

The GIML Audea

A Publication Sponsored by the
Gordon Institute for Music Learning

Volume 1 * Number 4 * Fall 1995

*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.

In This Issue Are Articles About

Middle School Vocal Music

Music Learning Theory from an Administrator's Point of View

Preparing Students to Audiate

Special Announcement

"Sid On Stage" - Now Available - See Page 3.

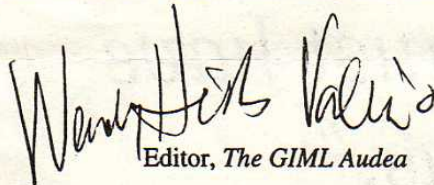
From the Editor

In an 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 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 plans 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.

You are invited to submit articles to Wendy Hicks Valerio, Editor, *The GIML Audea*, School of Music, The University of South Carolina, Columbia, SC 29208. 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 issue. Many thanks are also given to Beth M. Bolton, for making the proofreading, publishing, and distribution of this issue possible. We hope you enjoy your reading and find each of the articles helpful.

Sincerely,



Wendy Hicks Valerio
Editor, *The GIML Audea*

Guidelines for Article Submission to *The GIML Audea*

1. Submission deadline dates as follows: July 15 (for Fall issue), October 15 (for Winter issue), March 15 (for Spring 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.

Singing Melody and Harmony: A Middle School Vocal Experience

by Dr. Beth M. Bolton

Focusing on Harmony and Improvisation

The National Standards in Music encourage teachers to provide vocal experiences for middle school students that include singing in harmony in two and three parts and improvising simple harmonic accompaniments. The two vocal experiences written below for middle school general music students and singers focus on harmony. The first experience features a chord root accompaniment, taught by the teacher. The extension of that experience features rhythm improvisation based on student's audiation of rhythm syntax and chord functions in Harmonic Minor tonality.

22. To Market

Edwin E. Gordon



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TEACHING SEQUENCE

Activity One

Learn to Sing a Song and a Chord Root Accompaniment

Sing the song "To Market" several times on a neutral syllable for the students so that it becomes familiar to them. (This song and many others may be found in *The Early Childhood Music Curriculum, Experimental Songs and Chants Book One*, by Gordon, Bolton, Hicks, and Taggart, G.I.A. Publications, 1993). Demonstrate movement to macrobeats and microbeats as you sing and have the students copy your movement. Tell them that the song is in Triple

meter because they are audiating and moving to DU DA DI as the microbeats.

Sing the resting tone of the song using the syllable LA. Have the students echo sing the resting tone. Tell them that the song is in Harmonic Minor tonality because they audiated and sang LA as the resting tone. Have the students sing the song using a neutral syllable. If they are successful singing the song, continue with the lesson.

Teach students to sing an ostinato including only the chord root on every other macrobeat using a neutral syllable. Then have the class sing the ostinato as you sing the song. Divide the class into two groups and have one group sing the song and the other sing the ostinato. Repeat, with the groups assigned to different roles.

Activity Two

Rhythmic Creativity Using Chord Roots

On another class day, refresh the students' memory of the song and the ostinato by having them sing the two parts separately and then together. Tell the class that you want them to create interesting rhythm pattern to sing with the chord root accompaniment. They should sing rhythm ostinato on the chord roots using a neutral syllable. Give them several examples of rhythmic ostinatos if necessary. Ask them to audiate their ostinato as you sing the song. Then allow them time to practice their ostinatos as you sing the song.

Invite students who volunteer to sing their ostinato in duet with you as you sing the song. As a variation, invite two students to sing in duet, one performing the melody and the other, a created ostinato.

Music Skill Enhancement

The two activities written above enhance students' music learning in several ways. By listening to and then learning to sing the song, their audiation of Harmonic Minor tonality and Triple meter is deepened. Many of the songs in the standard literature are in Major tonality and Duple meter. Students should have a balanced tonal and rhythmic experience in all grades.

By moving to macrobeats and microbeats their experience with Triple meter is deepened. Students should not only experience a variety of meters, but should experience instruction in the deep structure of meter, seeing, hearing, and performing macrobeats and microbeats and learning to name the meter. As students learn to coordinate their body movements by moving simultaneously to macrobeats and microbeats, their experience of the meter deepens.

By listening to and then learning to sing and name the resting tone and the chord roots, students experience the deep structure of tonality. Their tonal audiation is strengthened because they begin to focus on the resting tone—the core of the tonality.

By improvising a rhythm pattern accompaniment and then by singing that pattern in the chord root accompaniment, students' bring forth what they have audiated into a performance. They share with others that which they have improvised, demonstrating their audiation in performance.

Beth M. Bolton is an Assistant Professor of Music Education at Temple University where she teaches elementary general music methods, graduate measurement and research design, and supervises student teachers. She is Curriculum Director of the Early Childhood Music Foundations Program at Temple's Music Preparatory Division, where she teaches classes of children ranging in age from birth through 18 months. Dr. Bolton is a co-author of The Early Childhood Curriculum, Experimental Songs and Chants, Book I, published by G.I.A. Publications, 1993.

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