



Christmas Music

Music Moves for Piano
By Marilyn Lowe

In cooperation with Edwin E. Gordon

Parts 1 & 2

Christmas Music

**By Marilyn Lowe
In cooperation with Edwin E. Gordon**

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

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Popular Christmas Songs

It is exciting to have a permanent repertoire of Christmas songs ready to review and perform every Christmas holiday season. You may wish to add some popular Christmas songs to your repertoire, such as the ones listed below. Apply the skills you have acquired to learn new songs. Write information about each song. Listen to recordings for interesting harmonizations and accompaniment styles.

Use these steps:

- First, sing the melody accurately without words. Identify rhythm patterns and tonal patterns in the melody. Observe phrases that are the same or slightly different. Observe phrases that are different.
- Remember the tonality, keyality, starting tone, and meter.
- Next, play the melody on the piano. Learn it in sections or parts. Be aware of each phrase.
- When you can play the melody, listen for chord changes. Add the single-tone basic root-harmony.
- Finally, create an original arrangement using an accompaniment style of your choice.

Suggested Christmas Songs

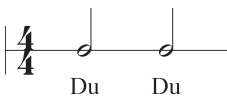
1. Carol of the Bells
2. Chestnuts Roasting on an Open Fire (The Christmas Song)
3. Frosty the Snowman
4. Have Yourself a Merry Little Christmas
5. Here Comes Santa Claus
6. Holly Jolly Christmas, A
7. It's Beginning to Look Like Christmas
8. Jingle-Bell Rock
9. Let it Snow! Let it Snow! Let it Snow!
10. Rudolph the Red-Nosed Reindeer
11. Santa Claus is Comin' to Town
12. White Christmas

More Christmas Songs

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Angels We Have Heard on High

Meter: Duple

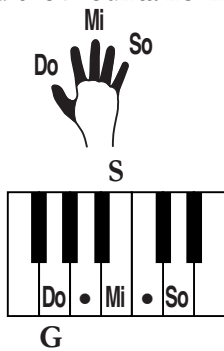
Macrobeats:  Du Du

Microbeats:  Du De Du De

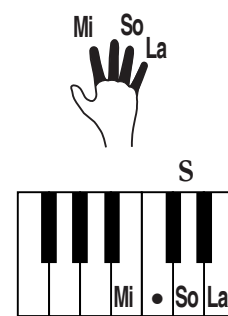
Tonality: Major — G is DO — Melody Starts on MI

Melody Patterns

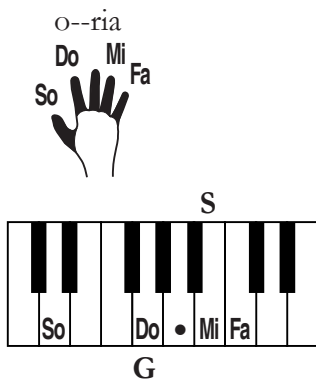
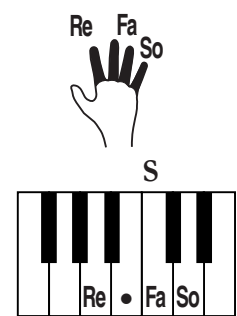
Angels we have heard on high, Sweetly singing o'er the plains,
And the mountains in reply Echoing their joyous strains



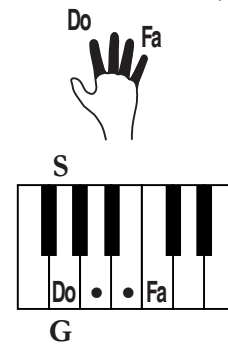
Glo-----



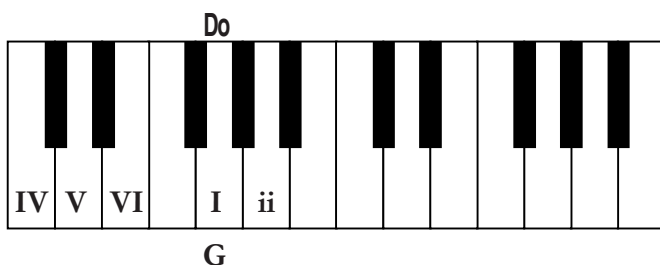
o-----



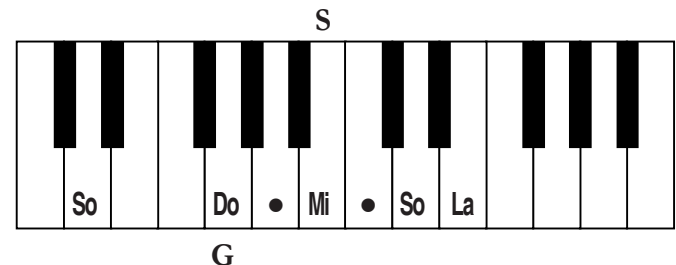
In excelsis Deo (*repeat from "Glo----"*)



Root Harmony



Melody





Angels We Have Heard on High

19th Century French Carol

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of music, each with a treble and bass staff joined by a brace. The score includes fingerings (1-4) and articulation marks (accents) for the right hand. The piece is 16 measures long.

System 1 (Measures 1-5): The right hand begins with a triplet of eighth notes (F#4, G4, A4) on measure 1, followed by a dotted quarter note (B4) and an eighth note (A4) on measure 2. Measures 3-5 continue with eighth and quarter notes. The bass line consists of whole notes: F#2 (m1), G2 (m2), A2 (m3), B2 (m4), and C3 (m5).

System 2 (Measures 6-10): The right hand features a dotted quarter note (B4) and an eighth note (A4) on measure 6, followed by eighth notes on measure 7, a dotted quarter note (B4) and eighth note (A4) on measure 8, and two measures of eighth-note pairs (B4-A4, G4-F#4) on measures 9 and 10. The bass line continues with half notes: G2 (m6), F#2 (m7), E2 (m8), D2 (m9), and C2 (m10).

System 3 (Measures 11-15): The right hand starts with a quarter note (B4) and an eighth-note triplet (A4, G4, F#4) on measure 11, followed by a dotted quarter note (B4) and eighth note (A4) on measure 12, a quarter note (B4) and eighth-note pair (A4, G4) on measure 13, a quarter note (B4) and eighth-note pair (A4, G4) on measure 14, and a quarter note (B4) and eighth-note triplet (A4, G4, F#4) on measure 15. The bass line continues with half notes: B1 (m11), A1 (m12), G1 (m13), F#1 (m14), and E1 (m15).

System 4 (Measures 16-16): The final measure (16) shows the right hand with a quarter note (B4) and eighth-note pair (A4, G4), and the bass line with a whole note (C2). The piece concludes with a double bar line.

Track
10

We Wish You a Merry Christmas

Traditional
(English)

We Three Kings

Triple Meter

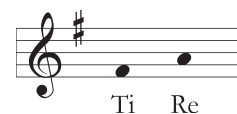
E is LA – G is DO

Start on MI

Rhythm Patterns

Track
9

Tonal Patterns



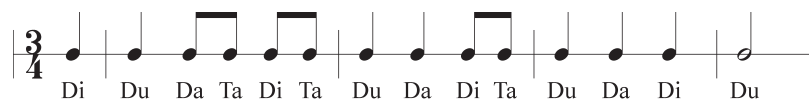
We Wish You A Merry Christmas

Triple Meter

G is DO

Start on SO

Rhythm Patterns

Track
10

Tonal Patterns



Deck the Halls

Meter: Duple

Macrobeats: 

Microbeats: 

Tonality: Major — C is DO — Melody Starts on SO

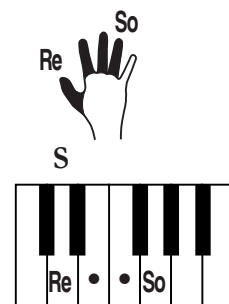
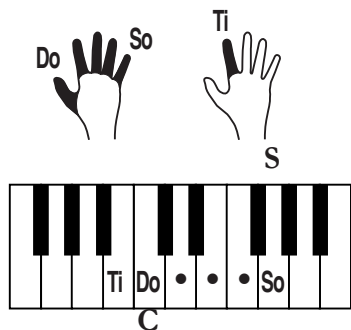
Melody Patterns

Deck the halls with boughs of holly

Fa la la la la la la la.

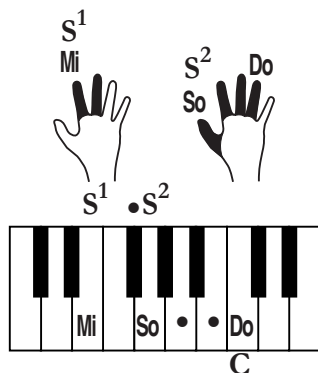
'Tis the season to be jolly,

Fa la la la la la la la.



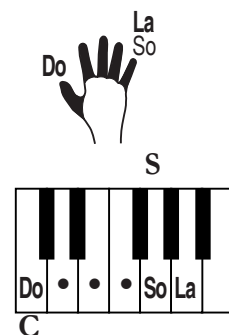
Don we now our gay apparel,

Fa la la la la la la la.

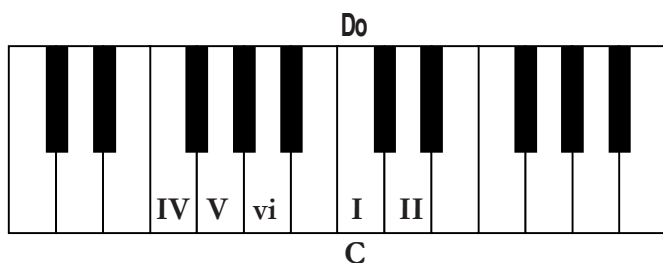


Troll the ancient Yuletide carol,

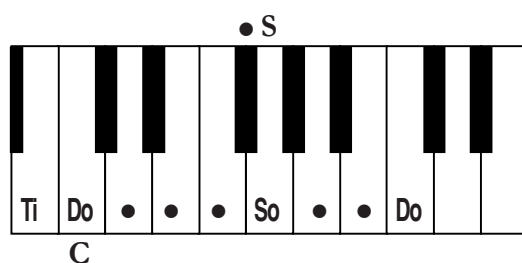
Fa la la la la la la la.



Root Harmony



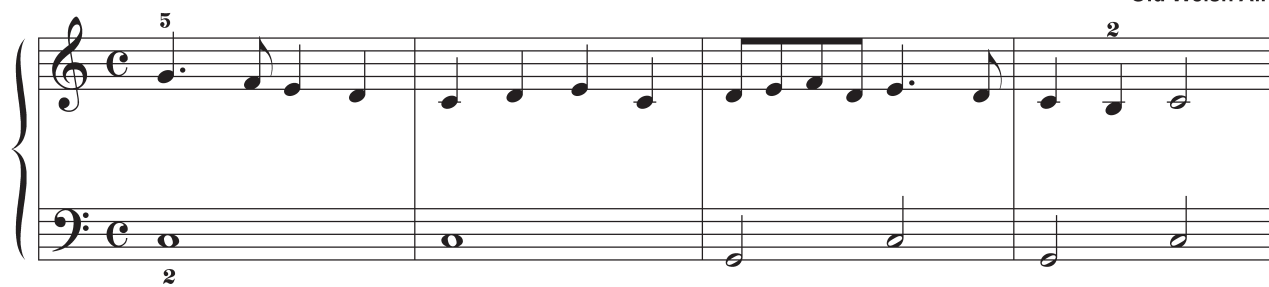
Melody





Deck the Halls

Old Welsh Air



Up on the Housetop (Duet)

Words and Music by
Benjamin Russell Hanby

Play the Primo one octave higher

*RH = Upstems
LH = Downstems*

Primo

Secondo

6

3 1 2 1 2 4

11

3 2 4 1 2

15

4

The musical score is written for two parts, Primo and Secondo, in common time (C). The Primo part is in the treble clef and the Secondo part is in the bass clef. The Primo part is marked to be played one octave higher. The score consists of four systems of music. The first system has measures 1-5, the second system has measures 6-10, the third system has measures 11-15, and the fourth system has measures 16-20. The Primo part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Secondo part features a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4 above the notes. The score ends with a double bar line in the final measure.

Rhythm and Tonal Patterns

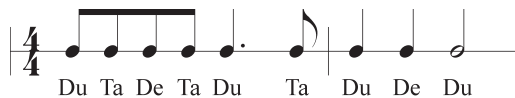
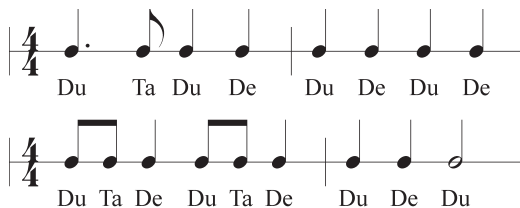
Deck the Halls

Duple Meter

C is DO

Start on SO

Rhythm Patterns

Track
11

Tonal Patterns



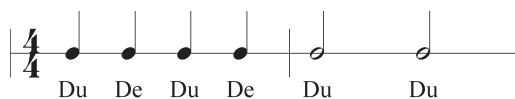
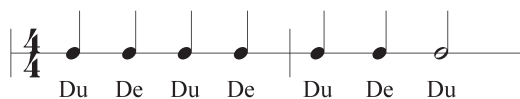
Good King Wenceslas

Duple Meter

F is DO

Start on DO

Rhythm Patterns



Tonal Patterns

Track
12

How to Build a Permanent Christmas Repertoire

Most pianists find it fulfilling to play a wide selection of Christmas music. With year-to-year planning, pianists can acquire a permanent repertoire for lifelong enjoyment. Following are some guidelines.

Long-term Steps for Students

- Learn rhythm patterns from the melody.
- Learn essential tonal patterns from the melody.
- Sing the melody accurately without words. Then sing the words.
- Play the melody fluently and accurately.
- Remember the meter, tonality and starting tone of the melody.
- Transpose each melody to two or more new keyalities to ensure lasting retention.
- Learn the harmony and harmonic rhythm for the melody. Label the chord changes in the music score using Roman numerals.
- Accompany the melody with root-harmony.
- Create a new accompaniment.
- Play the melody while a duet partner accompanies.
- Create a new duet part based on the chord changes.
- Create different medleys of Christmas music.
- Create arrangements by changing tonality and meter. Also, make melodic and rhythmic variations.
- Re-harmonize the songs.

Annual Guide to Learn Christmas Songs

First year: At the Lesson

- Listen to several songs on the recording during lesson time. Ask students to echo the patterns. Talk about the meter, tonality, melody starting tone, and the rhythm and tonal patterns for each song.
- “Jingle Bells” and “Jolly Old St. Nicholas” are good melodies for beginners to learn to play.
- Encourage students to play the melodies with a duet partner playing an accompaniment.
- Have students learn to play opening phrases of melodies they can sing accurately, such as “Away in the Manger,” “Joy to the World” and “The First Noel.” Encourage wise fingering.
- Students should continue to learn several new melodies. Have them sing and chant related patterns, listen to the melodies, and sing the songs on a neutral syllable.

Second Year: At the Lesson

- Review previously learned songs with students.
- Have students learn to sing and play two or three new melodies that they started to learn previously.

- Listen to several songs on the recording during lesson time. Ask students to echo the patterns. Play games with the meter, tonality, melody starting tone, and rhythm and tonal patterns for each song.
- Suggested new melodies to learn are: “Away in a Manger,” “Joy to the World,” “The First Noel” and “O Christmas Tree.”
- Have students transpose the melodies they know to two or three keyalities for lasting retention.
- Have students listen to the songs with the accompaniments and raise fingers to identify chord changes: One finger for Tonic (I/i), four fingers for Subdominant (IV/iv) and five fingers for Dominant (V). Have students play a single-tone, root-harmony accompaniment with the melodies.
- Encourage students to play songs with a duet partner. Several students may play songs together.

Third Year: At the Lesson

- Review previously learned songs with students.
- Listen to several songs on the recording during lesson time. Ask students to echo the patterns. Play games with the meter, tonality, melody starting tone, and rhythm and tonal patterns for each song.
- Have students learn to sing and play two or three new melodies that they started to learn previously.
- Suggested new melodies to learn are: “Angels We Have Heard on High,” “Silent Night,” “We Wish You a Merry Christmas” and “We Three Kings.”
- Have students transpose all of the melodies they know. Have students transpose “Away in a Manger” and “Joy to the World” to three or four keyalities.
- Have students sing the root-harmony and indicate changes with their fingers: One finger for Tonic (I/i), four fingers for Subdominant (IV/iv) and five fingers for Dominant (V). Have students label the root-harmony in the music score using Roman numerals.
- Have students play a single-tone, root-harmony accompaniment with the melodies.
- Encourage students to play the melodies with a duet partner.
- Help students create new accompaniments.

Fourth Year: At the Lesson

- Review previously learned songs with students.
- Listen to several songs on the recording during the lesson time. Ask students to echo the patterns. Play games with the meter, tonality, melody starting tone, and rhythm and tonal patterns for each song.
- In the music score, have students label the root-harmony and mark and compare phrases.

- Have students learn to sing and play two or three new melodies that they started to learn previously.
- Suggested new melodies to learn are “Deck the Halls,” “Good King Wenceslas,” “O Come, Little Children,” “O Come, All Ye Faithful” and “Pat-a-Pan.”
- Continue to incorporate playing games with the tonal and rhythm patterns for each melody.
- Ask students to play a single-tone, root-harmony accompaniment with melodies. Most arrangements intentionally use the root of chords with one exception: the I 6/4. The I 6/4 is used because SO in the bass is an integral part of the common I 6/4-V-I cadence. Demonstrate this sound for students.
- Have students transpose the melodies. Help students transpose the following melodies to all twelve major keyalities: “Away in a Manger,” “Joy to the World” and “The First Noel.”
- Encourage students to play melodies with a duet partner.
- Help students create new accompaniments.
- Some students will enjoy singing with a karaoke machine while the teacher or another student plays an accompaniment (without the melody).
- Use a variety of improvisation and creative activities. Have students change tonality and meter and make melodic and rhythmic variations.
- Encourage students to create medleys.

Fifth Year and Beyond: At the Lesson

- Review previously learned songs with students. Students should now have between eight and twelve songs in their permanent repertoires.
- Encourage students to add new songs to their permanent repertoires.
- Listen to several songs on the recording during the lesson time. Ask students to echo the patterns. Play games with the meter, tonality, melody starting tone, and rhythm and tonal patterns for each song.
- Review with students the meter, tonality, melody starting tone, harmony, and rhythm and tonal patterns that belong to each melody they know.
- Have students transpose melodies with single-tone, root-harmony accompaniments to many keyalities.
- Use a variety of improvisation and creative activities. Have students change tonality and meter and make melodic and rhythmic variations.
- After students know the root-harmony, have them listen to other arrangements of the songs. Locate places where voice leading is more effective using another chord tone in place of the root in the bass. Listen for chord substitutions.

- Help students learn a unique arrangement from music in print.

Performance and Teaching Ideas

Patterns

- Ask students to sing, chant and play tonal and rhythm patterns for each song. Sing the patterns in a comfortable range. Show students the pattern section in this book.
- Students should learn the unique tonal and rhythm patterns for each song. For example, students should know where the tonal pattern SO-FA occurs in “Away in a Manger.”
- Have students transpose the essential tonal patterns for a song to different keyalities.

Duets

- The secondo part of the duet arrangements in this book reinforces the chord changes. Feel free to experiment and change the style for variety.
- The secondo may be played an octave lower. The primo melody may be played in octaves or may be played with an accompaniment. Experiment.
- The primo player may create melodic and rhythmic variations or even improvise on the chord changes. One suggestion is to play the song in three parts: A (song) B (improvisation) A (song).
- Either the secondo or the primo can improvise a modulation to a new keyality.

Solos

- Have students write Roman numerals under the chord changes in the music score.
- Have students learn the solos as printed. Then show them how to use the chord changes to create new accompaniments. Use a single-tone accompaniment following the principles of voice-leading. Another idea is to use a jumping bass (low root/high chord).

Studio Activities

- Assign each student a chord (one student is Tonic, another student is Subdominant, and so on). Have students play rhythm instrument accompaniments on their assigned chord while listening to another student play the song on the piano.
- Have students sing the melody with or without words while someone plays an harmonic accompaniment. The melody should not be played.
- Chant a rhythm pattern and have students identify the song where the rhythm pattern occurs.
- Have students focus on one Christmas song each month throughout the year.
- Schedule a Holiday Party for the students’ families and friends. Have the students entertain with a variety of music while the guests eat and mingle.

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 with.
- 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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