

BOOK 2

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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Set 2

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Jumping Beans

 Track
39

RH = upstems LH = downstems

Two staves of musical notation in bass clef, key of D major (two sharps), and 3/4 time. The first staff contains measures 1-8, and the second staff contains measures 9-16. The melody consists of eighth notes with accents and triplets. The bass line consists of quarter notes with accents. The right hand part is indicated by upstems and the left hand by downstems.

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

Du Du

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

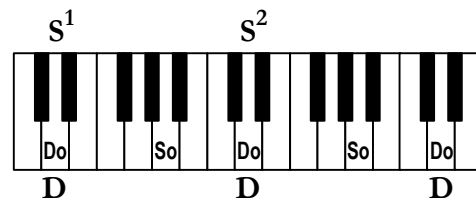
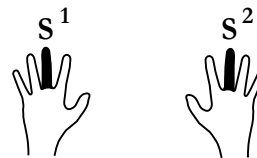
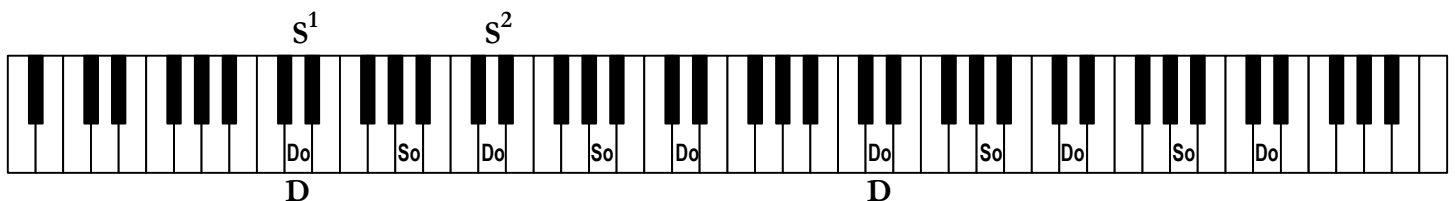
Du Da Di Du Da Di

Tonality: Major – D is DO
Teacher/Leader

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

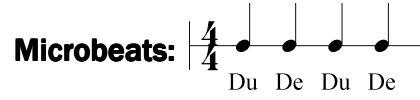
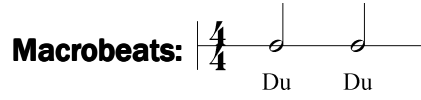
Student/Follower

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

Keyboard Playing Location
Secondo
Primo


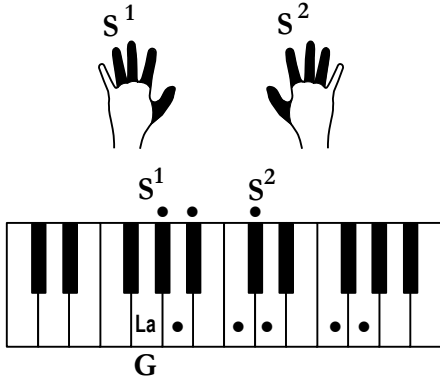
Blues for Twos

Meter: Duple

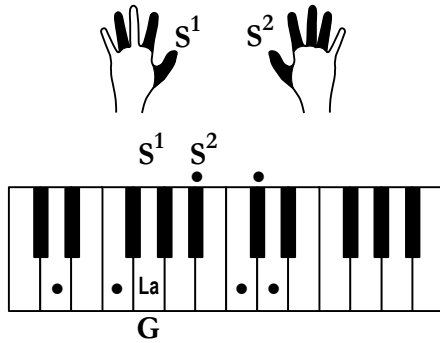


Tonality: Minor Blues – G is LA

Primo



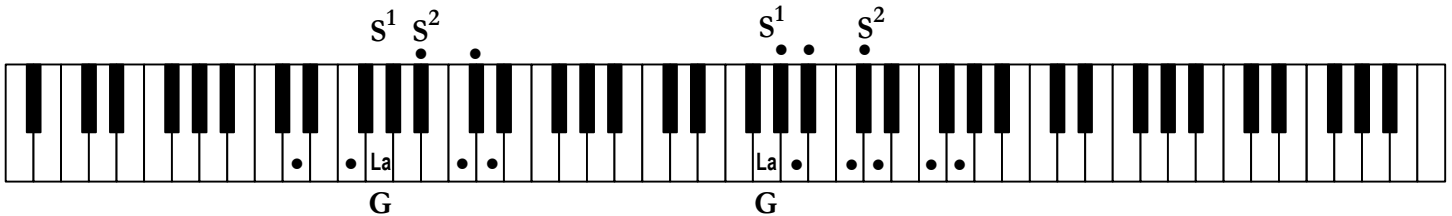
Secondo



Keyboard Playing Location

Secondo

Primo



Track
44

Blues for Twos

RH = upstems LH = downstems
Swing 8ths

$\bullet = 96$

mp

1

4

2

1

2

4

2

1

2

10

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

The musical score is written for two hands, Primo (right hand) and Secondo (left hand), in a 2/4 time signature with a key signature of two flats (Bb and Eb). The tempo is marked as 96 beats per minute. The dynamics are marked as mezzo-piano (mp). The score consists of four systems of music. The first system starts with a whole rest for the Primo hand and a quarter note G2 for the Secondo hand. The second system continues the melodic line in the Primo hand and the bass line in the Secondo hand. The third system features a more active Primo hand with eighth notes and a steady bass line. The fourth system concludes with a final melodic phrase in the Primo hand and a final bass line in the Secondo hand. Fingerings are indicated with numbers 1-4. The piece ends with a double bar line.

Study Tips

All students, even those in high school, may 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. For these pieces, the follower may imitate the leader or create a new part. Think in terms of a statement and a response. Make sure that the final response sounds like an ending.

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 four-macrobeat rhythm pattern to use for the improvisation. Confine these improvisations to four four-macrobeat groupings. 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. The pieces are in different tonalities, including Lydian, Dorian, Phrygian, and Mixolydian.

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. Use different styles of music for these patterns, such as, tango, waltz, march, jig, boogie, and so forth. An ostinato pattern may use two-or four-macrobeats.

Before beginning to create, decide the meter and tempo and chant a rhythm pattern to use for the new ostinato pattern. Ostinato patterns can use black keys only, notes from a whole tone scale, or notes from any tonality or keyality, such as G Lydian, E Minor, or C Mixolydian.

Students can improvise ostinato patterns in either the treble or bass area of the keyboard.

4. Students may play the pieces in this book and their newly created improvisations in ensemble with the teacher, parent, or another student. Advanced students may play 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.

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. Some of the major concepts of this approach for students include:

- Rhythm is based on movement: Feel and chant rhythm patterns. Move in both a continuous fluid way and a pulsating way.
- Sing songs and tonal patterns to develop pitch sensitivity, singing in tune, and a "listening" ear. Singing develops tonal audiation.
- Acquire a listening and performing music pattern vocabulary.
- Understand the various ingredients of music, such as rhythm, meter, tonality, harmony, style, and form.
- Create with different elements of music, such as rhythm, pitch, harmony, and form.
- Improvise using familiar patterns and songs. Transpose, change tonality and meter, and create melodic and rhythmic variations.
- Perform with technical freedom and comfort. 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 10 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 her 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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Music Precedent Ltd.

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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 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 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