

The GIML Audea

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Gordon Institute for Music Learning

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*Information written for and by teachers, parents, and administrators who
promote the practice of music education through music learning theory*

*"If one audiates,
then one must have
audeas."*

The GIML Audea is a great place to share your audeas.

Special Premiere Issue Featuring Articles About

**National Standards
Creativity and Improvisation
Orchestra Tuning
Special Education
Church Music Education**

**also
Important Membership Information**

From the Editor

In a new effort to promote communication among the members of The Gordon Institute for Music Learning, the GIML Executive Secretaries are proud to announce the development of *The GIML Audea*, a new quarterly publication designed to provide practical information for teachers, parents, and administrators who are interested in music education through audiation. Each issue of *The GIML Audea* will comprise tried and tested teaching tips, techniques, materials, ideas, and lesson plan ideas written by and for persons currently involved with the implementation of music learning theory among students of all ages. Each GIML member will receive a one-year subscription to *The GIML Audea*. The basic tax-deductible membership is \$30.00 per year. For further information, see page 14 of this issue.

If you would like to share your music learning theory experiences in writing with others, you are invited to submit articles to Wendy Hicks Valerio, Editor, *The GIML Audea*, Music Department, The University of North Carolina at Charlotte, Charlotte, NC, 28223. You will find guidelines for article submission in the right-hand column of this page.

Many thanks are given to the contributing authors to this premiere issue. Many thanks are also given to Beth M. Bolton, Janet Smith Overton, and John Valerio for making the proofreading, publishing, and mailing of this issue possible. We hope you enjoy your reading and find each of the articles helpful.

Sincerely,

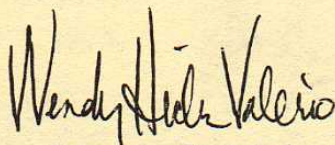

 Editor, *The GIML Audea*

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Guidelines for Article Submission to *The GIML Audea*

1. Submission deadline dates as follows: July 15 (for Fall issue), October 15 (for Winter issue), January 15 (for Spring issue), April 15 (for Summer issue).
2. Manuscripts for possible publication should be typed double-spaced, 2-4 pages in length, on one side of the paper. Text should be submitted in hard copy and (if possible) on disc formatted for Macintosh using 12 point Times font.
3. Manuscripts cannot be returned, nor can publication be guaranteed.
4. Quoted music and materials must be cleared in writing with copyright holders prior to submission. Copies of letters and contracts granting permission to print copyrighted material must accompany the submitted article.
5. Footnotes and references should be submitted according to style recommendations found in the latest edition of the *Publication Manual of the American Psychological Association*.
6. Illustrations, examples, music, diagrams, and charts must be sent separately from the article for purposes of reduction.
7. Music examples may be submitted in *Finale 3.0*.
8. Photographs will not be printed.
9. Contributing authors must include a biography indicating where and what they teach.
10. The editor reserves the right to edit all copy submitted to *The GIML Audea*. Manuscripts requiring revision may be returned to the author for revision.

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The Gordon Institute for Music Learning is a non-profit organization dedicated to advancing the research in music education pioneered by Edwin E. Gordon. The broad purpose of this Institute is to ensure that Dr. Gordon's work realizes its potential to serve as the foundation for future research and to revitalize music education for generations to come. The Institute supports research into how individuals learn music through research in teaching teachers, in teaching parents, and in teaching students of all ages.

FACILITATING CREATIVITY: The Story of a Band Director/Parent

by Judy Menendez

"No Mom," she said, "I made it up!"

Talk to an infant and she will imitate you, first with babble and then, as she develops into a young girl, with words and sentences. Surround that child with language, and you will naturally give her the skills she needs to think and to communicate. Soon (as all parents know) you may not be able to get her to stop talking! She will think her own thoughts, and she will not hesitate to express herself! Similarly, sing to an infant and she will also imitate you, first with musical babble and then as she develops into a young girl with tonal patterns, rhythm patterns, and songs. Surround that young child with music, and you will naturally create an environment that help her prepare to audiate. Provided with the appropriate sequential learning activities, she will not only sing all the songs she's learned, but yes, *she will begin to create her own music.*

As a band instructor, I've been using *Jump Right In: The Instrumental Series* (Grunow and Gordon, 1989) for four years, but I've been hesitant to do much with the creativity and improvisation skill learning activities described in the series. Since my own music training did not include opportunities to create and improvise, I've felt I had no idea how to go about "teaching" these skills. Within the last couple of months, however, my nine year old daughter, Valerie, has helped me to realize that when a child experiences music through appropriate music learning sequences, she may begin to create music, even without being prompted or taught.

The Singing Band Director/Parent

Nine years ago, as a new mother, I constantly sang to Valerie. Although I was a music teacher, my singing came not as an effort to teach her to sing, but as a result of the pure joy of having this beautiful little person come into my life. I couldn't really talk with her on an adult level, but it seemed that I could communicate with her very well by singing to her. I sang to her about everything. If I couldn't think of a tune for a certain occasion, I'd simply make one up. Our favorite time during those early years was bedtime, when I would sing every lullaby I knew. It wasn't long before she was trying to sing, too.

At that point in my life, I had not learned about music learning theory, and there were times during Valerie's early stages of music babble when I was concerned that this poor child would never be able to carry a "real" tune. The music she sang was all her own, with little or no resemblance to anything I'd been singing! But, I kept singing to her and encouraging her to sing with me, and before long, through simple rote learning, she had a growing repertoire of tunes. I'll never forget the first day she came to visit her newborn sister. Valerie was just three years old, and as soon as she came in to meet the baby, she climbed up on the bed, gently held her sister, Kacin, and began to sing "Sleep, Baby, Sleep."

Tonal Patterns and Rhythm Patterns

When Valerie was five, I began using *Jump Right In: The Instrumental Series* with my fourth grade band students. In addition to having a mom who sang songs about everything imaginable, Valerie began hearing tonal and rhythm patterns daily as I listened to the student *Home-Study Cassettes* to familiarize myself with the patterns I was teaching. Two years later, when Valerie was in second grade, June Clark joined our faculty as our vocal/general music teacher, and implemented *Jump Right In: The Music Curriculum* (Gordon and Woods, 1985) as the foundation for music learning at all grade levels.

Surprise!

Now Valerie is nine, and as her music aptitude stabilizes I am confident that her early music experiences have been very beneficial. She listens to music with an understanding I certainly lacked at that age. Moreover, she and her sister have both begun to create music of their own. Kacin, now six, makes up melodies to nursery rhymes, and Valerie has begun to create her own songs. A couple of months ago I heard Valerie singing every evening when she went to bed. The melody was the same each night, and it was not familiar to me. I looked in on her one night and found her singing a lullaby to one of her dolls. It was a pretty little tune, and I asked her if it was something she was learning from Ms. Clark. "No, Mom," she said, "I made it up!"

Preparing Band Students for Creativity

Considering Valerie's early music experiences, her ability to create her own music seems to have been a natural result of her hearing me sing so much of the time and her learning so many songs by rote. As I begin a new school year with this understanding, I have a magnified view of the significance of teaching many new rote songs to my band students. In order to begin to prepare my band students to create their own songs, beginning this year, I plan to give my students the opportunity to learn to sing and play as many new songs as possible by ear. They will also learn to sing and play the root progression of each of those melodies. The songs I will use may be found in *Jump Right In: The Instrumental Series, Solo Book I* (Grunow and Gordon, 1989) and *Solo Book II-Reading* (Grunow, Gordon, and Azzara, 1993). I may also include Valerie's "Lullaby" and its root progression in their repertoire. As the students expand their vocabulary of rote songs, I will also expose them to the creativity and improvisation activities described in *Jump Right In: The Instrumental Series*.

Each concert my band performs this year will include a time when students may volunteer to play the new songs and root progressions they have learned by rote in solo or in small

ensembles. My hope is that before long, this concert segment will become one that also features original student compositions.

The Bottom Line

Help a child learn to think, and she will think. You cannot stop it once it starts. She will think, speak, read, and write. That's how the process works with language learning, and I'm convinced it is absolutely the same for music learning, however, the content for music learning includes many rote songs, tonal patterns, and rhythm patterns. When we as teachers or parents facilitate the audiation process through experiences that are sequenced appropriately, our children will use their audiation to sing, chant, move, and even create their own music.

Judy Menendez is the Instrumental Music Instructor at The O'Neal School in Southern Pines, North Carolina. She is a graduate of Northwestern University in Evanston, IL and has been teaching for 15 years.

Lullaby

Valerie Menendez
age 8

1 F C7 F

5 F Bb C7 F

9 F Bb F C7 F C7

13 F Bb F C7 F

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All new and renewing GIML members should receive a membership card, quarterly issues of *The GIML Audea* (Fall, Winter, Spring, and Summer), biannual issues of *The GIML Newsletter* (Fall and Spring), and a copy of all monographs published during the membership year. If you are a new or renewing member and you do not receive your membership benefits, you may call 610-275-6370, or write to GIML Membership, 102 C West Germantown Pike, Norristown, PA, 19401.

