

**BOOK 1**

# **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<sup>1</sup> – Starting finger (starts the piece)



S<sup>2</sup> – Starting finger of the other hand

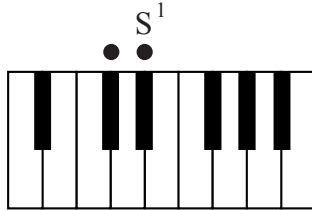


A square means that the hand does not move

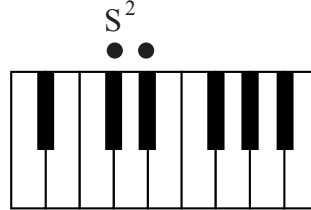


## Piano Keys

S<sup>1</sup> – Starting key (starts the piece)



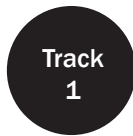
S<sup>2</sup> – Starting key for the other hand



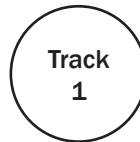
A circle means that the hand moves



## 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 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

*mp*

Student Duet Part

Track  
2

**Student Duet**  
(Lower Staff)

S<sup>2</sup> S<sup>1</sup>

S<sup>1</sup>

S<sup>2</sup>

**Student Part**  
Fingers and Hands

Moving Hand      Hand Does Not Move

S<sup>2</sup> S<sup>1</sup>

S<sup>2</sup> S<sup>2</sup> S<sup>1</sup>

**Music Information**  
For the Teacher

Triple Meter  
Dorian Tonality  
RE is E<sup>b</sup>  
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**

Track  
12

**Student Part  
Fingers and Hands**

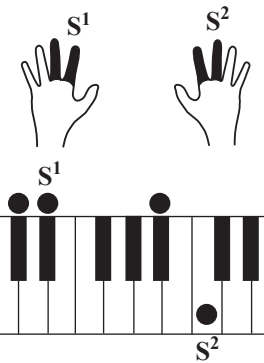
Moving Hand



Hand Does Not Move



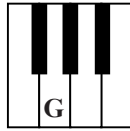
**Student Duet  
(Lower Staff)**



S<sup>1</sup> S<sup>2</sup>



**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.

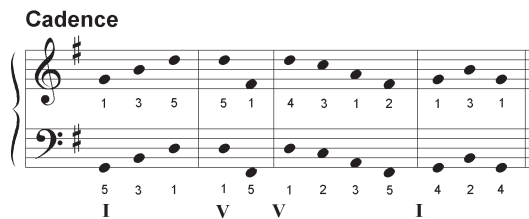
**Sing the Tonic-Dominant-Tonic Cadence**

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**

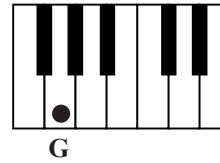
1. Play the cadence with one finger.  
Keep all the fingers together.  
Do not isolate one finger.
2. Play the cadence with a separated touch.  
Use the fingers shown in the pictures.
3. Play and sing the cadence.

**Teacher Reference**



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

**Find G on the Keyboard**

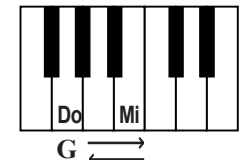
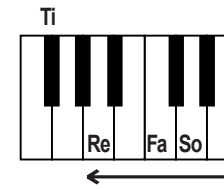
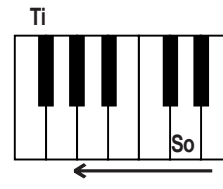
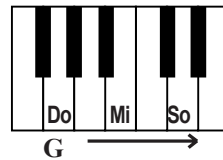
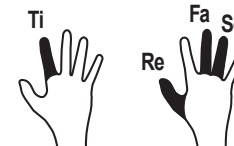


**G Major Tonic-Dominant-Tonic Melodic Cadence**

**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' consists of three staves. The top staff is the 'Student Part' in treble clef, 6/8 time, with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4 (marked with a '4'), a quarter note F#4, a quarter note E4, and a quarter note D4. The middle staff is the 'Duet Part' in bass clef, 6/8 time, with a key signature of one sharp. It begins with a whole rest, followed by a series of chords: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, 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**Music Information**  
For the Student

Triple Meter  
Major Tonality  
DO is F  
Start on MI

**Check List**

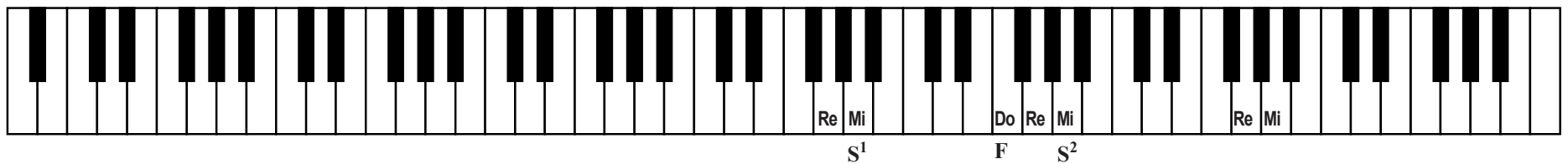
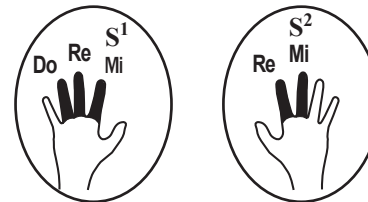
Lesson		Home
_____	Solo	_____
_____	Performed with Duet	_____
_____	Connected Style	_____
_____	Separated Style	_____
_____	Played Loudly	_____
_____	Played Softly	_____
_____	Chant RP	_____
_____	Perform RP	_____
_____	Create with RP	_____
_____	Sing TP	_____
_____	Perform TP	_____
_____	Create with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

**Rope Swing**

The musical score for 'Rope Swing' is written in 6/8 time with a key signature of one flat (Bb). It consists of two parts: a 'Student Part' in the treble clef and a 'Duet Part' in the bass clef. The Student Part begins with a whole rest, followed by a sequence of eighth notes: G4, A4, Bb4, A4, G4. This sequence is repeated with a fermata over the final G4. The Duet Part starts with a piano (*p*) dynamic and plays a steady eighth-note accompaniment: F3, G3, A3, Bb3, A3, G3. The score includes fingerings: '2' for the second finger on G4, '3' for the third finger on A4, and '1' for the thumb on Bb4. A 'Both Hands' section is indicated by a dashed line above the Student Part, showing the final notes of both parts together.

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**

**Accompaniment**  
Tonic/Dominant Changes

OR

**Melody**

OR

**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

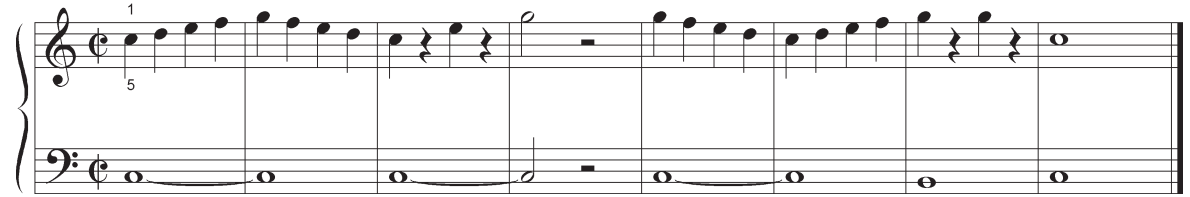
Create with RP

Sing TP

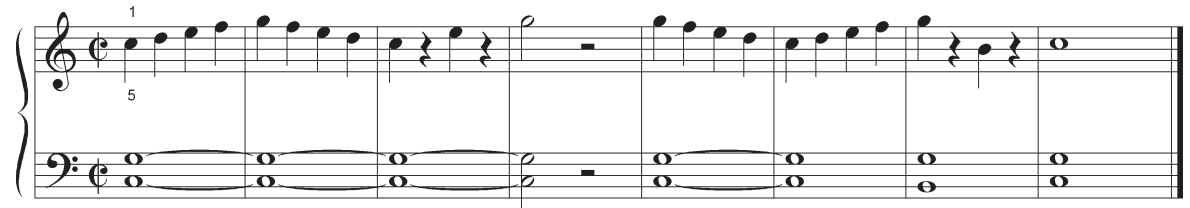
Perform TP

Create with TP

**Springtime One**


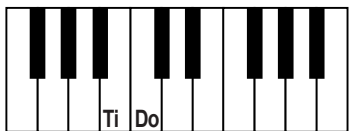


**Springtime Two**



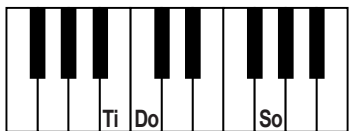


Track 46

**Accompaniment**  
Tonic/Dominant Changes


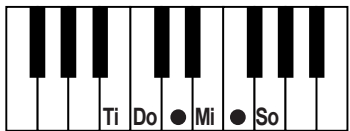
C

C


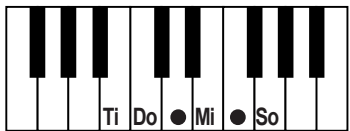
or

**Melody**

C

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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