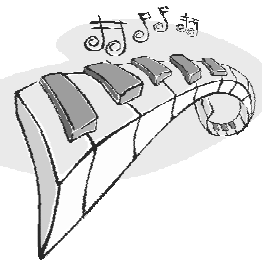




The
Gordon Institute
for Music Learning



AUDEA

Volume 14 • Number 1 • Spring 2009

Upcoming Events

June 8-10, 2009

Christopher Azzara
Developing Musicianship through Improvisation
University of New Mexico
Albuquerque, NM
Contact: Bruce Dalby
dalby@unm.edu

June 8-12, 2009

Edwin E. Gordon and Natasha Sigmund
Introduction to Music Learning Theory
Harding University
Searcy, Arkansas
Contact: Jenny Henderson
cafacenter@yahoo.com

June 15-26, 2009

Marilyn Lowe
Music Moves for Piano: Beginning Piano
Instruction from an Audiation Viewpoint
GIML Piano Certification Seminar Level 1
Michigan State University
East Lansing, MI
Contact: Cynthia Taggart taggart@msu.edu

June 19, 2009

Heather Shouldice & Rick Townsend
Elementary Methods Week: MLT Day
Waunakee, WI
Contact: Terri Felton (tfelton@wsamusic.org)

June 19-20, 2009

Edwin E. Gordon
South Central ECMMA Conference,
Houston, TX

June 19 – 20, 2009

Diane Lange
Combining Orff Schulwerk and Music Learning
Theory: Movement Applications
Combining Orff Schulwerk and Music Learning
Theory: Tonal Applications
ECMMA South Central Conference
Houston, TX

June 22-26, 2009

Edwin E. Gordon
Michigan State University,
East Lansing, MI

June 29-July 2, 2009

Christopher Azzara
Improvisation: Where to Begin
Developing Musicianship through Improvisation
University of St. Thomas
Saint Paul, Minnesota
Contact: Bev Johnson
bhjohnson@stthomas.edu

June 29-July 10, 2009

Richard F. Grunow
Measurement and Evaluation of Musical
Behavior
Eastman School of Music
Rochester, NY
Contact: Ruth Cahn rcahn@esm.rochester.edu

June 29-July 16, 2009

Jennifer S. McDonel
Musicianship: Skills and Content
University at Buffalo
Contact: Jennifer S. McDonel
mcdonel@buffalo.edu

July 6-10, 2009

Edwin E. Gordon
University of South Carolina,
Columbia SC

July 6-10, 2009

Christina Hornbach
Flow is the Way to Go!: Using Music Learning
Theory and Movement to Help Students be
Musical
How to Use Music Learning Theory to Help
Students Find and Develop Their Singing Voices
Sing, Chant, Move, and Play: Music Learning
Theory is the Way!
National Association of Pastoral Musicians
Chicago, Illinois
www.npm.org/EducationEvents/convention

July 13-17, 2009

Christopher Azzara
Teaching Improvisation: How to Get Started
The Hartt School, University of Hartford
West Hartford, CT
Dee Hansen
dehansen@hartford.edu

July 13-17, 2009

Richard F. Grunow
Jump Right In: The Instrumental Series
Central Connecticut State University
New Britain, CT
Contact: Pam Perry perry@ccsu.edu

July 20-24, 2009

Edwin E. Gordon
State University of New York,
Buffalo, NY

July 20-24, 2009

Richard F. Grunow
Jump Right In: The Instrumental Series
West Chester University
West Chester, PA
Contact: John Ravert JRavert@wcupa.edu

July 20-31, 2009

Christopher Azzara
Instrumental Methods and Techniques
Developing Musicianship in Instrumental Music
Eastman School of Music
Rochester, NY
Ruth Cahn
rcahn@esm.rochester.edu

July 25-August 2, 2009

Marilyn Lowe
Music Moves for Piano: Audiation-based music
instruction for all teachers
International Music Festival and Cleveland
Suzuki Institute
Bay Village, Ohio
Contact: Dr. Ray Landers
rlanders@mailstation.com

August 2-4, 2009

Jennifer Bailey and Michael E. Martin
Developing Better Musicians in General and
Beginning Instrumental Music
Mercy Retreat Center
Burlingame, CA
Contact: Barbara Barrett
barbbarrett@earthlink.net

August 3-4, 2009

Christopher Azzara, piano
Improvisation Workshop and Concert
Performance
Eastman Trombone Institute,
Eastman School of Music
Mark Kellogg, trombone and
Jim Martin, bass trombone
Ruth Cahn
rcahn@esm.rochester.edu

August 3-7, 2009

Jennifer S. McDonel
Instrumental Methods and Musicianship
University of Delaware
Suzanne Burton slburton@udel.edu

August 12-13, 2009

2nd International GIML Conference
Winston-Salem, North Carolina
Hawthorne Inn and Conference Center
(877) 777-3099 Toll Free Reservations
www.hawthorneinn.com/index

October 3-4, 2009

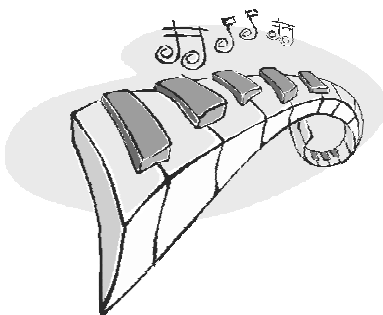
Marilyn Lowe
Music Moves for Piano: Application of E.E.
Gordon's Music Learning Theory to Piano
Instruction
Association of Public Music Schools in
Rheinland Pfalz
Koblenz, Germany
Contact: Marion Strauch
marionstrauch@yahoo.de

Oct 8-9, 2009

Marilyn Lowe
Music Moves for Piano: Application of E.E.
Gordon's Music Learning Theory to Piano
Instruction
University of Music, Mannheim, Germany
Contact: Claudia Bless-Ehrenpreis
c.ehrenpreis@web.de

Oct 10, 2009

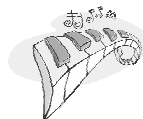
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The GIML Audea

Sponsored by the Gordon Institute for Music Learning

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



AUDEA

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The Gordon Institute for Music Learning (GIML) is a nonprofit 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.

Audea, the official publication of GIML, is issued to GIML members two times each year. Publication information and inquiries should be addressed to:

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POSTMASTER

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Guidelines for Article Submission

1. Manuscripts for possible publication should be double-spaced, 2-10 pages in length, in Times New Roman, font size 12. Use tabs before each paragraph only and no other formatting procedure.
2. Each manuscript should be submitted electronically to the publications chair in a folder that includes the author's bio (approx. 100 words) and publicity photo. Included in the bio should be information regarding where and what they teach. Also included in the folder should be all illustrations to be included with the article such as musical examples, diagrams, and charts, (all as *tiff* files), each sent as individual documents.
3. Placement of illustrations should be noted through use of labels within the text of the article.
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 or be sent by hard copy to the publications chair.
5. Bibliography should be formatted according to style recommendations found in the latest edition of the *Publication Manual of the American Psychological Association*. Direct references within the text should include name of author, date of publication, and page number, and be placed as endnotes after the Bibliography.
6. Photographs will be printed if space permits.
7. 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.

If one audiates, then one must have audeas.

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



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FROM THE EDITOR



Dear Readers:

Greetings to you all, and hope you are enjoying a lovely spring. I'm sure many of you are gearing up for one or more of the workshops or certification programs coming up this summer. I am so excited about the new piano certification available through Michigan State University -- Music Learning Theory really does seem to be spreading its influence far and wide!

I am also honored to be able to present Dick Grunow's article on Music Learning Theory and the Jump Right In curriculum. This presents a comprehensive summary of both the genesis and application of MLT. I hope it is either a useful review or an inspirational introduction to you.

You'll want to peruse carefully the list of Upcoming Events and information about Certification Workshops (page 12), and make note of Conference details (page 10); and I hope you all enjoy the new electronic format! Many thanks to Denise for making all of this happen, and for keeping us all on our toes so we can bring this document to you on a regular basis.

Best regards,
Sheryl Iott, DMA, SCTM

FROM THE PRESIDENT

Dear GIML Members,

If you're like me, summer is a time to rest, relax, and rejuvenate. What better way to reinvigorate professionally than to attend a certification workshop? Our summer certification workshops are a great opportunity to network with other teachers, develop your musicianship skills, and learn the newest developments in Music Learning Theory. With six sites to choose from, we are working to make certification more accessible to people all over the country. Check our website to find the most up-to-date information about our summer certification series.

If you can't join us at one of our many certifications, do the next best thing and check out the new website! Special thanks to Emily Jambeau and Katherine Perkins as both worked hard this year to create a vision and new look for the site. With phase one complete, we begin work on our "member only" page. It will include all past copies of Audea and podcasts of Dr. Gordon.

The board and I thank you for your commitment to Music Learning Theory and the Gordon Institute for Music Learning. Please know your comments and suggestions are always welcome. It is my pleasure to serve you as your president.

Sincerely,
Jennifer Bailey

GORDON INSTITUTE
FOR MUSIC LEARNING

2ND INTERNATIONAL
CONFERENCE ON
MUSIC LEARNING
THEORY



AUGUST 12 & 13, 2009
(SEE P. 10 FOR DETAILS)

JUMP RIGHT IN: The Instrumental Series – From the Inside Out and Beyond

by Richard F. Grunow, Ph.D.



Richard F. Grunow, Ph.D.

Jump Right In: *The Instrumental Series* (Grunow & Gordon, 1987) is in its 22nd year. This Music Learning Theory-based instrumental series, now in 2nd Edition, includes extensive teachers' guides, student books, and recordings for recorder (Grunow, Gordon, & Azzara, 1999), winds and percussion (Grunow, Gordon, & Azzara, 2001), and stringed instruments (Grunow, Gordon, Azzara, & Martin, 2002). This "road less traveled" is raising the bar for elementary instrumental musicianship and stimulating many of you to try new instruction modes with secondary students (Grunow, 2004). Now is an exciting time to be an instrumental music teacher, an even better time to be a beginner.

For many instrumental music teachers, Music Learning Theory (MLT) seems complex—curiously, too theoretical. When understood, MLT reveals a logical and common-sense sequence for learning to play a music instrument. Nevertheless, introducing this sequence to the way instrumental music has been taught for decades, if not centuries, is a daunting task—far more daunting than imagined in 1983 when we began writing the series. Turning theory into practice also requires flexibility; *Jump Right In* (JRI) is no exception. I will describe the JRI approach briefly here, and also share with you (a) decisions that underlie the series, (b) recent innovations, and (c) a projection of the future of instrumental music instruction based on JRI.

The Language Analogy

Although music is not a language, MLT (and by extension, JRI) rests on a belief that your students will learn music most efficiently by a process similar to the

process for learning language. There are essentially four vocabularies: (a) listening, (b) speaking, (c) reading, and (d) writing (Healy, 1990). The four vocabularies are hierarchical. That is, children listen and interact with their indigenous language before they speak, and only after considerable listening and speaking, do they learn to read and write.

The language analogy also holds true for other learning models embraced by MLT: (a) whole-part-whole, (b) use of context, and (c) familiar to unfamiliar. In a typical setting, children listen and interact with parents, siblings, and caregivers who speak in *whole* sentences and exhibit an extensive vocabulary in the *context* of their indigenous language. During early years, children eagerly absorb language. When their speaking voices emerge, children speak first in *parts*: words or phrases. Soon they combine words and phrases to form the *whole*: interactive conversation.

Enlightened parents and caregivers also read stories to children and expose them to print of familiar language. Not only do they read *to* children, they read *with* them. If the stories are interesting, children become motivated to learn to read. They want to join the reading club. Motivation is an important and often overlooked ingredient in learning to read (Smith, 2006, 2007).

Through conversation and interactive reading, children build their vocabularies and begin to read on their own. For most, the first meaningful reading experience involves *parts* (words or phrases), not individual letters or whole sentences. And to have meaning, those words and phrases must be *familiar*. For many children, the first word they read is their name or something equally familiar. Soon thereafter, they learn to write familiar words. A typical child has a vocabulary of 13,000 words by six years of age, making innumerable conversations and writing examples possible (Pinker, 2000, p. 145). When learning language, mistakes are inevitable, but children are encouraged constantly.

This *whole-part-whole* sequence continues throughout life with *familiar* and *unfamiliar* words and phrases in *familiar* and *unfamiliar* contexts. It is not surprising that the richness of the listening vocabulary, or lack thereof, is reflected in the speaking, reading, and writing vocabularies (Healy, 1990).

From a practical point of view, our task in writing JRI was to apply this logical and common-sense learning sequence to beginning instrumental music instruction. Unfortunately, interactive music is not as pervasive today as interactive language for most persons. After all, how many songs, tonal patterns, and rhythm patterns are familiar to a typical child by six years of age? A realistic answer: not nearly enough, and not close to 13,000 for most beginning instrumentalists. Effective and efficient instruction in beginning instrumental music depends on compensating for this environmental shortcoming. Therein lies the essence of *Jump Right In: The Instrumental Series*.

Common-Practice Beginning Instrumental Instruction

For those not familiar with common-practice beginning instrumental instruction, a brief description might be helpful. Instrumental music instruction typically begins with notation, coupled with emphasis on music theory, fingering charts, and executive skills. Teachers of wind instruments also devote considerable time and effort to correct breathing. On a "first note," often the note perceived to be "easiest" to perform on that instrument, students "read" whole, half, and quarter notes interspersed with rest patterns. The notes and rests are rarely contextual, i.e., associated with tonality, meter, or style of articulation. Singing and movement are not characteristic of most beginning instrumental instruction. When (and if) tonality and meter begin to emerge for students, it is with a preponderance of major tonality and duple meter. The primary objective of common-practice instruction is to learn to "read" music and manipulate the instrument in time for the first concert, which is only weeks or months away.

In the aforementioned scenario, the majority of beginners discontinue instruction by the end of the first or second year. Of those who remain, many abandon the program during middle school and high school years. Students who continue instrumental instruction throughout their formal public school education often comprise less than 10% of those who began instruction initially. Common-practice instrumental music instruction does little to equip future parents to interact musically with their children in ways that will help them to become musical. Few are motivated to join the music-reading club.



**Jump Right In:
The Instrumental Series
Objectives and Goals**

The immediate challenge in writing JRI was to apply the tenets of MLT that were current in the early 1980s (Gordon, 1984), while also attending to executive skills essential to musical performance, e.g., articulation, embouchure, posture, instrument position, hand position, and finger dexterity. In a sense, students would be learning two instruments—the audiation instrument (in the head) and the executive skills instrument (in the hands). With both instruments in mind, we designed *Lesson Plans* to conform to Skill and Content Learning Sequences. We suggest *Teaching Procedures* to help teachers (a) apply instruction at various levels of learning, and (b) develop students’ executive skills. The path we chose through Skill and Content Learning Sequences is but one of thousands of possibilities.¹ With experience, teachers vary *Lesson Plans* and *Teaching Procedures* to allow for individual teaching styles and to pay close attention to individual student needs. While our primary objective is to teach students to play a music instrument through audiation, our long-term goal is to develop musicianship that will remain with students throughout their lives as they continue to make music.

Building Repertoire

In a perfect world, students would begin instruction on a music instrument after having developed interactive listening, singing, and movement

vocabularies at home, in pre-school, and in general music (Grunow, 1999). To compensate for children’s lack of rich music environment, we engaged many skilled musicians at the Eastman School of Music to sing rote songs and tonal patterns and perform rhythm patterns for the *Home-Study Cassettes* that accompanied the original *Student Book One*. The artist faculty at Eastman also recorded exemplary performances on each instrument.

Soon after the original edition of JRI, it became apparent that students need a large repertoire of songs that they can sing and perform on instruments by ear. We began recording hundreds of familiar melodies with artist faculty at Eastman, members of the Rochester Philharmonic Orchestra, and a host of other performers in the Eastman community. Currently, JRI includes more than 350 melodies in many tonalities, meters, and styles, spanning many centuries and numerous cultures. Students not only build repertoire, but they develop a concept of characteristic tone quality and exemplary musicianship by listening to and modeling artist performers. In addition to performances on their chosen instrument, students listen to a broad array of instrumental performances included in the *Solo Books/CDs*.² With the exception of several early accompaniments with an electronic keyboard, all performances and accompaniments in JRI are with acoustic instruments—a distinct contrast to many popular beginning instrumental music series.

The Whole - Songs

In contrast to common practice, JRI begins with songs (whole) followed with tonal patterns, rhythm patterns, and melodic patterns (parts). Students learn to sing many familiar songs—the same songs they will play on their instruments—in a variety of tonalities and meters, and with varying styles of articulation. If you are acquainted with JRI, you are familiar with “Major Duple,” the first song in the *Lesson Plans* for recorder, winds, and percussion.³ You may ask: “Why not choose a familiar folk song for the first song, a song found in most beginning instrumental method books? How about ‘Hot Cross Buns,’ ‘Go Tell Aunt Rhody,’ ‘Pierrot,’ or a host of other possibilities that have withstood the test of time—songs that are also in the public domain? Most children already know those songs, right?” Unfortunately, students are not familiar with many of those songs, and because of perceived technical issues, they are rarely notated in beginning method books with characteristic rhythm, or performed at musical tempos. Nor do those melodies include the leading tone (“II”), the pitch in the dominant function that helps to distinguish major tonality. Establishing *context*, i.e., tonality, meter, and style of articulation—connected (DooDooDooDoo) and separated (Too Too Too Too), was also an objective. After considerable exploration and experimentation, we judged “Major Duple” and the minor and triple variations as satisfying many of the above criteria.⁴

Major Duple

♩ = 100

E^b B^{b7} E^b B^{b7} E^b B^{b7} E^b B^{b7} E^b

Minor Duple

♩ = 100

Cm G⁷ Cm G⁷ Cm G⁷ Cm G⁷ Cm

Doo - - - - -
Too - - - - -

Minor Triple

♩ = 72

Cm G⁷ Cm G⁷ Cm G⁷ Cm G⁷ Cm

Doo - - - - -
Too - - - - -

The Starting Note and First Performances

Prior to performing on instruments, students sing many songs and tonal patterns in major tonality. “DO” is established as the “resting tone” with the singing voice. Rather than starting with the perceived “easiest” note, students start with the “resting tone” in major tonality (G-DO for recorder; Bb-DO for winds and percussion; and D-DO for strings). Immediately after singing “DO,” students perform “DO” on their instruments in duple and triple meters, and with connected and separated styles of articulation. Having audiated and sung “DO” first, students are not surprised by the sound that comes from the instrument. Rather, they anticipate the tonality, meter, and style that they give to the instrument. Following the performance of “DO,” they sing and perform on instruments numerous melodic patterns, i.e., phrases extracted from the rote songs in the series. Soon, often in the first few lessons, many students sing and perform “Major Duple,” “Major Triple,” and other familiar tunes in major and minor tonalities, and duple and triple meters (“Hot Cross Buns,” “Go Tell Aunt Rhody,” “Pierrot”) with characteristic rhythm, at musical tempos, and with an appropriate sense of style.

The variation techniques applied to “Major Duple” also work well with many folk songs appropriate for beginning instrumental music instruction, allowing students to create four or more variations from the original melody. A repertoire of 10 to 20 familiar melodies soon expands to 50, 100, or more. Performing many of the familiar major and minor songs in Dorian and Mixolydian tonalities and unusual meters, e.g., 5/8 and 7/8, expands the

repertoire even further. The importance of building a large repertoire of songs that students can sing and perform by ear cannot be overstated. (More about this later in *Musical Enrichment*.)

Executive Skills

For students who have learned to audiate, executive skills develop more rapidly. For example, characteristic embouchures develop faster when students are audiating an appropriate musical model, and technique is less of an obstacle when students can sing the melodies they are playing. Teaching proper breath control (winds) and bow control (strings), often a first priority in traditional instruction, requires little attention when students are audiating. Just as children breathe naturally to say what they are thinking, so do they breathe naturally, or take enough bow, to perform what they are audiating.

Making Comparisons

Making comparisons is a fundamental tenet of Music Learning Theory. By following the sequence suggested in Content Learning Sequence, students compare various tonalities, meters, functions, and styles, e.g., major vs. minor; tonic vs. dominant; duple vs. triple; macrobeats vs. microbeats; and connected vs. separated. They understand more thoroughly what something is by understanding what it is not.

The Parts: Tonal Patterns, Rhythm Patterns, and Melodic Patterns

In language, children learn words and phrases before they speak entire sentences. Before students perform entire songs on music instruments in JRI, they learn to (a) sing and perform tonal patterns, (b) chant and perform rhythm patterns, and (c) sing and perform melodic patterns. For tonal

pattern instruction, students begin by echoing 3-note and 2-note tonal patterns from series of major and minor tonal patterns that (a) start on the resting tone, (b) alternate between tonic and dominant patterns, and (c) end on the resting tone.⁵ For rhythm pattern instruction, students begin by echoing 4-macrobeat rhythm patterns that include macrobeats and microbeats while moving their bodies in duple and triple meters. When students achieve success with introductory patterns in major tonality and duple meter, they are introduced sequentially to additional tonalities, meters, and corresponding functions.

Procedures for teaching tonal and rhythm patterns in *Jump Right In: The Instrumental Series* differ somewhat from procedures for teaching tonal and rhythm patterns in *Jump Right In: The Music Curriculum* (Bolton, Taggart, Hicks, Reynolds & Gordon, 1997). To assure that sounds are learned before syllables, both series have students learn tonal and rhythm patterns with neutral syllables, i.e., “bum” for tonal and “bah” for rhythm, before learning functional tonal and rhythm syllables (Grunow, 1992). In *Jump Right In: The Instrumental Series*, however, patterns are not labeled “easy,” “moderate,” and “difficult” as they are in *Jump Right In: The Music Curriculum*. While easy, moderate, and difficult patterns are included, few beginning instrumental teachers would find it practical to assess different levels of pattern difficulty while also attending to myriad issues associated with executive skills for each instrument.

When choosing the sequence of rhythm patterns for JRI, we considered executive skill in addition to pattern difficulty.

instruments in a variety of tonalities, keyalities, and meters; (c) perform harmony parts; and (d) improvise with their peers. Students are introduced to *Musical Enrichment* with 12 familiar songs they have learned to sing and play on instruments. An additional 300 songs of varying difficulty are available on CDs. Students engage in *Musical Enrichment* activities by ear before using notation. After 1-2 years of instruction, the number of songs that some students can sing and play may approach several hundred. When instruction is appropriate, the differences among students' achievement become greater, not less – a rare result in most beginning instrumental music instruction.

Tonal Reading, Rhythm Reading, and Melodic Reading

Learning to read music is an emerging behavior, similar to the emerging process involved in learning to read language. To be certain, students do not learn to read music by trying to read music they cannot comprehend, music that is unfamiliar. Therefore, you will teach students to read as they acquire a vocabulary of songs, tonal patterns, rhythm patterns, and melodic patterns that they can sing and play on their instruments – songs and patterns that are familiar. As in language, you will also find it helpful to read music *to* the students and *with* them. As your musicianship and teaching skills expand, you will become more comfortable with the time required – often months to a year or more – when teaching students to read music with comprehension. Students are likely to present several concerts without notation before performing with notation.

When you do teach your students to read, you will show them (in the student books) the notation (symbols) for the familiar tonal patterns and rhythm patterns they have learned to sing and chant. They will sing tonal patterns with tonal syllables and chant rhythm patterns with rhythm syllables. Associating sign (sung tonal patterns and chanted rhythm patterns) with symbol (individual tonal pattern notation and individual rhythm pattern notation) is another major departure from common-practice beginning instrumental instruction. That is, students using JRI learn to read patterns (words) and not pitches (letters). After reading individual tonal patterns and individual rhythm patterns, students read series of tonal patterns, series of rhythm patterns, and melodic patterns. Soon thereafter, they read entire songs.⁶ Asking students to improvise patterns and melodies that are different from the patterns and melodies they read helps to assure they comprehend what they read.

Composition

When students using JRI learn to read music, they also learn to write music (Grunow, Gordon, & Azzara, 2000). First they write tonal patterns, rhythm patterns, and melodic patterns that they have sung and played on their instruments. Next, they write arrangements of familiar songs and compose songs of their own choosing. Through writing and arranging music for a variety of instruments, students learn names of lines, spaces, and note values. Knowing names of lines, spaces, and note values helps them communicate with the conductor and members of the ensemble who play different instruments, but that knowledge does not constitute readiness for learning to read. It is only after they have begun to learn to read music that they are equipped to learn such theoretical information easily through writing, arranging, and composing.

Of the four vocabularies (listen – speak/improvise – read – write), students reveal most what they are audiating through improvisation and writing. Not surprising, improvisation and writing (composition) also provide valid musical criteria for measurement and evaluation – a clear departure from the practice of assigning grades based on attitude, attendance, and practice time.

Beyond Jump Right In: The Instrumental Series

Across the country, many elementary instrumental music teachers report impressive results when using JRI. Students are learning to listen, improvise, read, and write with comprehension. The concert, a primary force driving common-practice curricula, has taken on a new format featuring improvisation, student-directed ensembles, and student composition. Because independent musicianship guides students' intonation and rhythm, many performances occur without aid of a conductor. Without exception, teachers who use JRI extensively indicate that their personal musicianship and teaching skills have improved. And students remain in the program. Another side benefit: classroom discipline problems are reduced substantially. Students are motivated through learning music. But what happens to those students when they move on to middle school and high school?

In one setting, the middle school instrumental teacher has completely restructured the teaching schedule. Instead of meeting full band every day and like-instrument lesson groups once a week, the teacher assigns students to chamber groups

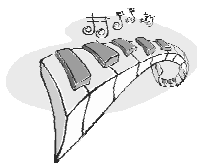
of mixed instrumentation that meet 2-3 times a week. Groups re-assemble a few weeks prior to a concert to form the concert band that meets 2 times a week. Concerts (several during the school year) include standard concert repertoire and performances by chamber groups featuring improvisation and student composition.⁷ Because students develop independent musicianship skills in the smaller chamber groups, they require much less time to learn concert repertoire. In this particular setting, the instrumental music teacher also has a separate series of concerts that feature the jazz ensemble.

Jump Right In: The Instrumental Series and *Jump Right In: The Music Curriculum* comprise the music curriculum in a newly formed English immersion school in Japan. The school currently includes first through eighth grades with plans to open a high school next year. The curriculum will be based on Music Learning Theory from grades 1-12. First-through third-grade students currently use the general music curriculum; fourth-grade students use *Recorder Book One* from *Jump Right In: The Instrumental Series*. All fifth-grade students learn to play a wind or percussion instrument using the instrumental series. Students typically complete *Student Book Two/CD* by the end of seventh grade. Homerooms in the fifth grade are assigned by instrument, e.g., flute homeroom, trumpet homeroom, etc. Now, that is progress!

Conclusions

The ultimate goal of JRI is to produce strong independent musicians, and to avoid turning young instrumentalists into button-pushers and symbol-decoders. Teachers using JRI guide students to develop internal instruments (instruments in their heads). That is, teachers equip students with a reservoir of musical content and context that they comprehend fully. Students use that reservoir of materials to make music via their external instruments (instruments in their hands). That approach challenges teachers to be as fully musical as possible. It also produces young instrumentalists who become a source of gratification to themselves, their parents, their teachers, and their peers. In the most expansive terms, it is an approach whose proliferation could revolutionize instrumental music education. Stay tuned for the 3rd Edition of JRI, to be influenced by many contributions coming from numerous sources.





Endnotes

¹ In the original publication, skill and content learning sequences were determined to some extent by the limitations of a 90-minute cassette and two 32-page student books, *Student Book One* and *Ensemble Book One*. The 2nd Edition affords more flexibility with two 48-page books, *Student Book One* and *Student Book Two*, each with an accompanying 75-minute CD.

² The original solo books included 100 songs performed on wind and percussion instruments (*Solo Book One* and *Solo and Accompaniment Compact Disc Set*), 100 songs performed on stringed instruments (*Solo Book Two* and *Solo and Accompaniment Compact Disc Set*), and 100 songs performed on 27 wind, percussion, and stringed instruments (*Solo Book Three* and *Solo and Accompaniment Compact Disc Set*). For the 2nd Edition of JRI, *Solo Book One* was revised to comprise *Solo Books 1-A/CD* and *1-B/CD*, each including 50 songs with exemplary performances and accompaniments arranged in the order of the keyalities in the 2nd Edition of *Student Book One*. Performances included in the solo books were also released on separate CDs for use by parents and general music teachers, i.e., *Simple Gifts* (wind and percussion instruments), *Don Gato* (stringed instruments), and *You Are My Sunshine* (wind, percussion, and stringed instruments).

³ “Major Duple” is also the first song that students sing in *Jump Right In: The Instrumental Series – for Strings*. Due to executive skill issues unique to stringed instruments, other songs, i.e., “Hot Cross Buns,” “Go Tell Aunt Rhody,” and “Pierrot” are performed on instruments prior to “Major Duple.”

⁴ In the original publication, words were included for “Major Duple,” “Major Triple,” “Minor Duple,” and “Minor Triple.” Words were removed in the 2nd Edition because many students were attending to words and not to tonality, meter, and style. Words were retained for the remaining rote songs in the *Lesson Plans*. “Major Duple” and the variations are notated here in comfortable singing ranges; the first instrumental performance does not occur in Eb Major.

⁵ *Student Book Two* includes 2, 3, 4, and 5-note patterns in major, minor, Dorian, and Mixolydian tonalities.

⁶ In the original publication, *Student Book One* included only tonal patterns and rhythm patterns; arrangements of the familiar songs were part of the *Ensemble Book*. The 2nd Edition of JRI includes arrangements of the familiar songs immediately after the introduction of tonal and rhythm patterns. In the pre-publication edition of JRI, the *Home-Study Cassette* was 120 minutes and the 16-page book included no notation, only an Assignment Schedule, pictures depicting appropriate executive skills, and a fingering chart.

⁷ *Student Book Two/CD* from *Jump Right In: The Instrumental Series* and *Developing Musicianship through Improvisation* (Azzara & Grunow, 2006) constitute a substantial portion of the curriculum for these groups.

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Richard F. Grunow is Professor of Music Education at the Eastman School of Music in Rochester, New York. A leading innovator in beginning instrumental music instruction, Dr. Grunow is an active lecturer and clinician, having presented extensively throughout the United States, and in Canada, Austria, Germany, Lithuania, Poland, Portugal, Japan, and the French West Indies. His research and teaching focus on applications of Music Learning Theory to instrumental music instruction, instrumental and choral score reading, measurement and evaluation, and music literacy.

A Wisconsin native, Dr. Grunow received a Bachelor of Science in Secondary Education from the University of Wisconsin - Platteville where he is a Distinguished Alumnus and recipient of the Arts and Letters Hall of Fame Award. From 1967-74, he taught instrumental music in Beloit, Wisconsin Public Schools. He received a Master of Music and a Ph.D. in Music Education from The University of Michigan, served as Director of the Instrumental Laboratory School, and was on the faculty in the Music Education Department prior to his appointment at Eastman in 1979.



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Wednesday, August 12, 2009

Time	Presenter
9:00 – 10:00 a.m.	Edwin Gordon <i>Keynote</i>
SESSION I	
10:15 – 11:15 a.m.	Wendy Valerio <i>Scaffolding Infant and Toddler Social Music Interactions</i>
10:15 – 11:15 a.m.	Heather Shouldice <i>Composing from the Inside Out: Steps to Meaningful Composition in Elementary General Music</i>
10:15 – 11:15 a.m.	David Stringham and Alden Snell II. <i>Individualized Musical Development in the Instrumental Music Ensemble</i>
SESSION II	
1:00 – 2:00 p.m.	Alison Reynolds <i>Out of the Mouths of Babes: Musicing that Inspires Pause for Thought, Audiation, and Improvisation</i>
1:00 – 2:00 p.m.	Mary Newell <i>Steelband Through Music Learning Theory</i>
1:00 – 2:00 p.m.	Jennifer Scott Miceli <i>Reading Choral Literature Through Audiation Part II: Measuring Student Performance Achievement on Select Choral Octavos</i>
SESSION III	
2:15 – 3:15 p.m.	Beth Etopio <i>Musicianship Matters: Music Learning Theory As a Vehicle for Impacting the Early Childhood Profession</i>
2:15 – 3:15 p.m.	Marilyn Lowe <i>Music Learning Theory Applied to Reading Music Notation: A Step-by-Step Approach for the Piano Student</i>
2:15 – 3:15 p.m.	Lisa Stover <i>Adaptations of Music Learning Theory in a Special Needs Classroom</i>
SESSION IV	
3:45 – 4:45 p.m.	Wendy Valerio, Alison Reynolds, Ching Ching Yap, and Anne McNair <i>What Parents Tell Us about Their Children's Music Behaviors</i>
3:45 – 4:45 p.m.	Helen Martin <i>From Decoding to Audiation – Bridging the Gap and Building the Musician</i>
3:45 – 4:45 p.m.	Jennifer McDoneil <i>Teaching MLT in the Instrumental Setting: Beyond "Major Duple!"</i>
SESSION V	
5:00 – 6:00 p.m.	Jill Reese <i>Teacher Study Groups: Learning Beyond the Workshop</i>
5:00 – 6:00 p.m.	Kristyn Kuhlman and Grace Cummings <i>Developing the Musician-Teacher</i>

**** Wednesday Evening Banquet at Conference Center 6:30 PM****

Thursday, August 13, 2009

Time	Presenter
SESSION VI	
9:00 – 10:00 a.m.	Suzanne Burton <i>Joey Makes Musical Meaning</i>
9:00 – 10:00 a.m.	Diane Lange <i>Rhythm Applications: Infusion of Orff Schulwerk and Music Learning Theory</i>
9:00 – 10:00 a.m.	Christina M. Hornbach and Michael P. Norman <i>Improvisation Across the Curriculum: Theory to Practice for Early Childhood through High School Music</i>
SESSION VII	
1:00 – 2:00 p.m.	Heather Shouldice <i>Improvisation is Elementary: It's All About Readiness!</i>
1:00 – 2:00 p.m.	Maria Runfola and Beth Etocio <i>Capturing Children's Emergent Audiation Skill: The Development of a Performance Based Criterion Measures for Early Childhood Music Education Research</i>
1:00 – 2:00 p.m.	Bruce Dalby <i>Developing Audiation in the Traditional Band Rehearsal</i>
SESSION VIII	
2:15 – 3:15 p.m.	Wendy Valerio, Annabel Sy, Hannah Gruber, and Claire Griffith <i>Anthony, Autism, and a Two-Way Communication Based Music Approach</i>
2:15 – 3:15 p.m.	Michael Martin <i>Jump Right In for Strings: Beyond the Beginning Stages</i>
2:15 – 3:15 p.m.	James Jordan <i>Applications of Music Learning Theory to the Choral Rehearsal</i>
SESSION IX	
3:45 – 4:45 p.m.	Edwin Gordon <i>Corybantic Conversations: Imagined Encounters between Dalcroze, Kodály, Laban, Mason, Orff, Seashore, and Suzuki</i>



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Contact: Cynthia Taggart taggartc@msu.edu

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Site TBA
June 22 - July 3, 2009
Elementary General Music Level I
Faculty: Heather Shouldice and Jennifer Bailey
Contact: Terri Felton tfelton@wsamusic.org

Rhode Island

Rhode Island College
July 13-July 24, 2009
Elementary General Music Level I
Faculty: Diane Lange and Jill Reese
Contact: Denise Guilbault dguilbault@ric.edu

New York State

University at Buffalo
July 20-31, 2009
Elementary General Music Level I & Early Childhood Music Level I & II
Instrumental Level 1 (one-week theory – July 20-24; 14-week fall semester
practical applications course)
Faculty: Edwin Gordon, Wendy Valerio, Jennifer Bailey,
Jennifer S. McDonel, and Heather Kirby
Contact: Jennifer McDonel mcdonel@buffalo.edu

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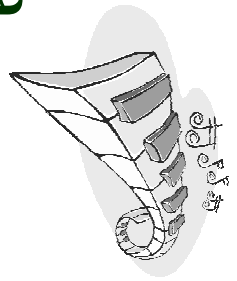
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