Reading and Writing
Music Notation

Book 2

Music Moves for Piano

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.”
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
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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 rhythmic notation.

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

Using these two “rhythm trees.”

<table>
<thead>
<tr>
<th>MB</th>
<th>MB</th>
</tr>
</thead>
<tbody>
<tr>
<td>mb</td>
<td>mb</td>
</tr>
<tr>
<td>div</td>
<td>div</td>
</tr>
</tbody>
</table>

EVALUATION

1. __ Excellent  __ Needs Improvement

2. __ Excellent  __ Needs Improvement

3. __ Excellent  __ Needs Improvement

4. __ Excellent  __ Needs Improvement

5. __ Excellent  __ Needs Improvement

1. MB=

2. MB=

3. MB=

4. MB=

5. MB=

MB=

MB=

MB=

MB=

MB=
**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 staffs as a duet with someone.
4. Write each different pattern on the first line.
5. Rewrite each rhythm pattern on the second line using rhythmic notation.
6. Before each pattern, draw the note that is the MB.
7. Play the example, then transpose it.

**EVALUATION**

1. **Excellent**  **Needs Improvement**
2. **Excellent**  **Needs Improvement**
3. **Excellent**  **Needs Improvement**
4. **Excellent**  **Needs Improvement**
5. **Excellent**  **Needs Improvement**
6. **Excellent**  **Needs Improvement**
7. **Excellent**  **Needs Improvement**

---

1. MB=

2. MB=

---

1. MB=

2. MB=
Section II — Lesson 1  Copy Triple Meter Division/Elongation Rhythm Patterns

ASSIGNMENT

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 enrythmic notation.  __ Excellent  __ Needs Improvement
5.  __ Before each pattern, draw the note that is the MB.  __ Excellent  __ Needs Improvement

EVALUATION

Use these two “rhythm trees.”

\[
\begin{align*}
\text{MB} &= \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \\
\text{MB} &= \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array}
\end{align*}
\]

\[
\begin{align*}
\text{mb} &= \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \\
\text{mb} &= \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \\
\text{div} &= \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \\
\text{div} &= \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array}
\end{align*}
\]

1.  MB= ____________________________________________

2.  MB= ____________________________________________

3.  MB= ____________________________________________

4.  MB= ____________________________________________

5.  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 staffs as a duet with someone.**

4. **Write each rhythm pattern on the first line.**

5. **Rewrite each rhythm pattern on the second line using enrythmic notation.**

6. **Before each pattern, draw the note that is the MB.**

7. **Play the example, then transpose it.**

---

EVALUATION

1. **Excellent**  **Needs Improvement**

2. **Excellent**  **Needs Improvement**

3. **Excellent**  **Needs Improvement**

4. **Excellent**  **Needs Improvement**

5. **Excellent**  **Needs Improvement**

6. **Excellent**  **Needs Improvement**

7. **Excellent**  **Needs Improvement**

---

1. MB=

   

   

2. MB=

   

   

---

Allegro non troppo

Dunhill

---

1. MB=

   

   

2. MB=

   

   

---

MUSIC MOVES FOR PIANO
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  l \ b
3. Double-Sharp  x  Draw Double-Sharps  x
4. Double-Flat  bb  Draw Double-Flats  bb
5. Natural  n  Draw Naturals  l l

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**

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbol or Sign</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Accent</td>
<td>&gt;</td>
<td>Extra Stress</td>
</tr>
<tr>
<td>2. Fermata</td>
<td></td>
<td>Hold</td>
</tr>
<tr>
<td>3. Grace Note</td>
<td></td>
<td>Quick Note</td>
</tr>
<tr>
<td>4. Marcato</td>
<td>-</td>
<td>Stressed</td>
</tr>
<tr>
<td>5. Octave Higher</td>
<td>(\sqrt[8]{n})</td>
<td>Play an Octave Higher</td>
</tr>
<tr>
<td>6. Sforzando</td>
<td>(sf)</td>
<td>Strong Accent</td>
</tr>
<tr>
<td>7. Slur</td>
<td>(</td>
<td>Connected Touch</td>
</tr>
<tr>
<td>8. Staccato</td>
<td>.</td>
<td>Separated Touch</td>
</tr>
<tr>
<td>9. Tie</td>
<td></td>
<td>Same Notes Played as One</td>
</tr>
</tbody>
</table>

**Project:** 

**EVALUATION:** ___ Excellent ___ Needs Improvement

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

Dynamic Levels Continuum: Very soft (ppppp) to very loud (fffff)

ppppp  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 audition 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 audition. 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 audition, music learning theory, and rhythm in movement and music.

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