



# Music Moves for Piano

Improvisation  
Keyboard Skills  
Ensemble Playing  
Movement  
Creativity

## Book 2

By Marilyn Lowe  
In cooperation with  
Edwin E. Gordon

**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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[www.musicmovesforpiano.com](http://www.musicmovesforpiano.com)

[info@musicmovesforpiano.com](mailto:info@musicmovesforpiano.com)

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**When DO is G**  
For the Student



**Learn to Find G**

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

**Tonic Arpeggio**

1. A triad played one tone at a time then repeated in a different octave is called an arpeggio.
2. Practice the G Major 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**

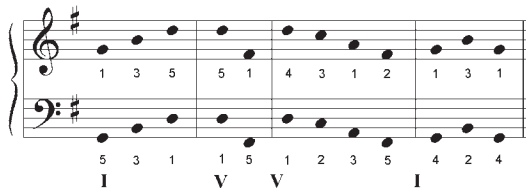
1. Sing the syllables for the tonic Major triad, then sing the two arrangements of the dominant and the ending tonic pattern.
2. Play the cadence arpeggioed, as it is sung, one tone at a time.
3. Practice the cadence slowly. Use a separated touch.

**Teacher Reference**

**Tonic Arpeggio**

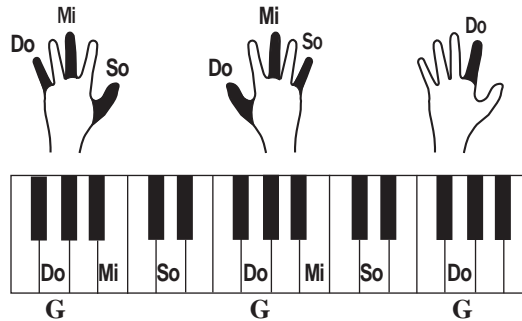


**Cadence**



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

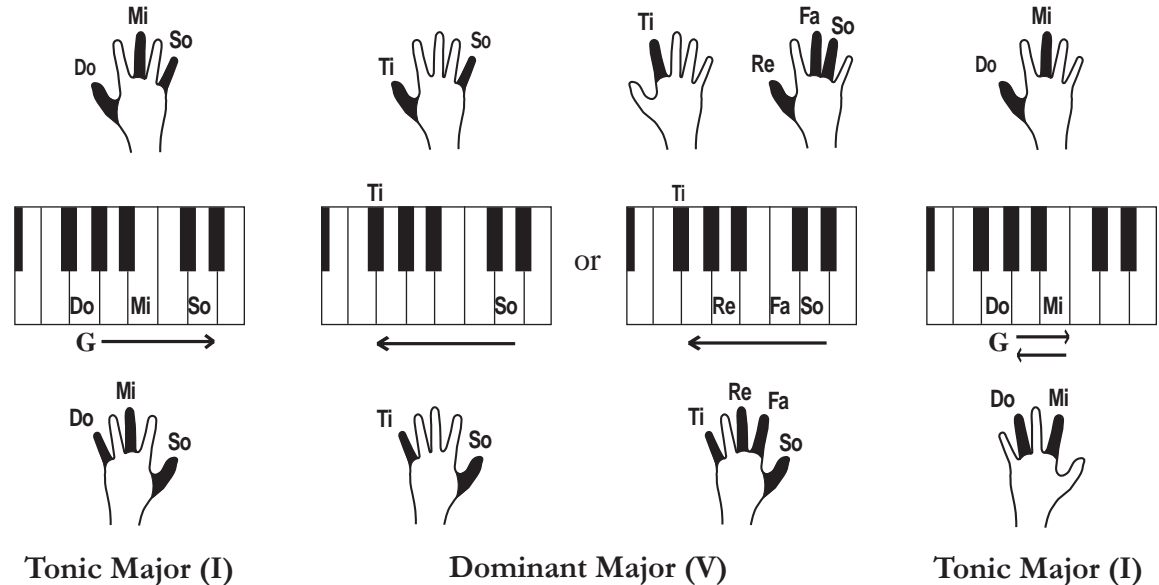
**Major Tonic Arpeggio**



This picture is the keyboard “look” and “feel” of a G Major arpeggio: W W W



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



**When DO is G**  
For the Student

**G Major Scale**

1. Play the scale with one finger.  
Keep all the fingers together.  
Do not isolate one finger.
2. Play the scale to the thumb crossing.
3. Next, learn the thumb crossing.
4. When the thumb crossing feels comfortable, finish playing the scale to the next DO.
5. Play the scale in both directions.
6. Practice slowly and evenly.  
Use a separated touch.
7. Play with each hand alone.



DO is G  
LA is E

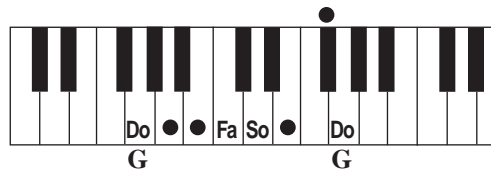
**G Major Scale**  
Student Activities

**Major Scale**

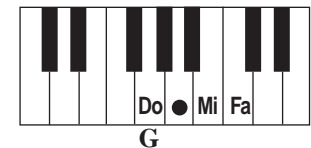
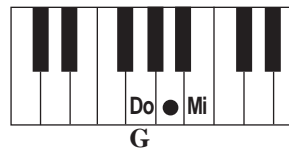
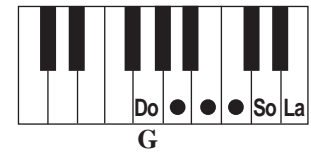
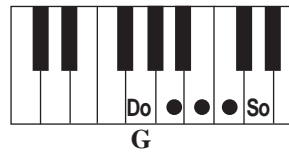
**First:** Play the major scale with one finger.



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



**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 piano key.
2. Look at the two black piano keys to find E.
3. Practice finding E in different places.

#### Tonic Arpeggio

1. A triad played one tone at a time then repeated in a different octave is called an arpeggio.
2. Practice the E Minor 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

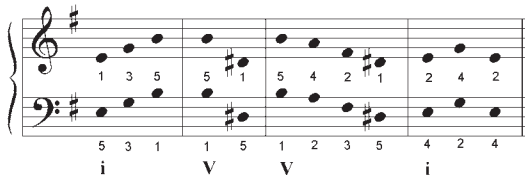
1. Sing the syllables for the tonic Harmonic Minor triad. Sing the two arrangements of the Harmonic Minor dominant pattern.
2. Play the cadence arpeggioed, as it is sung, one tone at a time.
3. Practice the cadence slowly. Use a separated touch.

#### Teacher Reference

##### Tonic Arpeggio

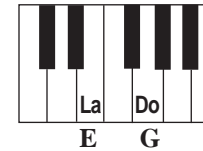


##### Cadence

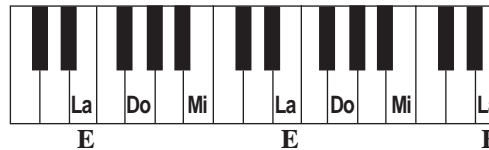


### Harmonic Minor Tonality - When LA is E Student Activities

When DO is G then LA is E  
Play and sing G/DO and E/LA



#### Minor Tonic Arpeggio



This picture is the keyboard “look” and “feel” of an E Minor arpeggio: W W W



#### Harmonic Minor Tonic-Dominant-Tonic Melodic Cadence



# Unit 7

## Lesson Time Objectives

### Activities to Teach Audiation Skills

1. Tonal pattern instruction: Label Minor tonic and dominant patterns.
2. Rhythm pattern instruction: Chant Triple meter elongation patterns. Use NS.

### Keyboard Geography and Technique

1. Play the tonic triads for F/DO and D/LA. Sing using tonal syllables. Use a separated touch.
2. Play the tonic-dominant-tonic melodic cadence for F Major.
3. Play “Springtime One” and “Springtime Two” in G Major. Use each hand alone.

### Exploration/Creativity/Improvisation

1. Press the damper pedal to the floor. Improvise in the high register of the keyboard. Play rhythm patterns.
2. Chant a four-macrobeat Triple meter rhythm pattern. Press the damper pedal to the floor and improvise with tones from a D Minor triad. Play rhythm patterns.

### Book/Listening Assignments

1. Review Book 1: Finish Unit 17 review. Review Unit 18. Play the accompaniment for “Down Came a Lady.” Book 2: Review “Hot Cross Buns” and “Ping Pong.”
2. S read the “Music Information” box.
3. Practice new marked pages.
4. Use the “Check List.”
5. Study skills: Decide the dynamics to use for each performance piece. Listen carefully for contrasts in soft (p) and loud (f).
6. Learn to sing the “Song to Sing.”
7. Listen to this unit on the recording and echo the patterns. Listen to the next unit.
8. Listen to the *Pattern CD*.

## Exploration/Creativity/Improvisation

### Student Activities

### Rhythm Context: Duple Meter Improvisation Project

- | Lesson | Home  |   |
|--------|-------|---|
| _____  | _____ | Establish meter. Decide a rhythm pattern to use.  |
| _____  | _____ | Improvise a piece that sounds like elephants. Use three white piano keys beginning with C with one hand and a set of three black keys with the other hand. First, decide the following:<br><br>-Keyboard register to use (high, treble, middle, low, bass)<br>-Sound movement (stay in one area or move around)<br>-Dynamics to use (p to f)<br>-Articulation to use (separated or connected)<br>-Damper pedal - use for the whole piece or part of the piece |
| _____  | _____ | Improvise two phrases. Play the same rhythm pattern two times.  |

### Rhythm Context: Triple Meter Improvisation Project

- |       |       |  |
|-------|-------|--|
| _____ | _____ | Establish meter. Chant a four-macrobeat Triple meter rhythm pattern.   |
| _____ | _____ | First, play the rhythm pattern on one piano key, then repeat the rhythm pattern.                                   |
| _____ | _____ | Second, improvise two phrases. Use the same rhythm pattern two times.  |
| _____ | _____ | Third, improvise two more phrases using a different idea. Use the same or a different Triple meter rhythm pattern. |

## Song to Sing

German Folk Song



Track  
12

**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**

Track 16

**Accompaniment**  
Tonic/Dominant Changes

**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**

Track  
39

**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.

## Credits

**Music Engraver:** Doug Lowe

**Assistants:** Louis Claussen  
William Chiles

**Layout/Design:** Mary E. Geise

**Cover Designs:**

William Chiles  
Brad Scott  
Lori Tack

**Editor:** Amber Stenger

**Consultant:** Jennifer Lowe

**Original Music/Arrangements:**

Andrea Apostoli  
Michael Brill  
Marilyn Lowe  
Francesca Tortora

**Performers:**

Marilyn Lowe, Piano  
John H. Morton, Vocal  
Jerry Pollock, Vocal  
Tina Sibley, Vocal  
Betty Warren, Vocal  
Julie Wilkins, Vocal

**Recording Studio:**

Music Precedent Ltd.

**Engineer:** John H. Morton

# Praise for the Music Moves for Piano Method

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 21<sup>st</sup> –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 four- and 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 Student Books:*  
*Keyboard Games Books A and B*  
*Student Books 1, 2, 3, 4, and 5*  
*Teacher’s Guides-Lesson Plans:*  
*Keyboard Games A and B (one book)*  
*Books 1, 2, 3, 4, and 5*  
*Boogies and Blues*  
*Music Moves for Two*  
*Christmas Music*  
*Keyalities & Tonalities: The Complete Book of Arpeggios,*  
*Cadences & Scales*  
*Pattern CD*  
*Rhythm and Tonal Patterns from the Pattern CD*  
*Reading and Writing Music Notation: Books 1, 2, and 3*  
*The Well-Tempered Reader Books: Red, Blue, and Green*