

Music Moves

for Two



**By Marilyn Lowe
with Michael Brill**

In cooperation with Edwin E. Gordon

PARTS 1 & 2

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Part 1

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Copy Cat



RH = upstems LH = downstems

4 3 2

Teacher/Leader 4 3 2 Student/Follower

6

6 6 6 6 6

11

11 11 11 11 11

Meter: Triple

Macrobeats: $\frac{3}{4}$ | $\frac{3}{4}$ |

Du Du

Microbeats: $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |

Du Da Di Du Da Di

Whole Tone

Teacher/Leader

1. Play the treble clef part (primo).
The student/follower imitates. This part is notated in the bass clef (secondo).
2. Play expressively. Have the student imitate the sound as well as the music.
3. Change the articulation, dynamics, and tempo.
Have the student imitate the new sounds.

Hands/Fingers/Keys

S² S¹

S¹

S²

Student/Follower

1. Imitate the teacher/leader's part.
2. Play with the same expression. Learn the ending.
3. Learn the music so you can be the leader.
Perform the piece as the leader.

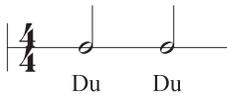
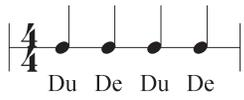
Keyboard Playing Location

Secondo Primo

S² S¹ S² S¹

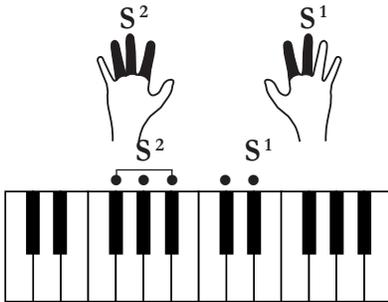
Cowboy Joe

Meter: Duple

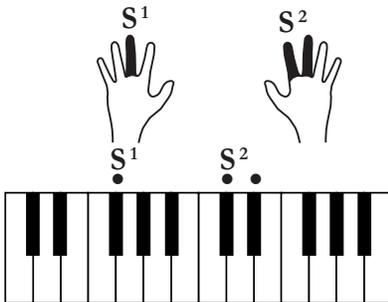
Macrobeats:  Microbeats: 

Pentatonic

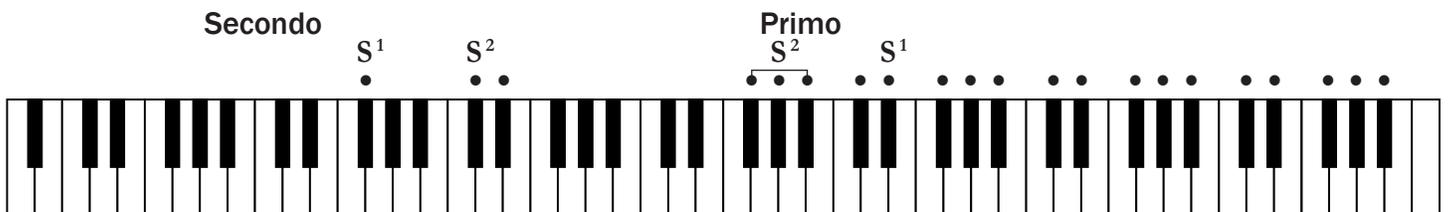
Primo



Secondo



Keyboard Playing Location



Track 5

Cowboy Joe

$\bullet = 84$ RH = upstems LH = downstems

mf Lazy, swing feel

Primo

Secondo

3 2 3 4

4 *8va*

7 *8va*

10 (*8va*)

Primo: Improvise in any octave using notes from the piece, then repeat the piece from the beginning. Secondo: Continue playing. Create an ending.

Jumping Beans

Track
13

RH = upstems LH = downstems

The musical score consists of two staves of music in 3/4 time, key of D major. The first staff begins with a bass clef and a treble clef. The right hand (RH) plays upstems, and the left hand (LH) plays downstems. The melody features a triplet of eighth notes (D4, E4, F#4) followed by a dotted quarter note (G4), and then a triplet of eighth notes (A4, B4, C5) followed by a dotted quarter note (D5). The second staff continues the melody with a triplet of eighth notes (E4, F#4, G4) followed by a dotted quarter note (A4), and then a triplet of eighth notes (B4, C5, D5) followed by a dotted quarter note (E5). The piece ends with a double bar line.

Meter: Triple

Macrobeats: $\frac{3}{4}$ | $\frac{3}{4}$ |

Du Du

Microbeats: $\frac{3}{4}$ | $\frac{3}{4}$ |

Du Da Di Du Da Di

Tonality: Major – D is DO

Teacher/Leader

1. Play the notated four-macrobeat phrases.
2. Decide the tempo, dynamics, and articulation.
3. Play expressively.

Student/Follower

1. Use the same notes and create four-macrobeat phrases in response.
2. Imitate the expressive style or play with contrasting expression.
3. End the piece.
4. Learn the notated part and be the leader.

Hands/Fingers/Keys

The diagram shows two hands, labeled S¹ and S², with the index finger pointing to the first key. Below the hands is a keyboard diagram with keys labeled Do, So, Do, So, Do, Do, So, Do. The keys are grouped into three pairs: (Do, So), (Do, So), and (Do, Do). The labels D, D, and D are placed below the first key of each pair.

Keyboard Playing Location

Secondo

Primo

The diagram shows a keyboard with two hands, S¹ and S², positioned over the keys. The keys are labeled Do, So, Do, So, Do, Do, So, Do. The labels D, D, and D are placed below the first key of each pair.

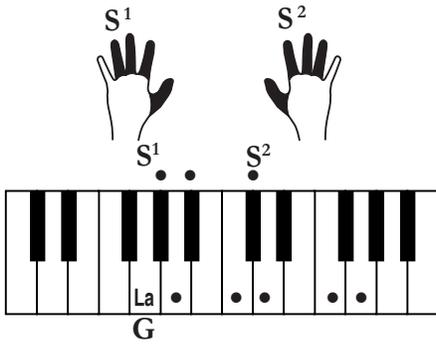
Blues for Twos

Meter: Duple

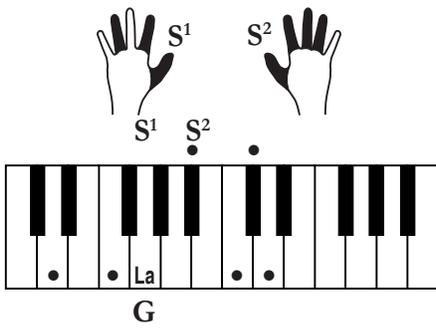


Tonality: Minor Blues – G is LA

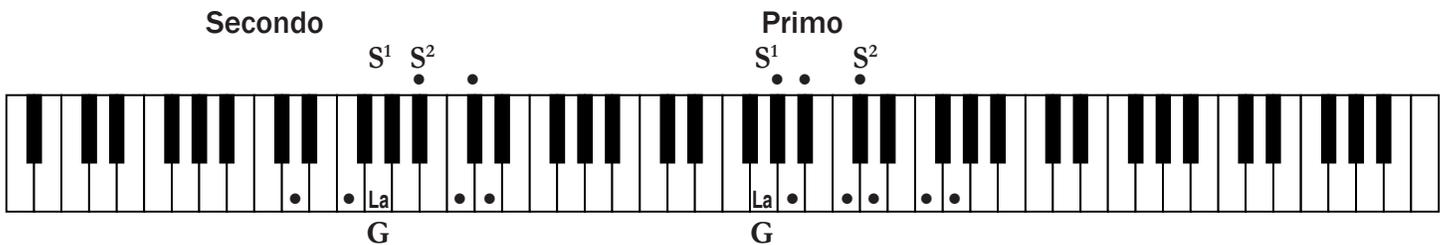
Primo



Secondo



Keyboard Playing Location



Track 18

Blues for Twos

Primo

Secondo

$\bullet = 96$ *RH = upstems LH = downstems*
Swing 8ths

mp

Primo: Improvise in any octave using notes from the piece, then repeat the piece from the beginning. Secondo: Continue playing. Create an ending.

Study Tips

Students of different ages can use the pieces in this book as common studio repertoire to help develop ensemble playing and improvisation skills. Ensemble playing and improvisation help students continue to grow musically and learn to apply audiation skills.

1. Use the first four pieces in each set as models for improvising new “leader/follower” pieces. As students advance, they can be the leader. Improvise on a pre-determined group of notes, such as black keys, a whole tone scale, or any keyality, C, F, G, and so forth, and in different tonalities, Major, Minor, Dorian, and so forth.

Decide the meter and tempo. Then chant a two- or four-macrobeat rhythm pattern to use for the improvisation. Improvise pieces that start and end so students will anticipate and prepare for an ending sound. Two four-macrobeat groups make a short piece. Four four-macrobeat groups make a longer piece. Encourage students to think about dynamics and articulation when they improvise.

2. Each piece in the Set 2 section of pieces consists of an ostinato pattern and a solo part that includes a place for improvisation using the same notes as the solo. The primo part for the duet may be performed by itself, as a solo.

Encourage students to think about dynamics and articulation when improvising. Rhythm patterns from the piece or new rhythm patterns may be used for improvisations. Encourage students to think about creating a melody that contrasts with the notated one.

Suggest that students improvise two or four phrases before returning to the notated part. The notated part may be shortened to allow more time for improvisation. The final form will be: notated part, improvisation, notated part.

3. Have students create two- or four-macrobeat ostinato patterns for new improvisations. An ostinato pattern may have two or four macrobeats. Ideas for ostinato patterns include: black keys only, notes from a whole tone scale, or notes from any tonality or keyality, such as F Major, A Minor, G Lydian, or C Mixolydian. Use different styles of music for the ostinato patterns: tango, waltz, march, jig, boogie, and so forth.

Before beginning to create, decide the meter and tempo and chant a rhythm pattern to use for the new ostinato pattern. Ostinato patterns may be improvised in either the treble or bass area of the keyboard.

4. Students may play these pieces and their newly created improvisations in ensemble with the teacher, parent, or another student. Advanced students may play some of these pieces with two hands.
5. Have students who are not performing move during the performance. Ask students to move in a designated way or have students move any way they wish. Have students describe the movement in terms of strong or light, or free or bound.
6. Students may use rhythm instruments to accompany a performance. Assign students a rhythm pattern that fits the style of the piece or play macrobeats or microbeat.
7. The teacher may notate the students’ original ostinato patterns and improvisations or help advanced students notate the original work.

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 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 with.
- 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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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 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 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

Available Materials (continued)

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