



NEWSLETTER

Gordon Institute for Music Learning

GIML Plans Symposium for Early '91

Meet Music Learning Theory's Leaders at Unprecedented Clinic

A symposium set for January 31-February 2 of 1991 will, for the first time, bring together some of the top minds in Music Learning Theory for an intensive series of seminars. The seminars will focus on the main aspects of learning theory, including

preschool, general, instrumental, and choral music education. In addition, Edwin Gordon will deliver a major address and much of the GIML Board of Directors will be on hand to answer questions and work with teachers.

Clinicians include Beth Bolton from

Temple University, Richard Grunow and Christopher Azzara of the Eastman School of Music, Long Island music teacher Robert Harper, James Jordan from the Hartt School of Music, and Cynthia Taggart from Case Western Reserve

CONTINUED ON PAGE 4

A Profile of Wynton Marsalis

Honorary GIML Board Member



W ynton Marsalis, Honorary GIML Board Member, clearly has attained world-class stature as one of today's outstanding musicians. Marsalis was featured on the October 22, 1990 cover of *Time*. Several weeks earlier, he was interviewed by *Newsweek* concerning his views on education. Marsalis has also appeared on many television shows, including *Sesame Street* and *Johnny Carson*.

Standard Time Volume 3 - The Resolution of Romance, which is the tenth album by Wynton Marsalis on Columbia Records, was released earlier this year. The album has been successful, spending many weeks as *Billboard's* #1 Jazz Album. In addition, Marsalis has recently completed his first video clip with the song "The Seductress" from that album. The record finds the 8-time Grammy award-winning young trumpeter realizing at least two lifelong goals — as he records with his father, New Orleans pianist, composer and educator Ellis Marsalis; and at the same time, delves long and hard into the world of the standard song, a complex and often misun-

CONTINUED ON PAGE 3

Contents...

Edwin Gordon's new book has just been published...p.2

Where GIML's headed...p.6

Workshop schedule...p.7

An Important Step

With this issue of the "NEWSLETTER," we have finally begun a 'regular' publication schedule of two issues per year. Our spring issue will be published on March 15th and future fall issues will appear on September 15th. An expansion of this schedule is not planned in the near future. However, one never knows what may happen "just around the corner."

Consider the events of the past few weeks. Our newly appointed National Symposium Committee was just beginning to struggle with all of the tasks necessary for organizing a national conference devoted to music learning theory, when, seemingly out of nowhere, came an offer to align ourselves with another new venture: the National Music Clinic. After several telephone calls and a Phila-

delphia meeting, a working arrangement was agreed upon and placed before the GIML Board of Directors for a vote. Their affirmative response has given GIML an opportunity to reach many more people through more extensive advertising. Also, our Symposium preparations are now much simpler. There is much to be done, but most of the time consuming arrangement are already in place through the National Music Clinic. Our efforts now can be concentrated on the content of our sessions rather than on their scheduling.

Be assured that the National Music Clinic stands to benefit from our alliance. Indeed it is our commitment to music education "excellence" that will enhance the excellence of future generations of performers, as well as music consumers. If our association is successful, everyone

will benefit.

As members of GIML, please consider attending to conference and/or encouraging your colleagues and students to attend. One of the truly unique features of the National Music Clinic is its emphasis on sessions for students as well as for teachers. Especially exciting are the planned sessions that should be attended by both. I know of no other conference where this relationship exists, and I am eagerly looking forward to seeing it in action.

Regardless of what the future may bring to both organizations, an important step has been taken by each. Perhaps together, music education and music performance will never be the same.

—Mitch Haverly

NEW PUBLICATION

Edwin Gordon has recently published a new book entitled *A Music Learning Theory for Newborn and Young Children*. That book is written specifically for parents and early childhood teachers. Structured and unstructured informal guidance in music is emphasized over formal music instruction.

The first part of the book explains how children from birth to school age learn to audiate and to develop an understanding of music. The second part offers a descriptive account of how to motivate and encourage young children to audiate as well as

how to teach music successfully and efficiently to young children individually at home and in groups in preschool.

This book is unique in that the learning and teaching processes described are based upon observational research in music development and upon research in music learning theory. Individual music differences typically found among children and each child's musical strengths and weaknesses are considered in terms of guidance and instruction.

For more information, contact G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638.

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.

The newsletter is published biannually and is sent to all members of the Gordon Institute for Music Learning. The basic membership (which is tax-deductible) is \$20 per year. For further information, contact the Gordon Institute for Music Learning, Temple University, 298-00, 1934 Park Mall #320, Philadelphia, PA 19122.

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Marsalis

CONTINUED FROM PAGE 1

derstood genre.

Wynton Marsalis was born in New Orleans on October 18, 1961. He was given his first trumpet at age six by Al Hirt, who was Wynton's father's employer at the time. Wynton didn't take the instrument seriously until his classical studies began at the age of twelve. Throughout his youth, he took advantage of a wide range of musical opportunities in New Orleans, playing in orchestras, marching bands, jazz bands, and funk bands.

At the age of 18, Wynton entered Juilliard and was soon recognized as the school's most impressive young trumpet player. That summer he joined Art Blakey and the Jazz Messengers.

In the summer of '81, he took a leave of absence from Blakey to go on the road with Herbie Hancock, Ron Carter, and Tony Williams. "It's harder to be a good jazz musician at an early age than a good classical one," says Wynton. "In jazz, to be a good performer means to be an individual, which you don't have to be in classical music. Because I've played with orchestra, some people think I'm a classical musician who plays jazz. They have it backwards! I'm a jazz musician who can play classical music."

Wynton has already had an illustrious recording career. His first album *Wynton Marsalis*, was recorded in 1982. The record featured members of Wynton's soon-to-be regular group, including his brother Branford on saxophone, pianist Kenny Kirkland, and drummer Jeff 'Tain' Watts. It was followed three months later by the release of *Fathers and Sons*, showcasing the Marsalis and Freeman musical families. Beginning that spring, Wynton's success could be measured by his perennial presence atop the Jazz charts.

Wynton's next jazz album, the self-produced *Think of One*, was issued simultaneously in June, 1983, with *Haydn/Hummel/Mozart Trumpet Concertos*, his

Masterworks classical debut. With those two albums, Wynton made musical history. He was the first artist to win back-to-back Grammy awards in the fields of Jazz and Classical music. He received "Best Soloist" for *Thinking of One* and "Best Soloist with Orchestra" for *Trumpet Concertos*. Wynton duplicated his feat the following year, setting a precedent that is sure to stand for years, when he again won back-to-back awards in the Jazz and Classical fields, as "Best Soloist" with *Hot House Flowers* and "best Soloist with Orchestra" with *Handel, Purcell, Torelli, Fasch, Molter*, respectively. At the 1986 Grammy ceremonies, Wynton became the youngest musician in Grammy history to win as "Best Jazz Instrumental Performance, Soloist" for three consecutive years, as *Black Codes (From the Underground)* captured both "Soloist" and "Group" categories.



Wynton Marsalis with his father Ellis (right).

Wynton has won a total of 8 Grammy Awards to date.

It is virtually impossible to name an artist who has given more of himself to worthwhile causes than Wynton Marsalis. Starting with "An Evening of Jazz, Jazz, Jazz" at Constitution Hall in Washington, a benefit for the National Urban Coalition held just weeks after the release of his first Columbia LP, Wynton has been there to help out. Whether it's been a concert at Brown University for the Minority Students Scholarship Fund; or a benefit with Leontyne Price at Carnegie Hall for the American Red Cross Relief Fund; or the Muscular Dystrophy Association's gala "Night Under the

Stars," Wynton has always been supportive of good causes. He has performed fund-raising concerts to help such diverse institutions as New Orleans Center for Creative Arts, Overbrook High School in Philadelphia, the Center for Battered Women, the United Negro College Fund, the Los Angeles Music Center, the Aspen Music School Scholarship Fund, and many others.

Scholarships providing music education and instruments for minority students are a prime personal concern for Wynton. Some of his recipients include Duke Ellington School of the Arts in Washington, DC; Philadelphia's Inroads organization; the Eastman School of Music at the University of Rochester; Tanglewood Music Center; the Eastern Music Festival in Greensboro, North Carolina; and the Harlem School of the Arts.

Wynton Marsalis is also a spokesman on the most serious issues faced by jazz fans today: education and extinction. To that end, he began to conduct workshops and seminars at the primary and secondary school levels on a regular basis in 1983. Four years later, he founded the annual Classical Jazz at Lincoln Center series, for which he serves as artistic advisor and overall conceptualizer. Aiming to educate as well as entertain, he has put together entire programs every August devoted to the music of Charlie Parker, Thelonious

Monk, Max Roach, Duke Ellington, Billie Holiday, Bud Powell, Jelly Roll Morton, and others. Wynton's innovative notion of assembling bands that include the older musicians who actually played with those being feted has given the public and rare and unique forum.

Wynton Marsalis is making important contributions as a Jazz performer, Classical performer, humanitarian, and educator. His involvement as a GIML Honorary Board Member is representative of his commitment to not only the music of today but to the music of tomorrow as well. Wynton Marsalis is a name that will be in the musical spotlight for many years to come. ■

