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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Symbols Used for Beginning Performance Pieces

**Fingers/Hands**

- $S^1$ – Starting finger (starts the piece)
- $S^2$ – Starting finger of the other hand

A square means that the hand does not move

- $S^2$ – Starting key for the other hand

A circle means that the hand moves

**Piano Keys**

- $S^1$ – Starting key (starts the piece)
- $S^2$ – Starting key for the other hand

**Recordings**

- Pattern CD
- Home Study CD

**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 Eb
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 E₃
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
Fingers and Hands

Moving Hand
Hand Does Not Move

Student Duet
(Lower Staff)
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.

Teacher Reference

Tonic Arpeggio

Cadence
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

Student Part

Duet Part

Student Duet Part

Student Part
Fingers and Hands

Student Duet
(Lower Staff)
### Music Information
For the Student

**Triple Meter**

**Major Tonality**

DO is F

Start on MI

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### Check List

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<tr>
<td>Create with TP</td>
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### Rope Swing

#### Student Part

Fingers and Hands

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#### Duet Part

Both Hands

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#### Track 38
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

Accompaniment

Melody

Accompaniment
Tonic/Dominant Changes

Melody

Accompaniment

Track 45
Music Information
For the Student
Duple Meter
Major Tonality
DO is C
Melody Starts on DO

Check List

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Springtime One

Springtime Two

Accompaniment
Tonic/Dominant Changes

Melody
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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