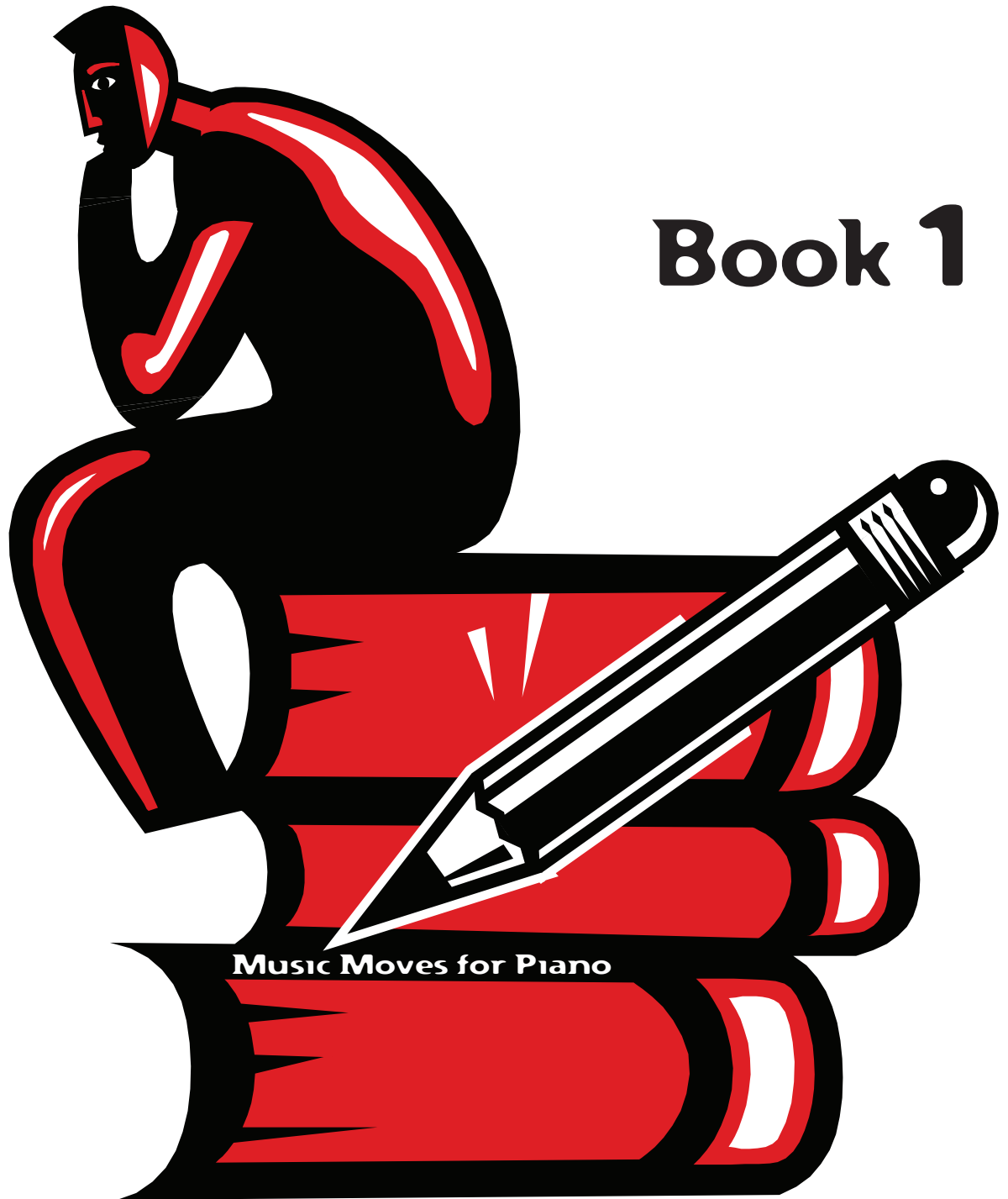


# Reading and Writing Music Notation

**Book 1**



**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.”

**Book 1**

# **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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ISBN: 978-1-57999-812-7

Distributed by GIA Publications, Inc.

7404 S. Mason Ave., Chicago, IL 60638

(708) 496-3800 or (800) 442-1358

[www.giamusic.com](http://www.giamusic.com)

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Printed in the United States of America.

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## Introduction to Reading and Writing Music Notation

Reading and writing music notation is learned the same way that reading and writing language is learned. We acquire a listening, thinking, and speaking/performing word vocabulary in preparation for understanding the printed page. The music learning process is the same as the language learning process, but the music vocabulary consists of sequenced and categorized rhythm and tonal patterns within a context.

A personal music pattern vocabulary takes time to acquire. Class pattern instruction, application of patterns to performance pieces, improvising with patterns, and echoing patterns that are on the *Pattern CD* all help to build a personal music vocabulary. Performance, improvisation, and keyboard skills need to be developed along with audiation skills to support reading and writing music notation with understanding.

*Reading and Writing Music Notation* books may be started after students are approximately half-way through *Student Book 3* of the *Music Moves for Piano* series. By this time students are usually ten years of age and may be mature enough to begin to understand some music notation concepts. Reading and writing music notation with understanding requires the abstract thinking skills that begin to develop around age 11. It is important to monitor a student's progress with reading and writing and not to expect too much too soon. Time, experience, and maturity affect progress and understanding.

As with language vocabulary, the music pattern vocabulary must be read/performed/used in improvisation and notated music examples. The *Reading and Writing Music Notation* books provide music examples and projects. Students are asked to apply patterns to the reading and writing of music notation.

Use the following materials with this book: *Pattern CD*, *Rhythm and Tonal Patterns from the Pattern CD*, and *Qualities and Tonalities: The Complete Book of Arpeggios, Cadences and Scales*.

Take seriously the following learning sequence, and understanding music notation becomes a wonderful adventure. The developing musician who uses audiation skills will read and write music notation with fluency.

Music Learning Sequence:

- Listen
- Imitate
- Acquire an Audiation Pattern Vocabulary
- Think - Audiate
- Create - Improvise - Perform
- Read
- Write

Enjoy these books of music projects.

You are on the way to becoming a fully literate musician!



## Tips for Learning How to Read and Write

Teachers, parents, and students will immediately recognize that the Music Moves for Piano *Reading and Writing* books are different from the customary reading and writing music theory books that are currently in print.

The audiation approach to notation followed in these *Reading and Writing* books has been tried and tested by students who have applied Audiation Music Learning Theory to music study. The results are overwhelming. Students become fluent readers and have a solid aural understanding of music notation.

**The teacher.** To ensure the success of these books, the teacher should use a sequenced music pattern curriculum designed to help students develop a foundation for audiation. In addition, *Teacher's Lesson Plans* books provide many projects and examples to help students build audiation and performing skills.

Workshops and seminars present opportunities to learn from experienced leaders and authors in the field of audiation. At these workshops, one also can compare thoughts and ideas with other teachers who use MLT materials for instruction.

A studio music library is a rich resource for students. Students enjoy looking for music examples in advanced repertoire. A volume of music by one composer demonstrates that the composer wrote a lot of music. Keep on hand volumes of works by Clementi, Gurlitt, Kabalevsky, Mozart, and Turk for students to use for the projects in Section VI, Lessons 3 and 5.

**The student.** Students must acquire an extensive music vocabulary and build listening, thinking, and performing music skills before they can successfully read and write music notation. This sequence is understandable when compared with the language learning sequence, that begins with listening, thinking, and speaking. Students must also be abstract, or conceptual, thinkers (about age 11+) before the printed page has meaning. For example, think about the differences of meaning for a quarter-note. No, it does not get one beat. Context gives meaning to note values.

Some steps toward understanding music notation begin after students are nine or ten years old. Students will gradually begin to feel the connection between sound, page, and performance. This connection is made slowly and should not be hurried.

**Essential materials.** The following materials from the *Music Moves for Piano* series are essential when using the *Reading and Writing* books.

*Pattern CD*, accompanies *Student Books 1-5*.

*Keyalities and Tonalities: The Complete Book of Arpeggios, Cadences and Scales*, accompanies *Student Books 3-5*.

*Rhythm and Tonal Patterns from the Pattern CD*, accompanies *Reading and Writing Books 1-3*.

**Audiation study habits.** Following are some playing and audiation skills that are fundamental for learning how to read and write music notation.

1. Acquire an extensive tonal and rhythm pattern vocabulary, beginning with the *Music Moves for Piano* pattern materials.
2. Develop an aural awareness by using and applying many game-like activities, as presented in this series, for learning patterns.
3. Label pattern categories and context. Categories of patterns, within a context, are essential for retaining and recalling patterns when listening to, learning, or performing music. Label each pattern category when studied.
4. Chant or sing syllables in response to patterns presented without syllables. This is an *essential step* for students before they can be asked to read patterns.
5. Name the meter, note-name the macrobeat, DU, and think the “rhythm tree” for each piece or song.
6. Name the keyality/tonality and recognize/remember the key signature that represents the keyality/tonality for each piece or song.
7. Establish tonality for every performance piece or song. Play the cadence and scale in the tonality/keyality of the piece in preparation for performing or practicing a piece.
8. Establish meter for every performance piece or song. Chant or audiate the “rhythm sequence” for the piece in preparation for performing or practicing a piece.
9. Learn how to play the piano. Build a solid technical and musical approach to the keyboard.
10. Learn how to play in many keyalities/tonalities and meters. Become comfortable with the whole range of the keyboard and the different “feels” for different keyalities/tonalities.
11. Study the music away from the keyboard before beginning to play. Look for patterns (tonal, rhythm, and harmonic), repetition, contrast (same/different), and form.
12. Create and improvise using the audiation pattern vocabulary that is under study or has been acquired.

**Audiation pattern vocabulary.** Believe that the audiation pattern vocabulary and the skills learned with pattern instruction work. The approach *is* time-tested and reliable. It *is* how we best learn music.

Music understanding as a listening and performing art can be achieved at a high level when one learns how to audiate or “think” music.



## Section II — Lesson 1 Copy Duple Meter Macrobeat/Microbeat Rhythm Patterns

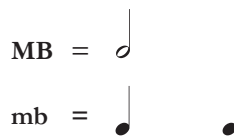
### ASSIGNMENT

1.  Listen and echo *Pattern CD* tracks 1, 4.
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.”



1. MB= \_\_\_\_\_

MB= \_\_\_\_\_

2. MB= \_\_\_\_\_

MB= \_\_\_\_\_

3. MB= \_\_\_\_\_

MB= \_\_\_\_\_

4. MB= \_\_\_\_\_

MB= \_\_\_\_\_

**Section II — Lesson 3      Duple Meter Macrobeat/Microbeat Rhythm Patterns  
in Music Notation**

**ASSIGNMENT**

1.  Circle each four-MB duple MB/mb 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.  Write each **different** pattern on the first line.
4.  Rewrite each rhythm pattern on the second line using enrhythmic notation.
5.  Before each pattern, draw the note that is the MB.
6.  Play the example, then transpose it.

**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 |

Andantino Muller

1. MB= \_\_\_\_\_  
  
MB= \_\_\_\_\_
2. MB= \_\_\_\_\_  
  
MB= \_\_\_\_\_

## Section III — Lesson 1 Copy Triple Meter Macrobeat/Microbeat Rhythm Patterns

### ASSIGNMENT

1.  Listen and echo *Pattern CD* tracks 2, 6.
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.”



1. MB= \_\_\_\_\_

MB= \_\_\_\_\_

2. MB= \_\_\_\_\_

MB= \_\_\_\_\_

3. MB= \_\_\_\_\_

MB= \_\_\_\_\_

4. MB= \_\_\_\_\_

MB= \_\_\_\_\_

## Section III — Lesson 3 Triple Meter Macrobeat/Microbeat Rhythm Patterns in Music Notation

### ASSIGNMENT

### EVALUATION

- |  |                                    |  |
|--|------------------------------------|--|
| 1. <input type="checkbox"/> Circle <b>two</b> four-MB triple MB/mb rhythm patterns on the treble staff. The dotted quarter-note is the MB. | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| 2. <input type="checkbox"/> Circle <b>one</b> four-MB rhythm pattern in the bass clef.   | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| 3. <input type="checkbox"/> Chant/perform the rhythm patterns.<br>Use both neutral and rhythm syllables.                                   | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| 4. <input type="checkbox"/> Write each rhythm pattern on the first line.   | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| 5. <input type="checkbox"/> Rewrite each rhythm pattern on the second line using enrhythmic notation.                                      | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| 6. <input type="checkbox"/> Before each pattern, draw the note that is the MB.   | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |
| 7. <input type="checkbox"/> Play the example, then transpose it.   | <input type="checkbox"/> Excellent | <input type="checkbox"/> Needs Improvement |

A Little Dance Berens

1. MB= \_\_\_\_\_

MB= \_\_\_\_\_

2. MB= \_\_\_\_\_

MB= \_\_\_\_\_

3. MB= \_\_\_\_\_

MB= \_\_\_\_\_

## Section VII — Lesson 1 DO Signatures

### The “DO” signature.

1. The sharps or flats at the beginning of each music staff is called a “DO” or “key” signature.
2. The “DO” signature gives us information about the keyality and tonality of a music composition. Use the *Keyalities and Tonalities* book as a reference.
3. Learn to recognize the letter name for “DO” for each different “DO” signature. Associate “DO” with “LA.” Learn when \_\_\_\_ is “DO” then \_\_\_\_ is “LA.”
4. Learn how it feels to play in each different keyality/tonality. Play major and harmonic minor tonic, subdominant, dominant arpeggios, scales, and cadences associated with each “DO” signature.
5. As an example: Learn how to play in E<sup>b</sup> major. Then it is possible to read music with a “DO” signature of three flats.

### How to think about a “DO” signature.

1. Connect the keyality letter names with each “DO” signature.
2. The “DO” signature reminds our brain and fingers which piano keys to use. Relate the keyboard feel for a keyality/tonality in order to be able to read music in the same keyality/tonality.
3. It is not necessary to name the flats and sharps in a “DO” signature until later; simply remember what keyality and tonality a “DO” signature represents. Naming flats and sharps can be confusing.

### Learn the following “DO” signatures.

1. Play and sing “when E<sup>b</sup> is DO - C is LA.” Sing the correct letters for each “DO” signature.
2. Learn where “DO” and “LA” are on the music staff for each “DO” signature. If you know where “DO” is, you can find “LA.”



DO is E<sup>b</sup>  
LA is C



DO is F  
LA is D



DO is C  
LA is A



DO is A  
LA is F<sup>#</sup>



DO is G  
LA is E



Section VII — Lesson 2

Copy Major Tonic (I) and Dominant (V/V7) Patterns  
When E<sup>b</sup> is DO

ASSIGNMENT

1. \_\_ Listen and echo *Pattern CD* tracks 3, 7.
2. \_\_ Sing/perform the patterns.
3. \_\_ On the first example, write/stack the E<sup>b</sup> “DOs.”
4. \_\_ Copy each pattern on the treble staff. Use the *Rhythm and Tonal Patterns from the Pattern CD* book.
5. \_\_ Rewrite each pattern on the bass staff.
6. \_\_ Label each pattern I or V/V7.

EVALUATION

- |              |                      |
|--------------|----------------------|
| __ Excellent | __ Needs Improvement |
| __ Excellent | __ Needs Improvement |
| __ Excellent | __ Needs Improvement |
| __ Excellent | __ Needs Improvement |
| __ Excellent | __ Needs Improvement |
| __ Excellent | __ Needs Improvement |

<p>①</p>	<p>②</p>	<p>③</p>	<p>④</p>
<p>⑤</p>	<p>⑥</p>	<p>⑦</p>	<p>⑧</p>
<p>⑨</p>	<p>⑩</p>	<p>⑪</p>	<p>⑫</p>

## Section VIII — Lesson 1 DO/LA Signatures

### The “DO/LA” signature.

1. The “DO” signature gives us information about the tonality and keyality of a music composition. Study the chart on the cover of the *Keyalities and Tonalities* book.
2. The sharps or flats at the beginning of each music staff is a “DO” signature. “DO” and “LA” are related and represented by the same “DO” signature.  
For example, a “DO” signature of one-flat means that F is DO and D is LA.
3. Practice playing and singing “when \_\_\_ is DO then \_\_\_ is LA” in many keyalities.
4. Develop proficiency in playing in relative major and minor keyalities. Proficient playing skill is fundamental for reading music.

### How to think about a “DO/LA” signature.

1. Connect the keyality letter name for each “DO/LA” signature.
2. The “DO/LA” signature reminds our brain, ears, and fingers which piano keys to use. Relate the keyboard feel for a keyality/tonality in order to be able to read music in the same keyality/tonality.
3. ALWAYS look at the beginning and ending tonal patterns of a piece of music to learn if the resting tone is “DO” or “LA.”

### Learn the following “DO/LA” signatures.

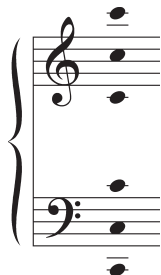
1. Play and sing “when F is DO - D is LA.” Sing the correct letters for each “DO” signature.
2. Learn to write “DO” and “LA” on the music staff for each “DO” signature.  
If you know where “DO” is, you can find “LA.”



DO is F  
LA is D



DO is G  
LA is E



DO is C  
LA is A



DO is E<sup>b</sup>  
LA is C



DO is B<sup>b</sup>  
LA is G





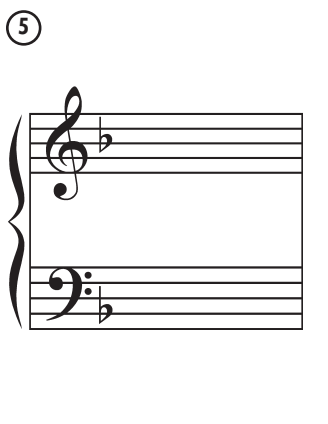



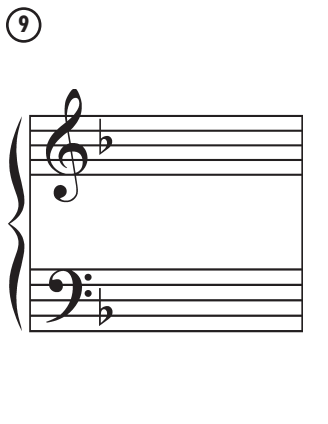



**Section VIII — Lesson 3      Write Familiar Harmonic Minor Tonic (i) and Dominant (V/V7) Patterns When D is LA**

**ASSIGNMENT when D is LA**

1.  On the first example, write/stack the D “LAs.”
2.  Write familiar tonic and dominant patterns on the treble staff.
3.  Sing/perform the patterns.
4.  Rewrite the patterns on the bass staff.
5.  Label each pattern i or V/V7.

**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 |
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<p>①</p> 	<p>②</p> 	<p>③</p> 	<p>④</p> 
<p>⑤</p> 	<p>⑥</p> 	<p>⑦</p> 	<p>⑧</p> 
<p>⑨</p> 	<p>⑩</p> 	<p>⑪</p> 	<p>⑫</p> 

**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 rounded, 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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