

**BOOK 1**

# **Music Moves for Two**

**By Marilyn Lowe  
with Michael Brill**

**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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# Copy Cat



RH = upstems LH = downstems

Teacher/Leader 4 3 2 Student/Follower

**Meter: Triple**      **Macrobeats:**  $\frac{3}{4}$       **Microbeats:**  $\frac{3}{4}$

Du      Du

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

### Student/Follower

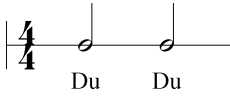
1. Imitate the teacher/leader's part.
2. Play with the same expression. Learn the ending.
3. Learn the music so you can be the leader.  
Perform the piece as the leader.

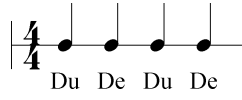
## Keyboard Playing Location

**Secondo**      **Primo**

# Cowboy Joe

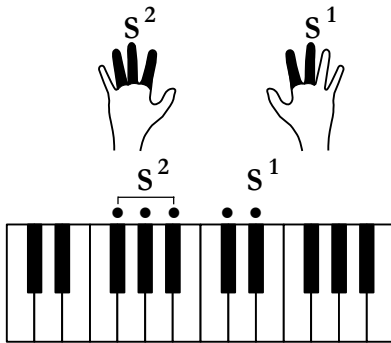
Meter: Duple

Macrobeats: 

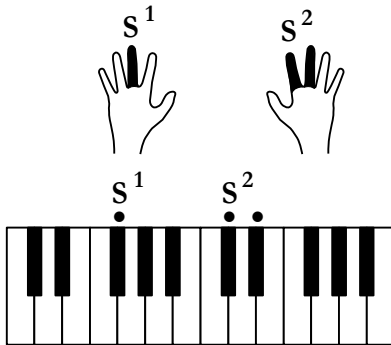
Microbeats: 

Pentatonic

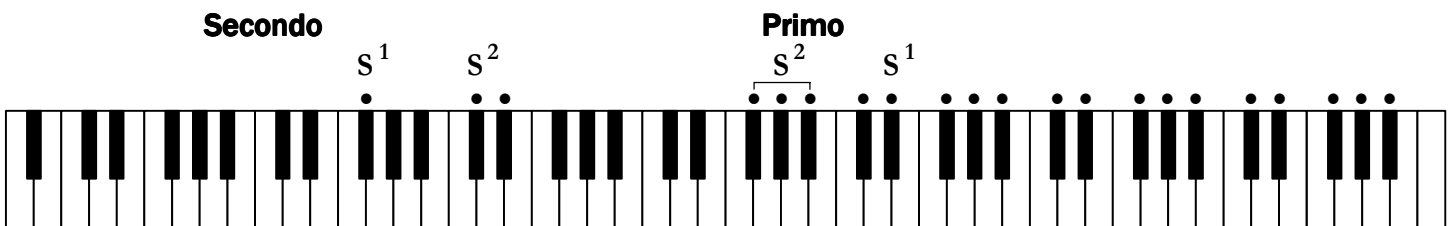
Primo



Secondo



Keyboard Playing Location



Track 5

# Cowboy Joe

*mf* Lazy, swing feel

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

3 2 3 4

4

8<sup>va</sup>

7

8<sup>va</sup>

10

8<sup>va</sup>

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 can use the pieces in this book as common studio repertoire for many years. Ensemble playing and improvisation help students continue to grow musically and learn to apply audiation skills.

1. Use the first four pieces in this book 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 tonality (Major, Minor, Dorian, and so forth)..

Decide the meter and tempo. Then chant a two-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 second set of pieces consists of an ostinato pattern and a solo part with a place for improvisation using the same notes as the solo. In addition to playing each piece as a duet, the melodic part of the duet may be performed alone, as a solo.

Encourage students to think about dynamics and articulation when they improvise and to use rhythm patterns from the piece or new rhythm patterns for their improvisations. Also, encourage them to think about creating a melody that contrasts with the notated one.

Suggest that they improvise two or four phrases before they return 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 ostinato patterns for new improvisations. An ostinato pattern may use two or four macrobeats. Ostinato patterns can use black keys only, notes from a whole tone scale, or notes from any tonality or keyality, such as F Major or A Minor.

Before beginning to create, decide the meter and tempo and chant a rhythm pattern to use for the new ostinato pattern. Students can improvise ostinato patterns 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. For example, have students move any way they wish, then have them 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.
7. The teacher may notate the students’ original ostinato patterns and improvisations or help advanced students notate them.

# 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 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 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*