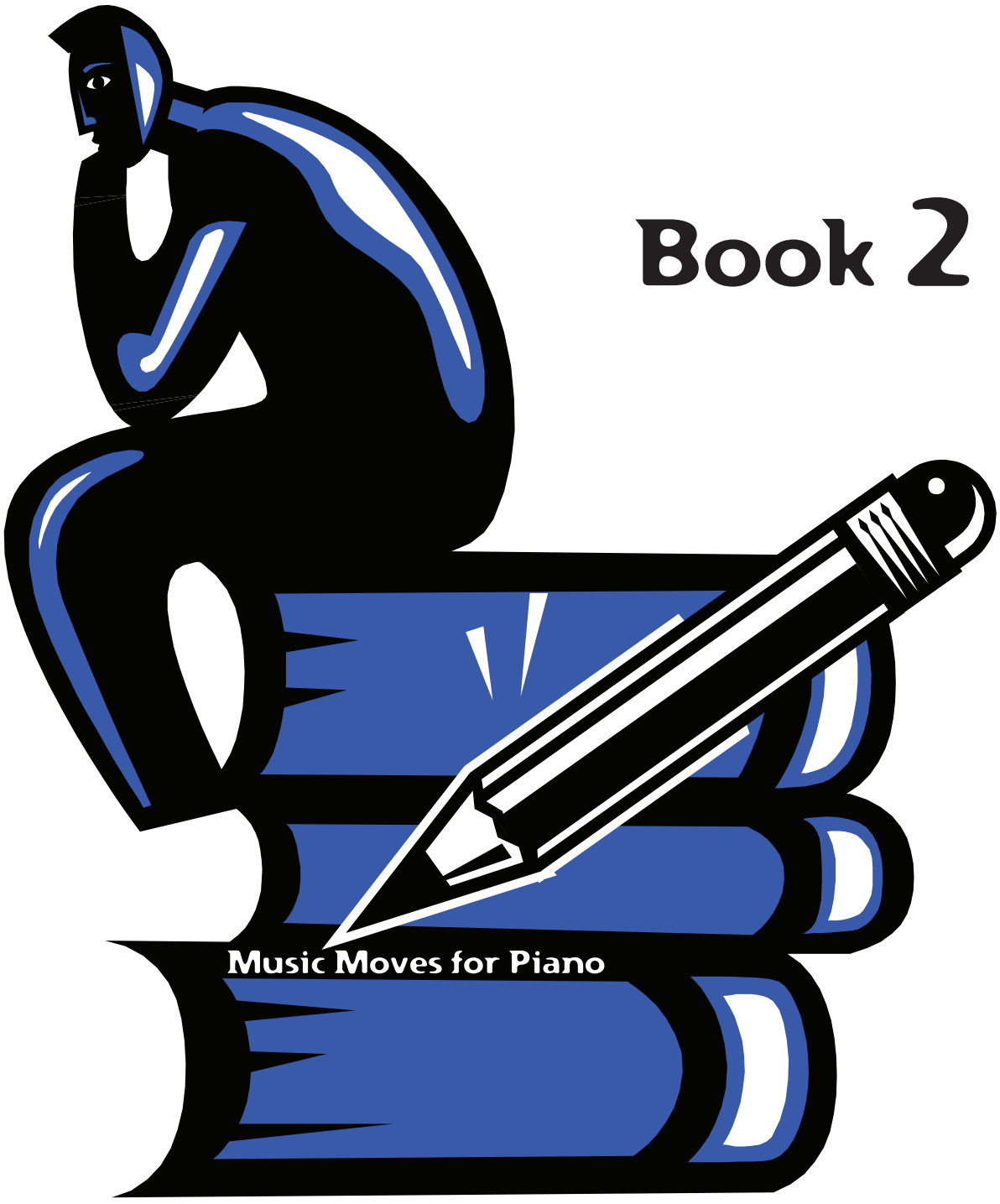
Reading and Writing Music Notation

Book 2



By Marilyn Lowe
In cooperation with Edwin E. Gordon

MAGIC PATTERNS

What is the very core of music?
Rhythm and tonal patterns in a context.
What is a music vocabulary?
Rhythm and tonal patterns that are sequenced and categorized.
What is listening to music with understanding?
Audiation.
How do we learn to audiate?
Through the study and acquisition of rhythm and tonal patterns.

Yes, there is "magic" in an audiation pattern vocabulary.
Audiation rhythm and tonal patterns stay in our minds, as if attached by velcro, and do their work subconsciously.

Audiate!
Audiation is the foundation for intelligent listening to music.

Continue to audiate!
Listening to music with understanding gives the listener unlimited joy and a personal connection with a profound, enduring, healing aural art.

Enjoy audiation!
The pleasure of listening to and performing music with understanding is a life-changing feeling that promotes happiness and well-being.

To audiate is to fully experience the richness of our world's musical offerings.

"Think Music. Audiate."

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

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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 enryhthmic notation.
5. __ Before each pattern, draw the note that is the MB.

EVALUATION

__ Excellent __ Needs Improvement

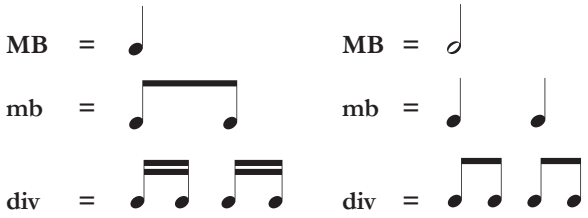
__ Excellent __ Needs Improvement

__ Excellent __ Needs Improvement

__ Excellent __ Needs Improvement

__ Excellent __ Needs Improvement

Use these two "rhythm trees."



1. **MB=** _____

MB= _____

2. **MB=** _____

MB= _____

3. **MB=** _____

MB= _____

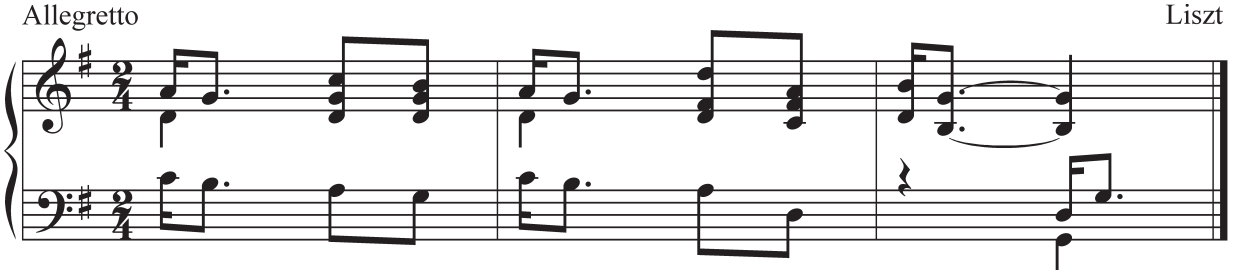
4. **MB=** _____

MB= _____

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

ASSIGNMENT **EVALUATION**

1. __ Circle each two-MB duple division/elongation rhythm pattern on the treble staff. The quarter-note is the MB. __ Excellent __ Needs Improvement
2. __ Chant/perform the rhythm patterns. Use both neutral and rhythm syllables. __ Excellent __ Needs Improvement
3. __ Chant/perform the rhythm patterns on both staffs as a duet with someone. __ Excellent __ Needs Improvement
4. __ Write each **different** pattern on the first line. __ Excellent __ Needs Improvement
5. __ Rewrite each rhythm pattern on the second line using enryhthmic notation. __ Excellent __ Needs Improvement
6. __ Before each pattern, draw the note that is the MB. __ Excellent __ Needs Improvement
7. __ Play the example, then transpose it. __ Excellent __ Needs Improvement



1. **MB=** _____

MB= _____

2. **MB=** _____

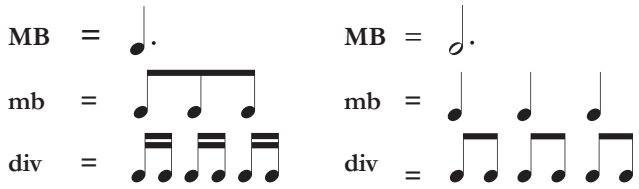
MB= _____

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

ASSIGNMENT **EVALUATION**

1. __ Listen and echo *Pattern CD* tracks 12, 16. __ Excellent __ Needs Improvement
2. __ Chant/perform the patterns from notation. Use both neutral and rhythm syllables. __ Excellent __ Needs Improvement
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. __ Excellent __ Needs Improvement
4. __ Rewrite each rhythm pattern on the **second** line using enryhthmic notation. __ Excellent __ Needs Improvement
5. __ Before each pattern, draw the note that is the MB. __ Excellent __ Needs Improvement

Use these two "rhythm trees."



1. **MB=** _____

MB= _____

2. **MB=** _____

MB= _____

3. **MB=** _____

MB= _____

4. **MB=** _____

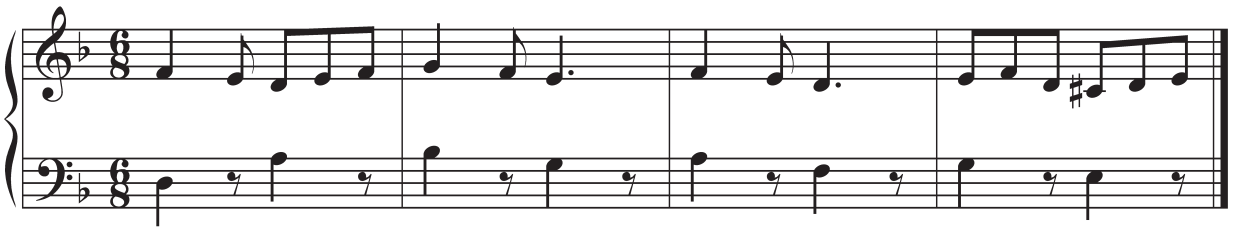
MB= _____

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

ASSIGNMENT **EVALUATION**

1. __ Circle **two** four-MB triple division/elongation rhythm patterns on the treble staff. The dotted quarter-note is the MB. __ Excellent __ Needs Improvement
2. __ Chant/perform the rhythm patterns. Use both neutral and rhythm syllables. __ Excellent __ Needs Improvement
3. __ Chant/perform the rhythm patterns on both staffs as a duet with someone. __ Excellent __ Needs Improvement
4. __ Write each rhythm pattern on the first line. __ Excellent __ Needs Improvement
5. __ Rewrite each rhythm pattern on the second line using enryhthmic notation. __ Excellent __ Needs Improvement
6. __ Before each pattern, draw the note that is the MB. __ Excellent __ Needs Improvement
7. __ Play the example, then transpose it. __ Excellent __ Needs Improvement

Allegro non troppo Dunhill



1. **MB=** _____

MB= _____

2. **MB=** _____

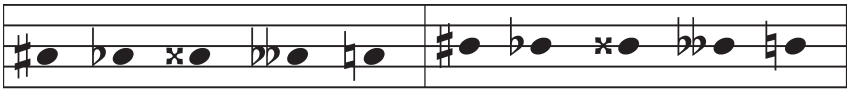
MB= _____

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.

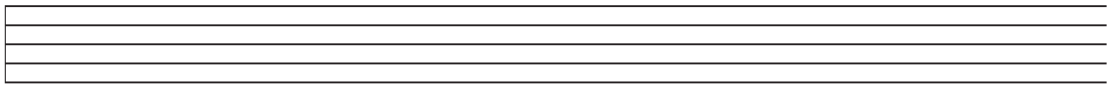
1. Sharp	♯	Draw Sharps	
2. Flat	♭	Draw Flats	
3. Double-Sharp	𝄪	Draw Double-Sharps	
4. Double-Flat	𝄫	Draw Double-Flats	
5. Natural	♮	Draw Naturals	

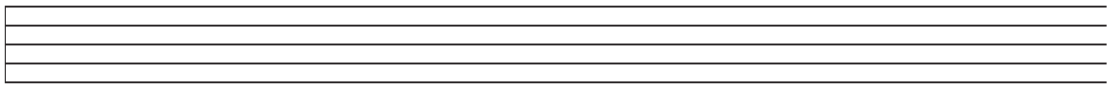
Example: In music notation, accidentals are placed on the left side of the notehead.



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.



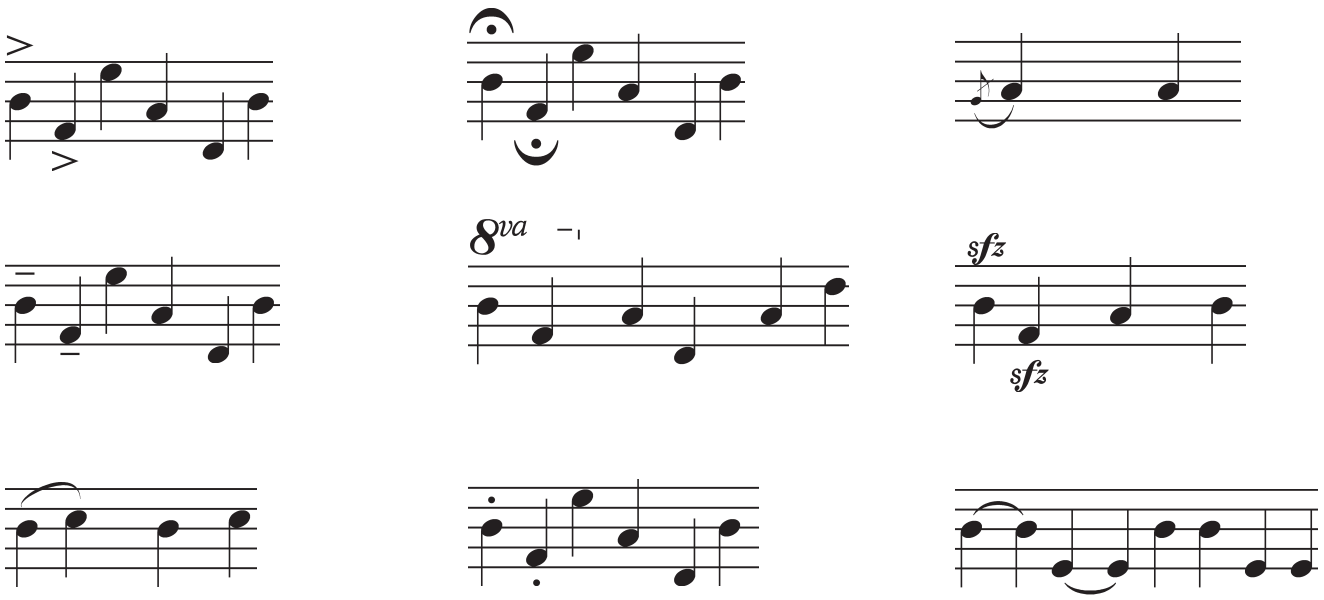


Section III — Lesson 3 Music Notation: Other Symbols or Signs

Name	Symbol or Sign	Definition
1. Accent	>	Extra Stress
2. Fermata	𝄐	Hold
3. Grace Note	𝆕	Quick Note
4. Marcato	–	Stressed
5. Octave Higher	8va	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***

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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