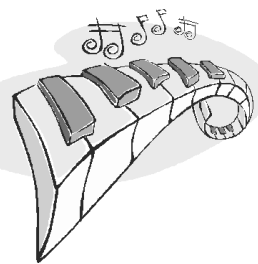




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for Music Learning



# AUDEA

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## ***GIML Certification Courses 2010***

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Michigan State University:  
Early Childhood Level 1  
June 14-25, 2010  
Faculty: Edwin Gordon (Theory),  
Cynthia Taggart (Theory &  
Practical Applications) & Jennifer  
Bailey (Practical Applications)  
Contact: Cynthia Taggart:  
taggartc@msu.edu

### **South Carolina**

University of South Carolina:  
Elementary General Level 1  
July 6-17, 2010 (including  
Saturday class on July 10)  
Faculty: Edwin Gordon (Theory),  
Wendy Valerio (Theory &  
Practical Applications), Jennifer  
Bailey (Practical Applications)  
Contact: Wendy Valerio:  
valerio@mozart.usc.edu

### **Pennsylvania**

Pennsylvania (Bryn Mawr):  
Elementary General Level 1  
Instrumental Level 1  
Piano Level 1  
Early Childhood Level 1  
July 26-August 6, 2010  
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EGM/Instr./Piano), Jill Reese  
(Practical Applications: EGM),  
Michael Martin (Practical  
Applications: Instr.), Marilyn  
Lowe (Practical Applications:  
Piano), Jennifer Bailey (Theory:  
ECM), Natasha Sigmund (Practical  
Applications: ECM)  
Contact: Michael Martin:



# 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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### 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.

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



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**FROM THE EDITOR**



Greetings!

I'm hoping this finds you all rested and relaxed from a wonderful holiday and winter break. It was, as always, an educational opportunity for me to work with this issue's authors and to learn from their papers. I look forward to seeing Dr. Gordon's keynote address in print, and to getting to work on the next issue.

In doing some research for some writing of my own, I came across this statement by Schinichi Suzuki: "*Preparation, time, and environment [come] together as stimulants. We don't see the seed that is planted in the ground, but water, temperature, light and shade act daily as stimuli; little by little there is an unseen change, up to a certain day when the sprout appears.*"

Here's to all of you who act as water, warmth, light and shade.

Best wishes to all for 2010.

Sheryl Iott, DMA, SCTM

**2<sup>nd</sup> International Conference**





Edwin E. Gordon

The following email was read to introduce Dr. Gordon's keynote address. Conference attendees were so moved by the email that it was decided to include it as an introduction here as well.

Professor Gordon:

What a RICH life you must have. Last evening I was dining alone at the Sidebar when I heard you introduced. I certainly enjoyed you "jamming" with the other musicians. But, my curiosity was spiked when I saw the entire group of students stand and begin this rather peculiar dance. In a very rhythmic way they were all swinging their arms and hands. It was fascinating and amusing. When two of the students passed me I asked about this unusual gyration. They went on to explain how you use this demonstration in your music theory lecture. The two young ladies I spoke to were beaming about your guest lecture and your music expertise.

When I arrived home, I proceeded to "Google" you. What an impressive resume. I was so inspired that I did two Cole Porter numbers on my karaoke machine in my living room!

I have no idea how much money you have in the bank, nor would it be any of my business. However, you are rich in song! To see the reaction of the students was moving. To hear you perform was entertaining. No matter what's on the balance sheet, you are clearly a very rich man.

And to think there was no cover and no minimum.

All the best,

Dave Barber  
Program Director  
CAPITOL TELEVISION  
Providence, RI

## The 2<sup>nd</sup> International Conference on Music Learning Theory

### Keynote Address

by Edwin E. Gordon

#### Keynote Address

(dictated by Diane Lange)

None of us have the same meaning for the same word. I am disturbed by a recent *Music Educators Journal* article that discussed the "Gordon Method." Let me explain to you today that there is no Gordon Method. There is only an explanation of how we learn music in a sequential way; and sequential learning is not a method. Every teacher has a method, whether it is good or bad; and a good curriculum incorporates Music Learning Theory, which has a sequential sense of continuity. Think about curriculum and method as one. To develop a sense of context they must be married together. If you re-do my research, Dorian and Mixolydian need tonic and sub-dominant rather than tonic and dominant because of our culture. Music Learning Theory is not a method standing alone. When it becomes part of a method, it becomes an admirable method and a good one. Persons associate techniques with method. The "Du de Method" is a technique that models of a method of techniques.

When *Jump Right In* was being developed, Ed Harris encouraged me to create a model of how learning sequence is taught. *Jump Right In* is "a" method, rather than "the" method for Music Learning Theory. Teachers should develop their own curriculum based on Music Learning Theory. Let me reiterate, there is "no" Gordon Method. However, there is Gordon research to enhance your teaching. When I was at the University of Iowa my Dean told me "Thinking is arguing with yourself. Put thoughts down on paper, read it later and discover how silly it is."

I would like to explain the importance of establishing context before content. *Sol mi* is content. Teachers start here and unless context is established content takes on no meaning. Music Learning Theory tries to explain how to establish context. In traditional band programs there is no educating going on because there is not a sequential curriculum. Plus, there is not any audiating happening. They are just pushing buttons or putting tape on a finger board. I once asked a third-rate orchestra (after a dress rehearsal) "What was the

tonality of the last piece?" Fewer than 10% had any idea of the tonality they were playing.

I would like to conclude with the concept of sameness and differences. The challenge of a child is for him or her to determine the difference. This is part of sequential learning and sequential learning is a characteristic of Music Learning Theory – not methods. It is your responsibility to attract children and teach them using Music Learning Theory. Keep on using Music Learning Theory and explaining its value. Maybe someday we can make an impact. Have we made any progress? Look at this group. I am extremely grateful. Many persons die unknown. I am very fortunate and it is a great thrill and reward to see all of you. Thank you and I wish you well. Carry on with the great work.





Andrea Apostoli

## *An Historical and Critical Review of Audiation*

*by Andrea Apostoli*

however we are dealing with delayed musical events.” (Gordon, 2003, p. 4)

Audiation makes it possible to organize sounds we have heard into a musically significant sequence and at the same time to mentally anticipate those that will follow, allowing us to listen to or play music with understanding. We can therefore affirm along with Dr. Gordon that “sound itself is not music. Sound becomes music only through audiation, when as with language, you translate sounds in your mind and give them meaning.” (Gordon, 2003, p. 5)

Before analyzing the concept of audiation in greater depth we can attempt to define it with a simple example. Let’s imagine for one moment that we are present at a jazz concert. A trio made up of a piano, bass and drums are playing the well-known piece *Summertime*. While the melody is being played the public smiles and everyone follows the rhythm, moving their bodies indicating that they are following the music. Immediately afterwards however, when the trio begin to improvise the number of listeners who are smiling and appear to be following seems to be far fewer. To be able to follow improvisations on a well-known theme without losing the musical thread requires possessing the ability to organize the sounds into a sequence which maintains the meaning. (Apostoli A., Gordon E. E., 2005, p. 14)

This example helps us to understand that audiation is an indispensable prerequisite for musical improvisation, among other things. Nowadays improvisation is limited to certain musical genres whereas it was at one time extremely widespread. Improvisation requires the musician to be able to mentally assimilate and elaborate the piece on which it is based and so to return to our definition “to hear and comprehend in our minds music that is not physically present.” The same is true for the understanding of any theme with variations such as Bach’s *Goldberg Variations* or the *Symphonic Metamorphoses* by Hindemith. The skill of audiation is not only fundamental to improvisation but also when listening to or playing music containing a degree of complexity. That this ability is generally so rarely developed

in our society can be seen from the fact that music composed with the aim of selling large quantities of discs, “commercial music” or “consumer music,” usually has a simple syntax that does not require the function of audiation to be understood and appreciated. Market forces based on the requirements of quantity rather than quality mean that whoever wants to sell a large quantity of discs is forced to ensure that the musical product is simple and repetitive and that it does not require audiation to be enjoyed and remembered.

Listening to a complex piece of music, such as a symphony from the Romantic period, requires us to use audiation not only because of the syntactic complexity of the piece but for the length of time involved in the listening. In fact, it is in the temporal dimension that a musical work of art takes on its form. The ability to keep what you are listening to in your mind for the duration of the piece and elaborate on it in order to understand the entire piece in its temporal flow becomes indispensable if we wish to really understand and appreciate it. Music that presents material which is repeated continually does not require this skill.

Before describing the actual process of audiation in greater detail we should try to widen our understanding of it through comparison with other similar concepts whilst at the same time clarifying the reasons that led Gordon to create a neologism. The majority of terms that describe the mental activity connected to the act of listening to or playing music, improvising and composing refer to the concept of “image” and thus the sense of vision rather than that of hearing. This has given us the concepts of “interior audition based on the imagination” (Willems, 1946, pp 87-90), and of “internal representation of music” (Sloboda, 1985, p 26) or “mental framework” (Delfrati, 1988, pp 85-99). Other terms that refer, on the other hand, to the auditory sense such as “interior ear” (Jacques-Dalcroze, 2008, p. 89) do not really describe the complicated circular process involved with the concept of audiation, in particular the aspect of understanding what has been heard internally.

The term “audiation” is a neologism that refers to the ability to hear and comprehend music in our minds when the sound is not physically present. The music may not be present when our auditory perception of it has just finished, it may have occurred in the past or when we predict sounds that have yet to be played while listening, it may not be present when we read a score in our head or when we improvise or write music. The term appears for the first time in Gordon E. E., *Learning Sequence and Patterns in Music* (Chicago, GIA, 1976). The need to create a neologism comes from the fact that the complex mental process described by the term had no existing word that corresponded to its exact meaning. Before coining the word “audiation” Gordon described the concept as: “hinged mosaic relationships linked to networks of comparative pattern structures.” (Gordon, 2007, p. 4)

We can draw an analogy with the concept of thought. As we listen to speech, apart from perceiving the sounds of words on an auditory level and giving them meaning, we also retain in our memory those we have already heard in order to maintain the sense of the discourse and at the same time we make predictions regarding what will follow. Therefore our understanding of what we hear is not dependent on the sounds of words that are “physically present” at the moment they are produced or read, but rather on the mental processes which connect what is being said with what we have previously heard.

A similar process occurs when we listen, perform, improvise, read or write a piece of music. We audiate the sounds only after having perceived them on an auditory level: “In aural perception we are dealing with immediate sound events. In audiation,

We also have to make another important distinction between audiation, internal imitation, and memorization. The first aspect to attract our attention once again regards understanding. In fact, audiation is “hearing internally and comprehending,” whereas the fact of having referred a series of previously memorized sounds to the mind (internal memorization) does not automatically reflect whether the listener has understood the meaning and syntax of the music. Furthermore, imitation and memorization can be distinguished from audiation by the fact that imitation, like memorization, is a linear process which concerns parts of the whole whereas audiation is a circular process, a movement which goes back and forth simultaneously and regards the whole (Gordon, 2003 pp 5-6). The circularity of the process can perhaps be understood better if we remember that:

When you are listening to music you are giving meaning to what you just heard by recalling what you have heard on earlier occasions. At the same time, you are anticipating or predicting what you will be hearing next . . . you are summarizing and generalizing from the specific music patterns you have just heard as a way to anticipate or predict what will follow. Every action becomes an interaction. What you are audiating depends on what you have already audiated. This ability is acquired through a sequential process that lasts in time, it develops, progresses and becomes continuously more complex thanks to the previous occasions in which it has been used (Gordon, 2003, pp. 5-6)

It is interesting to note how other definitions of concepts similar to audiation come from personalities in the music world who were not directly concerned with music education. Of particular interest are some concepts expressed by Robert Schumann in his *Musical Rules at Home and in Life*:

[44] *Was heißt denn aber musikalisch sein? . . . Du bist es aber, wenn du bei einem neuen Stück das, was kommt, ohngefähr ahnest, bei einem dir bekannten auswendig weißt, – mit einem Worte, wenn du Musik nicht allein in den Fingern, sondern auch im Kopf und Herzen hast.*

[But what does it mean to be musical? . . . You are such if you know what is coming in a new piece, or if you remember what will happen next in a piece you already know, – in a word, when you not only have music in your fingers but also in your head and heart]

[55] *Suchst du dir am Clavier kleine Melodien zusammen, so ist das wohl hübsch; kommen sie dir aber einmal von selbst, nicht am Clavier, dann freue dich noch mehr, dann regt sich in dir der innere Tonsinn. – Die Finger müssen machen, was der Kopf will, nicht umgekehrt.*

[You seek to put together a new piece at the piano, that is a nice thing; but you should be even happier if one day these melodies come to you alone, without the piano, because this means that the inner sense of music is growing inside you. The fingers must do what the head wills, not the opposite]. (Schumann, 1850, pp. 53-55)

There are various concepts present in this writing that recall aspects of the complex process that Gordon has described with the word audiation. In particular the concept of *innerer Tonsinn*, that *inner sense of music* which seems to anticipate so many future attempts to describe what we nowadays know as audiation, without falling back on definitions that refer to auditory perception or the imagination (in the strict sense of the word). In fact in German the noun “Sinn” is the equivalent of “sense” in the psychophysiological terms “sense organ,” “sensorial perception,” as well as in the logical-conceptual terms of “sense” and “meaning.”

We will not dwell on the other concepts present in the two extracts that are relevant to the topic of the current paragraph: the ability that Schumann indicates as a fundamental requirement for “being musical” and the skill of being able to anticipate what is coming ahead in a new piece and of “having music in the head.” We may find it rather curious that these fundamental aspects of learning music, which were described in a publication from 1850 written by one of the most important composers in the history of music, have been so little present in the programmes and teaching methods in music conservatories. Before concluding this paragraph I would like to focus our attention on the fact that the word “audiation” is also used by Gordon to indicate a product that derives from the process he describes.

Consider language, speech, and thought. Language is the result of the need to communicate. Speech is the way we communicate. Thought is what we have communicated. Music, performance, and audiation have parallel meanings. Music is the result of the need to communicate. Performance is how this communication takes place. Audiation is what is communicated. (Gordon, 2003, p. 6)

With this step the word audiation, which up to now has indicated a process, a mental function and an ability, now also indicates a product, an object and a content. In this sense the analogy with the concept of thought, which also describes both a process and a product, is clear.

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- Andrea Apostoli is the President of AIGAM (Italian Gordon Association for Music Learning) founded in 2000 with explicit encouragement of Edwin E. Gordon who recognized the Association as the only one officially authorized to teach MLT in Italy. He teaches at the University of Valle D'Aosta “Music learning in early childhood”. As author, musician and teacher trainer he lectures and gives courses and seminars on MLT in Universities and Conservatories of Music throughout Italy. (University of Bologna, University of Florence, University of Reggio Emilia, Pescara Conservatory, Monpoli Conservatory, Latina Conservatory, Sassari Conservatory). He collaborates since 2004 with the National Academy of Santa Cecilia leading concerts for pregnant women, children 0- 3 y.o., 3 - 6 y.o. and adults based on MLT at the Roma Auditorium Parco della Musica and in others theaters and concert institutions of Italy.*



Diane M. Lange

## An Examination of the Tonalities and Meters in 21<sup>st</sup>-Century Elementary Music Textbooks

by Diane M. Lange

Elementary music textbooks have been published for several generations and have adapted with development of the ever-changing world. Hawthorne (1997) found in a review of second-grade textbooks that there was an increase of multicultural songs from 1974 to 1995; however, the textbook was still dominated with songs from Western Europe and North America. Hawthorne did not investigate if there were changes in tonality or meter of those songs over the twenty-one years. DeYarman (1971) found that textbooks in the late 1960s consisted of primarily major tonality and duple meter. Several decades later, has there been a change in the textbooks and is the musical culture in the United States primarily centered on major tonality and duple meter?

For musical understanding, a wide variety of tonalities (modes) and meters should be presented and taught to children in music classrooms. Gordon (2004) states that children learn what something is by making comparisons. He contends that it is imperative that various tonalities and meters be heard and sung by children so they hear differences. He believes that “hearing difference is far more important than hearing sameness, and exposing children to different patterns, tonalities, and meters will provide them with opportunities for making comparisons” (Gordon, 2004, p. 9).

Children are capable of performing songs in tonalities other than major and meters other than duple. In a study conducted by Dittmore (1968) he found that children were able to perform melodies first in minor, followed by major, and then Dorian; and were able to perform rhythms in duple meter followed by triple and mixed meter. Since his study consisted of children in grades one through six, one would deduce that music textbooks consist of a large amount of songs in minor, major and Dorian, and meters primarily in duple and triple.

There is a rich history of songs throughout the world in tonalities other than major and meters other than duple. For example, in Doug Nichol’s *I’d Like to Roller Skate on the Moon* there are twenty-seven selections of songs. Out of those twenty-seven songs, there are twenty songs in major, five songs in minor and two songs in Mixolydian. With regards to meter, there are twenty songs in duple, four in triple, one in an unusual meter (5/8), and one multi-metric (where the meter shifted from duple to triple meter).

Whereas, in Richard Johnston’s *Folk Songs North America Sings*, out of 413 songs there are fifty-five songs in Aeolian/minor, forty-two songs in Dorian, two songs in Phrygian, two songs in Lydian, and twenty-two songs in Mixolydian. Plus, there are approximately seventy songs in meters other than duple because some of the songs notated in 6/8 could be felt as triple or duple meter.

These collections are a small sample of the folk songs found in North America however; there are still hundreds of other songs (either published or unpublished) that represent the musical culture of the United States and beyond. But is this rich and vast musical culture represented in elementary music textbooks for the 21<sup>st</sup> century?

In 1971 DeYarman, from an analysis of song content in leading elementary music textbooks of the late 1960s, found that a small percentage of songs were in tonalities other than major and meters other than duple. In fact, after analysis of the song content of several elementary music textbooks DeYarman (1971) stated that *Discovering Music Together, Book 1*, published by Follett in 1966, included no modal or non-tonal songs and only four minor songs. Metrically this textbook did not include any songs in unusual meter. He further investigated other textbooks (including those published by Prentice-Hall and Silver Burdett) and discovered that they produced similar results in content to the Follett reviews. Then DeYarman conducted an experimental study with kindergarten and first grade children to determine their capabilities of performing songs in other tonalities and meters. He recommended that “literature which is generally available in current kindergarten and first grade song anthologies is neither challenging nor does it offer enough in variety of meters and

tonalities. Publishers of kindergarten and first grade music series might benefit music education by providing more of a variety of literature in their books” (DeYarman, 1971, p. 57). Considering DeYarman’s recommendations in the early 1970’s, have publishers incorporated a wider variety of literature in modern day textbooks? Have textbook publishers changed their anthologies to afford students opportunities to hear and perform in tonalities other than major and meters other than duple?

Therefore, the purpose of this research was to determine what tonalities and meters are prevalent in elementary music textbooks published thus far in the 21<sup>st</sup> century. Specifically, the problems of this study were:

- (i) How often were different tonalities (Dorian, Phrygian, Lydian, and Mixolydian) found in the major textbook series for grades 1 – 5?
- (ii) How often were different meters (meters other than duple and triple) found in the major textbook series for grades 1 – 5?
- (iii) Were there tonality and meter differences amongst the grade levels (grades 1 – 5) within the major textbook series?

### Method

Two major textbook series, *Making Music* (2006) published by Silver Burdett and *Spotlight on Music* (2006) published by McGraw-Hill, were examined to determine what tonalities and meters were presented to children in American culture and society. Each grade of the two major textbook series (grades one through five) was examined to determine the tonality and meter of each piece. Data for each grade book were organized in lists of title of the song, author(s), tonality, and meter. Discrepancies were listed as a comment when appropriate. For example, sometimes a textbook cataloged a song with the 7<sup>th</sup> lowered via accidental throughout as a piece in major tonality. In the spreadsheet it was cataloged as Mixolydian with a comment that the textbook series listed it as major. The same was true for the time signature 6/8. A song or chant notated in 6/8 time could be felt in duple or triple meter depending upon the tempo and character of the song’s melodic rhythm.

## Results

### Tonal Analysis

In order to determine frequency of tonalities presented in each grade level of both series, the data listed in the spreadsheet were analyzed. As shown in Tables 1 and 2, major tonality is still the most prevalent tonality introduced to first grade children with 87% in *Spotlight on Music* and 78% in *Making Music*.

Table 1. Grades 1 – 5 *Spotlight on Music* (McGraw Hill)

Tonality	Grade 1 N=163		Grade 2 N=170		Grade 3 N=167		Grade 4 N=161		Grade 5 N=158	
	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs
Major	141	87%	133	78%	96	57%	105	66%	113	66%
Dorian	0	0	0	0	0	0	1	0.06%	1	0.06%
Phrygian	0	0	0	0	0	0	0	0	1	0.06%
Lydian	0	0	0	0	0	0	0	0	0	0
Mixolydian	0	0	0	0	2	1%	5	3%	3	2%
Aeolian/Minor	12	7%	5	3%	13	8%	17	11%	20	13%
Pentatonic	9	5%	32	19%	51	31%	31	19%	19	13%
Multi-Tonal	1	0.05%	0	0	5	3%	2	1%	1	0.06%

Table 2. Grades 1 – 5 *Making Music* (Silver Burdett)

Tonality	Grade 1 N=158		Grade 2 N=151		Grade 3 N=151		Grade 4 N=151		Grade 5 N=160	
	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs
Major	124	78%	109	73%	127	84%	121	80%	119	74%
Dorian	0	0	0	0	2	1%	1	.06%	1	.06%
Phrygian	0	0	0	0	0	0	0	0	0	0
Lydian	0	0	1	.06%	0	0	0	0	0	0
Mixolydian	0	0	0	0	1	.06%	1	.06%	4	2%
Aeolian/Minor	9	6%	14	9%	15	10%	19	13%	25	16%
Pentatonic	25	16%	27	18%	4	3%	7	5%	9	6%
Multi-Tonal	0	0	0	0	2	1%	2	1%	0	0

In grade two (see Table 1 & 2); the frequency percentages are similar to grade one except that more pentatonic songs are introduced during this grade, particularly in *Spotlight on Music*.

In the third grade series, more diverse tonalities other than major begin to appear. For example, in *Spotlight on Music* (see Table 1) pentatonic is the next predominant tonality followed by minor then multi-tonal (which means that the tonality shifts or modulates from one tonality to another, such as from major to minor). In *Making Music* (see Table 2) the songs include 10% in minor, 3% in pentatonic, 1% in Dorian, 1% multi-tonal and .06% in Mixolydian. This textbook series (*Making Music*) was interesting because the percentage of pentatonic songs from grade two to grade three dropped by 15%, as opposed to the *Spotlight on Music* textbook series that increased the number of pentatonic songs by 12%.

In grade four of each textbook series (see Tables 1 & 2) there appears to be more variety of tonalities presented to the children; however in both series, major is still the predominant tonality of the songs.

In the fifth grade books, typically the last year of elementary general music, the percentages consistently align with those of fourth grade (see Tables 1 & 2). For example, in both series the majority of songs are in major tonality with the other tonalities, such as Mixolydian, Phrygian, and Dorian combined total approximately 2%.

### Rhythmic Analysis

Data analysis consisted of determining the frequency that different meters were presented for each grade level in both series. As shown in Tables 3 and 4 on the next page, duple meter is the most prevalent meter introduced to children with 92% in *Spotlight on Music* and 94% in *Making Music*.



Table 3. Grades 1 – 5 *Spotlight on Music* (McGraw Hill)

Meter	Grade 1		Grade 2		Grade 3		Grade 4		Grade 5	
	N=170		N=174		N=170		N=165		N=166	
	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs
Duple	157	92%	151	87%	155	91.5%	135	81%	133	80%
Triple	12	7.5%	23	13%	14	8%	29	18%	28	17%
Unusual (5/8 or 7/8)	0	0	0	0	0	0	0	0	3	2%
Multi-Metric	1	.05%	0	0	1	.05%	1	.06%	2	1%

Table 4. Grades 1 – 5 *Making Music* (Silver Burdett)

Meter	Grade 1		Grade 2		Grade 3		Grade 4		Grade 5	
	N=170		N=154		N=158		N=157		N=160	
	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs	# of Songs	% of Songs
Duple	159	94%	137	89%	132	84%	125	80%	132	83%
Triple	10	6%	17	11%	25	16%	29	18%	26	16%
Unusual (5/8 or 7/8)	0	0	0	0	1	.06%	3	2%	0	0
Multi-Metric	1	.06%	0	0	0	0	0	0	1	.06%

In grade two (see Tables 3 & 4), the percentages are similar to grade one except that more triple songs and chants are introduced during this grade.

In the third grade books percentages are similar to the two previous grades except that one song/chant in unusual meter (meters that include 5/8 and 7/8) was found in the *Making Music* textbook series (see Tables 3 & 4).

In grade four of each textbook series (see Tables 3 & 4) there appears to be increased use of triple meter song/chants in *Spotlight on Music*, but *Making Music* remained somewhat consistent with only a few more songs/chants in unusual meter.

By grade five, the textbook series appeared to exchange roles in their use of meters. For example *Spotlight on Music* (see Table 3) introduced three songs/chants in unusual meter, whereas *Making Music* (see Table 4) did not have any songs/chants in unusual meter as they had in the fourth grade book.

### Discussion and Conclusion

After reviewing the data presented for the analysis of elementary music textbooks, it is quite clear that the primary tonality being presented to children in all grades is major. The next predominant tonality presented in both textbook series is pentatonic, with *Spotlight on Music* having approximately 40% more pentatonic songs than *Making Music*. Minor tonality followed with both textbook series primarily increasing the amount of minor songs with each grade level. As far as the other tonalities, there are a total of two songs presented in Dorian tonality in *Spotlight on Music* (in grades 1 – 5) and four in *Making Music* (in grades 1 – 5); and Dorian tonality is not introduced until third grade in both textbooks. Only one song was introduced in Lydian tonality (Grade 2 *Making Music*), and one song introduced in Phrygian tonality (Grade 5 *Spotlight on Music*) throughout the entire elementary music experience regardless of which basic series was used for instruction. Mixolydian was introduced the most often with ten songs in *Spotlight on Music* (in grades 1 – 5) and six in *Making Music* (in grades 1 – 5). It is interesting to note that less than 1% of the total songs presented in the textbook series for grades 1 – 5 are in Mixolydian.

Upon review of the data one can see a similar trend for rhythm. That is, songs and chants in both series are primarily in duple meter. There are no songs or chants in unusual meter (5/8 or 7/8) in grades one and two, and in grades three through five there are a total of three unusual songs/chants in *Spotlight on Music* and four in *Making Music*. Duple continues to dominate the textbook series with percentages ranging from 80 – 90% in *Spotlight on Music* and 80 – 94% in *Making Music*.

When comparing these data with those in the DeYarman study, the trend is slightly higher for minor tonality than the 3% of songs he found in *Discovering Music Together Book* (7% of the songs in minor tonality in *Spotlight on Music* and 6% in *Making Music*). It is disturbing to note this slight increase of minor songs usage since 1966; a 3% to 4% increase in forty-two years. Moreover it appears that even for songs chosen from other cultures textbook editors chose songs that are primarily in major tonality and duple meter.

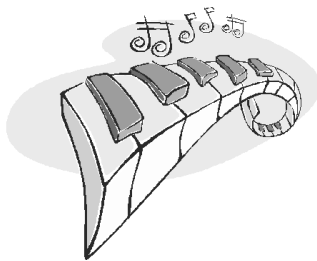
As stated earlier, children learn through comparisons (Gordon, 2004). That is why children (especially children in elementary school) need to perform music in various tonalities and meters to give them a well-balanced musical diet (Lange, 2005). Dittmore found that children are able to perform melodies in tonalities other than major and meters other than duple; therefore, songs in music textbooks series should reflect the musical abilities of children.

Thus, as we begin the 21st century, the traditional basic series in music has not made progress with the variety of tonalities and meters since the mid to late 20th century. It is disturbing to see that Dorian, Phrygian, Lydian, Mixolydian, are not prevalent in elementary music textbook series. Further research should be conducted to determine if the songs chosen from other cultures are representative of that culture and to investigate if publishers and editors are choosing songs primarily in major tonality and chants primarily in duple meter.

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## *The Role of Performance Based Criterion Measures in Early Childhood Music Research: Criterion Song vs. Familiar Song* by Jennifer S. McDonel

### Abstract

The purpose of this study was to investigate the comparative effectiveness of an original criterion song and a familiar song as a partial measure of preschool children's audiation achievement. The problem of this study was to answer – "Is an original song, taught to the research objective, more effective than a familiar song in measuring preschoolers' early audiation achievement?"

### Method

Students from three preschool classes at a local elementary school were taught an original criterion song and rehearsed on a familiar song. The original song, "Frisky Squirrel," was composed to be very similar in content and context to the familiar song, "The Alphabet Song," to eliminate possible content variability. All student participants sang both the original song and the familiar song; the order of performances was random to control for possible order and effect. Further, participants were administered *Audie*, a test of developmental music aptitude, to investigate the potential relationship between aptitude and singing a song. Independent raters adjudicated the children's performances of the original song and the familiar song with the rubric for item two of *T-EAA* (Test of Early Audiation Achievement), "Singing a Song". Ratings were compared to determine which activity more accurately measures children's audiation.

### Results

1) KR-20 reliabilities were performed on *Audie*; when compared to those in the *Audie Manual*, the sample reliabilities were somewhat lower. 2) Intra-rater and inter-rater reliabilities were performed and found to be within acceptable limits (range: .82 - .92). 3) Pearson product-moment correlations were performed to investigate the functionality of *Audie*. Though the correlations were statistically significant, the variance common to *Audie* and each song was low (14% with "Frisky Squirrel" and 18% with "The Alphabet Song"). *Audie*-melody predicted tonal achievement on both songs; *Audie*-rhythm did not predict rhythm achievement on either song. 4) A repeated measures of covariance analysis was performed; no significant differences were found between the criterion song and the familiar song for (1) tonal achievement or (2) rhythm achievement.

## Conclusions

From these results, it is suggested that: (1) in developing criterion songs for assessing young children's audiation achievement, the following properties are important to consider: (a) appropriate singing range; (b) familiar tonal and rhythm content/context and (c) simple harmonic progressions; (2) for purposes of research, children must be familiarized with the criterion song before assessment occurs and (3) even though rubrics are typically developed for specific performance tasks and events, the T-EAA song rubrics were effective in assessing student performance of both songs; thus, researchers might find the rubrics useful for other criterion songs.



*Walri: Transcending Musical Boundaries*  
by David A. Stringham  
Eastman School of Music

### Abstract

This research presents a study of Walri, a four-member band based in Rochester, New York. The study, conducted using ethnographic techniques, yielded five observations relevant to the music education profession.

First, the members of Walri possess, and continue to develop, an extensive musical vocabulary that encompasses many genres. Second, while the group prioritizes being musically well rounded, several members have specific directions and interests that they are pursuing in greater depth, within and beyond music. Third, the band desires to connect people to a wide variety of music, by first connecting them with the music they make. Fourth, in formal music instruction, several members experienced disconnections: between the music they were asked to play and the music they wanted to play, between theoretical instruction and music they know, and among fellow musicians. Fifth, within academic institutions, members perceived a hierarchy among musical styles that created problematic tensions.

Along with these observations, this research includes context from related literature and suggestions for creating a more musically inclusive teaching and learning setting, in which diverse genres and ensembles coexist. Practicing music educators could apply these findings to equip their students to listen to, perform, understand, create, and make connections between varied styles of music.

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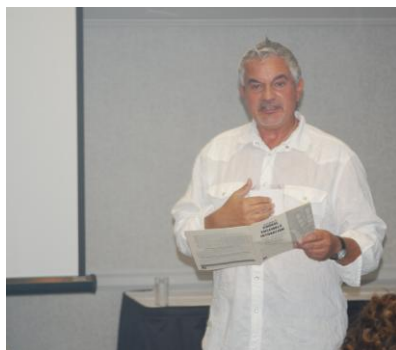
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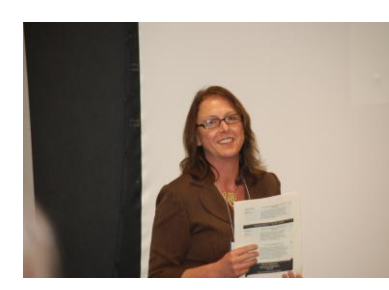
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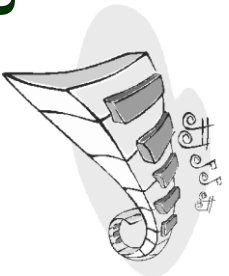
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