



Music Moves for Piano

Improvisation
Keyboard Skills
Ensemble Playing
Movement
Creativity

Book **1**

By Marilyn Lowe
In cooperation with
Edwin E. Gordon

BOOK 1

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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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G-6439

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ISBN: 1-57999-343-5

Distributed by GIA Publications, Inc.

7404 S. Mason Ave., Chicago, IL 60638

(708) 496-3800 or (800) 442-1358

www.giamusic.com

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Printed in the United States of America.

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Symbols Used for Beginning Performance Pieces

Fingers/Hands

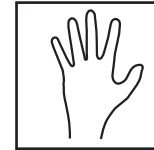
S¹ – Starting finger (starts the piece)



S² – Starting finger of the other hand

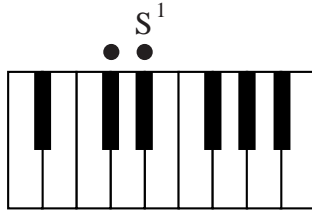


A square means that the hand does not move

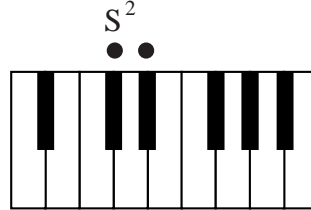


Piano Keys

S¹ – Starting key (starts the piece)



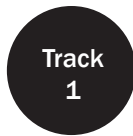
S² – Starting key for the other hand



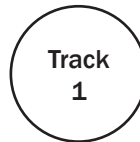
A circle means that the hand moves



Recordings



Pattern CD



Home Study - Audio

Keyboard Playing Location

Count the sets of two or three black piano keys from either side of the keyboard to find the playing location



Music Information
For the Teacher

Duple Meter
Major Tonality
DO is E \flat
Separated Style

Check List

Lesson		Home
_____	Solo	_____
_____	Performed with Duet	_____
_____	Student Duet	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Played Loudly	_____
_____	Played Softly	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____

Popcorn

Student Part (Played one octave higher than written)

Duet Part

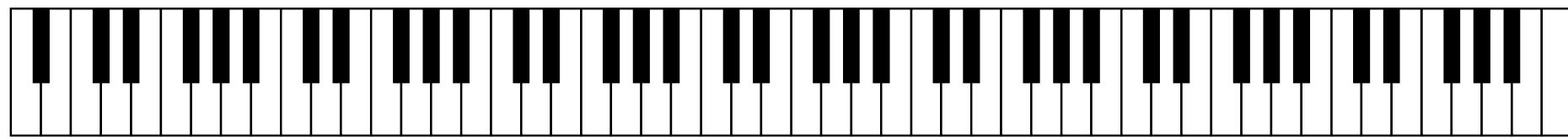
Student Duet Part



Student Duet
(Lower Staff)

Student Part
Fingers and Hands

Moving Hand Hand Does Not Move



Music Information
For the Teacher

Triple Meter
Dorian Tonality
RE is E^b
Separated Style

Check List

Lesson		Home
_____	Solo	_____
_____	Performed with Duet	_____
_____	Student Duet	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Played Loudly	_____
_____	Played Softly	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____

Cotton Candy

Student Part

Duet Part *p*

Student Duet Part

Track
12

**Student Part
Fingers and Hands**

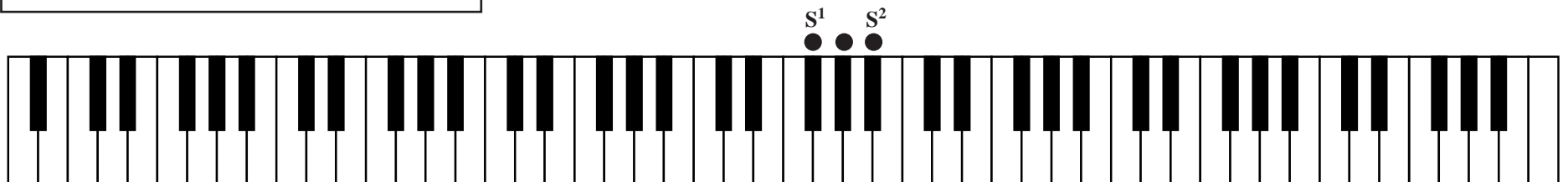
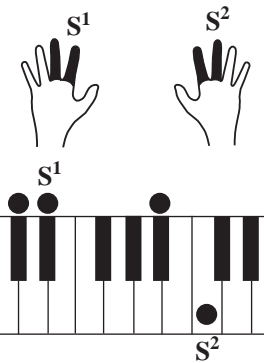
Moving Hand



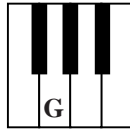
Hand Does Not Move



**Student Duet
(Lower Staff)**



**When DO is G
For the Student**



Learn to Find G

1. G is a white piano key.
2. Look at a set of three black piano keys to find G.
3. Practice finding G in different places.

Sing the Tonic-Dominant-Tonic Cadence

1. Sing the syllables for the tonic Major triad.
2. Sing the syllables for the two different dominant Major patterns.
3. Sing the ending tonic pattern.

Play the Tonic-Dominant-Tonic Cadence

1. Play the cadence with one finger.
Keep all the fingers together.
Do not isolate one finger.
2. Play the cadence with a separated touch.
Use the fingers shown in the pictures.
3. Sing the cadence.

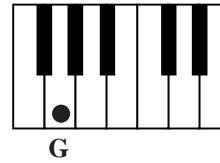
Teacher Reference

Tonic Arpeggio

Cadence

**Major Tonality - When DO is G
Student Activities**

Find G on the Keyboard



G Major Tonic-Dominant-Tonic Melodic Cadence

First, play with one finger.



Second, play with these fingers. Follow the arrow movement, and play as sung in class.

Tonic Major (I) **Dominant Major (V)** **Tonic Major (I)**

Music Information
For the Student

Triple Meter
Major Tonality
DO is G
Melody Starts on MI

Check List

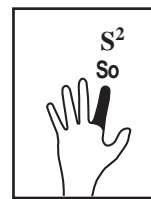
Lesson		Home
_____	Solo	_____
_____	Performed with Duet	_____
_____	Student Duet	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Played Loudly	_____
_____	Played Softly	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____

Big Ben

The musical score for 'Big Ben' is written in 6/8 time with a key signature of one sharp (F#). It consists of three parts: a 'Student Part' in the treble clef, a 'Duet Part' in the bass clef, and a 'Student Duet Part' in the bass clef. The 'Student Part' begins with a four-measure rest, followed by a melody starting on G4. The 'Duet Part' begins with a four-measure rest, followed by a bass line starting on G3. The 'Student Duet Part' begins with a four-measure rest, followed by a melody starting on G3. The dynamic marking *mf* is present in the Duet Part.

Track
27

Student Part
Fingers and Hands



Student Duet
(Lower Staff)

Two hand diagrams showing the index finger pointing up, labeled 'S' and 'Do'. Below them is a piano keyboard diagram with the G key labeled 'So' and the G key below it labeled 'Do'. The letter 'G' is written below the keyboard.

A diagram of a piano keyboard with the G key labeled 'So' and the G key below it labeled 'Do Re Mi'. The letter 'G' is written below the keyboard.

Music Information
For the Student

Triple Meter
Major Tonality
DO is F
Start on MI

Check List

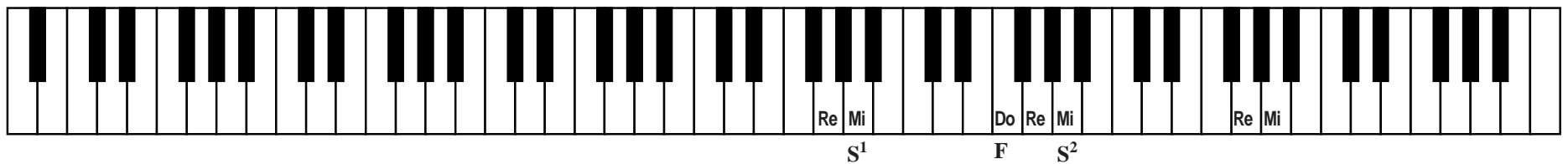
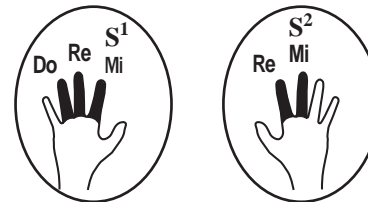
Lesson		Home
_____	Solo	_____
_____	Performed with Duet	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Played Loudly	_____
_____	Played Softly	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____

Rope Swing

The musical score for 'Rope Swing' is written in 6/8 time with a key signature of one flat (Bb). It features two parts: a 'Student Part' in the treble clef and a 'Duet Part' in the bass clef. The Student Part begins with a rest, followed by a sequence of notes: a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. This sequence is repeated with a '2' above the notes. The final measure of the Student Part contains a triplet of eighth notes: G4, A4, and Bb4. The Duet Part provides a steady accompaniment of quarter notes: G3, A3, Bb3, and A3. A dynamic marking of *p* (piano) is placed above the Duet Part. A 'Both Hands' section is indicated by a dashed line above the Student Part's final measure, with a '3' above it, suggesting a triplet of notes.

Track
38

Student Part
Fingers and Hands



Music Information

For the Student

Duple Meter

Major Tonality

DO is F#

Melody Starts on DO

Check List

Lesson		Home
_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____

Down Came a Lady

Melody

Accompaniment

Track 45

Accompaniment

Do So La

F# Do So La

Accompaniment
Tonic/Dominant Changes

Ti Do Do So

Do or Do So

Melody

Do Re Mi Do Re Mi

or

F# Do Re Mi

Music Information

For the Student

Duple Meter

Major Tonality


DO is C

Melody Starts on DO

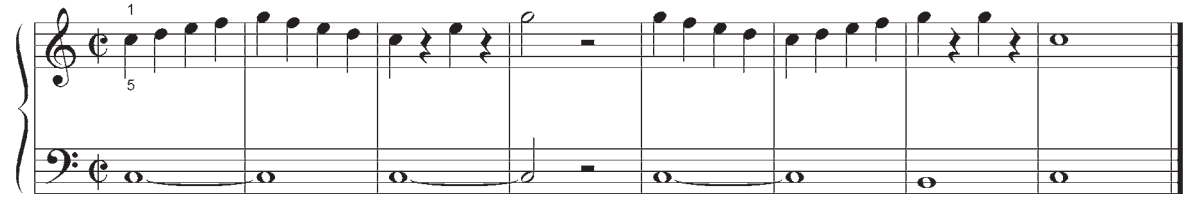
Check List

Lesson

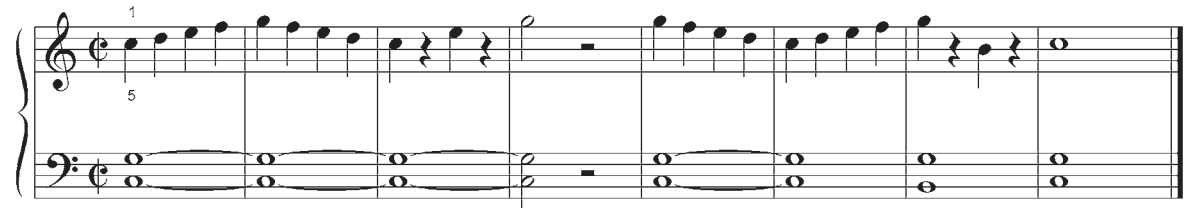
Home

_____	Melody 	_____
_____	Melody 	_____
_____	New Keyality	_____
_____	New Keyality	_____
_____	Minor Tonality	_____
_____	Accompaniment	_____
_____	Hands Together	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with TP	_____

Springtime One





Springtime Two




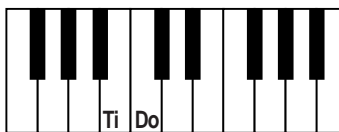
Track
46

Accompaniment
Tonic/Dominant Changes



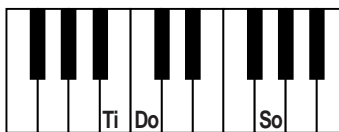







C

or




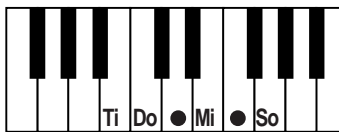
C

Melody



or





C

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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