

**Preparatory Book
Music Moves for Piano**

MY FIRST PIANO GAMES

By Marilyn Lowe

In cooperation with Edwin E. Gordon

Paste your
picture here

My name is _____

**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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Time to Begin

This preparatory book is specifically designed for young children who are five or six years old. But teachers can adapt this approach for beginners of all ages and use this material to supplement

Music Moves for Piano: Book 1.

The foremost goal of this book is to prepare students for formal piano instruction. At this stage, students can make music through music play at the keyboard as well as by playing music games away from the keyboard. Keep the following concepts in mind:

- 1. Music Aptitudes.** The potential to achieve in music is called music aptitudes. Music aptitudes are developmental until age nine when they stabilize. A rich musical environment for young children that includes singing, chanting, and rhythm and tonal pattern aculturation is important in influencing a child's potential to learn music.
- 2. The Tone.** Game playing, absorbing music, movement, and singing all are fun for the young child. Simple keyboard pieces add to the excitement of making music. Though the young child can be very serious about playing pieces, "practice" at home should be enjoyable with adherence to detail carefully guided. Keep it light and move in the "right" direction. Remember that music is an aural art.
- 3. The Lesson Content.** Activity time includes echoing tonal and rhythm patterns, singing songs, and movement. All of these activities build a music vocabulary and develop audiation skills, or the ability to "think" music with understanding. The keyboard pieces develop a familiarity with the whole keyboard (black and white keys) and form a base for physical movement that is tension-free.
- 4. Physical Movements at the Keyboard.** Playing the piano is often a "come and go" affair for the young child. Standing is permitted, and walking from one end of the keyboard to the other can be exploratory fun. Encourage large-motor arm movement, with freedom in the joints (shoulder, elbow, wrist, knuckles). Guide toward arm balance and arm movement. Show children how to keep the hand straight with the arm and how to keep the fingers together, not isolated. The pieces in this book were created to teach the child these physical movements.
- 5. Musical Expression.** Experiment with different levels of articulation, dynamics, and tempos when playing keyboard pieces. Describing sound as "separated," "connected," "a little soft," "kind of loud," "not too fast," or "very slow" will encourage students to think about and listen for contrasts and variety.
- 6. Ensemble Playing.** Making music with someone else is fun. The duet parts can be played by the young student, an older student, a parent, or the teacher. Make sure they keep that beat steady!
- 7. Rhythm.** Develop the habit of chanting a rhythm introduction before beginning to play. This establishes both meter and tempo. Have students chant or "think" the rhythm patterns of a piece while learning and performing it. Rhythm syllables are **Du De** (*doo day*) for Duple meter and **Du Da Di** (*doo dah dee*) for Triple meter. Movement activities guide the child toward feeling a steady beat and continuity.
- 8. The Music Page.** Pictures of hands and keyboards tell what is needed for each performance piece. Because the pieces are taught by rote, the essential information for playing the piece is shown visually in a way that the young child can understand and remember.
- 9. Creativity and Improvisation.** Creating and improvising something new reinforces the concepts. The story pages encourage making up a story and illustrating it musically. Children choose register, dynamics, tempo, and rhythm patterns before they begin to create music. Encourage other exercises to foster creativity and improvisation.
- 10. Nonessential Information.** Looking at music notation, describing notes on the music staff, and teaching terminology, such as up or down, step and skip, high and low, right or left hand, or finger numbers, are not necessary in beginning piano instruction.
- 11. Essential Information.** The important concepts in beginning piano instruction include: rhythm coordination, rhythm patterns, tonal patterns, recognizing same and different, singing in tune, directions of movement, using the "right" hand/fingers on the "right" keys, and remembering "how a piece goes" along with its playing location.

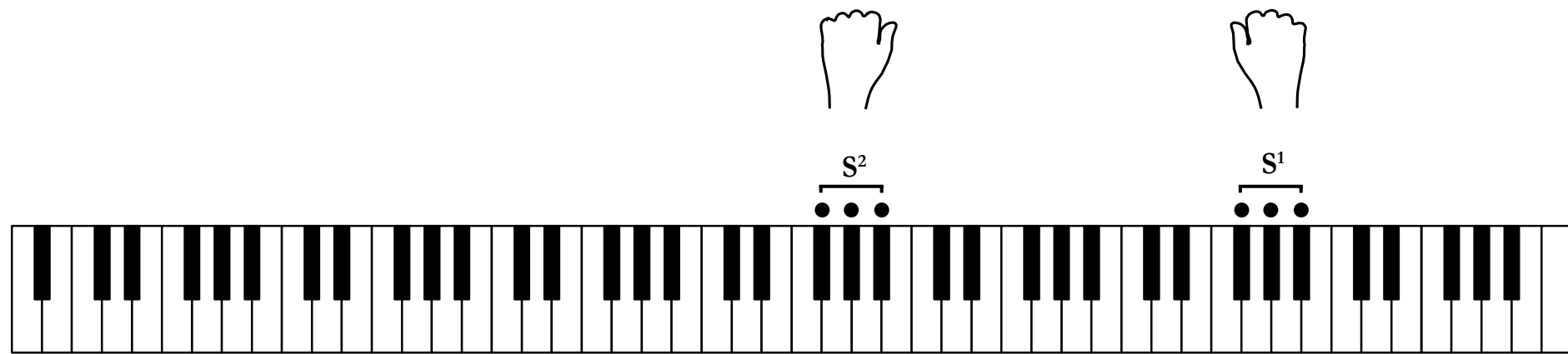
The Woodpecker

RH = upstems LH = downstems
 Use a "soft fist" to knock the keys

The musical score is written for a piano in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble clef staff labeled 'Student' and a bass clef staff labeled 'Duet'. The 'Student' part features a series of chords in the right hand, with the first two measures being rests. The first two chords are marked with an 8va symbol and a dashed line, indicating an octave shift. The 'Duet' part consists of a steady eighth-note accompaniment in the left hand. A circular icon on the right side of the score is labeled 'Track 1'.

Rhythm Pattern Chant
 Du De Du De

A little soft
A little fast



The Green Caterpillar

Use the RH middle finger throughout



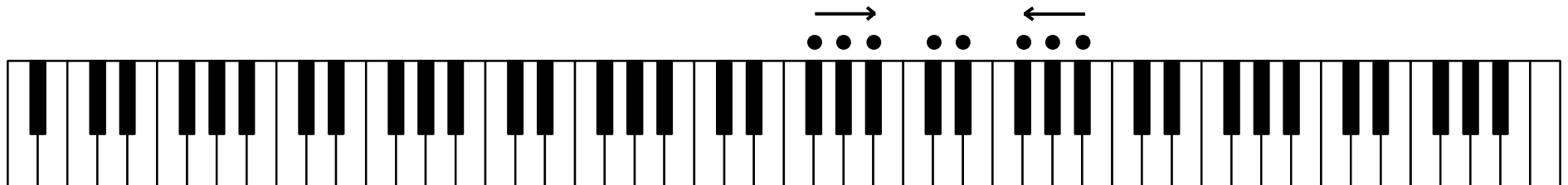
Track
3

Rhythm Pattern Chant
Du Da Di Du Da Di
Du Da Di Du

A little soft
Slow



S



The Farmer in the Dell

RH = upstems LH = downstems

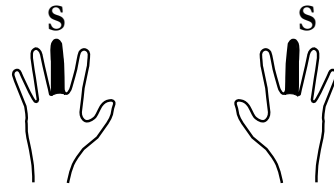
Student

Duet

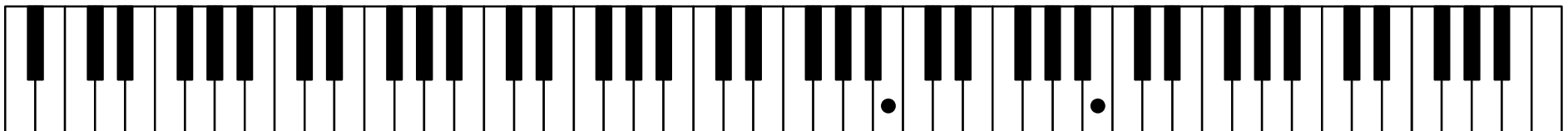
The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The 'Student' part is a single melodic line in treble clef consisting of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The 'Duet' part consists of two staves (treble and bass clefs) with a grand staff brace. The bass clef part plays a steady accompaniment of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. The treble clef part has rests for the first two measures, followed by a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Track
11

Rhythm Pattern Chant
Du Du Du Du

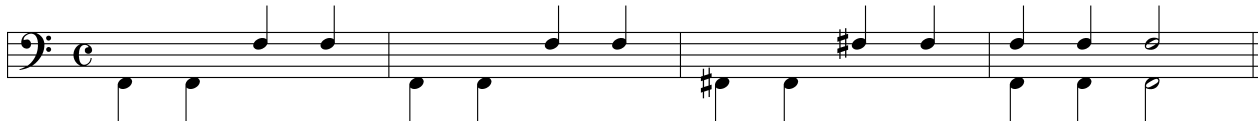


S ————— S



T-Rex

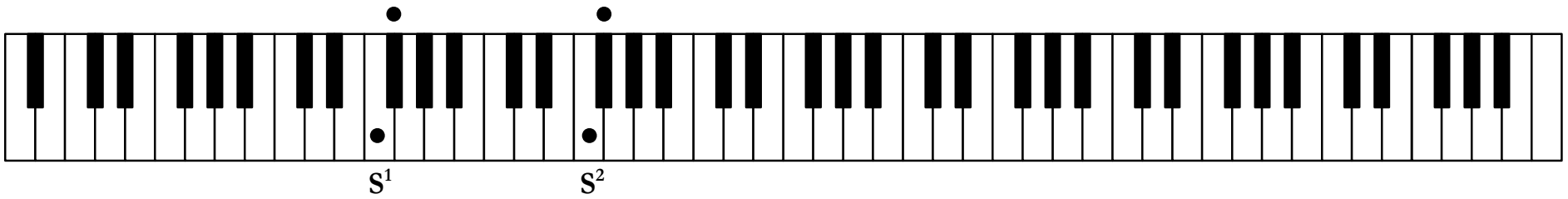
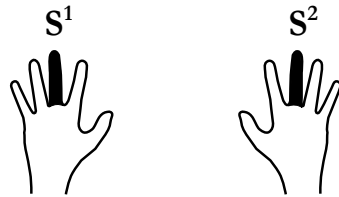
RH = upstems LH = downstems



Track
13

Rhythm Pattern Chant
Du De Du De
Du De Du

Loud
Slow



The Whale Shark

RH = upstems LH = downstems

Duet

Student

Use the middle finger on octaves.
Use the pointer finger on seconds.

8vb

5

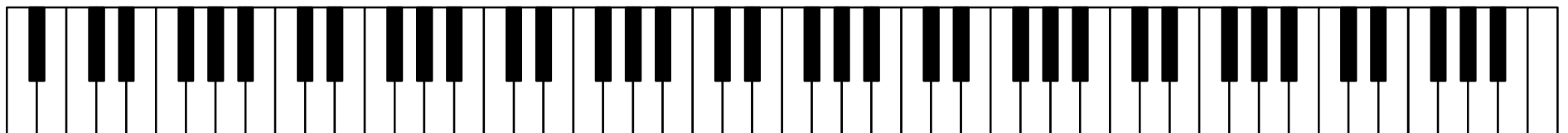
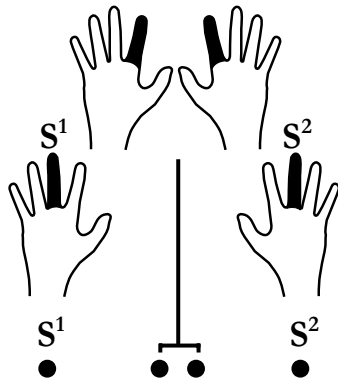
(8vb)

8vb

Track
19

Rhythm Pattern Chant
Du De Du De Du De Du

Loud
Slow



Descriptions of the Piano Pieces

Page 1 “The Woodpecker”

Dynamics: A little soft
 Tempo: A little fast
 Meter: Duple
 Piano Keys Used: Sets of three black keys
 Keyboard Register: High and middle
 Hands: Two hands play separately
 Technique: Arm movement with a soft fist
 Duet Part: Young children can play this with any fingers

Page 5 “Climbing the Mountain”

Dynamics: Loud
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: Low to middle
 Hands: Two hands play separately
 Technique: Arm movement and changing register
 Duet Part: Young children can play this

Page 2 “The Apple and the Worm”

Dynamics: A little loud
 Tempo: Not too slow
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: High and treble
 Hands: Two hands play separately
 Technique: Arm movement with the middle finger
 Duet Part: Young children can play this with any fingers

Page 6 “The Turtle and the Rabbit”

Dynamics: Soft
 Tempo: “The Turtle” is soft, “the Rabbit” is fast
 Meter: Duple
 Piano Keys Used: Two black keys moving up the keyboard
 Keyboard Register: High and treble
 Hands: Two hands play separately
 Technique: Arm movement with the middle finger
 Duet Part: Young children can play this with any fingers

Page 3 “The Green Caterpillar”

Dynamics: A little soft
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: Sets of black keys
 Keyboard Register: High and treble
 Hands: Right hand alone
 Technique: Arm movement with one finger

Page 7 “If You’re Happy and You Know It”

Tempo: A little fast
 Meter: Duple
 Piano Keys Used: Octave C sharp
 Keyboard Register: High and treble
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 4 “London Bridge”

Meter: Duple
 Piano Keys Used: Two black keys (F sharp and C sharp)
 Keyboard Register: High
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 9 “The Waterfall”

Dynamics: Soft
 Tempo: Fast
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: High to bass
 Hands: Two hands play separately
 Technique: Arm movement with the middle finger

Page 10 “The Big Black Bear”

Dynamics: Loud
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: Sets of black keys
 Keyboard Register: Low to middle
 Hands: Left hand only
 Technique: Arm movement

Page 11 “The Race Car”

Dynamics: Loud
 Tempo: Fast
 Meter: Duple
 Piano Keys Used: Sets of two black keys
 Keyboard Register: High to middle
 Hands: Two hands play separately
 Technique: Arm movement with the middle finger
 Duet Part: Young children can play this

Page 12 “The Farmer in the Dell”

Meter: Triple
 Piano Keys Used: Octave white keys
 Keyboard Register: High and middle
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 13 “The Merry-Go-Round”

Dynamics: A little loud
 Tempo: Not too slow
 Meter: Triple
 Piano Keys Used: Sets of three black keys
 Keyboard Register: High/treble, low/bass
 Hands: Two hands play separately
 Technique: Arm movement with the middle finger

Page 14 “T-Rex”

Dynamics: Loud
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: White and black keys in octaves
 Keyboard Register: Bass
 Hands: Two hands play separately and together
 Technique: Arm movement

Page 15 “Floating Clouds”

Dynamics: Soft
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: A set of two black keys
 Keyboard Register: Treble
 Hands: Right hand alone
 Technique: Arm movement with the middle finger
 Duet Part: Young children can play this with any fingers

Page 16 “Bike Ride”

Dynamics: Soft
 Tempo: A little fast
 Meter: Duple
 Piano Keys Used: Sets of three black keys
 Keyboard Register: High and middle
 Hands: Two hands play separately
 Technique: Arm movement with a soft fist
 Duet Part: Young children can play this with any fingers

Page 18 “Pop Goes the Weasel”

Meter: Triple
 Piano Keys Used: Octave white keys
 Keyboard Register: High
 Hands: Alternating hands
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 19 “Chocolate Chip Cookies”

Dynamics: A little soft
 Tempo: Not too slow
 Meter: Duple
 Piano Keys Used: Four black keys
 Keyboard Register: Treble
 Hands: Left hand alone
 Technique: Arm movement
 Duet Part: Young children can play this

Page 20 “The Flower Garden”

Dynamics: Soft
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: White keys (notes from a C Major triad)
 Keyboard Register: Bass
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 21 “The Whale Shark”

Dynamics: Loud
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: Middle note of the three black keys and a set of two black keys
 Keyboard Register: Low
 Hands: Two hands play separately and together
 Fingers two and three
 Technique: Alternating arm movement and hands-together movement
 Duet Part: Young children can play this

Page 22 “The Buzz Saw”

Dynamics: Loud
 Tempo: A little fast
 Meter: Triple
 Piano Keys Used: A set of two black keys and two white keys
 Keyboard Register: Middle
 Hands: Two hands play together
 Fingers two and three
 Technique: Arm movement

Page 23 “Splashing in Puddles”

Dynamics: A little loud
 Tempo: A little slow
 Meter: Triple
 Piano Keys Used: White and black keys around bass C
 Keyboard Register: Bass
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 25 “Row, Row, Row Your Boat”

Meter: Triple
 Piano Keys Used: Octave white keys
 Keyboard Register: High
 Hands: Alternating hands
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 26 “Creepy Crawly”

Dynamics: Soft
 Tempo: Slow
 Meter: Triple
 Piano Keys Used: A set of three black keys and three white keys
 Keyboard Register: Middle
 Hands: Two hands play separately
 Technique: Arm movement

Page 27 “Pepperoni Macaroni”

Dynamics: A little loud
 Tempo: A little fast
 Meter: Triple
 Piano Keys Used: White key fifths
 Keyboard Register: Bass
 Hands: Two hands play together
 Technique: Arm movement
 Duet Part: Played by the teacher

Page 28 “Slow Ball”

Dynamics: Soft
 Tempo: A little slow
 Meter: Triple
 Piano Keys Used: Octave D in two places
 Keyboard Register: Treble and bass
 Hands: Two hands play separately
 Technique: Arm movement

Page 29 “The Low Down Boogie”

Dynamics: A little loud
 Tempo: Not too slow
 Meter: Duple
 Piano Keys Used: C Major blues
 Keyboard Register: Bass
 Hands: Two hands play separately
 Technique: Arm movement and change of playing location

Page 30 “Flint Street Boogie”

Dynamics: A little loud
 Tempo: Slow
 Meter: Duple
 Piano Keys Used: C Major blues
 Keyboard Register: Middle
 Hands: Two hands play separately
 Technique: Arm movement and change of playing location

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.

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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