



# **Music Moves for Piano**

**Creativity  
Keyboard Skills  
Ensemble Playing  
Movement  
Improvisation**

**Book 4**

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

## 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<sup>b</sup>/DO and F/LA, when E<sup>b</sup>/DO and C/LA, and when B<sup>b</sup>/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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## Pattern CD Listening Assignments

Track	Unit	Meter/Tonality	Patterns and Skills
33	Unit 1	Dorian Tonality	Tonic and Subtonic (Neutral Syllable)
34	Unit 2	Dorian Tonality	Tonic and Subtonic (Tonal Syllables)
35	Unit 3	Dorian Tonality	Tonic, Subtonic and Subdominant (Neutral Syllable)
36	Unit 4	Dorian Tonality	Tonic, Subtonic, and Subdominant (Tonal Syllables)
37	Unit 6	Mixolydian Tonality	Tonic and Subtonic (Neutral Syllable)
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41	Unit 10	Unusual Paired Meter	Macrobeats and Microbeats (Neutral Syllable)
42	Unit 11	Unusual Paired Meter	Macrobeats and Microbeats (Rhythm Syllables)
43	Unit 12	Unusual Paired Meter	Macrobeats, Microbeats, and Divisions (Neutral Syllable)
44	Unit 13	Unusual Paired Meter	Macrobeats, Microbeats, and Divisions (Rhythm Syllables)
45	Unit 14	Unusual Unpaired Meter	Macrobeats and Microbeats (Neutral Syllable)
46	Unit 15	Unusual Unpaired Meter	Macrobeats and Microbeats (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 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

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**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<sup>b</sup>/DO and F/LA, when E<sup>b</sup>/DO and C/LA, and when B<sup>b</sup>/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*.



# Unit 1

## 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.  
Review Book 3, Unit 18.
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*.

Track  
33

## Exploration/Creativity/Improvisation

### Tonal Context: Dorian Tonality Project

Lesson	Home	
_____	_____	Play the Dorian tonality melodic cadence in several keyalities.
_____	_____	Play the Dorian tonality arpeggios in several keyalities.
_____	_____	Use chord tones from the following Dorian tonality chord progression to improvise a D Dorian melody. Each chord symbol represents one macrobeat (one DU).
		$\begin{array}{cccc} i & i & IV & IV \\ i & i & VII & i \end{array}$
		<ul style="list-style-type: none"> <li>• Use the characteristic tone TI in the melody.</li> <li>• Decide the meter and a rhythm pattern before beginning to improvise.</li> <li>• Use Dorian tonality root chord changes for the accompaniment.</li> </ul>
_____	_____	Improvise as above in other Dorian keyalities. Use the same chord progression, or write another Dorian chord progression.

### Tonal Context: Change a Melody to Dorian Tonality

Lesson	Home	
_____	_____	“Ring Around the Rosy” (Book 2, p. 2)
_____	_____	“This Old Man” (Book 2, p. 32)

## Song to Sing

The Boxer



Michael Brill

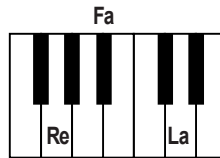
Track  
1

## Dorian Tonality – When RE is G

Track  
2

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

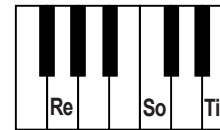
### Dorian Melodic Cadence



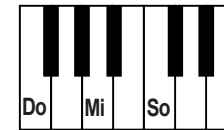
G



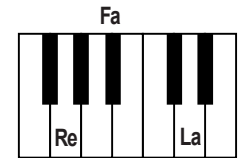
Dorian Tonic (i)



Dorian Subdominant (IV)



Dorian Subtonic (VII)



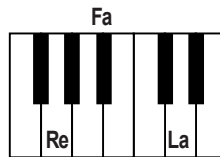
G



Dorian Tonic (i)

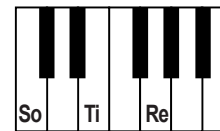
### Dorian Arpeggios

Fingers to Use

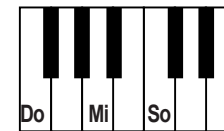


G

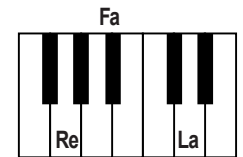
Dorian Tonic (i)



Dorian Subdominant (IV)



Dorian Subtonic (VII)



G

Dorian Tonic (i)

Transpose the melodic cadence and arpeggios to other Dorian keyalities.

### 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

## Music Information

Triple Meter

Dorian Tonality

RE is E

Melody starts on RE

## 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	_____

## Dorian German Folk Song

Melody

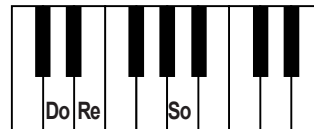


Accompaniment

i VII i i IV i VII i IV6/4 i IV6/4 i VII i

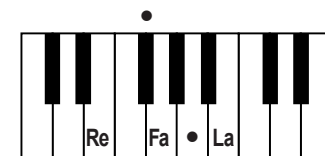
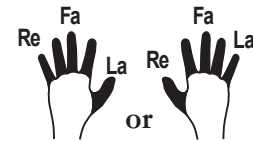
Track  
3

## Accompaniment Root Chord Changes



E  
VII i IV

## Melody



E

Music Information



Duple Meter

Major Tonality

DO 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	_____

Festive Dance

Melody

4 2 1

Accompaniment

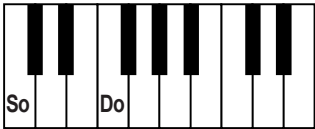
I V I V I



Track  
4

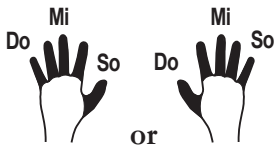
Accompaniment

Root Chord Changes

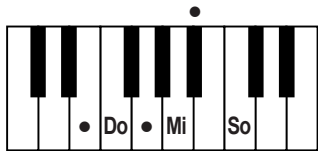


V  
F  
I

Melody



or



F

## 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<sup>#</sup> is LA.  
Play i-IV-VII-i when F<sup>#</sup> 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*.

Track  
34

## Exploration/Creativity/Improvisation

### Tonal 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.

### Tonal Context: Melodic Variation Using Passing Tones Project

Lesson Home

\_\_\_\_\_ Make a variation using PT: “Love Somebody” (Book 3, p. 30)

### Tonal Context: Melodic Variation Using Upper Neighbors Project

Lesson Home

\_\_\_\_\_ Make a variation using UN: “Polish Folk Song” (Book 3, p. 17)

### Tonal Context: Melodic Variation Using Lower Neighbors Project

Lesson Home

\_\_\_\_\_ Make a variation using LN: “American Tune” (Book 2, p. 52)

## Song to Sing

The Little Marionettes



Track  
5

**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