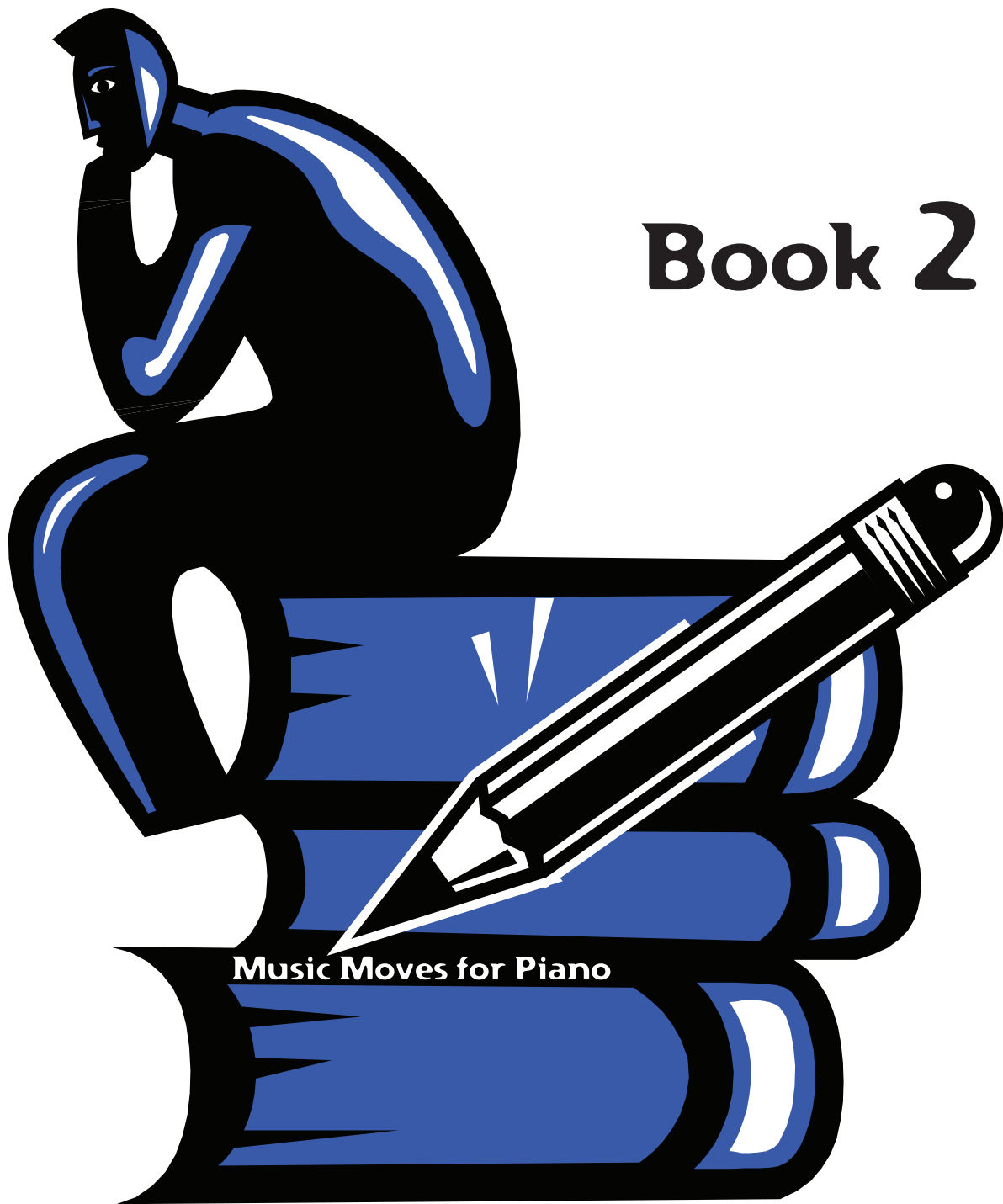


Reading and Writing Music Notation

Book 2



Music Moves for Piano

By Marilyn Lowe

In cooperation with Edwin E. Gordon

Book 2

Reading and Writing Music Notation Workbook

This workbook is for students who learn music using
an audiation-based approach

Use the following materials with this workbook:

*Rhythm and Tonal Patterns from the Pattern CD, Pattern CD, and
Keyalities and Tonalities: The Complete Book of Arpeggios, Cadences & Scales*

**Music Moves for Piano is a Piano Series Based on the Music Learning Theory of
Edwin E. Gordon and is Designed to Develop Audiation and Keyboard Performance Skills**

G-xxxx

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Table of Contents

Introduction to Reading and Writing Music Notation	vi
Tips for Learning How to Read and Write	vii
Section I Duple Meter Division/Elongation Rhythm Patterns (Pattern CD Tracks 9, 14)	
___ Lesson 1 Copy Duple Meter Division/Elongation Rhythm Patterns	1
___ Lesson 2 Write Duple Meter Division/Elongation Rhythm Patterns	3
___ Lesson 3 Duple Meter Division/Elongation Rhythm Patterns in Music Notation	4
___ Lesson 4 Projects: Duple Meter Division/Elongation Rhythm Patterns	8
Section II Triple Meter Division/Elongation Rhythm Patterns (Pattern CD Tracks 12, 16)	
___ Lesson 1 Copy Triple Meter Division/Elongation Rhythm Patterns	9
___ Lesson 2 Write Triple Meter Division/Elongation Rhythm Patterns	11
___ Lesson 3 Triple Meter Division/Elongation Rhythm Patterns in Music Notation	12
___ Lesson 4 Projects: Triple Meter Division/Elongation Rhythm Patterns	16
Section III Music Notation	
___ Lesson 1 Music Notation: Accidentals	17
___ Lesson 2 Music Notation: Rests	18
___ Lesson 3 Music Notation: Other Symbols or Signs	19
___ Lesson 4 Music Notation: Ledger Lines	20
___ Lesson 5 Music Notation: Music Note Stems	21
___ Lesson 6 Projects: Music Notation	22
Section IV Duple Meter Rest Rhythm Patterns (Pattern CD Tracks 21, 22)	
___ Lesson 1 Copy Duple Meter Rest Rhythm Patterns	23
___ Lesson 2 Write Duple Meter Rest Rhythm Patterns	25
___ Lesson 3 Duple Meter Rest Rhythm Patterns in Music Notation	26
___ Lesson 4 Projects: Duple Meter Rest Rhythm Patterns	29

Section V Triple Meter Rest Rhythm Patterns (Pattern CD Tracks 23, 24)

_____	Lesson 1 Copy Triple Meter Rest Rhythm Patterns	31
_____	Lesson 2 Write Triple Meter Rest Rhythm Patterns	33
_____	Lesson 3 Triple Meter Rest Rhythm Patterns in Music Notation	34
_____	Lesson 4 Projects: Triple Meter Rest Rhythm Patterns	37

Section VI Music Staff and Sound Intervals

_____	Lesson 1 Music Staff Intervals	39
_____	Lesson 2 Sound Intervals and Music Staff Inversions of Intervals.....	40
_____	Lesson 3 Sound Intervals and Tonal Syllables: 2nds	41
_____	Lesson 4 Sound Intervals and Tonal Syllables: 3rds	42
_____	Lesson 5 Sound Intervals and Tonal Syllables: 4ths, 5ths, 6ths, 7ths	43
_____	Lesson 6 Projects: Intervals	44

Section VII Music Staff and Sound Triads

_____	Lesson 1 Music Staff Triads Tone Names and Inversions	45
_____	Lesson 2 Sound Triads	46
_____	Lesson 3 Projects with Sound Triads	47
_____	Lesson 4 Projects with Triads	48

Section VIII Major Tonic (I), Dominant (V/V7), and Subdominant (IV) Tonal Patterns (Pattern CD Tracks 17, 19)

_____	Lesson 1 DO Signatures	49
_____	Lesson 2 Copy Major Tonality Tonic (I), Subdominant (IV), and Dominant (V/V7) Patterns when E ^b is DO	50
_____	Lesson 3 Write Familiar Major Tonality Tonic (I), Subdominant (IV), and Dominant (V/V7) Patterns when E ^b /DO	51
_____	Lesson 4 Write Familiar Major Tonality Tonic (I), Subdominant (IV), and Dominant (V/V7) Patterns when D/DO	52
_____	Lesson 5 Major Tonality Tonic (I), Subdominant (IV), and Dominant (V/V7) Patterns in Music Notation	53
_____	Lesson 6 Projects: Sound Intervals in Major Tonality	54

**Section IX Minor Tonic (i), Dominant (V/V7), and Subdominant Tonal Patterns
(Pattern CD Tracks 18, 20)**

___	Lesson 1 DO/LA Signatures	55
___	Lesson 2 Copy Harmonic Minor Tonality Tonic (i), Subdominant, and Dominant (V/V7) Patterns when D is LA	56
___	Lesson 3 Write Familiar Harmonic Minor Tonality Tonic (i), Subdominant, and Dominant (V/V7) Patterns when D is LA	57
___	Lesson 4 Write Familiar Harmonic Minor Tonality Tonic (i), Subdominant, and Dominant (V/V7) Patterns when E is LA	58
___	Lesson 5 Harmonic Minor Tonality Tonic (I) and Dominant (V/V7) Patterns in Music Notation	59
___	Lesson 6 Projects: Sound Intervals in Harmonic Minor Tonality	60

Section X Duple Tie Patterns (Pattern CD Tracks 25, 26)

___	Lesson 1 Copy Duple Meter Tie Rhythm Patterns	61
___	Lesson 2 Write Duple Meter Tie Rhythm Patterns	63
___	Lesson 3 Duple Meter Tie Rhythm Patterns in Music Notation	64
___	Lesson 4 Projects: Duple Meter Tie Rhythm Patterns	67

Section XI Triple Tie Patterns(Pattern CD Tracks 27, 28)

___	Lesson 1 Copy Triple Meter Tie Rhythm Patterns	69
___	Lesson 2 Write Triple Meter Tie Rhythm Patterns	71
___	Lesson 3 Triple Meter Tie Rhythm Patterns in Music Notation	72
___	Lesson 4 Projects: Triple Meter Tie Rhythm Patterns	75

Section XII Music Analysis, Pattern Games, and Creative Exercises

___	Lesson 1 Audiation and Reading Preparation Analysis	77
___	Lesson 2 Listen and Identify Rhythm and Tonal Patterns	79
___	Lesson 3 Match Pieces and Patterns	81
___	Lesson 4 Composition Activities	83
___	Lesson 5 Improvisation and Transposition Activities	84

Section I – Lesson 1 Copy Duple Meter Division/Elongation Rhythm Patterns


ASSIGNMENT


1. Listen and echo *Pattern CD* tracks 9, 14.
2. Chant/perform the patterns from notation.
Use both neutral and rhythm syllables.
3. There are two lines with each number below.
Copy each pattern on the **first** line. Use the *Rhythm and Tonal Patterns from the Pattern CD* book.
4. Rewrite each rhythm pattern on the **second** line using enrhythmic notation.
5. Before each pattern, draw the note that is the MB.


EVALUATION


- | | |
|------------------------------------|--|
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |


Use these two “rhythm trees.”


MB = 

mb = 

div = 

MB = 

mb = 

div = 

1. MB= _____

MB= _____

2. MB= _____

MB= _____

3. MB= _____

MB= _____

4. MB= _____

MB= _____

Section I — Lesson 3 Duple Meter Division/Elongation Rhythm Patterns in Music Notation

ASSIGNMENT

1. Circle each two-MB duple division/elongation rhythm pattern on the treble staff.
The quarter-note is the MB.
2. Chant/perform the rhythm patterns.
Use both neutral and rhythm syllables.
3. Chant/perform the rhythm patterns on both staves as a duet with someone.
4. Write each **different** pattern on the first line.
5. Rewrite each rhythm pattern on the second line using enrhythmic notation.
6. Before each pattern, draw the note that is the MB.

EVALUATION

- | | |
|------------------------------------|--|
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |

Allegretto Liszt

1. MB= _____

MB= _____
2. MB= _____

MB= _____

Section II – Lesson 1 Copy Triple Meter Division/Elongation Rhythm Patterns


ASSIGNMENT


1. Listen and echo *Pattern CD* tracks 12, 16.
2. Chant/perform the patterns from notation.
Use both neutral and rhythm syllables.
3. There are two lines with each number below.
Copy each pattern on the **first** line. Use the *Rhythm and Tonal Patterns from the Pattern CD* book.
4. Rewrite each rhythm pattern on the **second** line using enrhythmic notation.
5. Before each pattern, draw the note that is the MB.


EVALUATION


- | | |
|------------------------------------|--|
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |


Use these two “rhythm trees.”


MB = 

mb = 

div = 

MB = 

mb = 

div = 

1. MB=	_____
MB=	_____
2. MB=	_____
MB=	_____
3. MB=	_____
MB=	_____
4. MB=	_____
MB=	_____

Section II – Lesson 3 Triple Meter Division/Elongation Patterns in Music Notation

ASSIGNMENT

1. Circle **two** four-MB triple division/elongation rhythm patterns on the treble staff.
The dotted quarter-note is the MB.
2. Chant/perform the rhythm patterns.
Use both neutral and rhythm syllables.
3. Chant/perform the rhythm patterns on both staves as a duet with someone.
4. Write each rhythm pattern on the first line.
5. Rewrite each rhythm pattern on the second line using enrhythmic notation.
6. Before each pattern, draw the note that is the MB.

EVALUATION

- | | |
|------------------------------------|--|
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |

Allegro non troppo Dunhill

1. MB= _____

MB= _____

2. MB= _____

MB= _____

Section III – Lesson 1 Music Notation: Accidentals

Accidentals. Symbols placed next to music staff notes to change the pitch are called *accidentals*. There are five different accidentals.

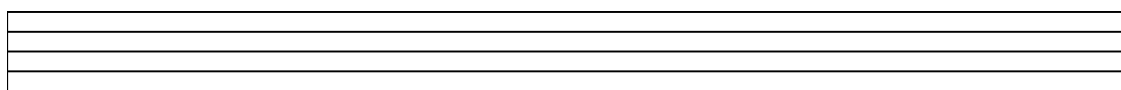
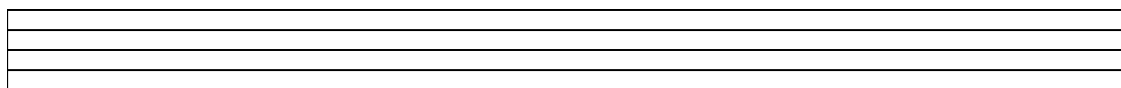
- | | | | |
|-----------------|----|--------------------|-------|
| 1. Sharp | # | Draw Sharps | = # |
| 2. Flat | b | Draw Flats | 7 b |
| 3. Double-Sharp | x | Draw Double-Sharps | x |
| 4. Double-Flat | bb | Draw Double-Flats | bb |
| 5. Natural | ♮ | Draw Naturals | L 7 ♮ |

Example: In music notation, accidentals are placed on the left side of the notehead.



Project One: EVALUATION: ____ Excellent ____ Needs Improvement

1. Draw sharps, flats, or naturals on the left side of black noteheads.
2. The “white part” of the accidental must be exactly on a line or space. See the examples above.
3. Use “slash-style” black noteheads on both lines and spaces.

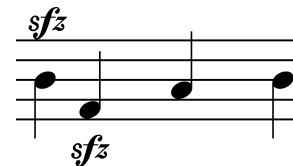
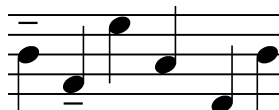
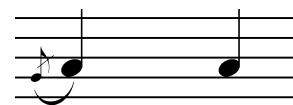
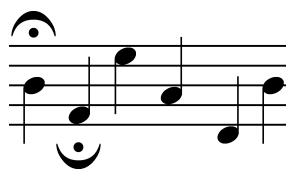
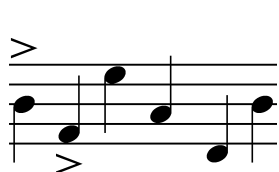


Section III – Lesson 3 Music Notation: Other Symbols or Signs

Name	Symbol or Sign	Definition
1. Accent	>	Extra Stress
2. Fermata	◡	Hold
3. Grace Note	♪	Quick Note
4. Marcato	-	Stressed
5. Octave Higher	8 ^{va}	Play an Octave Higher
6. Sforzando	sfz	Strong Accent
7. Slur	⤿	Connected Touch
8. Staccato	·	Separated Touch
9. Tie	—	Same Notes Played as One

Project: EVALUATION: _____ Excellent _____ Needs Improvement

Copy the symbol or sign on these examples and write its name underneath.



Dynamic Levels Continuum: Very soft (*pppp*) to very loud (*ffff*)

pppp *ppp* *pp* *p* *mp* *mf* *f* *ff* *fff* *ffff*