

Supermom   
music lab

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Preparatory Audiation  
Course by  
Karolina Kizińska

WORKBOOK



## MODULE 1

Edwin Elias Gordon, MLT & Audiation

Edwin Elias Gordon:  
theoretician &  
practician. Research,  
publications and  
music aptitude tests  
author

MLT - Music  
Learning Theory. by  
E.E. Gordon

MLT - researched &  
proven theory  
showing the stages  
that infants & young  
children go through  
to learn music

Audiation - term E.E.  
Gordon created  
Audiation to music  
is what thinking is to  
language

Muzyka wspiera nie  
tylko muzyczny ale i  
ogólny rozwój  
dziecka - rozwój  
intelektualny,  
emocjonalny i  
fizyczny

Preparatory Audiation:  
1. Acculturation  
2. Imitation  
3. Assimilation  
Children can go through  
preparatory audiation types  
and stages in different speed  
when it comes to the melody  
and rhythm



## MODULE 2

### Types and Stages of Preparatory Audiation\*

#### Acculturation

**Birth to age 2-4:  
Engages with little  
consciousness of the  
environment.**

**Absorption:** Hears and aurally collects the sounds of music in the environment.

**Random Response:** Moves and babbles in response to, but without relation to, the sounds of music in the environment.

**Purposeful Response:** Tries to relate movement and babble to the sounds of music in the environment

#### Imitation

**Age 2-4 to age 3-5:  
Engages with  
conscious thought  
focused primarily on  
the environment.**

**Shedding Egocentricity:** Recognizes that movements and babble do not match the sounds of music in the environment.

**Breaking the Code:** Imitates with some precision the sounds of music in the environment, specifically tonal patterns and rhythm patterns.

#### Assimilation

**Age 3-5 to 4-6:  
Engages with  
conscious thought  
focused primarily on  
self.**

**Introspection:** Recognizes the lack of coordination between singing and breathing and between chanting and muscular movement, including breathing.

**Coordination:** Coordinates singing and chanting with breathing and movement.

\*source: <https://giml.org/mlt/earlychildhood/>

"Audiation describes the experience of hearing music in our minds even when there is no external music present. It is our music intelligence at work. Without the ability to audiate, no musical growth can take place.

As in the case of language, each individual child develops the ability to audiate music by accumulating many receptive listening experiences, as well as many active music-making experiences. A constant spiral of exposure through listening followed by experimentation through musical play will create an excellent foundation on which to build a rich musical vocabulary." [3]



[3] Guilmartin Kenneth K., Levinowitz Lili M., Music and Your Child: A Guide for Parents and Caregivers, Princeton 1989-2003

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GIML on Preparatory Audiation (quoting):  
Acculturation

Acculturation is fundamental to children's musical development. It takes place as children absorb the music of their culture. Gradually they learn to distinguish the sounds in their environment from the sounds that they themselves produce. Then they learn to discriminate among sounds in their environment.

When a young child engages in acculturation her attention is not continuous, but she is aware of most of what she hears. She will often respond to music, but not necessarily with the response that adults want or expect. Further, immediate results in terms of music achievement should not be expected at this stage. It may take eighteen months or longer before the benefit of guidance in music acculturation can be observed.

Absorption. Ideally, this stage takes place from birth to age eighteen months. The type of informal guidance is unstructured. In this stage of preparatory audiation, children absorb the music of their culture by listening to music comprised of many tonalities, keyalities, harmonies, meters, and tonalities. Instrumental music is best, as the words of vocal music tend to distract children's attention from musical characteristics. Children also benefit greatly from hearing their parents and teachers sing and chant to them. They should not be "taught" songs nor expected to respond in specific ways to the music they hear.

Random Response. Ideally, this stage takes place between the ages of one and three years. The type of informal guidance is unstructured. Whereas listening is the emphasis of stage one (absorption), participation is emphasised in stage two. The child makes various music babble sounds and movements. Although listening to live and recorded instrumental music continues to be beneficial, hearing chants and songs "live" from parents and teachers assumes major importance at this stage. Care should be taken in singing and chanting a given song or chant in the same tonality, keyality, range, meter, and tempo.

Purposeful Response. The typical child engages in stage three of preparatory audiation when she is from eighteen months to three years old. At this stage, children should receive structured informal guidance. The structure is not centered around songs and chants. Instead, children are encouraged to participate in the singing of tonal patterns and the chanting of rhythm patterns. Children in stage three of preparatory audiation attempt to echo the tonal patterns and rhythm patterns they hear, although they should not be expected to perform accurately.

Imitation  
In musical imitation the child begins to make the transition from preparatory audiation and music babble to audiation. Her musical actions become more purposeful than in the three stages of acculturation. Whether her attempts to imitate are correct or incorrect, a child profits greatly from engaging in music imitation. She begins to learn how to teach music to herself.

Shedding Egocentricity. In this stage the child first becomes aware that what she is singing or chanting is not what another person is singing or chanting. Guidance from a parent or teacher is crucial. After hearing a tonal pattern or rhythm pattern, the child will usually imitate incorrectly, with her own pattern. At this point the parent or teacher imitates the child's pattern. In time the child learns to discriminate the differences between the pattern she heard and her own performance of it.

Breaking the Code. In stage five of preparatory audiation the child first attempts to enter and to participate successfully in the adult's world of music. She develops the ability to perform tonal patterns and rhythm patterns with some accuracy. The parent or teacher assists in this process by echoing the child's inaccurate performances of patterns first with the child's version, then a repetition of the correct pattern. The confusion that the child experiences as she engages in stage five of preparatory audiation is good confusion. That the child is attempting to perform the pattern is an indication that she is learning. Eventually, incorrect responses are followed by correct responses.

Assimilation

During the assimilation type of preparatory audiation the child starts to become aware of musical syntax. Whereas imitation is analogous to performing individual words in speaking, assimilation involves the ability to use and comprehend musical phrases. She learns to perform patterns with some precision as she coordinates and assimilates the imitation of those patterns with the movement of her body and muscles.

Introspection. In this stage the child learns to compare what she is performing with how she is moving. She must discover for herself that the patterns she is performing are not coordinated

\*The Gordon Institute for Music Learning (GIML), About  
MLT, pdf, pp. 29-31.



## MODULE 2

### The role of the teacher

Preparatory audiation - informal guidance.

Teachers do not present the knowledge in a formal way, like they do at school - they do not give verbal commands and they do not expect specific results. They also don't grade or evaluate.

Teacher creates an informal musical situation that children can take from in their own unique way, not being judged

Teacher is conducting classes in an informal and structured way - he/she has got the knowledge and the awareness of what he/she should present and why. So it is a conscious way of musically guiding children.

Audiation - teacher knows all the types and stages and is able to recognize in which stage his/her class children are

Teacher should feel the joy and happiness about being able to support children's development through music but at the same time - feeling of responsibility

Depending on the stage of preparatory audiation that teacher's class children are in, he/she decides on the content (melodies & rhythm's he/she will present) as well as the correct tonal and rhythmic patterns.



## MODULE 3

### Tonal and rhythmic patterns

Tonal patterns  
(major or minor):

- Acculturation
- Immitation
- Imitation-Assymilation

Rhythm patterns  
(duple or triple):

- Acculturation
- Immitation

Example of tonal major acculturation patterns\*:



Example of tonal major imitation patterns:



Example of tonal major Imitation-Assymilation patterns:



\*Tonal patterns are not meant to be presented in a specific rhythm. The meter written here is because of the fact the the score program did not allow to delete it.  
Sorry!

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Example of tonal minor acculturation patterns:



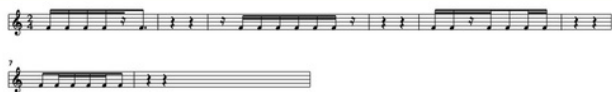
Example of tonal minor immitation patterns:



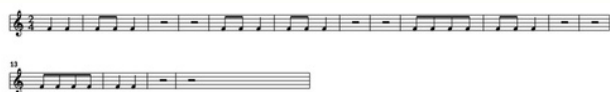
Example of tonal minor immitation-assymilation patterns:



Example of rhythm acculturation patterns in duple meter:



Example of rhythm immitation patterns in duple meter:



Example of rhythm acculturation patterns in triple meter:



Example of rhythm immitation patterns in triple meter:



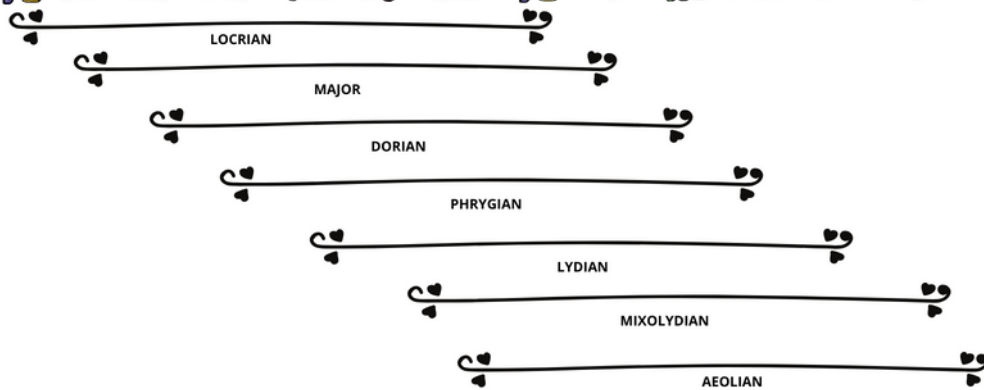


MODULE 4:  
Scales & Meters

# SCALES



TI DO RE MI FA SO LA TI DO RE MI FA SO LA



## Makro & Microbeats\*:

Macrobeats are those beats that one arbitrarily feels to be the longest. In most cases, macrobeats are paired: one macrobeat naturally "goes with" a succeeding macrobeat of equal or unequal duration. In dancing to music, persons normally step naturally to each pair of macrobeats with one foot followed by the other.

Example 1: Macrobeats



Microbeats are shorter than macrobeats and are derived from the equal temporal division of macrobeats. In most cases, macrobeats are divided into either two or three microbeats of equal duration.

Example 2: Microbeats



## Usual meters\*:

In usual meter macrobeats are of equal temporal length and are paired. In the examples below, the same rhythm patterns are written in different measure signatures. The notation for the rhythm patterns is said to be enrythmic. In usual duple meter, all macrobeats are evenly divided into two microbeats.

Example 4a: Usual Duple Meter



In usual triple meter, all macrobeats are evenly divided into three microbeats.

Example 4b: Usual Triple Meter



Usual combined meter results when both duple and triple divisions of temporally equal macrobeats are employed.

Example 4c: Usual Combined Meter



In unusual meter macrobeats are of unequal temporal length.

## Unusual meters, examples\*:

Example 5: Unusual Meter



MODULE 4:  
Scales & Meters/Rhythms

Duple  
or  
Triple

Same  
amount of  
microbeats  
on every  
macrobeat

We move from  
side to side  
"evenly"

Usual (regular) meter/rhythm

It is a combination of 2's  
and 3's (eg. unusual  
rhythm on 5 is built  
either out of 3+2 or  
2+3; on 7 - 3+2+2 or  
2+3+2 or 2+2+3 etc.

Different  
number of  
microbeats  
on every  
macrobeat

We move from  
side to side  
"unevenly"

Unusual (irregular) meter/rhythm



## Module 5

### Introductions to scales & Leading tones

Establishing tonality:  
Leading tone  
Tonal center

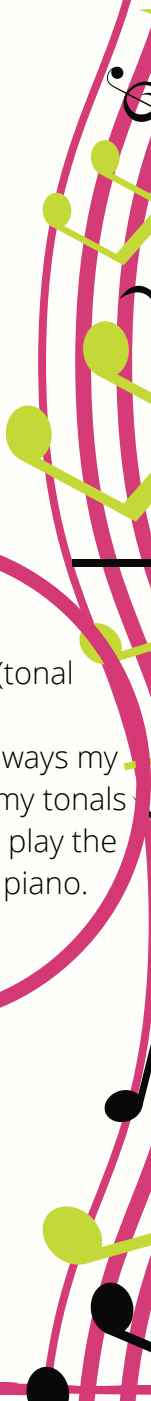
Remember which tone is the leading tone in every scale/mode!

This depends on the scale's harmony and whether the dominant, subtonic or supertonic is/are characteristic chords for the scale

Scale introduction (tonal sequence):

Tuning fork's tune is always my 5th - that's how I start my tonals sequence. You can also play the scale's chords on the piano.

Use colourful props for establishing tonality - they will help to emphasize the leading tone & the tonal center



MODULE 7:

FEW WORDS ON IMPROVISATION, BASE LINE & PARENTS

Prepare a few words about the class for parents

Educate the parents, emphasize the most important aspects

When the parents sing the melody - you can sing the base line

Show an interest, prove that you know in which stage of preparatory audiation the child is

Start improvising when you feel ready. Have fun!

Encourage parents to move and actively participate in the class

"Use" the parents who sing to show the base line (parents sing the melody, you sing the base line)

Encourage parents to sing, make sure parents feel comfortable



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## MODULE 8:

Your class & What to remember about

Variety and contrast rule, separating melody from rhythm

Prepare 15 pieces for 30 minute class

Structure your class in this way: melody - chant - melody - chant (etc.)

Plan your props - what will you use for a specific melody or chant? How will you emphasize the leading tone and the tonal center?

Użyj kamertonu lub instrumentu by zaśpiewać na odpowiedniej wysokości

Make an introduction to every scale/mode



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## MODULE 8:

Your class & What to remember about

Don't slow down at the end of the chant. But it is ok when you sing a melody

Try not to use words

Remember about movement:

1. Weight
2. Flow
3. Time
4. Space

Make your voice the center of the class, not instruments

Be a informal guide, don't give verbal commands

Parent as teacher's partner



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## Examples of plans for classes

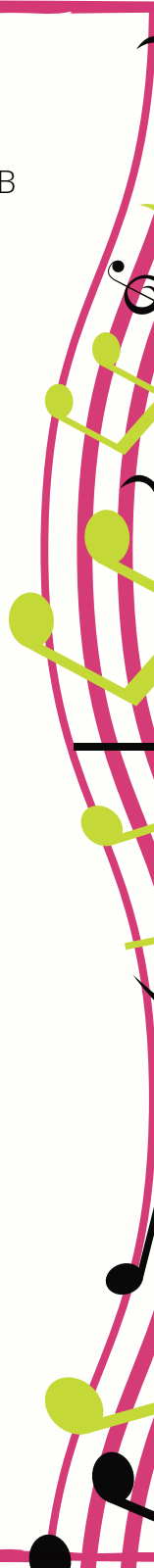
Every element will be presented as a video in our FB group - don't forget to join it!

### PLAN #1

1. Welcome song in major scale duple meter 2
2. Chant triple meter UM CIA CIA
3. Melody in phrygian mode in triple meter (improvise)
4. Chant in duple meter ITSY BITSY SPIDER
5. Melody in aeolian mode, triple meter (ELF)
6. Chant, unusual meter on 5 (improvise)
7. Melody in a minor scale, duple meter (BLUEBERRY)
8. Chant, unusual meter on 11 (RAIN FALLING)
9. Melody in a dorian mode, triple meter (improvise)
10. Chant duple meter HORSE
11. Melody in a locrian mode, duple meter (GHOST)
12. Chant in triple meter (HOP-SA-SA)
13. Melody in a lydian mode, duple meter (FOLK SONG)
14. Chant, unusual meter on 5 (carriage)
15. Goodbye song in aeolian mode, triple meter (see you later)

### PLAN #2

1. Welcome song in major scale duple meter 2
2. Chant, unusual meter on 5 (improvise)
3. Melody in phrygian mode in duple meter (Camel)
4. Chant triple meter Wheels on the bus
5. Melody in phrygian mode in unusual meter (on 7) - improvise
6. Chant duple meter spring is here
7. Melody in a locrian mode in duple meter (hills)
8. Chant, unusual meter (on 7) - improvise
9. Melody in dorian mode in triple meter (improvise)
10. Chant duple meter UMBAGADAPA
11. Melody in lydian mode in unusual meter (on 5) - Frigate
12. Chant triple meter (baby shark)
13. Melody in mixolydian mode in triple meter (smiley faces)
14. Chant in unusual meter (on 15 - improvise)
15. Goodbye song in aeolian mode, triple meter (See you later)





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## PLAN #3

1. Welcome song in major scale duple meter 2
2. Chant triple meter (colourful scarfs)
3. Melody in aeolian mode duple meter (HOLA BEBE)  
Chant, unusual meter on 10 DUMBADI
4. Melody in phrygian mode duple meter (Rhythmic)  
Chant duple meter (HALO HALO)
5. Melody in `mixolydian mode triple mete (Smily faces)  
Chant in unusual meter on 7 (Bunny)
6. Melody in dorian mode duple meter (Drunken sailor)  
Chant triple meter (fish in the sea)
7. Melody in minor scale triple meter (improvise)  
Chant in unusual meter, on 15 (beach)
8. Melody in major scale changing meter (folk song)  
Chant duple meter (umbagadapa)
9. Goodbye song, minor scale, duple meter (improvisation with words)

## PLAN #4

1. Melody in major scale duple mete (Welcome)
2. Chants unusual meter on 7 (spin the grinder)
3. Melody in minor scale duple mete (white roses)  
Chant triple meter sun shining
4. Melody in Minor scale triple meter (there was a king)  
Chant duple meter hokus pokus clock
5. Melody in locrian modetriple mete (improvise)  
Chant unusual meter on 11 (improvise)
6. Melody in dorian mode duple meter (misses cello)  
Chant triple meter ABRAKADABRA
7. Melody in mixolydian mode duple meter (Frigate)  
Chant unusual meter on 5 (car)
8. Melody in lydian mode truple meter (stamp!)  
Chant duple meter (my mom your mom)
9. Goodbye song in aeolian mode, triple meter (See you later)



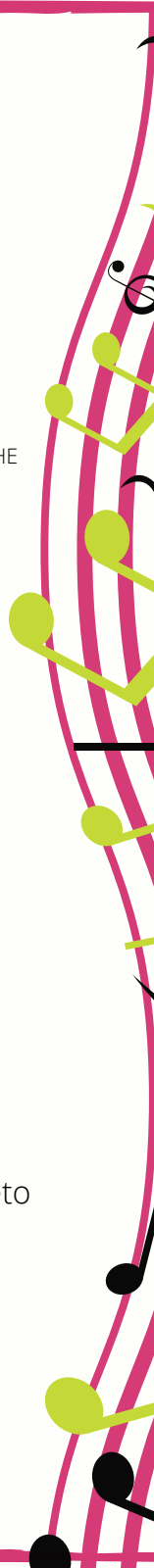
## PLAN #5

1. Welcome sing triple meter major scale (improvisation with words)
2. Chant duple meter (this train)
3. Melody in Mixolydian mode duple meter (ROBIN HOOD)
4. Chant triple meter (four elephants)
5. Melody in phrygian mode changing meter (PIRATES)
6. chant unusual meter on 7 (there is a crooked tree)
7. Melody in locrian mode duple meter (JAZZY)
8. chant unusual meter on 5 CARRIAGE
9. Melody in aeolian mode duple meter WITH WORDS (TO THE BAG THE SCARFS GO, THEY GO TO THE BAG)
10. Chant triple meter (improvise)
11. Melody lydian mode duple meter (sheep)
12. Chant unusual rhythm on 10 (improwizacja)
13. Melody in phrygian dominant scale duple meter (HAVA NAGILA)
14. Chant duple meter (itsy bitsy)
15. Goodbye song aeolian mode triple meter (see you later)

For listening I recommend PAM PAM CD's by Quarteto

Gordon:

<https://www.facebook.com/quartetogordon>



## Reccomended books & articles

Azarra Ch., *Audiation, Improvisation, and Music Learning Theory*, *The Quarterly*, 2 (1-2), pp. 106-109. (Reprinted with permission in *Visions of Research in Music Education*, 16(2), Autumn, 2010). Retrieved from <http://www-usr.rider.edu/~vrme>, 1991.

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Gordon Edwin E., *More Songs and Chants without Words*, Chicago 2000.

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<https://www.musictogether.com/familymusiczone/content/media-files/MT-Parent-Guide-2003.pdf>.

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