

Album Notes

As you go about your daily activities, we invite you to enjoy, on your own or with others, recordings of the 32 songs and 13 chants (45 selections in total) from *Music Play 2, Part A* (J381). These songs and chants represent a variety of Western tonalities and meters, as well as a variety of styles. Thirty-six selections are performed without words, five are performed with words, and four are performed with words for only part of the selection.

Created to inspire playful movement, listening, singing, and/or chanting—during car rides, at home, or in early childhood or elementary general music classes—the 45 songs and chants are available in two unique formats on two separate albums.

The Listening Album

This album features straightforward performances of the 45 music selections in the book for your listening enjoyment. Download the free track listing on the GIA website for full details about each track, including its corresponding page number in *Music Play 2, Part A*.

The Learning Album

This album features the same 45 music selections but with opportunities to extend your audiation, singing, chanting, and moving using a “whole–part–whole” approach. As such, each track begins with an opportunity to audiate the meter, tempo, and tonal and/or metrical context of the selection followed by opportunities to audiate the selection’s constituent parts. For the 32 songs, the constituent parts include a sequence of tones, tonal patterns, chord root melody or bass line melody, and rhythm patterns. For the 13 chants, the constituent parts include rhythm patterns or featured macrobeat/microbeat accompaniment tracks for audiating meters. Each track ends with another repetition of the whole song (accompanied by its chord root melody or bass line melody) or chant. Download the free track listing on the GIA website for full details about each track, including its corresponding page number in *Music Play 2, Part A*.

How to Use The Albums

Though the two albums differ in their focus, both invite you to listen and (without any pressure to do so) express what the music inspires. Use your breath, body, voice, props, or everyday objects to joyfully, creatively, improvisatorially, socially, and playfully communicate musically through listening, turn-taking, and/or simultaneous music making and movement. Enjoy dipping into a track’s Extended Music Engagement Plan to associate the music notation with how you are moving and what you are hearing, singing, or chanting. Further, please note that the ideas and audeas in *Music Play 2*, as well as those in *Music Play* (1998), can be applied to almost any of the tracks on these albums. We also invite you to discover ways you can apply your audiation to the music selections in *Music Play 2, Part B*! If you have questions about how to use any of the recordings or the Extended Music Engagement Plans in *Music Play 2*, email Alison.Reynolds@temple.edu.

We wish you infinite hours of listening enjoyment and engagement as you explore and expand your own creative audeas and ideas.

About *Music Play 2*

Music Play 2, Part A (J381) and *Part B* (J382) pay tribute to Edwin E. Gordon (1927–2015) and his work, which continues to inspire adults around the world to notice, be responsive to, and nurture, from birth, a child’s innate capacities for audiating—thinking and expressing music. Using *Music Play 2* and Gordon’s audiation tenets, adults can play a significant role in a newborn and young child’s healthy development and learning. They can further notice and nurture a child’s serve-and-return communications, prioritizing play, relationships, music—especially live expressions of music audeas (Valerio, 1993), such as spontaneous creative, improvisatory, or replications of singing or rhythmic vocal sounds and rhythmic chanting—and movement.

Music Play 2 feature audeas and ideas for a total of 116 music selections (in total between Parts A and B), originally composed or arranged by 57 contributors living in 13 countries, to engage a child’s music and movement interests, audeas, and enjoyment. The music audeas prioritize serve-and-return communications both in one-on-one partnerships and groups, promote aural/oral listening and responsiveness, and emphasize opportunities for spontaneous individual music and movement turn-taking in music conversations in addition to singing or chanting with others simultaneously.

Recording Credits

Producer

Alison M. Reynolds

Recording Engineer, Music

Editor, Mastering Engineer

Oliver Snook

Vocalists

Danielle Daugherty

Greg Davis

Denzell Ivery

Erin Kuchler

Oliver Snook

Rebecca Wizov

Establish Meter & Tempo Patterns

Oliver Snook

Composers

Sigal Adi

Jennifer Bailey

Arnolfo Borsacchi

Cari Cravotta

Julie Derges

Ricardo Dourado Freire

Edwin Gordon

Sarah Gulish

Holley Haynes

Christina M. Hornbach

Heather Kirby

Lisa Huisman Koops

Katherine Kuhfuss

Kara Kurzeja

Diane M. Lange

Herbert D. Marshall

Jennifer S. McDonel

Anne McNair

Laynie Alba Mitchell

Leslie Nielsen

Alison M. Reynolds

Pete Santucci

Linda M. Schmidt

Natasha Signmund

Claire G. Stockman

Cynthia C. Taggart

Catherine Ming Tu

Sally Utley

Wendy H. Valerio

Helen A. Walker

Ayesha Williamson-Franklin

Emma Wynne-Jones

Gina J. Yi

Arrangers

Herbert D. Marshall

Kerry Renzoni