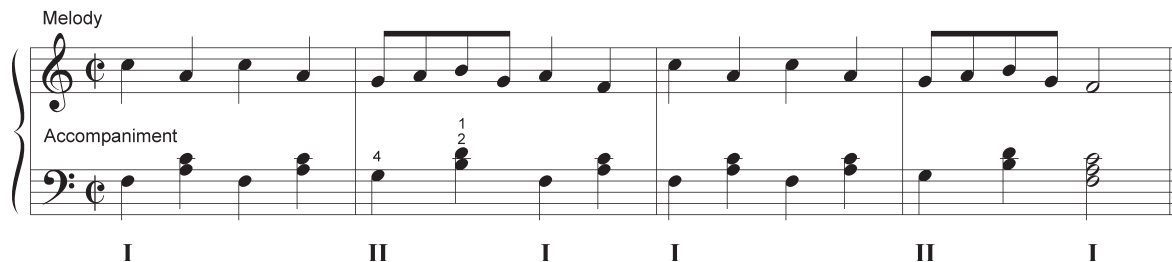
Lesson

Home

_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	New Tonality	_____
_____	New Meter	_____
_____	Melodic Variation	_____
_____	Rhythmic Variation	_____
_____	Create with RP	_____
_____	Create with TP	_____

Lydian Mexican Dance

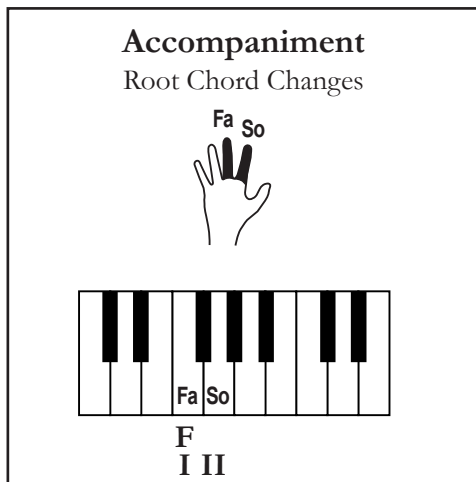
Melody



I II I I II I

Track 3

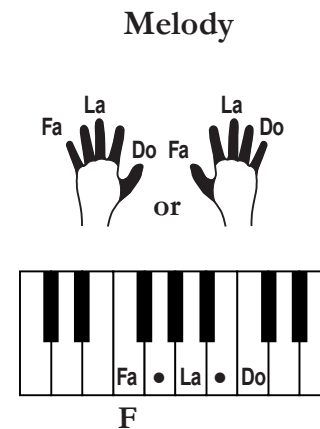
Accompaniment
Root Chord Changes



Fa So

F
I II

Melody



Fa La Do Fa La Do

or

Fa • La • Do

F

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.

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