

# **THE FUNDAMENTALS OF FLOW IN LEARNING MUSIC**

*Connecting Sight, Sound, and Sensation  
Through Rhythm*

Remember to Blink and Breathe

**Rebecca Penneys & Ray Gottlieb**

**July 1994**



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# THE FUNDAMENTALS OF FLOW IN LEARNING MUSIC

Connecting sight, sound and sensation through the use of rhythm.

## INTRODUCTION

This manual offers a new direction for learning music. We are concerned with improving fundamental learning skills — attention, memory and self-direction. Our goal is to teach you an alert learning consciousness we call flow state learning. To reach this state requires learning in rhythm at a level of difficulty that stretches your seeing, hearing and movement skills. The advantage to this approach is that you will not only learn music better, but you will become a better learner in general.

The fundamentals of flow apply at all stages of learning and performing music. Exercises range from basic to more complex. We have included drills for selected aspects of learning music as well as for general learning. These exercises will help you begin to apply the principles of **flow state learning**. Hopefully, they will inspire you to create exercises for your own specific needs.

The inability to function well at your instrument may be caused by misunderstandings or poor teaching. Most problems, however, are due to poor learning and attention habits. Almost everyone tends to stop breathing and blinking in order to focus attention. This narrowing of attention stops flow and is the first habit to attack if you want to improve how you function as a musician.

Habits, in general, are hard to break. Like a reflex they happen before you know it. In order to drop a habit you must replace it with another. This requires developing awareness during normally unconscious moments. There are four steps that aid in changing habits.

1. Becoming aware that something needs to be changed.
2. Remembering to be aware.
3. Prolonging your attention span for the awareness.
4. Maintaining awareness in demanding situations.

Change comes through awareness. The first step to better learning and playing is to become aware of unconscious habits the moment they occur. How does one do this? Through self-observation and self-diagnosis. Expose yourself to stress-point learning situations that are likely to bring out your weaknesses. For example, perform a piece from memory, change your tempi, or play a harmonic simplification of a piece.

Observe yourself as you play. If necessary have your teacher or another musician help you. Are you breathing with the music? Are you tense anywhere? Do you miss notes? Is your rhythm unsteady or do you make sudden pauses? Look for obvious and consistent problems. Are you aware of your mistakes? Do you hide your flaws and mistakes from yourself? For instance, you might be surprised to discover that you do not breathe or blink as you play. Can feel yourself tighten? Do you recognize this feeling? Learn to identify the sensation. It might be very subtle. This awareness is the first step to improvement. In time you will become more aware of what, how, when, and where you stiffen in order to play. Eventually, you will be able to diagnose your problems and solve them by yourself.

Awareness is the first step. Remembering to be aware is next. Remember that blinking and breathing is the best chance you have for monitoring unconscious habits, changing them and remaining relaxed. It's easier to be alert to breath holding than other bad habits. It is also important for you to catch yourself in non-playing situations as you stop your flow by holding your breath in order to pay attention. To help remember to exhale and inhale, make "BLINK AND BREATHE" signs for your music or music stand. Put signs on your desk, refrigerator, wristwatch, books . . . . Make a point of breathing and blinking when you make salad, pay your bills, read magazines or watch television.

Once you remember to be aware, how can you make the memory last for more than a few seconds? Notice how quickly you forget to breathe. It disappears in a fraction of a second. Make it a goal to link, breath and release tension for a short period of time. If you choose too long a time period, you will forget for sure. Pick a goal of under thirty seconds. For instance, in your music go phrase by phrase. Maintain your breathing and awareness for this time, then go to another short task or phrase. In driving, for example, find a bridge or sign thirty seconds down the road and blink and breathe until you get there. Next choose another point a short distance away, then another. String them together until you can breathe and blink for long periods.

Remember to start with activities away from your stress point, ones that don't require much concentration. Driving, watching movies, listening, walking, eating, or singing simple pop tunes do not demand focused attention. Work up to prolonged breathing and relaxing in more demanding situations like learning music and practicing your instrument, reading or using the computer. Finally work on the big one, performance. The best way to reduce destructive anxiety is to breathe and blink before, during and after every performance. Only if you practice with breath, can you perform with breath. Breath brings more breath. Sing your pieces all the way through. Remember: There is no life without breath.

## ACKNOWLEDGMENT

Many of the concepts, principles and general exercises for the trampoline come from the work of Dr. Robert Pepper, optometrist, of Lake Oswego, Oregon. It is with sincere appreciation that we acknowledge his contribution.

## 1. UNDERSTANDING GENERAL PRINCIPLES OF FLOW

The program described here improves attention. It trains present-time consciousness. You will learn to focus on the moment and to release and focus again quickly to keep pace with the information avalanche that confronts us daily. With practice, lasting changes take place deep in the brain.

As attention improves, so does memory. Recall comes easily when you are clear, alert, and free from anxiety. The key to improving attention is recovery. When focus wanders, bring it back. It's that simple. The quicker you recover, the more you achieve.

**Flow learning** is fun and challenging like a game. Using these principles, anyone can improve.

### BE IN THE FLOW STATE

Flow is an altered state of consciousness. In this state, past and future time disappear into present consciousness. The mind is clear and quiet, free from physical and emotional distraction. Learning seems effortless because time slows, perception widens, and instinct guides movement. The first flow experiences are brief, unwieldy and you feel out of control. Soon flow lasts longer, you feel more alive and sure of yourself. A new, powerful you takes charge. Our goal is to teach you to access this state whenever you need it.

### CHOOSING THE BEST EXERCISE FOR FLOW

Flow is best achieved when success is possible but requires a stretch. Carefully choose exercises to open your abilities, not shut them down. Too little challenge brings boredom, too much causes strain and frustration.

Finding an appropriate challenge is not easy. Most people's expectations far exceed their ability and every failure brings more failure and avoidance. So don't pick tasks that are too hard for you. The goal is flow, so learn to structure your challenges to activate this state.

Resist the temptation to move through levels of difficulty as quickly as possible. The best time to try a more difficult task is when you are in flow. Work until you have truly mastered the task at hand.



## AVOIDING FATIGUE AND FRUSTRATION

Be sensitive to changes in alertness and energy as you practice. Expect to backslide when you are fatigued or emotionally distracted. It doesn't pay to push your energy beyond the point where the brain shuts down and performance suffers. Nothing crushes your confidence like trying harder and failing more. Frustration and helplessness can become a habit. The goal of the game is to have flow become your habit.

Notice when your energy first starts to shift. It's normal and expected for you to cycle in and out of alertness and focus. Each attempt is not always more successful than the one before, each day not better than yesterday. Be flexible.

Your errors are not your failures. They are valuable gifts. They tell you when you mind wanders and when to turn up your mental energy, take a break, or change your story.

## STRATEGIES FOR PREVENTING FATIGUE AND FRUSTRATION

When you find yourself blocking and losing your edge, avoid beating yourself up. Instead, try one of these strategies for preventing fatigue and frustration:

- start off by warming up on an exercise you already know;
- stop while you are successful, when you are in flow;
- take calming breaks before you lose your cool;
- simplify or shorten the exercise;
- regain flow by working on previously mastered tasks.

## DO NOT STRAIN

Trying too hard fragments attention and body coordination. Watch for these cues to over-efforting: lack of breathing, stiff joints, jerky movements, muscle strain, wild circles, uncontrolled jumps, muddled words and sounds, poor timing and perceptual errors.

## DEVELOP AN ATTITUDE OF SUCCESS

It is easy to be your own worst enemy. The challenge is to become your own best coach. Give yourself credit for any accomplishment. Don't pass it off or undermine it. "It should have been easier." or "It took me too long." is not appropriate. Reward yourself when you are successful, let the energy flow into your body. Feel it lift your mind and spirit. Memorize the feeling. This is not acting. It is important physiological training. Notice your learning strengths. Look squarely at your mistakes.

## ELIMINATING BAD HABITS

The more clearly you see your patterns, without judgement, the greater is your power to improve. Your blocks will reveal themselves as you work. Notice if you habitually over-effort, get too anxious, freeze, lose your place, speed-up or slow-down uncontrollably. Do you misunderstand or forget instructions? Is your problem in starting or in keeping going once you are into an exercise or piece of music? Can you complete the task or does your attention wander just before the end? Do you get so frustrated that subsequent performance suffers? Do you expect too much of yourself and choose tasks beyond your skill level? Can you recover gracefully from mistakes?

These behaviors are unconscious. You aren't aware until it's too late to stop them. Fear and denial keep you at their mercy. Objective experience, seeing a reflex as it happens, gives you a special opportunity to stop before it takes you over.

Here's how to help yourself: when you make an error, stop, list the details of your mistake. Then go back to the start of the task and begin again. It's very important to take the time to recall your actions clearly as this brings awareness into your unconscious moments. At first it may be difficult to catch your errors and remember what you did, but ultimately your attention improves and recovery becomes a reflex, you'll be back before you've been gone. Have someone help, or use a tape recorder to catch unconscious errors.

## 2. HOW TO USE THE TRAMPOLINE

The trampoline is an excellent tool for improving attention, memory and other learning skills. It helps coordination and balance and provides a strong pulse for organizing brain activity. Music is an art form about the use of time. Therefore trampoline and music exercises have much in common. Both require not just doing the right thing, but to doing it at the right time. If jumping on a trampoline is not possible, there are other ways to provide a rhythmic pulse: bounce on a ball, use a metronome, use a jump rope, sit and bounce on a big ball such as those used by occupational or physical therapists, or bounce on the corner of a bed or chair. You can do the last two while playing most instruments.

### TIMING

Work toward exact timing. This is the key to training attention and flow. The moment of impact at the bottom of each bounce cues the timing for everything you do. The clapping and reading exercises described below are to be timed precisely to this moment. These little deadlines clear communication channels in the brain and focus attention into present time. You learn see, hear and act at the right time, again and again.

Music is an art form about time. The trampoline forces you to feel rhythm with your whole body. It forces you to breathe and move in time. It organizes emotional expression.

Your timing may be slightly off or you may unconsciously lose rhythm by slowing down, freezing, or speeding up. Exact timing is at the heart of this work. You might need to get someone to watch you.

### CENTERING

Try to confine your jumps to the center of the trampoline. Many people are inconsistent jumpers, each jump lands on a different part of the trampoline bed. Others seem move toward an edge, front, back, left or right and must struggle to keep from falling off. Centering generally improves by itself with experience on the trampoline. If not, you can train yourself by confining your jumps to within a 2 ft. chalk circle drawn in the center of the tramp. Have a friend give feedback about your accuracy. Draw smaller circles as centering improves. Draw one near the front edge and jump until you can keep inside. Then try the sides and back edge.

## VOICE

When you are in trouble, raise your voice volume, speak or sing more clearly and succinctly, and sharpen your timing. Your voice projects your inner stress, anxiety, or courage. Changing to a confident, open and distinct voice can improve perception and performance. This gets you into flow. A friend can help by reading or singing along with you, clearly and loudly as you work.

## EXERCISES TO IMPROVE BODY COORDINATION AND BALANCE

Playing an instrument is a complicated physical activity. Small movements interlace with large motor movements in complex patterns. If there are asymmetries or weaknesses in gross coordination, fine motor control and fluency suffer. Body warps are sometimes the limiting factor in performance.

These exercises should help smooth out coordination and increase the capacity for complex integration of movement. Try them out. If they are difficult, work at them, they will bring you to new levels of performance. Once you master the various patterns, try them while doing the music exercises in the next chapters.

The goal for these exercises is to do 20 sets without losing coordination.

## STANDARD HAND/ARM CIRCLES

As you bounce, keep your hands open, fingers together and straight, and your palms facing forward, away from you. Make circles, chest high, as if both palms were flat against a smooth wall in front of you. All movement is generated from the shoulders through the arms with no rotation at the wrists and elbows. The circles should be about one foot in diameter, round and equal on both sides.

Circle your right arm clockwise and your left counter clockwise. The hands should nearly touch as they move up the midline, separate at the top, move down along the outside, and together toward the midline at the bottom. The hands should be lowest when you are at the bottom of each bounce.

Also practice circling the arms in the opposite direction. Many instruments including piano, require moving the arms so that the hands move down the midline and up the sides of the body. The left hand moves clockwise and the right counter-clockwise.



## PARALLEL ARM CIRCLES

Make both arms circle in the same direction, each moving together clockwise or counter-clockwise. Keep your hands postured as before and work toward equal size and roundness on both sides. The hands do not touch but are separated with thumbs about three inches apart. Can't do it? Train yourself holding a short dowel (paper towel cardboard) by your finger tips, palm down. Practice until you get it, then try again without the dowel. This may take several sessions to achieve.

## FOOT PATTERNS

Learn to do the following first with standard hand circles (if this is too difficult, start with no circles at all) then with parallel hand circles (clockwise and counterclockwise).

**ALTERNATE FEET** Bouncing on one foot and then the other: a) left, right, left, right . . . b) left, left; right, right . . . c) left, left, right; or right, right, left. Combine with hand circles.

**FEET TOGETHER/APART** Bouncing on both feet, move your feet together and apart with each jump. Start with feet shoulder-width apart, on the next bounce land with feet together next to each other, then apart again, together, etc. Keep weight and movement equal on each side (like doing a jumping jack). Combine with hand circles. Remember the hands make a complete circle with each bounce..

**FEET FRONT TO BACK** Jump landing with your right foot in front and your left behind. On the next jump, switch so that the left foot lands in front and the right behind. Jump and switch again and again, like running in place. Keep equal weight and movement on each side. Combine with hand circles.

**CROSS OVER STEPS** Move your feet landing in the following pattern: right foot crosses over in front and to the left of the left foot. Then jump and land with feet side by side, three feet apart . On the next jump the left foot crosses in front and to the right of the right foot. Then both feet return side by side, three feet apart. The whole pattern is repeated over and over again. Add the arm circles. Try parallel circles in both directions, switching from clockwise to counter-clockwise and back every eight bounces. Then try it every five bounces.

### 3. EXERCISES FOR DEVELOPING FLOW STATE LEARNING

#### SELF-DIRECTION CHART

This exercise helps you learn to read ahead of where you're performing. It forces you to be doing one thing while preparing for the next. This ability is essential to sight reading.

Start by looking at the big black dot in the center of the page. Without moving your eyes, pick one of the animals (eg., fish). Say it. Pause one second. Move your eyes to the animal. When you land, say a different animal. Pause, then move your eyes to that animal. Are you still breathing? Repeat until you get ten in a row without error.

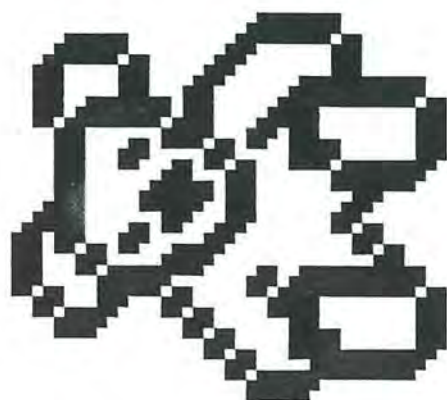
Now try the same thing but move to the animal in the opposite direction to the one you name. Don't forget to pause for a second before moving your eyes.

To make it easier, you can start with a helper who names the animals for you. You must hold for a second before moving your eyes. It helps if you do this with a partner who can check your accuracy and timing.

For more complex exercises you can add another map. Try up, down, left and right. Say up, for example, pause for a second then move to the up position. When you get good at this, intermingle both animals and positions. Move opposite for one set and the same for the other. For instance, say fish and move to mouse, but say right and move to duck. Rotate one set clockwise by a quarter of a turn. Now you must visualize new positions for the figures. This means say fish, but look at bear. You can also use other sets such as: north, south, east and west; numbers; vegetables; music terms; . . . . You can superimpose several sets at once.

This is a tremendously useful exercise for musicians. Doing just this one exercise will teach you to determine the exact timing of your movements. It teaches precision without anxiety or tension. If you do this with a helper you may find that you over react to direction by either moving too soon or not soon enough. Again this will adjust and regulate your timing so that you are completely your own master determining and regulating your own existence. It is like playing chamber music with yourself, or rehearsing in an ensemble or with a conductor.

SELF-DIRECTION CHART



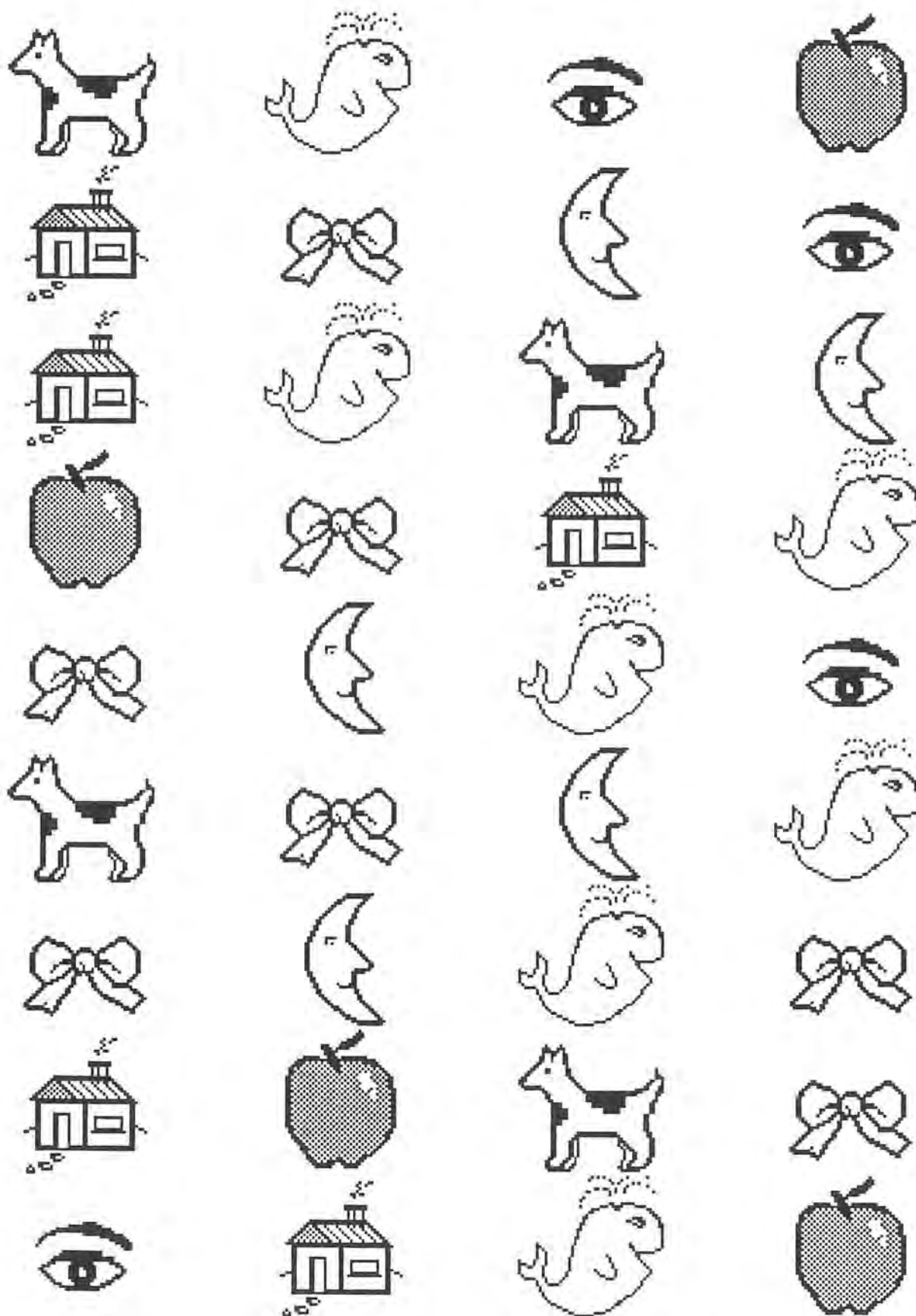
## DOG HOUSE CHART

Read this chart saying the appropriate names: DOG, WHALE, EYE, APPLE, HOUSE, BOW, and MOON in rhythm with metronome or bounce. You can vary the sequence from normal reading - upper left to lower right, go through backwards, vertically or read alternately from the beginning and the end (eg., dog in the first line, apple at the end of the bottom line, whale to line second from the left, whale on bottom line second from right, eye third from left on top, house third from right on bottom, and so on). To increase the complexity try the following:

- 1) Accenting words by saying them louder, like practicing dynamics:
  - a) in the first column (or any of the columns),
  - b) every other or every third or fifth object,
  - c) particular objects.
- 2) Take a space without saying anything as in a - c.
- 3) Clap in particular places as in a - c.
- 4) Substitute a different name for an object (horse for dog).
- 5) Substitute by naming different nouns from a particular category (fruits for whale, colors for bow)
- 6) Spell a word, count by twos, say the alphabet backwards from g. . . .
- 7) Have someone cover the rest of the line after you say the first object.
- 8) Combine two or more of the above in the same exercise.
- 9) Add foot patterns.

To do this chart well requires a lot of attention and energy. You will feel like a real performer.

# DOG HOUSE CHART





## MEDITATION EYE MOVEMENTS

By becoming aware of your breathing, blinking and body tensions, the following exercises will enable you to reach a relaxed, meditative state while improving speed, accuracy and ease of eye movements. The goal is to reach a meditative state while moving your eyes.

Set a metronome at one beat per second. Select two targets approximately five feet from you, located on a horizontal plane, approximately three feet apart. While sitting comfortably, move your eyes from target to target to the beat of the metronome. Breathe normally, not necessarily on the beat. Do NOT hold your breath. Blink normally. Do NOT stare unblinking as you move your eyes.

Be aware of anxiety and tension. Relax your eyes, forehead, neck, shoulders, hands, feet, mouth, jaw and pelvic area. Through practice you will become attuned to your tension patterns. Soon you will notice these tensions during the day and eventually will relieve them automatically. Let yourself move into a state of dynamic relaxation as you meditate on the movement. Continue for ten minutes at a time. Try it for longer times.

### VARIATIONS

1. Select targets located vertically, diagonally, or use a clock face or a star chart.
2. Vary the distance between targets. Larger eye movements and very small eye movements are more difficult to perform. Gradually develop skills for smaller target separation (1 inch, 1/2", 1/4", 1/8", and even smaller).
3. Develop meditation eye movements at a variety of speeds (slow as well as fast). Be sure to continue the practice at each speed until you are able to reach a relaxed, meditative state. Gradually learn to relax at faster and faster speeds (some reach nearly 4 beats per second).
4. Work with one target placed near and the other far. Look to and fro, keeping the target single and focused (the one you are looking at should be single, the other should appear double).
5. Work at the reading distance using a book. To the metronome beat:
  - A. Look at the first then the last letter on each line, or
  - B. Look from word to word across a line as in reading.(Do not try to take in information, the purpose is to develop eye movement skill at the reading distance and to reduce anxiety responses during reading. This is accomplished by blinking and breathing and being aware of tension).

There are many variations of this basic exercise. These exercises can be performed throughout the day, even without a metronome. As you progress with this shifting, your eyes, body and mind will become freer and more flexible; you will be able to process more visual information with greater ease. The purpose is to develop visual skills while reducing anxiety and tension.

## WORD AND SENTENCE CHART

Say the letters at the lowest point of the bounce or on the beat. Speak in a loud, clear voice. Don't forget hand posture and circles. The spaces between words are important. Usually on a space you bounce without saying anything, but sometimes you will clap or say something. Never just skip over them. Find your appropriate difficulty by starting on an easy word then work toward harder tasks. Slow down the action by adding a silent bounce between each letter. For more difficulty, try clapping in various patterns or adding complex foot movements (as you jump) while reading the letters. Before moving to the next task, work to experience flow, grace in action, alertness with ease. This is a great sight reading exercise!

Try the following:

1. Read the letters left to right and right to left. Don't forget to take a spare bounce on the spaces between words.

2. Reverse direction after clap.

Start reading from left to right, have someone clap as a letter is being said. Repeat this same letter on the next bounce. Read the letter to the left on the next jump, and continue reading in reverse sequence from right to left. When your helper claps as you say another letter, repeat this letter, and then reverse order, reading from left to right. Work for ten correct reversals without error.

Try doing it self-directed. As you read in one direction, clap on a letter repeat it and reverses direction.

3. Read alternating from both directions.

Read the beginning letter (upper left) followed by the last (lower right). On the next say the second from the beginning followed by the second from the end. For example, on GREAT read "G, T, R, A, E." On I CAN MAKE IT WORK read: "I, K, (space), R, C, O, A, W, N, (space), (space), T, M, I, A, (space), K, E."

To make it easier, add an extra bounce. For more difficulty on the trampoline, add foot movement patterns.

4. On vowels+y (include "y" as if it were always a vowel) bounce without saying anything.

For example: GREAT: "G, R, bounce, bounce, T;" JUST ICE: "J, bounce, S, T, bounce (space), bounce, C, bounce."

5. Bounce on vowels+y without saying them, clap on spaces.

For example: JUST ICE: "J, bounce, S, T, clap, bounce, C, bounce." or I CAN MAKE IT WORK: "bounce, clap, C, bounce, N, clap, M, bounce, K, bounce, clap, bounce, T, clap, W, bounce, R, K."

6. Clap on vowels+y without saying them, bounce on spaces.

For example: JUST ICE: "J, clap, S, T, bounce, clap, C, clap." or I CAN MAKE IT WORK: "clap, bounce, C, clap, N, bounce, M, clap, K, clap, bounce, clap, T, bounce, W, clap, R, K."

7. Count on vowels+y, clap on spaces.

For example: JUST ICE: "J, 1, S, T, bounce, 2, C, 3."

Count backwards from 10 on the vowels: I CAN MAKE IT WORK: 10, clap, C, 9, N, clap, M, 8, K, 7, clap, 6, T, clap, W, 5, R, K." You can also count backwards from 20; or count forwards or backwards by 2s, 3s, 4s....

8. Say alphabet on vowels+y, count spaces.

For example: JUST ICE: "J, A, S, T, 1, B, C, C." and I CAN MAKE IT WORK: A, 1, C, B, N, 2, M, C, K, D, 3, E, T, 4, W, F, R, K."

9. Spelling words on vowels +y skip spaces.

Spell "BIG" in JUST ICE: "J, B, S, T, space, I, C, G." or Spell "BEAUTY" in I CAN MAKE IT WORK: B, bounce, C, E, N, bounce, M, A, K, U, bounce, T, T, bounce, W, Y, R, K."

Instead of a word, you can spell a sentence on the vowels. For example, substitute "I CAN MAKE IT WORK" for all vowels+y in THE PLAYERS ATE A TASTY LUNCH IN ROCHESTER WITH A FRIEND. Say all the letters and take a silent bounce for the vowels when you come to the spaces in "I CAN MAKE IT WORK." When you get to a space between words in THE PLAYERS ATE A TASTY LUNCH IN ROCHESTER WITH A FRIEND, take a silent bounce as usual. (This is very hard. I suggest you try shorter sentences.)

Try any of the above spelling backwards.

10. Say nouns on the vowels+y or spaces.

Examples: girl's names, boy's names, cities, states, countries, animals, body parts, modes of transportation, fruits, colors.

11. Alternate between letters and another sequence. Numbers: say the first letter, count 1, second letter, 2, third letter, 3 . . . .

Alphabet: say the first letter, say a, second letter, b, third letter, c . . . .

Alternate between two equal length words or sentences.

12. Memory exercises

Do any of the above exercises from memory, without actually looking at the words or sentences. Start easy with a short word. Go to two words, then longer words, more words and finally sentences. When alternating between two sequences, you can make one visible while doing the other from memory. Or do both from memory.



WORD AND SENTENCE CHART

BIG

ATE

GREAT

JUSTICE

JUST ICE

I CAN MAKE IT WORK

WE LOVE TO SAIL ON A  
SEA OF BLUE

THE PLAYERS ATE A TASTY  
LUNCH IN ROCHESTER WITH A  
FRIEND

## ARROW CHART

Say the words -- up, down, right or left -- while moving the arms in the appropriate directions. The words are said exactly in time with the movements. Do not move the arms first and then say the direction or say and then move. Both must happen simultaneously.

The arms are to move together. The palms face in the direction of the movement. When moving up, the palms face up. Palms face the floor on downward movement. Turn your palms left on left movements and have your left hand above the right. For movements to the right, the right hand is above the left with palms right. Practice this a few times to be sure you have it.

For musicians this is an appropriate chart to teach fluent arm movements in all direction without tensing the muscles around the shoulder joint. Try and feel your arms moving as though through water, smoothly without any jerking. If you have a lot of tension with this kind of movement try making up a chart for yourself that just involves left and right. You can also create a chart that has different movements for each hand, reflecting the way many pieces are composed.

First, try it just sitting or standing while keeping your own tempo. Work for the best speed with no errors. Learn to adjust your speed but remember to keep a consistent or regular rhythm. In learning difficult tasks you may need to slow down and take as much time as you need. You are trying to develop an ease of confidence and flow as you train your attention to hold more complexity. This can also be done to a metronome beat or bouncing on a ball or trampoline. Doing it on a trampoline with complex foot patterns is a real challenge.

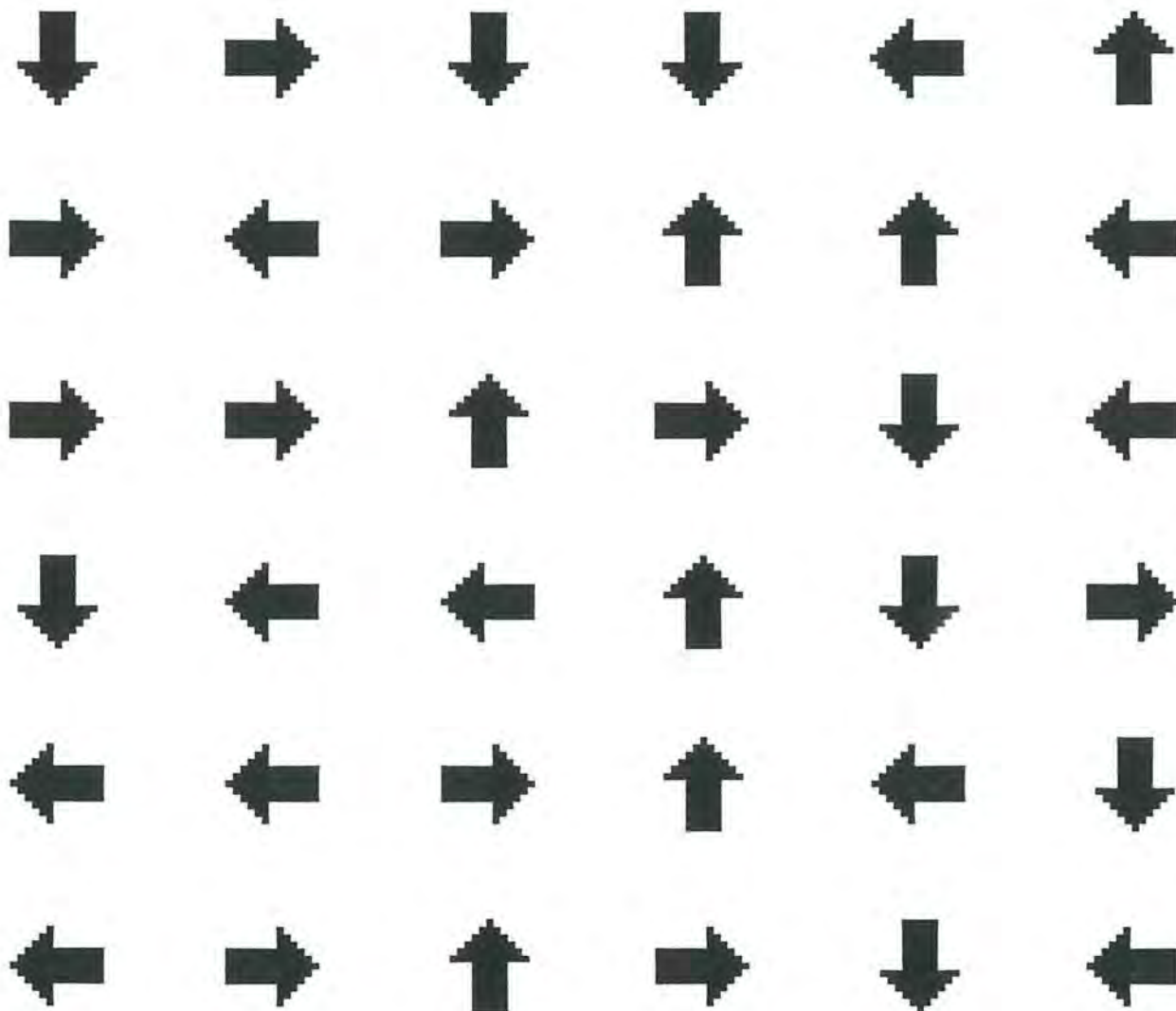
The arrows are to be read in sequence, one arrow at a time. Start with the upper left and proceed through as in normal reading. You can vary the chart by turning it up-side-down or sideways and you can read through backwards or vertically. On difficult tasks you can try one line at a time. With each exercise remember to have your palms up and to say the word at the same moment you move. See if you can go through three times in a row without error. Speed up the pace as you get better. Try it on the trampoline, then add the foot patterns described in the section on coordination?

The first task is to say and move in the direction of the arrows. If the arrow points up, say and move up. Go through the chart moving and saying each arrow as you come to it. Next try saying and moving in the opposite direction to the arrows. If the arrow points to the left, say and move right (palms right, right hand above left).

Too easy for you? See how you do on the following: Say the same but move in the opposite direction. The hands go left while you say right. Notice how your attention comes and goes, how you can suddenly forget what you are doing. If you make an error, stop and start again at the beginning. It helps to repeat the instruction, "say the same, move the opposite." Are you moving and saying simultaneously? Try this one on the trampoline with foot patterns!

Now say the opposite and move the same. Whoa! When you get good at this, do one line this way and the next line as in the previous paragraph. Alternate every other or every third arrow.

## ARROW CHART



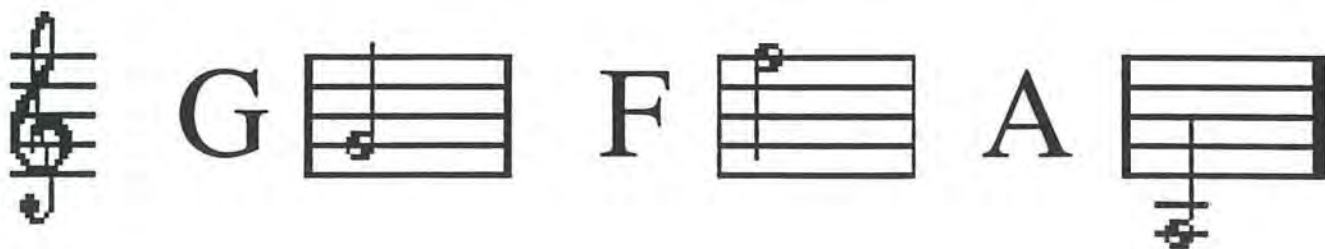
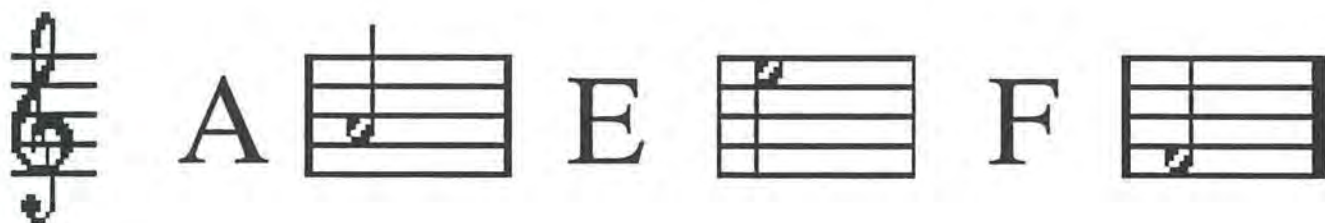
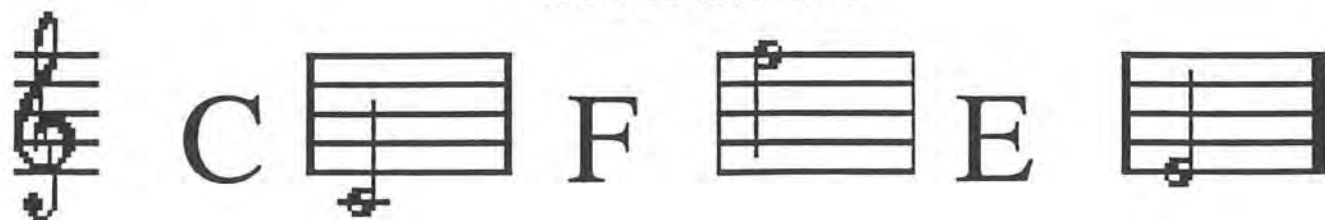
## 4. THE FUNDAMENTALS OF FLOW IN LEARNING MUSIC

### LEARNING TREBLE AND BASS CLEF NOTES

#### TREBLE AND BASS CHARTS 1 AND 2

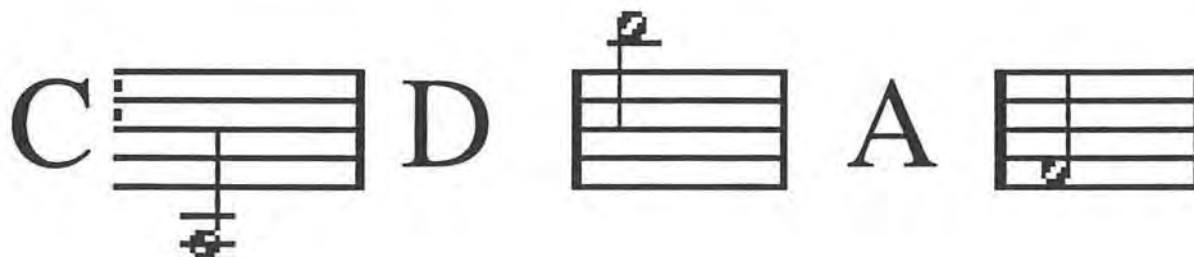
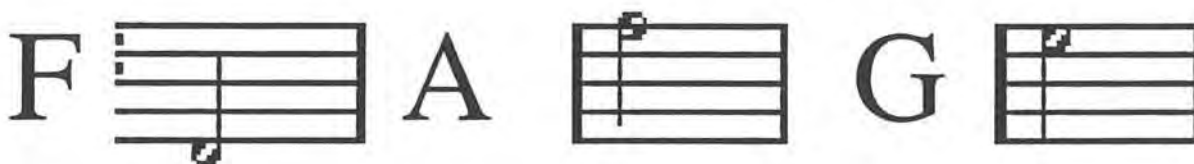
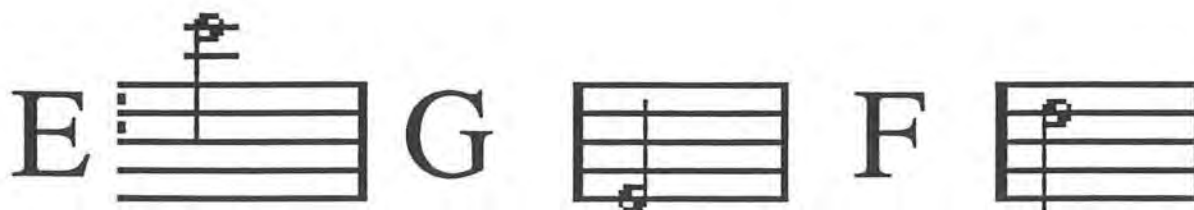
1. Feel a definite rhythmic pulse. Use a trampoline, metronome, big ball, jump rope or some other device so that the whole body feels a basic bounce or beat.
2. Reading horizontally from left to right, name a letter ("C") on the first bounce or beat and the following note ("C") on the next. Then continue: letter, note, letter, note . . . . To make it easier in the beginning, use two beats per item. Go all the way through the chart three times correctly before going on. Vary the exercise by reading right to left, backwards from the bottom, vertically, etc. As you can see, sometimes you will have to name the note first before the corresponding letter.
3. Do the same, except sing the note instead of just naming it. If the pitch is too high or low, transpose it to a more comfortable octave.
4. Seated at the piano using either a metronome or moving your legs in marching fashion, say and play "C" as written. First with each hand alone and then with both hands at the same time an octave apart. Vary the reading order as in #2 above.
5. Still at the piano do #4 again singing the pitch as you play.
6. Stay at the piano, sing the note first then play it.
7. Do the same using a different finger for each note.
8. Following the above steps, cover five of the letters with "post it" stickons. When you master this three times without an error, move the covers to five other letters. Then cover more.
9. Remember to do all these from bottom to top, right to left, left to right, and up and down the columns.

# TREBLE CHART 1

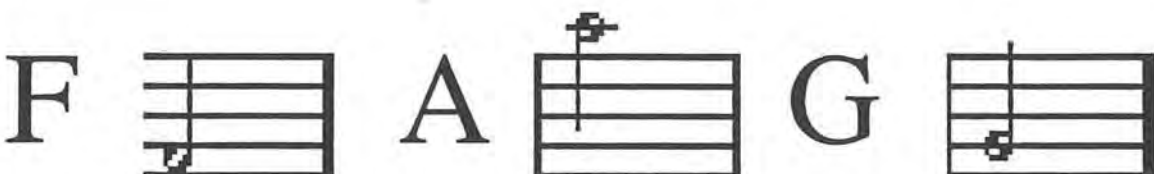
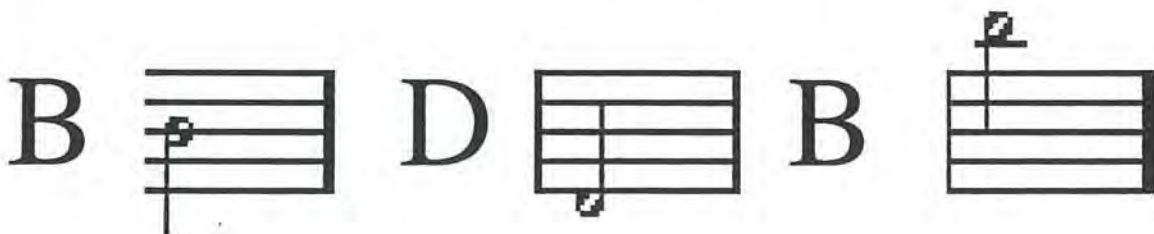
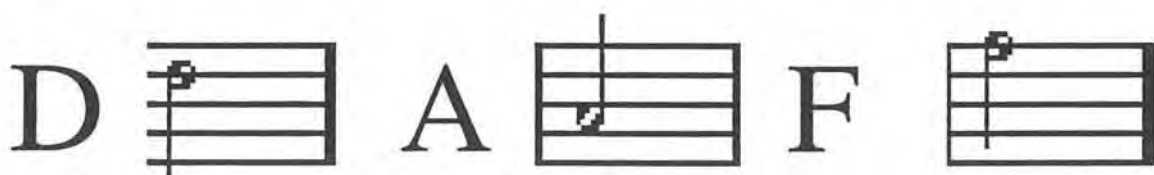




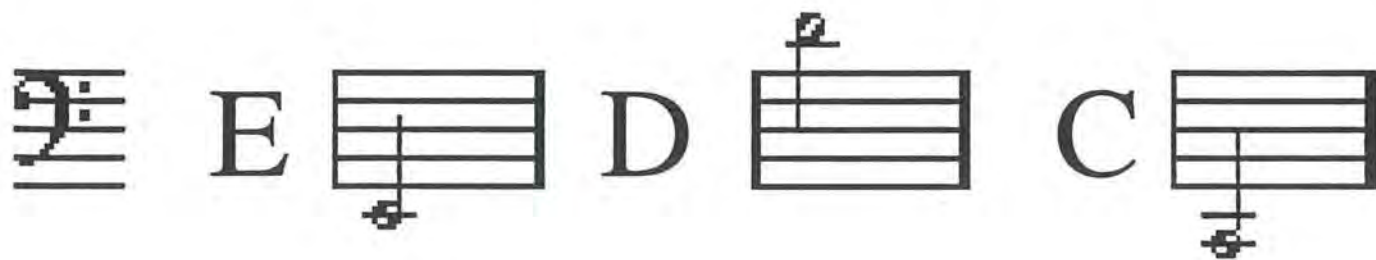
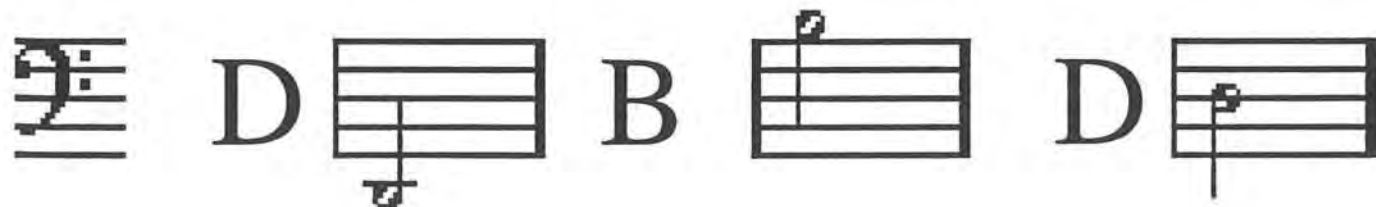
# BASS CHART 1



# TREBLE CHART 2



# BASS CHART 2





## TREBLE AND BASS CHARTS 3 AND 4

1. Feel a definite pulse with your entire body. Be sure you are breathing as you do this. Take two beats for the spaces and two beats to say the note names. Go all the way through the chart three times correctly before going on.

2. Again, do this from left to right, right to left, horizontally bottom to top, up and down, down and up, every other one, skipping lines . . . .

3. Do the two first steps singing the pitches. Name and sing each note simultaneously y. After you feel secure doing this, alternate between singing and naming the notes. Name the first, then sing the second, and so forth.

4. Have someone point to notes randomly so no particular sequence can be anticipated. Repeat as in #3 above.

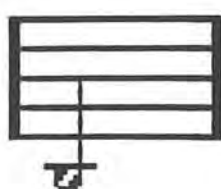
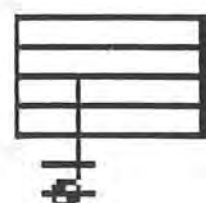
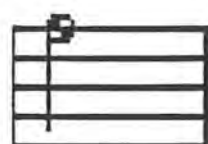
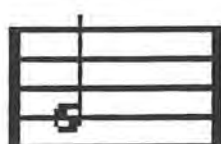
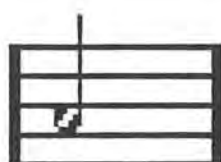
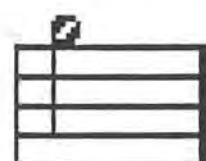
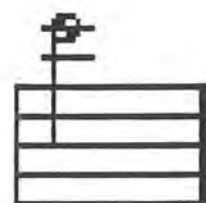
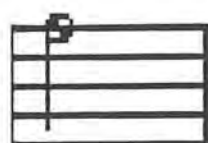
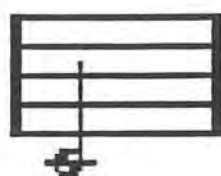
5. Increase the tempo. Perhaps try one beat for a space and one beat for a note.

6. Do this in 3/4 time. Take one beat for a note and two for a space; take two beats for a space and one for a note.


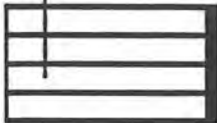
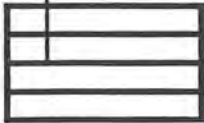
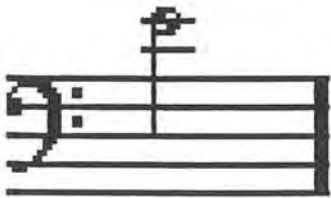


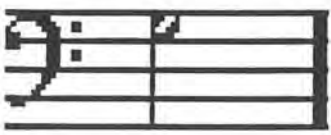

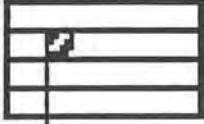
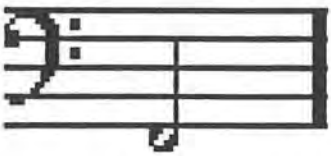

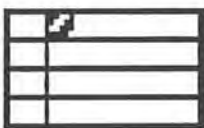
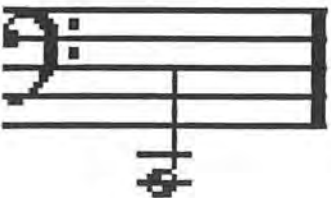
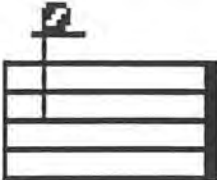




7. At the piano use your legs or a metronome to keep steady time. Sing and play the notes, first with one hand, then with two, without and then with singing.

8. Remember to do all these from bottom to top, left to right, right to left and up and down the columns.

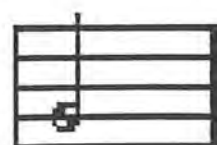
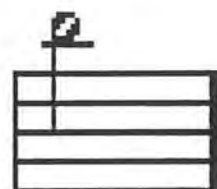
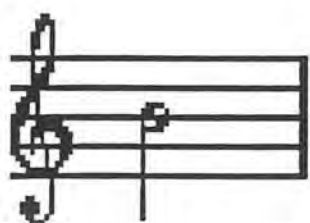
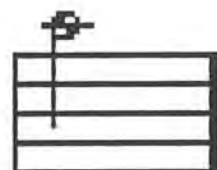
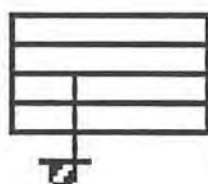
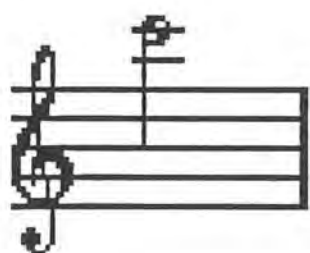
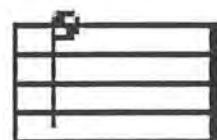
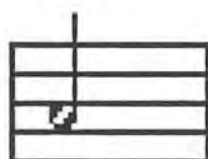
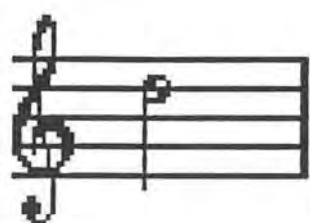
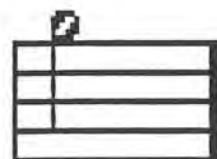
# TREBLE CHART 3



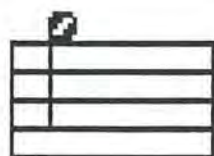
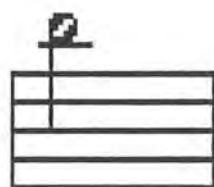
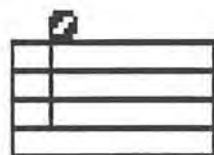
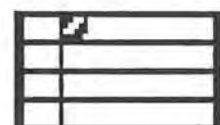
# BASS CHART 3

# TREBLE CHART 4



# BASS CHART 4



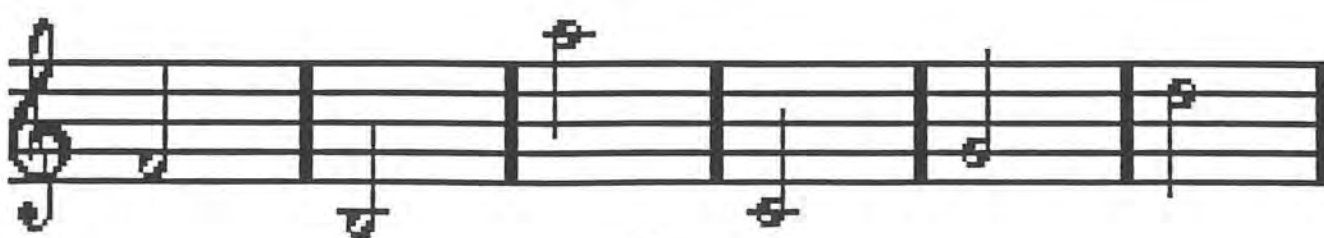
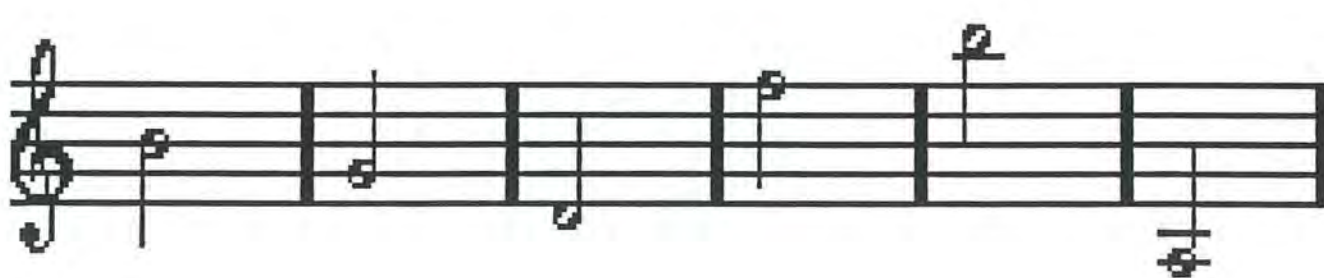
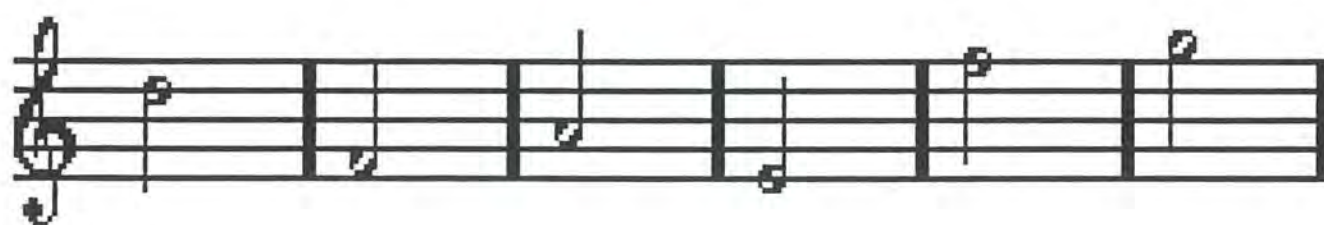
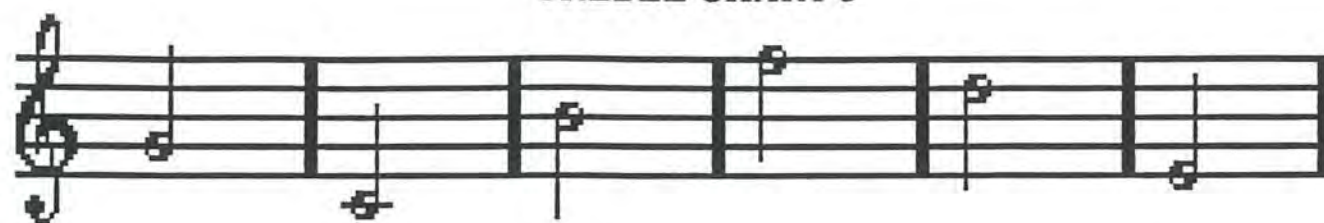
## TREBLE AND BASS CHART 5

1. Here all the spaces have been eliminated. Start with 2/4 time – each note gets two beats. Again when you are able to go through three times without error, try all the other sequence variations and try different fingering patterns. Use both hands. Try staccato, try legato. If you cannot sing the actual pitches sing an octave lower or higher.

2. Alternate hands making sure you can connect the sounds. Use the same finger in both hands for the whole exercise. Then vary the fingering keeping the connection of the sound. Remember to sing along. If you cannot sing the actual pitches sing an octave lower or higher. Find your stress point!

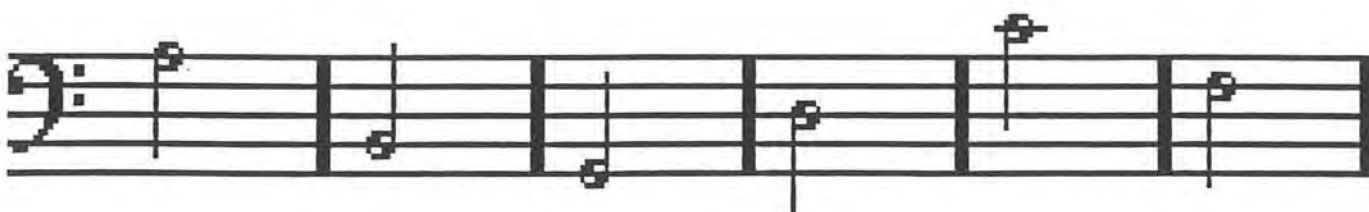
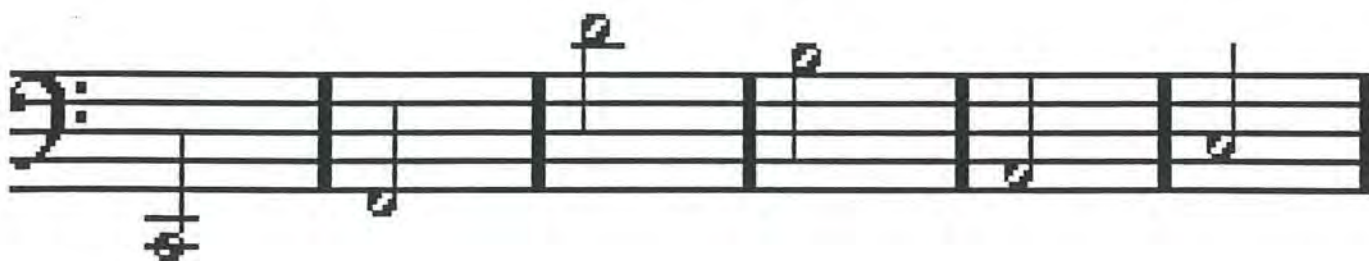
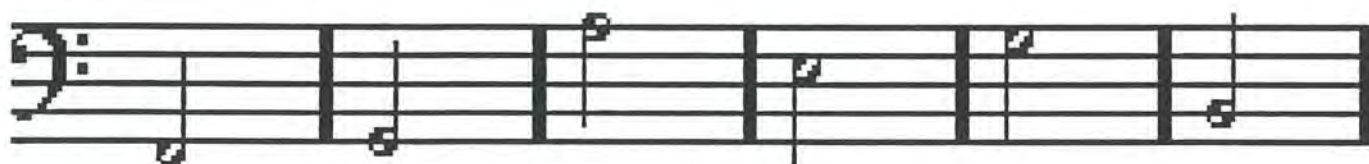
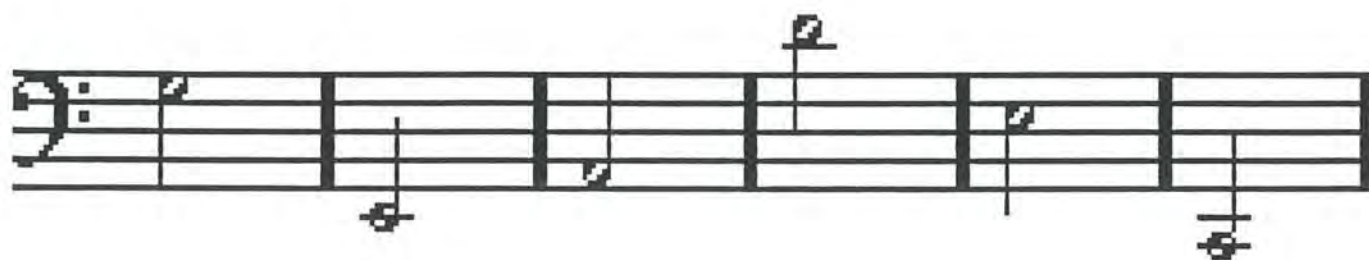
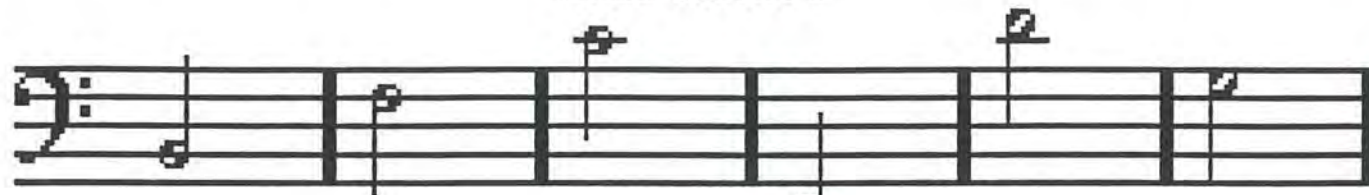
3. Increase the tempo by taking one beat for each note. If this is at all strenuous add a fourth bounce, a breathing bounce, after every third note.

# TREBLE CHART 5





# BASS CHART 5





## EXERCISES WITH NO CLEF

1. Get your bounce or beat going first. Breathe and feel comfortable. Start away from piano. Do the chart three times through in a single clef, then try alternating between both clefs by making the first line treble, the second line bass . . . .

2. Do vertical columns again making each column a different clef.

3. Do this from the bottom up and from right to left.

4. Do each note twice. Name the note in the treble clef and then in the bass clef. Each note gets two beats and each space gets two beats. Do this in all directions and speed up to one per beat.

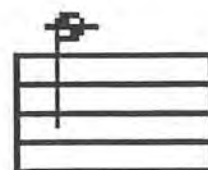
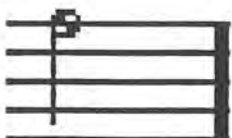
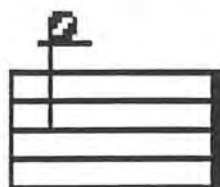
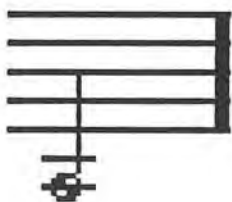
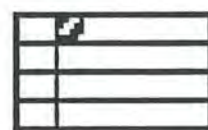
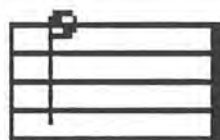
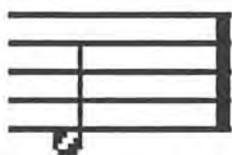
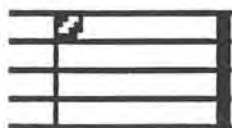
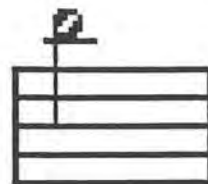
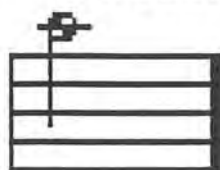
5. Alternate clefs, treble, bass, etc., for each note. Start slowly and work up to using one beat per note. After three successful attempts, do the same exercise with no space. This is difficult, so remember to breath!

6. At the piano: Establish your bounce or beat. Do steps 1-5 but play the notes, first with one hand and then with two hands.

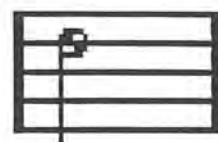
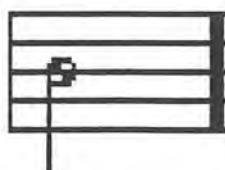
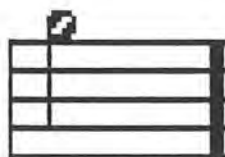
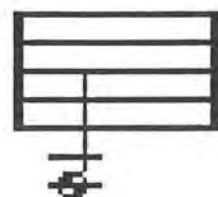
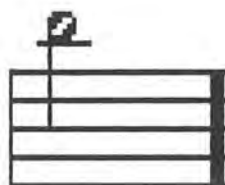
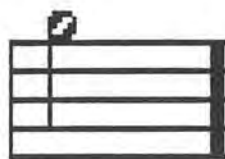
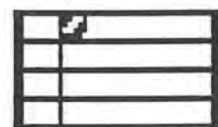
7. Try alternating hands, right, left, etc. for every note, staccato and legato.

8. After you have taken out all the spaces and feel fully secure try reading the notes in both clefs simultaneously. Play the treble clef note in the right hand and the bass clef note in the left hand. This is not so easy. You may have to do this exercise with alternating hands before playing it with both hands simultaneously. Finally, sing one of the clefs as you do this. You may have to slow the pulse down and add more beats at first.

# NO CLEF 1



# NO CLEF 2



## RHYTHM EXERCISES

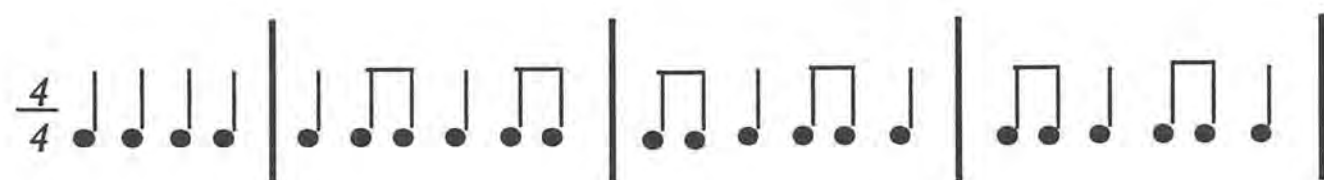
### FOUR/FOUR CHART

1. Find a comfortable way to bounce, either on a ball, a soft bed or a trampoline. You can also use a metronome. Feel four bounces per bar.
2. Clap the rhythm of each bar as you bounce. Space this exercise out by allowing four free bounces without any clapping at the bar lines. You can also do each bar several times before going on to the next. Proceed through the whole chart.
3. Do this going down each column, skipping bars, do the last line first . . . . Try to do it three times correctly without stopping.
4. Begin to take out the free bounces, making each bar line only two bounces. Do this several ways as in #3.
5. Do the exercise again in all variations taking out all the free bounces. If it is difficult for you do the whole chart, try to master each line by itself, then two in a row, then three and finally the whole chart three times without error.
6. Using a metronome, do the first line with the right hand, tapping your thigh instead of clapping, the second line with the left hand tapping the other thigh, etc.
7. This time do the first bar with the right hand, the second bar with the left hand, etc. Be sure to stay with the metronome. It is very beneficial to do this bouncing on a big ball or trampoline.
8. Instead of using a metronome, move your legs in marching fashion. You can be standing or seated for this. Alternate legs right/left etc. Begin by just clapping, then try alternating hands both by line and by measure. This is very advanced!

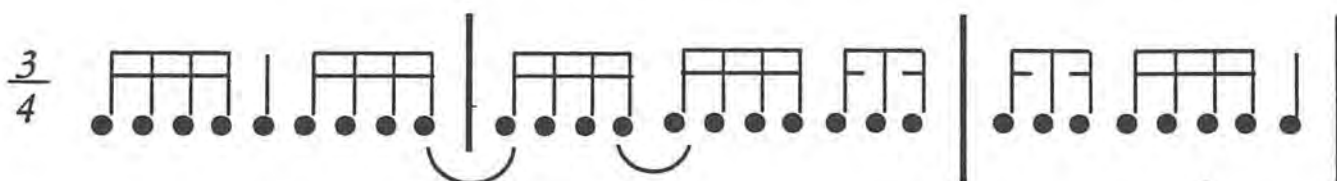
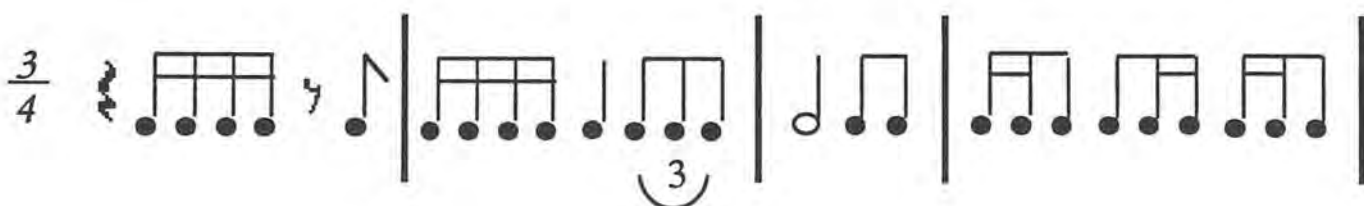
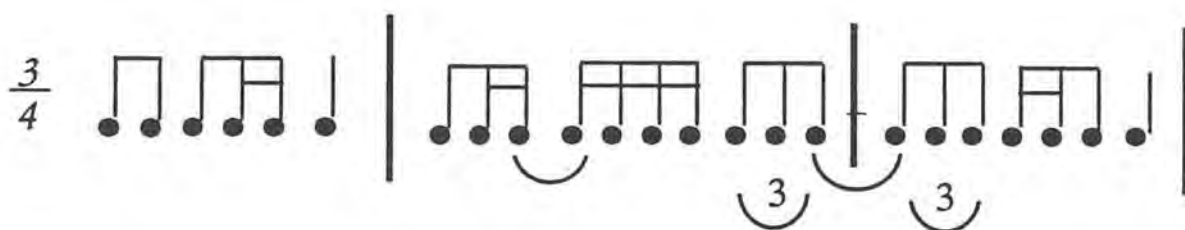
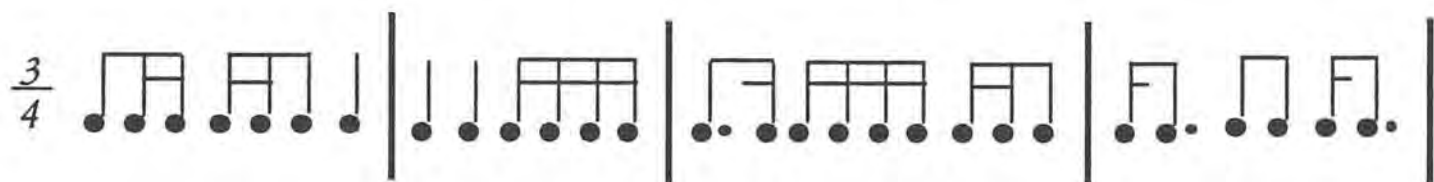
### THREE/FOUR CHART

Follow directions for Four/Four Chart using three bounces per bar.

# FOUR /FOUR CHART



# THREE /FOUR CHART





## TWO CLEF RHYTHM CHARTS

1. Begin by feeling the bounce or beat with your whole body. Use a trampoline, ball or something similar. Don't forget breathing.

2. The treble clef is the right hand, the bass clef is the left hand. Read the rhythms of both hands (clefs) simultaneously tapping them out on your thighs. Add extra bounces at the bar lines, either four or two. Work to get through the exercise three times in a row without making a mistake.

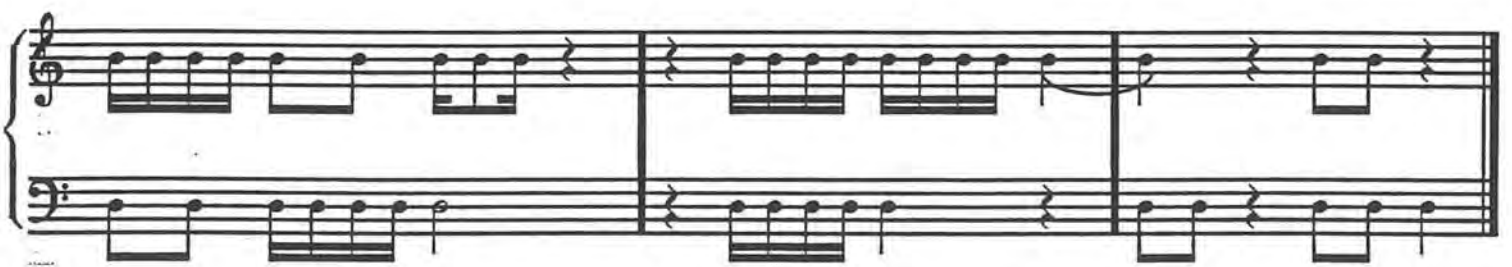
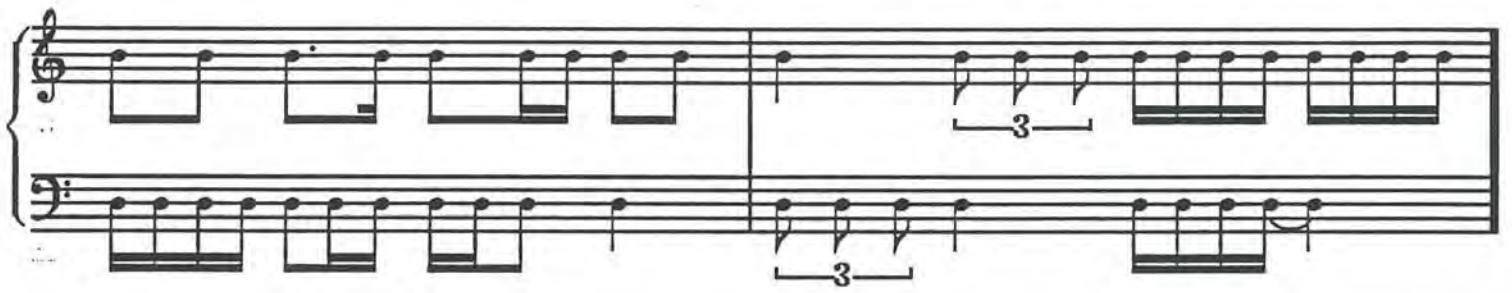
3. Do this in all variations, from left to right, skipping bars, and changing the sequence of lines. Have someone point to the bars at random.

4. Do the chart again, this time taking out the extra bounces. When you can do this speed up the tempo.

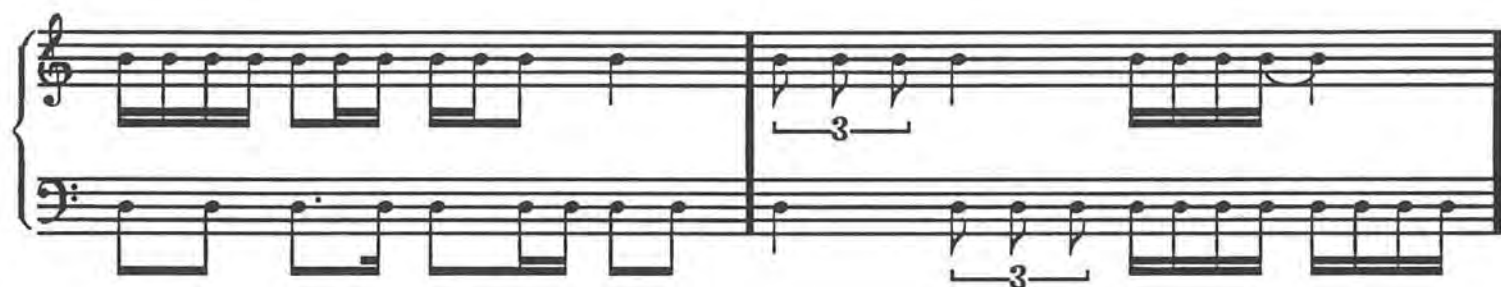
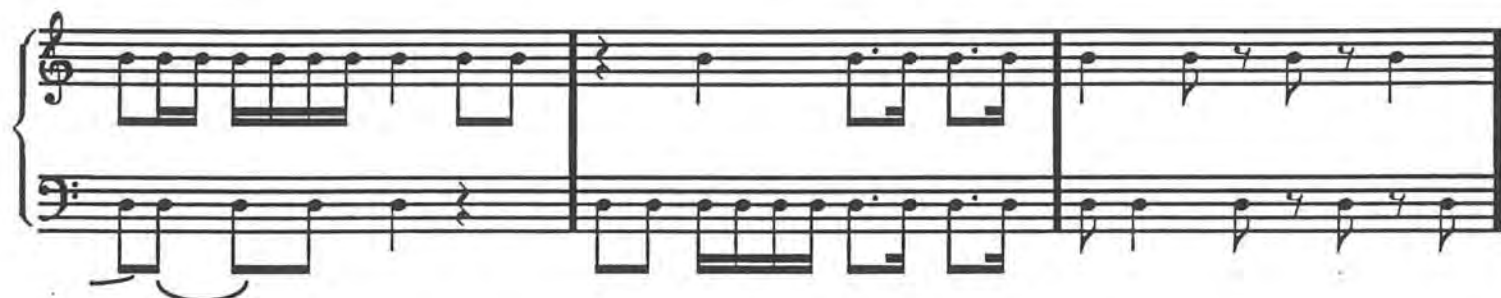
5. Be sure to do this all the way through using your legs to keep the pulse. Right/left/right/left and left/right/left/right.

6. Before going onto the next chart do this with your hands crossed, right over left, and then left over right. The right hand reads the treble clef, the left hand reads the bass clef always.

# TWO CLEF RHYTHM CHART 1



# TWO CLEF RHYTHM CHART 2



## LEARNING INTERVALS

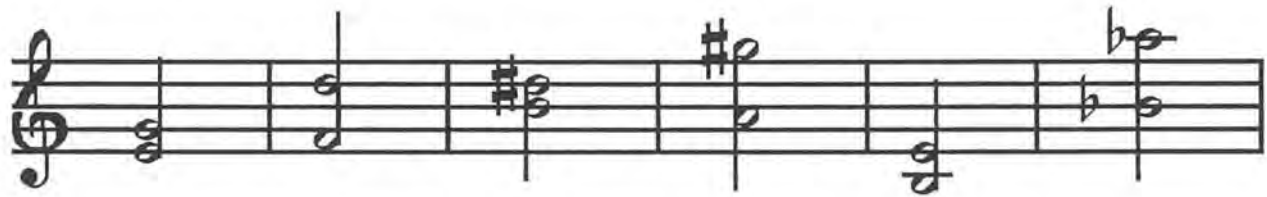
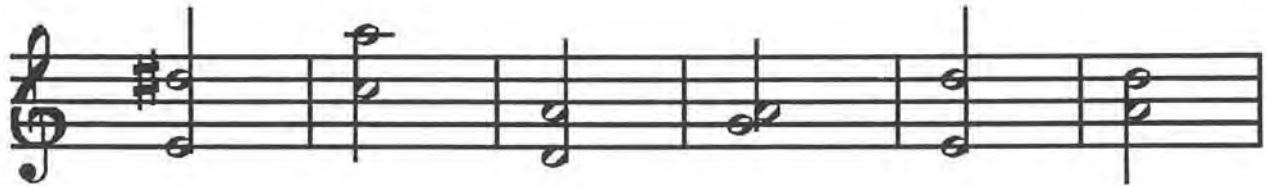
### INTERVAL CHARTS

1. You can do these at the piano or away from the piano. Select a comfortable tempo and begin by taking two beats to name the interval (major third, perfect fourth, etc.) and two beats for the bar line.

2. After you have mastered this go to the piano and try the same thing, eventually taking out all the extra spaces. By now you know the rules! Do it in all directions, etc. and create your own variations.

3. When you think you have mastered the intervals on these charts try the following: Say, for instance "perfect fifth" as indicated on the chart and then on the next beat find and play another "perfect fifth" beginning on another pitch. Do this first with one hand, both hands, and then alternate hands.

# INTERVAL CHART I





## INTERVAL CHART II





## LEARNING CHORDS

### TREBLE AND BASS MAJOR/MINOR TRIAD CHARTS

1. Remember to Blink and Breathe! Pick a comfortable speed. Feel the rhythm with your whole body. These exercises work well with a jump rope. Don't forget to practice the charts in all directions and to work until you can perform the chart three times in a row without error. If this is new for you, start simply with just one line at a time

2. Say the names of the triads. Do this with as many bounces per bar as necessary, preferably two, three, or four bounces per bar (2/4, 3/4, 4/4).

3. Say the name of the triad on the first bounce in any time signature. After you are comfortable with this say the name of the triad on the second bounce of your chosen time signature: for 2/4, 2nd beat, for 3/4, 2nd beat, for 4/4, 2nd beat. Do this with the third beat of each bar as well.

4. Try this again but vary the beat pattern. Some suggestions are: In 4/4 say the name of the chord on a different beat for each bar. You could name the chord in the first bar on one, the second chord in the second bar on two, the third chord in the third bar on three, and the fourth chord in the fourth bar on four. In a 3/4 bar name the first chord in the first bar on one, the second bar on three, the third bar on one, the fourth bar on three. There are many variations to this.

5. Eventually do these charts with only one beat per bar.

6. Sing the bottom note of the triad as you name it. Do this with both charts.

7. Sing all three notes from the bottom up. To do this you will need to use 4/4 time, "C,E,G" space etc....

8. Do the charts at the piano with each hand and then with two hands, one beat per bar in all registers. Sing all the intervals.

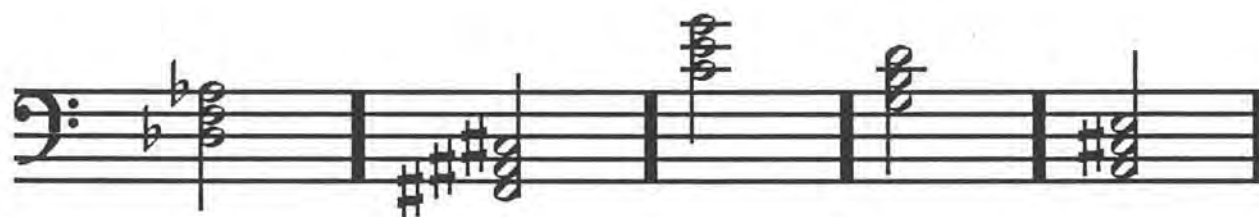
### TREBLE AND BASS MAJOR/MINOR FIRST AND SECOND INVERSION TRIAD CHARTS

Follow the basic outline for the Triad Charts. You can say "F root, F6, F6/4" or if you prefer you can say "F, F1, F2". As you do this faster and faster you can also say "m" for minor ("fm6, or fm1"). As usual do this in all kinds of variations. Don't forget to alternate hands starting right/left and left/right. Have someone point to the chords in random sequence.

# TREBLE MAJOR/MINOR TRIAD CHART



# BASS MAJOR/MINOR TRIAD CHART



# TREBLE FIRST INVERSION TRIAD CHART





# BASS FIRST INVERSION TRIAD CHART



# TREBLE SECOND INVERSION TRIAD CHART





# BASS SECOND INVERSION TRIAD CHART



## TREBLE AND BASS MIXED INVERSION CHART

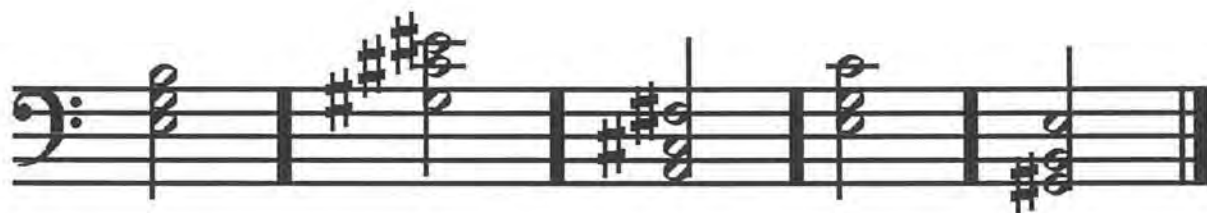
1. Notice that this chart is divided between treble and bass clefs. Do all variations away from the piano and at the piano. Remember to identify both the name of the chord and its inversion. Use any abbreviation that is comfortable. Begin with two beats per chord, i.e. b-flat m/2. See if you can jump from treble to bass, back and forth all the way through in different configurations.

2. Its very important to sing these charts. You can name the chord and then sing the intervals. This works well in 4/4 time. You can also combine the naming and singing simultaneously, i.e. sing the pitches as you identify the chord. If you are brave you can add this dimension to the inversion charts!

## TREBLE AND BASS MIXED CHORD CHARTS

This chart adds 7th and diminished chords with inversions. Review the instructions for the other chord charts and apply them here. Remember to blink and breathe.

# TREBLE/BASS MIXED INVERSION CHART



# TREBLE MIXED CHORD CHART



# BASS MIXED CHORD CHART





## CADENCE CHART

1. This chart drills your ability to understand the most common simple cadence structures. When using it please don't forget to feel a tempo. This is most important especially as you do this in all major and minor keys.

2. Now that your pulse is going and you feel comfortable with deep, regular breathing, pick a key and go through the chart left to right, naming the bass note of each chord progression. The first line in the key of "C" would be "C, F, G, G, C". In the beginning do the whole chart in one key, either C Major and c minor, or if you prefer, C Major and its relative minor, a minor. Take more than one bounce per chord if you need to. Be able to do this with no extra spaces before going on to the next step.

3. Using the same process as #2, go through the chart again, only this time doing a different key for each line.

4. When you have completed this task, go through the chart again but this time sing as well as name the notes the way you did in #3.

5. When you are ready and when this no longer poses any strain, seat yourself at the piano and do the chart again, this time going back to #1. Play the cadence with both hands using triads in the right hand and a single bass note in root position in the left. It would be best to follow the rules of traditional voice leading for this exercise. You may want to consult the illustration for this exercise. (See Fig. 1 Cadence Chart at the end of this chapter).

6. Before leaving this chart be sure that you can do it at a good clip with no extra spaces in all major and minor keys. Have a friend call out keys randomly by adding one bounce at the end of the line. Each line will then have a total of six beats.



# CADENCE CHART

## MAJOR PATTERNS:

I IV I<sup>6</sup><sub>4</sub> V I

I IV ii V I

## MINOR PATTERNS:

i iv i<sup>6</sup><sub>4</sub> V i

i iv ii<sup>o</sup> V i

## II, III, IV,V,VI CHART

1. This chart is designed to help you hear and find chords faster. Again, establish a strong pulse. Move from left to right across the chart. If, for instance, you want to work on V chords do the following: Say the bottom note in root position, "C" for the V chord for "F". For "C" the correct answer would be to say "G" etc.... Go through the whole chart this way taking a bounce in between each chord. At first just do one kind of chord, i.e. do the whole chart just with V chords. Then move on to the other chords.

2. You can probably guess the next step! Do the whole chart again and don't forget to do all directions, left to right, right to left, columns from the top as well as the bottom and random selection. This time try and sing all the notes in the chord, and then name them to, the way you have done with other charts.

3. When you are ready proceed to the piano and do the same thing again. You can do this with both hands playing triads, and also with the left hand playing a single note in root position. You can, of course also do this with inversions in the right hand, or inversions in both hands or just the left hand bass note. There are many variations. Please make up your own in order to find your stress point.

4. When you are ready for another challenge make up combinations of chords. For instance you can go through the chart rotating between IV and V. The first two chords in this case would be B-flat and G. If this poses a problem proceed from #1 again in order to really learn and feel the chords. Remember to do this both at and away from the piano.

## II, III, IV, V, VI CHART

F	C	B <sup>b</sup>	D	e	F <sup>#</sup>
b	G	C <sup>#</sup>	a	B	d
D <sup>b</sup>	g	E <sup>b</sup>	G <sup>b</sup>	c	G
A	f	b <sup>b</sup>	E	A <sup>b</sup>	B
f <sup>#</sup>	C	F	g <sup>#</sup>	c <sup>#</sup>	D
B <sup>b</sup>	d	G	B	e <sup>b</sup>	A <sup>b</sup>
a <sup>b</sup>	G <sup>#</sup>	D	C	b	d

## INVERSION CHART

This is an excellent inversion workout. Initially, after you establish a comfortable tempo, go through the chart left to right taking as many bounces per inversion to do it smoothly. Perhaps start by using four bounces for each symbol. This chart is very difficult! By now you know the routine. Do all the variations in direction and speed, eventually working up to random selection and singing the notes as you name the pitches. If you feel inspired you can make your own chart with other kinds of chord inversions.

# INVERSION CHART

$I/D$   $I^6/F$   $i/b$   $I^6_4/C$   $I^6/E$   $i^6/e$   $i^6_4/c$

$I/A$   $I/G$   $i^6_4/g$   $i/a$   $I^6_4/D$   $I^6/B^\flat$   $i/f$

$I^6_4/A$   $I^6/D$   $i^6/d$   $i^6_4/b$   $I/C$   $I^6/A$   $I^6_4/F^\sharp$

$I^6_4/B$   $i/e$   $I^6/B$   $i^6_4/f^\sharp$   $i^6/c^\sharp$   $I^6_4/F$   $i/g^\sharp$

$i^6_4/d$   $I/D^\flat$   $i^6_4/a$   $I^6_4/G$   $I/E^\flat$   $I^6_4/B^\flat$   $i^6/f$

$I^6/G$   $I^6_4/E^\flat$   $i^6_4/f$   $i^6/b$   $i/g$   $I^6/A^\flat$   $I^6_4/D$

$i^6/c^\sharp$   $I/A^\flat$   $i^6_4/e^\flat$   $i^6/f^\sharp$   $I^6/D^\flat$   $I/F^\sharp$   $i^6_4/c$

$i^6/a$   $I^6_4/A^\flat$   $i^6_4/f^\sharp$   $I^6_4/C^\sharp$   $I^6/E^\flat$   $I/C$   $I^6_4/A$

FIG. 1 CADENCE CHART

Major Patterns:



Minor Patterns:





## 5. EXTENDING FLOW INTO PRACTICING AND PERFORMING

### BREATHING/SINGING WITH THE MUSIC

It is extremely important to feel your breath. Are you exhaling as you read this, or are you inhaling? To have good attention, to perform well and to feel well you must always be breathing. The best way to be sure you are breathing is to sing with the music. It synchronizes the body with the music and makes the connection and communication between mind and body strong and natural. Many people have a hard time understanding how to breathe and sing. Start with children's songs or popular tunes that you know very well. You will immediately feel the breathing as an integral part of the music, the singing of the pitch is automatic. The same is really true for all music. Even most contemporary music has singing lines.

Sometimes you can't sing everything. That's okay. Make a simplification and breathe when necessary, musically. Take a look at the music illustrations. Do the singing and breathing examples. The comas are suggested breathing marks. You might notice that where you breathe affects your phrasing! So, be creative with your breathing. Try it different ways. Find similar pieces and see if you can work out the singing and breathing. Don't worry if you have an untrained voice. Most of us are untrained, but that doesn't mean we cannot sing and enjoy the vibration and feeling breath going through our bodies. After a few attempts you will observe yourself participating more fully, enjoying the music more.

Good breathing produces fluidity, control and relaxation. It is the basis for rhythm. Breathing is also the best way to reduce anxiety and stress in music performance. Singing and breathing stimulates music memory, it tells if you really know the music. We talk a lot about memorization. What this really means is to be able to play "by heart" and "by ear." This is what singing and breathing is all about.

### MAKING A SIMPLIFIED VERSION OF ACTUAL MUSIC

Sometimes it is hard to see and/or feel the essence of a piece, emotionally or physically. Obvious melodies are obvious, of course, but in music with lots of notes and/or running patterns melody is not so evident. The same goes for harmonies. It helps to reduce running notes to underlying progressions. Take a look at the music illustrations again. Notice the simplified chordal structure. Sometimes a melody spontaneously emerges from the harmony. Hear and feel the connections between harmony and melody. After you look at these examples, find music that looks complicated. See if you can work out a simplification. Through a process of simplification you will be able to synthesize all aspects of instrument playing. Simplification through breathing and singing trains good learning and reading.

## TIPS FOR SIGHT READING

A good sight reader knows the "licks" or language of a style period. Learning the style -- the figures, the harmonies, the kinds of melodies -- is done through simplification. Look at the illustration of a Mozart sonata. Then go to any other Mozart sonata to see if you can find the same figurations, or words. They will probably be in another key. This process of comparison holds true for all composers. A good sight reader in any language is someone who can feel (physically) and hear these patterns. If you simplify your music as you learn it you will be learning the licks and automatically be teaching yourself to sight read.

Start simply to get into a flow state, just as with the trampoline exercises. To do this, first read with simplification. Don't worry if this seems too simple. Focus on the process: seeing the patterns, hearing the patterns, and physically feeling the patterns. This is a high anxiety place so please remember to blink and breathe! Then gradually make it more difficult eventually adding all the notes. Sight reading, learning and memorization are all connected. If the senses and connections of sight, sound and sensation are all strong then your reading, learning and memorization will be strong. If you cannot remember or cannot do something it means that your attention and/or understanding is weak. Stress tends to expose weakness. Breathing, singing and simplification increases attention and understanding. It decreases anxiety and stress. Soon you will become a good reader and a fast learner.

## COLOR CHART AND COLOR MUSIC

The purpose of the color chart is to stretch and enrich your imagination and stimulate your senses even further. The colors associated with this chart are the colors of the rainbow. Many musicians have strong color association when they hear or play music. If you have your own associations you might like to stick with them and use some of the suggestions for additional enhancement. If you have not yet made a connection between sound and color you might like to explore this chart. In most cases this connection brings forth a coloring of our harmonic language primarily because it focuses attention on the detailed expression of sound rather than either the physical movements of harmonic progression or the intellectual understanding of theory.

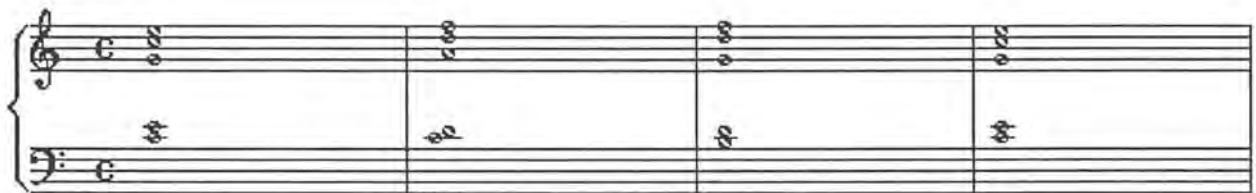
First learn the colors that belong to the pitches. Then imagine the appropriate color as you play your pieces. Determine the general color from the lowest bass note of the chord. Of course altered chords have all kinds of shadings. Remember, coloring does not work like traditional functional harmony. It is not a closed system. Quite the contrary, it is a stimulus that for most people creates a heightened sense of emotional learning and therefore more reliable memory. The color music charts have been included as examples to help you get started.

# BACH PRELUDE

Original version



Simplified version #1



Simplified version #2



Singing & Breathing



# MOZART A MINOR SONATA, K. 310

Original version

The musical score for Mozart's A Minor Sonata, K. 310, is presented in its original version. It consists of 12 staves, alternating between treble and bass clefs. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system shows a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The second system continues this pattern, with the bass staff featuring a series of eighth notes. The third system shows a change in the bass staff, with a more melodic line. The fourth system features a treble staff with a series of eighth notes and a bass staff with a more active, rhythmic accompaniment. The fifth system shows a change in the bass staff, with a more melodic line. The sixth system features a treble staff with a series of eighth notes and a bass staff with a more active, rhythmic accompaniment. The seventh system shows a change in the bass staff, with a more melodic line. The eighth system features a treble staff with a series of eighth notes and a bass staff with a more active, rhythmic accompaniment. The ninth system shows a change in the bass staff, with a more melodic line. The tenth system features a treble staff with a series of eighth notes and a bass staff with a more active, rhythmic accompaniment. The eleventh system shows a change in the bass staff, with a more melodic line. The twelfth system features a treble staff with a series of eighth notes and a bass staff with a more active, rhythmic accompaniment.



# MOZART A MINOR SONATA, K. 310

Simplified version

The first system of the simplified version of Mozart's A Minor Sonata, K. 310, consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music begins with a treble clef and a common time signature. The first staff contains a melody with eighth and sixteenth notes, including a sharp sign (#) and a flat sign (b). The second staff contains a bass line with chords and single notes, including a sharp sign (#) and a flat sign (b). The system concludes with a double bar line.

Singing & Breathing

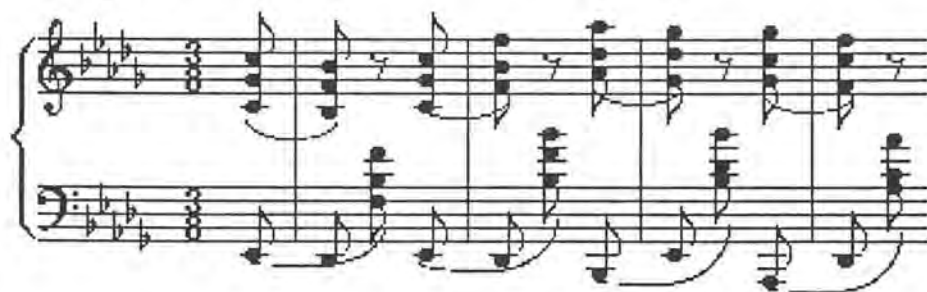
The second system of the simplified version of Mozart's A Minor Sonata, K. 310, consists of three staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music begins with a treble clef and a common time signature. The first staff contains a melody with eighth and sixteenth notes, including a sharp sign (#) and a flat sign (b). The second staff contains a bass line with chords and single notes, including a sharp sign (#) and a flat sign (b). The third staff contains a bass line with chords and single notes, including a sharp sign (#) and a flat sign (b). The system concludes with a double bar line.

# BRAHMS INTERMEZZO

Original version



Simplified version



Singing & breathing





# CHOPIN — B MINOR SONATA 2nd MOVEMENT

Original version

The original version of the 2nd movement of Chopin's B Minor Sonata is presented in two systems. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody in the right hand is characterized by a series of eighth-note runs and a descending line. The left hand provides a simple harmonic accompaniment with some eighth-note patterns. The second system continues the piece, showing more of the right-hand melody and the corresponding left-hand accompaniment, including some longer note values and rests.

Simplified version

The simplified version of the 2nd movement is also shown in two systems. The notation is simplified to be more accessible, using more whole and half notes and fewer complex rhythmic figures. The first system shows the beginning of the piece with a clear melody in the right hand and a simple bass line. The second system continues the simplified melody and accompaniment, ending with a double bar line. The key signature and time signature remain the same as the original.

Singing & Breathing

The 'Singing & Breathing' exercise is presented in two staves. The first staff contains a single melodic line with a series of eighth and quarter notes, some with slurs indicating phrasing. The second staff continues this exercise, featuring a similar melodic pattern. The key signature is two flats and the time signature is 3/4. The exercise is designed to help with vocal range and breath control.

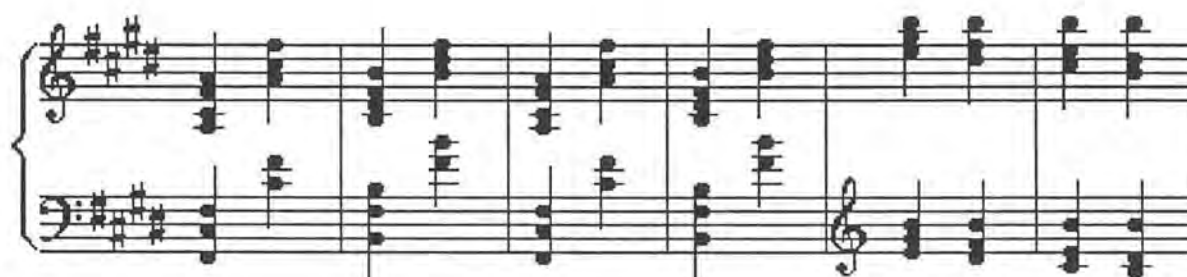
# DEBUSSY TOCCATA — POUR le PIANO

Original version

The image displays the original manuscript for Debussy's Toccata for Piano. The score is written for piano and is in the key of F# major (three sharps: F#, C#, G#) and 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The piece is characterized by its intricate, flowing lines and complex harmonic structure, typical of Debussy's Impressionist style.

# DEBUSSY TOCCATA — POUR le PIANO

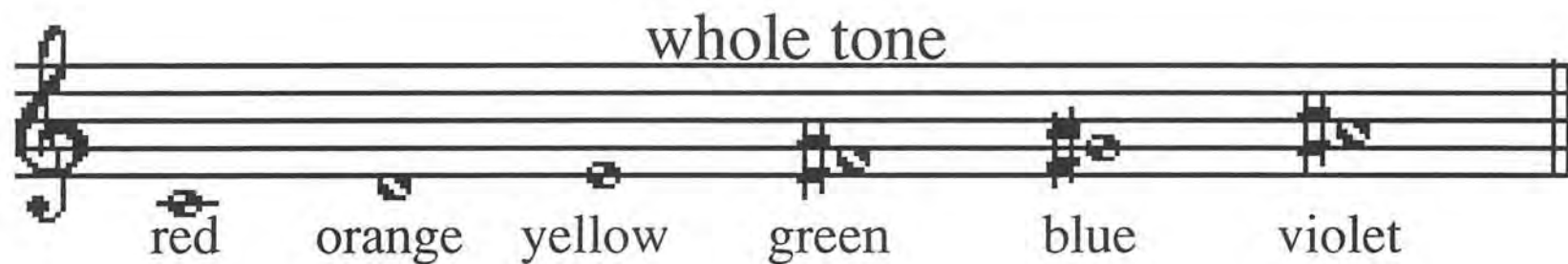
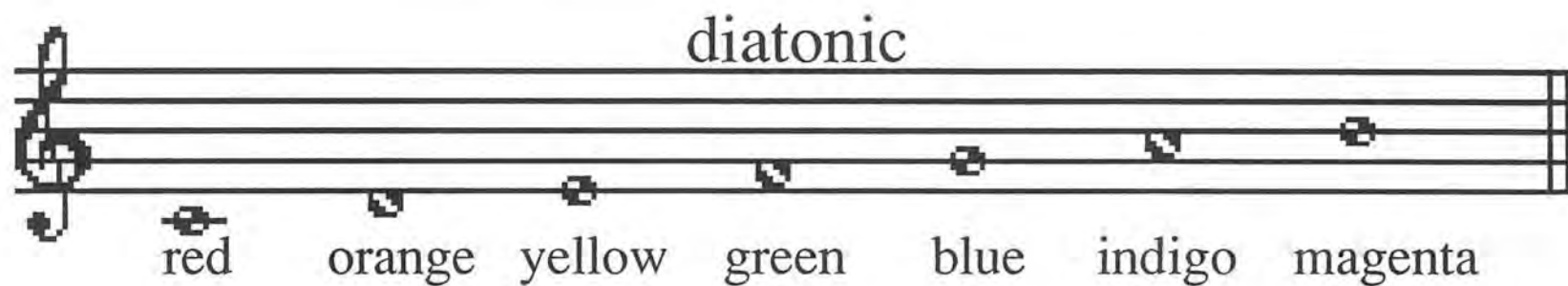
Simplified version



Singing & Breathing



# COLOR CHART



# COLOR: Bach Prelude

modern tuning



RED

RED/ORANGE



MAGENTA/BLUE

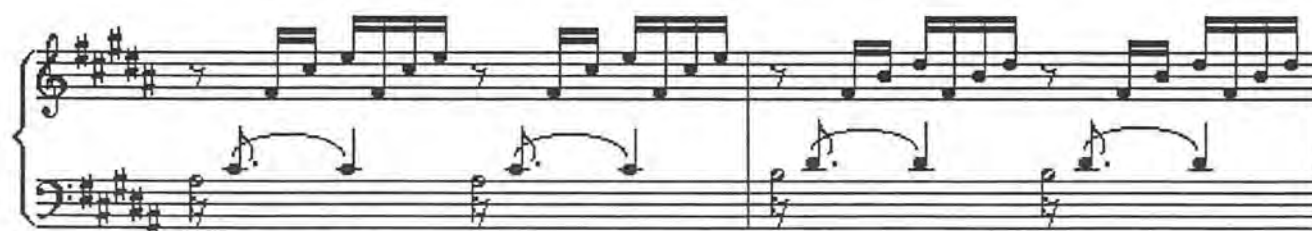
RED

baroque tuning



MAGENTA

MAGENTA/RUBY



VIOLET/RED

MAGENTA



# COLOR: Schubert — Sonata Op. posth. 120, 2nd Movement

The image displays a musical score for the 2nd movement of Schubert's Sonata Op. posth. 120, featuring color annotations for specific notes. The score is written in 3/4 time, D major, and consists of four systems of piano accompaniment (treble and bass staves). The color annotations are as follows:

- System 1:**
  - MAGENTA (Treble staff, first measure)
  - MAGENTA (Treble staff, fourth measure)
  - ORANGE (Bass staff, first measure)
  - RED/ORANGE (Bass staff, fourth measure)
- System 2:**
  - MAGENTA (Treble staff, first measure)
  - GREEN (Treble staff, second measure)
  - MAGENTA (Treble staff, fifth measure)
  - ORANGE (Bass staff, first measure)
  - INDIGO (Bass staff, second measure)
  - MAG (Bass staff, fourth measure)
  - RED/OR (Bass staff, fifth measure)
  - ORANGE (Bass staff, sixth measure)
- System 3:**
  - RED/ORANGE (Treble staff, second measure)
  - BLUE (Treble staff, fourth measure)
  - MAGENTA (Treble staff, fifth measure)
  - MAGENTA (Bass staff, first measure)
  - GREEN (Bass staff, fifth measure)
  - INDIGO (Bass staff, sixth measure)
- System 4:**
  - GREEN (Treble staff, first measure)
  - BLUE (Treble staff, fourth measure)
  - INDIGO (Bass staff, first measure)
  - ORANGE (Bass staff, second measure)
  - VIOLET (Bass staff, fourth measure)

## MAKE LEARNING FUN

### NOT TERRIFYING

- 1) What problem would you like to overcome?
- 2) Describe stress point behaviors that might apply to this problem such as:  
contraction of time, movement and/or perception,  
poor breathing, attention, coordination and/or self-direction,  
frustration, avoidance, and/or anxiety.
- 3) Review materials presented in this book for possible hints or strategies.
- 4) Create an exercise.
- 5) Try it out on yourself. Try it out with someone watching.  
Revise and evolve the exercise.
- 6) Write it down; evaluate the result; bring it to your lesson; save the exercise;  
do it again.

Remember to Blink and Breathe

Rebecca Penneys leads a distinguished career as a recitalist, chamber musician, orchestral soloist, educator, and adjudicator. For five decades her passionate and insightful performances have held audiences spellbound. She has been hailed as a pianist of prodigious talent. Rebecca concertizes in the United States, East Asia, Australia, New Zealand, South America, Europe, Israel, and Canada and is a popular guest artist, keynote speaker, and teacher at national and international music conventions. Her artistry and deeply poetic insight have won her a large and loyal following. In 2002 she officially became an exclusive Steinway Artist and since then has given many concerts for Steinway & Sons. Rebecca's playing leaves an indelible impression. Her nine current CD's on Fleur De Son Classics and Centaur Records are eloquent testimonies of a major artist of intelligence, originality, massive technique and bravura temperament.

Born in Los Angeles, Rebecca made her recital debut at the age of nine and performed as soloist with the Los Angeles Philharmonic Orchestra when she was eleven. At seventeen, after winning many young artist competitions in the USA, she was awarded the unprecedented Special Critics' Prize at the Seventh International Chopin Piano Competition in Warsaw, Poland. Critics there described her as a genius of the piano. Subsequently, she won the Most Outstanding Musician Prize at the Fifth Vianna Da Motta International Piano Competition (Portugal) and was Top Prizewinner in the Second Paloma O'Shea International Piano Competition (Spain). In 1974, she founded the acclaimed New Arts Trio, which won the prestigious Naumburg Award for Chamber Music (New York) on two separate occasions. The Trio has been *Trio-in-Residence* at the Chautauqua Institution since 1978. Rebecca's teachers include Aube Tzerko, Leonard Stein, Rosina Lhevinne, Artur Rubinstein, Menahem Pressler, Gyorgy Sebok and Janos Starker.

Combining a busy concert schedule with seminars and master classes worldwide, Rebecca teaches a large class of international students at Eastman and Chautauqua. Her students are successful professionals on every continent. Rebecca has been Professor of Piano at the Eastman School of Music since 1980 and Chair of the Chautauqua Institution Piano Department since 1985. In 2001, she was appointed Visiting Artist at St. Petersburg College, Florida. The October 2001 issue of CLAVIER magazine has an interesting feature interview with her.

A renowned pedagogue, Rebecca has received extensive recognition for her ability to teach keyboard technique (Motion and Emotion) that allows pianists to achieve individual performance goals without physical strain or injury. At the Chautauqua Festival, she has created an extremely popular summer program combining traditional and innovative methods that is unique in the world of piano instruction. An annual four-day residential Pedagogy Workshop for teachers (Pedagogy As Art & Craft) inaugurated in August, 2004 will be part of the exhilarating piano events that conclude each season's activities. Audiences everywhere are drawn to her keen musical intelligence, effortless technique, and seemingly endless imagination.

*"With Penneys, the golden age of piano playing is not only alive but thriving."*

*-- Rochester Democrat and Chronicle*

Ray Gottlieb, O.D., Ph.D. ----- raygottlieb@frontiernet.net

A behavioral optometrist, Dr. Gottlieb teaches about vision and learning improvement worldwide. He presents at optometry, education, health and psychology conferences and conducts programs for schools, industry and the general public. Educated at the University of California, School of Optometry and Saybrook Graduate School, his Ph.D. dissertation covered neurological and psychological aspects of nearsightedness. He also has a diploma in massage therapy from the New School of Massage in Sebastopol, CA (1979). He was a professor of optometry at the University of Houston College of Optometry (1965-68) and in the 1980's was research editor of the *Brain/Mind Bulletin*, a newsletter about brain research, creativity, education and human health and potential.

Certified in vision therapy by the College of Optometrists in Vision Development, he is a member of the Neuro Optometric Rehabilitation Association (brain trauma rehabilitation), the Optometric Extension Program, PAVE (Parents Advocating for Vision Education), and has been the Dean of the College of Syntonic Optometry since 1979. Syntonic Optometry is a therapy using color for improving visual problems related to eye health, learning/reading disability and brain trauma.

In the early 1970's he began working to improve his nearsightedness using exercises from the Bates System of Eyesight Improvement. After successfully achieving 20/20 vision without glasses he began teaching classes and workshops on this approach and opened a behavioral optometry practice in Santa Rosa, CA and later in Los Angeles where he created "The Eye Gym," a center for working with learning and reading development, head trauma recovery, cross-eyed/lazy eye normalization, and eyesight improvement.

Ray has invented numerous eye exercises and written articles on myopia (nearsightedness), presbyopia (bifocalsightedness), syntonics (color) therapy, behavioral optometry, education (curriculum development), and brain theory (the phase-conjugate, optical brain). He has published *Attention and Memory Training for Children*. His exercise to eliminate presbyopia has been translated worldwide and has also been made into a video presentation called "*The Read Without Glasses Method*."

Since 1993 Ray has lived in to Rochester, New York where he maintains a private practice in behavioral optometry. He continues to work with visual, attention and emotional aspects of learning with students of all ages including those at Eastman School of Music and in the summer at the Chautauqua Festival in Chautauqua, NY. Currently, Ray is a Senior Clinical Associate in the Department of Ophthalmology at the University of Rochester, Staff Optometrist at the Rochester Psychiatric Center, and Consultant-Trainer for the Rochester City School District.



