

BOOK 2

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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ISBN: 1-57999-345-1

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.

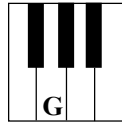
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When DO is G

For the Student



Learn to Find G

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

Tonic Arpeggio

1. A chord played one note at a time then repeated in a different octave is called an arpeggio.
2. Practice the arpeggio slowly. Use a separated touch.
3. Sing the syllables for a G Major arpeggio.
4. An arpeggio may be played different ways, but try it as notated below.

Sing and Play the Tonic-Dominant-Tonic Cadence

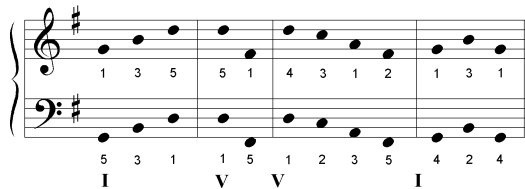
1. Sing the syllables for the tonic Major triad, then sing the two arrangements of the dominant and the ending tonic pattern.
2. Play the cadence arpeggiated, as it is sung, one note at a time (choose which form of the dominant you will play).
3. Practice the cadence slowly and with a separated touch.

Teacher Reference

Tonic Arpeggio



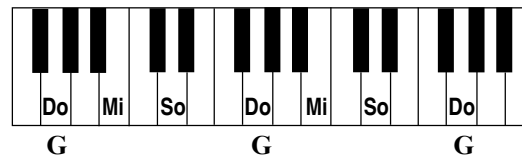
Cadence



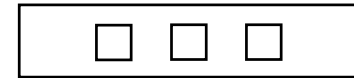
Major Tonality - When DO is G

Student Activities

Tonic Arpeggio



This picture is the keyboard “look” and “feel” of a G Major arpeggio. The three keys on the keyboard are white (W W W).



Tonic-Dominant-Tonic Melodic Cadence

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

When DO is G

For the Student

G Major Scale

1. Learn to play the scale with one finger. Keep all the fingers together. Do not isolate one finger.
2. Learn to play the scale to the thumb crossing, then learn the thumb crossings. Learn each hand alone.
3. When the thumb crossings are comfortable, play to the next DO.
4. Play the scale in both directions.
5. Practice slowly and evenly with a separated touch.

G Major Scale

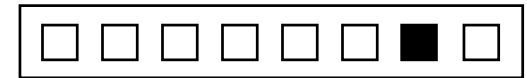
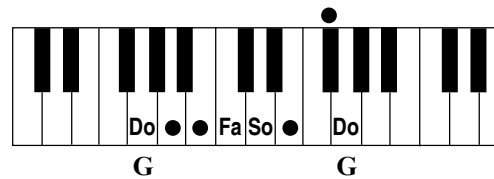
Student Activities

Major Scale

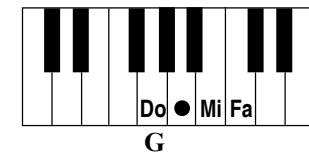
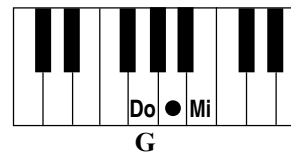
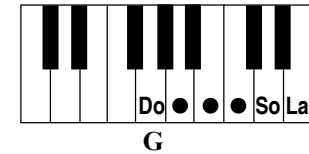
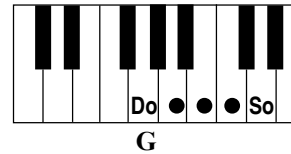
First, play the scale with one finger.



This picture is the keyboard “look” and “feel” of a G Major scale. There is one black key.



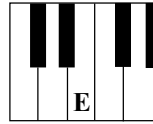
Second, learn the thumb crossings.



Third, play the scale from DO to DO.

When LA is E

For the Student



Learn to Find E

1. E is a white key.
2. Look at the two black keys to find E.
3. Practice finding E in different places.

Tonic Arpeggio

1. A chord played one note at a time then repeated in a different octave is called an arpeggio.
2. Practice the arpeggio slowly. Use a separated touch.
3. Sing the syllables for an E Minor arpeggio.
4. An arpeggio may be played different ways, but try it as notated below.

Sing and Play the Tonic-Dominant-Tonic Cadence

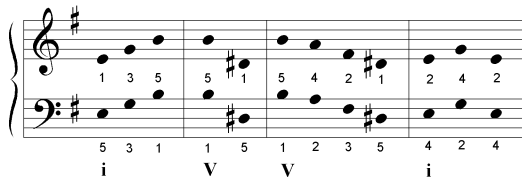
1. Sing the syllables for the tonic Minor triad, then sing the two arrangements of the dominant and the ending tonic pattern.
2. Play the cadence arpeggioed, as it is sung, one note at a time (choose which form of the dominant you will play).
3. Practice the cadence slowly and with a separated touch.

Teacher Reference

Tonic Arpeggio



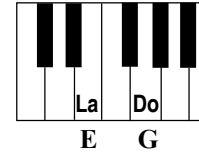
Cadence



Harmonic Minor Tonality - When LA is E

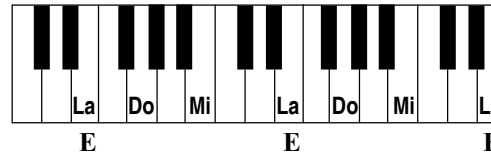
Student Activities

When DO is G then LA is E.

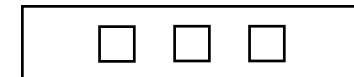


Play and sing G/DO and E/LA.

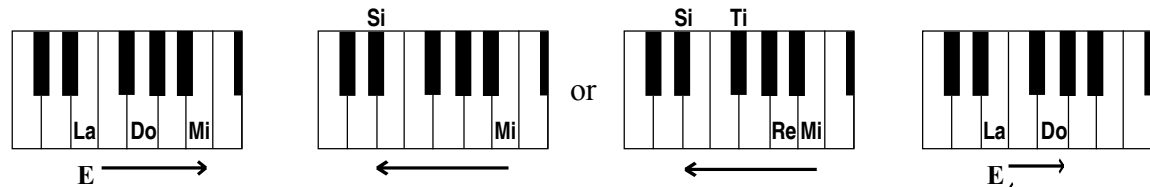
Tonic Arpeggio



This picture is the keyboard “look” and “feel” of an E Minor arpeggio. The three keys on the keyboard are white (W W W).



Tonic-Dominant-Tonic Melodic Cadence



Tonic Minor (i)

Dominant Harmonic Minor (V)

Tonic Minor (i)

Music Information

For the Student



Duple Meter

Harmonic Minor Tonality

LA is D

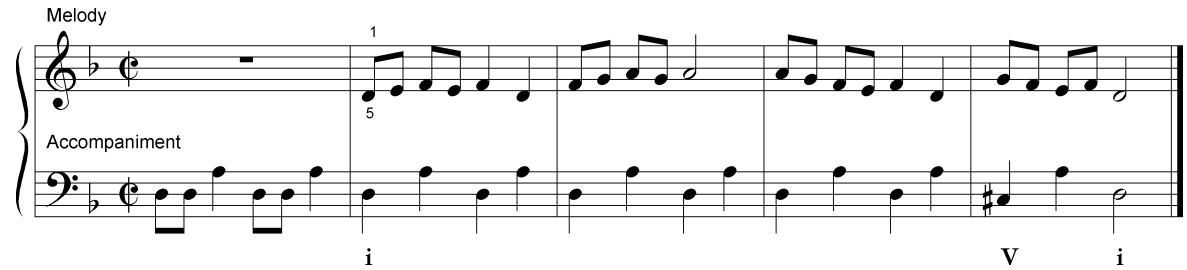
Melody Starts on LA

Check List

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

Latvian Folk Song

Melody

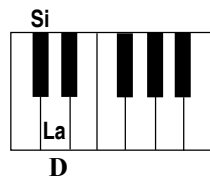
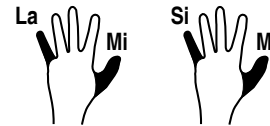


Accompaniment

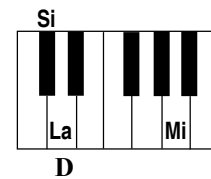
i V i

Track 16

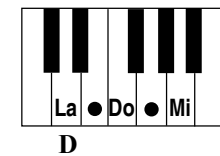
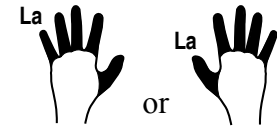
Accompaniment Tonic/Dominant Changes



or



Melody



Music Information

For the Student



Duple Meter

Major Tonality

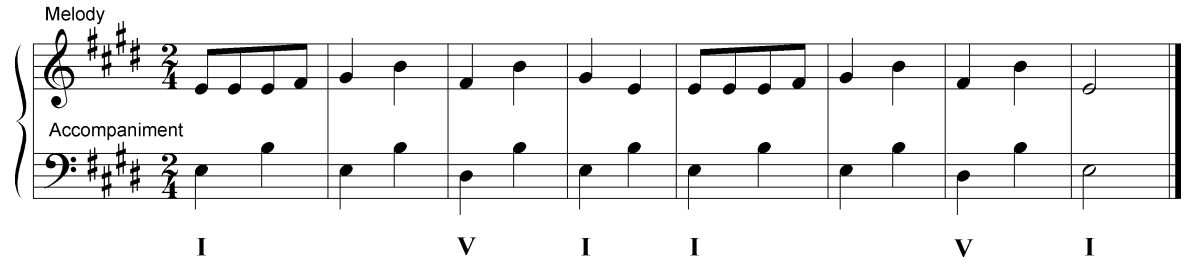
DO is E

Melody Starts on DO

Check List

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

American Tune

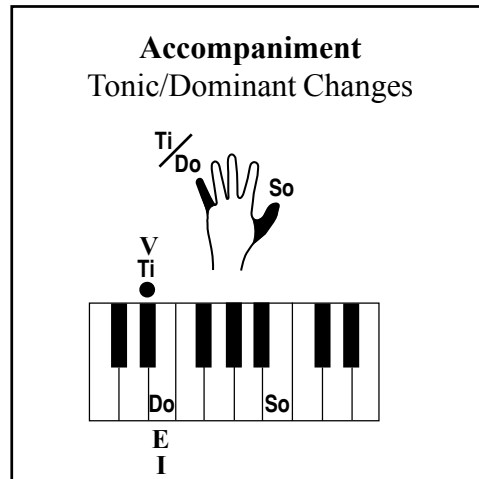


I V I I V I

Track
39

Accompaniment

Tonic/Dominant Changes

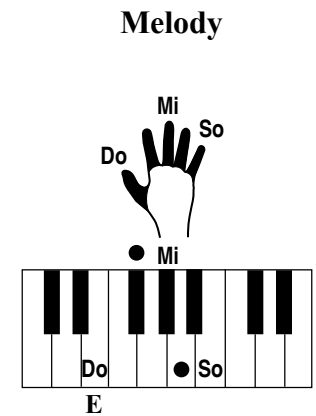


V
Ti

Do So

E I

Melody



Mi So

Do Mi So

E

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. Some of the major concepts of this approach for students include:

- Rhythm is based on movement: Feel rhythm and chant rhythm patterns. Move in both a continuous fluid way and a pulsating way.
- Sing songs and tonal patterns to develop pitch sensitivity, singing in tune, and a "listening" ear. Singing develops tonal audiation.
- Acquire a listening and performing music pattern vocabulary.
- Understand the various ingredients of music, such as rhythm, meter, tonality, harmony, style, and form.
- Create with different elements of music, such as rhythm, pitch, harmony, and form.
- Improvise using familiar patterns and songs. Transpose, change tonality and meter, and create melodic and rhythmic variations.
- Perform with technical freedom and comfort. 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 10 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 her 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

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Tina Sibley, Vocal

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Music Precedent Ltd.

Engineer: John H. Morton

Praise for the *Music Moves for Piano* Series

Marilyn Lowe has brilliantly applied the systematic and profound Music Learning Theory of Edwin E. Gordon to create a new, stimulating, revolutionary approach to piano study that ensures joyfulness, musicality, and an authentic connection to music making. This approach avoids many of the significant pitfalls of standard instruction. *Music Moves for Piano* focuses on developing the entire musician—the student’s ability to sing, to move gracefully, to audiate musical substance with understanding, to make a palpable physical connection to music. And it does this in conjunction with a wise, systematic presentation of purely pianistic skills: keyboard knowledge, technique and body awareness, notation, and, initially, attractive folk literature. The series of books represents a monumental and inspired contribution to piano pedagogy, which will surely become the benchmark by which other methods, before and after, will be measured.

Seymour Fink, Professor Emeritus Binghamton University
Author of *Mastering Piano Technique*
Contributor to *A Symposium for Pianists and Teachers*

In *Music Moves for Piano*, Marilyn Lowe has given us materials for a new generation of piano instruction, perfectly suited to the 21st – century student. They usher the student into the “language” of music in a way that results in independent music making and musical thinking. The process of native language acquisition is more thoroughly applied here than in any previous piano method. Students learn music as an aural (listening) art and an oral (performing) art.

Garik Pedersen, DMA
Professor of Piano and Piano Pedagogy
Eastern Michigan University

What Other Piano Teachers Say

- “Even five-year-olds understand the symbols for rote pieces.”
“Movement activities always bring a smile.”
“A pattern vocabulary is acquired very quickly.”
“Students love the neat pieces and folk songs.”
“Keyboard skills are strong and foster a good-looking playing position.”
“Ensemble playing is so much fun.”
“Kids enjoy creating and improvising.”
“Creative activities make performing feel more comfortable.”
“Transposing and harmonizing become natural skills.”
“It is so exciting to teach about the ‘sound’ and ‘feel’ of music.”
“With this approach, reading music notation becomes effortless.”

Available Materials

Music Moves for Piano: Preparatory Book, Books 1 and 2
Teacher’s Guide/Lesson Plans: Preparatory Book, Books 1 and 2
Boogies and Blues
Music Moves for Two: Books 1 and 2
Christmas Music: Books 1 and 2
Pattern CD

Books in Progress

Music Moves for Piano: Books 3, 4, and 5
Teacher’s Lesson Plans: Books 3, 4, and 5
Tone Colors for Piano: Books 1 and 2
Repertoire for Piano: Books 1, 2, and 3
Reading and Writing Music Notation