



NEWSLETTER

Gordon Institute for Music Learning

GIML Announces Research Monograph Series First Monograph Sent to Membership

by Edwin E. Gordon

At the inception of GIML, the Board made it clear that a primary purpose of the Institute was to conduct, support, and disseminate research in Music Learning Theory, audiation, and related disciplines. Given so many mundane issues that typically require consideration and attention in establishing an organization like GIML, serious thought to research activities was delayed and, unfortunately, not undertaken until last year. Perhaps the wait was worthwhile, because the initial endeavor has proved to be not only timely, but exceptional in quality and scope.

At the November, 1993 Board meeting, the concept of a GIML Monograph Series was approved. A Research Com-

mittee was established and given the charge of determining the characteristics and scope of the Series and research activities. Soon a Board of Editors will be appointed, which will consist of GIML members and outside scholars in psychology, statistics, medicine, and others as the needs arise. Details on the Series will be forthcoming.

To initiate the Series, you, as a GIML member, are receiving a copy of the initial Monograph in the Series. In the event that you should desire additional copies, they are available for sale. Of course, persons not affiliated with GIML may also purchase copies.

Monograph I includes two articles. They are titled "A Comparison of Scores on the 1971 and 1993 Editions of the

Iowa Tests of Music Literacy: Implications for Music Education" and "Selecting an Appropriate String Instrument for Study Using the Instrument Timbre Preference Test." Both reports are extensive, thorough, and most important, deal with popular and current educational concerns. You, and it is hoped that persons in the broad profession of music and education, will find them stimulating and thought provoking.

Take a moment to read the "Summary of Results" provided in both papers before starting at the beginning of each. The implications for music teaching and learning are enormous.

We hope the articles prove to fulfill their expectations. Please assist your colleagues in becoming familiar with them.

EARLY CHILDHOOD UPDATE

A New Book of Songs and Chants Without Words is Published for Early Childhood Music Teachers

Early in January 1994, a new book entitled *The Early Childhood Music Curriculum: Experimental Songs and Chants* was published by GIA. This book, by Edwin E. Gordon, Beth M. Bolton, Wendy K. Hicks, and Cynthia Crump Taggart, is 96 pages and

includes 109 songs and 74 chants appropriate for early childhood music classes. The songs encompass eleven tonalities and six meters. Chants in six meters are also featured. Songs are indexed by title, tonality, and meter, and chants are in-
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MAY I HAVE YOUR ATTENTION, PLEASE?

by Richard McCrystal

An important aspect of Music Learning Theory is that one learns rhythm patterns separately from tonal patterns. In Gordon's tests of music aptitudes, the responses for tonal items and rhythm items also are separated. This is not surprising, for research outside of music lends support to the belief that we are only able to consciously attend to one thing at a time.

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1994 SUMMER SEMINARS IN MUSIC LEARNING THEORY

The Gordon Institute for Music Learning has planned a series of seminars on the campus of the College of Saint Rose in Albany, New York. The courses will be held during the last week of July and the first week of August. Present plans call for an offering

of 10 courses during the two week period. These courses are approved by GIML and may be used in the Institute's Certification Program.

Courses to be offered are listed below, with their dates and times.

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President's Corner

"Dust In the Wind" or "Rowing Against the Current"

by Mitchell Haverly

Following are recollections and reflections on music education based on a three-day conference on the future of General Music, sponsored by MENC in September of 1993. I mercifully can not recall the title of the conference. By sharing my thoughts here, I risk alienating people, friends and colleagues in the profession with whom I have worked for some twenty five years. Nevertheless, I feel strongly that something needs to be said on the subject. I am, therefore, exercising the use of this forum to bring you the following.

Our hopes ran high in the September sun as I met Bob Harper at Dulles Airport and we rode out to the Hyatt in Reston, Virginia. Indeed we were excited about the opportunity to perhaps really make a difference in shaping the future course of general music in America. After all, that was really what the conference was about, or was it? At the very least, we expected an opportunity to express our views and share our thoughts on the value of music literacy as part of the overall music curriculum. We wanted to let everyone know "what we were all about"; to preach the "teaching of music" as opposed to "teaching about music."

The conference was a resounding success, as recounted by everyone who attended. Everyone that is, except for Robert Harper and myself. We felt that the entire conference was "scripted." What I mean by this is that all sessions were pre-planned toward an agenda that assumed a specific viewpoint that we disagreed with. There was virtually no time for real feedback. Granted, there

were opportunities for the participants to give input. However, the input that was sought was strictly regulated to generate responses specific to the preconceived agenda of the conference.

Only on two occasions did an opportunity to "break in" present itself. The first time this occurred, I took the opportunity to present the case for music literacy. The response was between five and ten minutes of stimulating and sometimes controversial discussion. Unfortunately, the session time was at an end for that afternoon. Still, I felt encouraged and returned the next morning hoping to establish a continuation of the previous day's dialogue. Once again the discussion was carefully programmed to travel down a prearranged path that steered it far away from the previous day's open discussion. Not only were Robert and I dismayed, but several of the previous day's discussion participants also expressed concern. Still, we were "outnumbered" by those who understood (consciously or unconsciously) the "real" agenda.

Once again I would have the opportunity to stand up and offer my "cry in the wilderness." At the final general session, each Discussion Area presented its report of their sessions. The report for our area (Elementary General Music) was read and no mention was made about teaching skills or music literacy. No where was there mention of providing students a music vocabulary with which they could bring meaning to their musical experiences.

Not only was there no mention of

basic musicianship and skill development in our area report, there was no mention of these things in ANY OF THE REPORTS GIVEN! After all of the reports were presented, there was another opening for comments. I was recognized, stood, and presented my concerns regarding the lack of discussion on and the inclusion of basic music skills and literacy throughout the duration of the conference. After my "speech" there were other people who spoke. No one reinforced my position. Indeed, I was berated by at least two other individuals who stated that this was the BEST and most focused conference he'd ever attended, and how he felt MENC was "on the right track." Another individual joyfully espoused his credo that "the students are the curriculum!" (I have yet to figure out the meaning of that statement).

The vast majority (over 99%) seemed to side with the status quo. Everyone gave themselves a big pat on the back for helping to chart the course for General Music as we move to the year 2000. Robert and I had been defeated. GIML's (and our) philosophy had been given virtually no consideration throughout the conference.

This is indeed a dangerous time for music education. If we have to spend all of our time "teaching people the value of music and to love music," then I submit to you, that the end is near. We, as teachers, need to teach skills so that students of all ages can bring understanding and meaning to music. It is only then that they will love and come to know the value of music. The rest is "Dust In The Wind."

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, Box 17; Haverly Hill, West Berne, NY 120233-9604 (518) 872-0145

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JUMP RIGHT IN: THE INSTRUMENTAL SERIES—An Update

by Richard F. Grunow and Edwin E. Gordon

There have been many additions and improvements to *Jump Right In: The Instrumental Series* since the materials for recorder were published in 1987. During 1989-90 the series became a reality for winds and percussion. Similar materials for stringed instruments began to appear in 1992-93; those materials will be completed this year. We are grateful to Michael Martin, Instrumental Music Teacher in the School District of Haverford Township in Haverford, Pennsylvania, for serving as consultant for the string series. Christopher D. Azzara, Assistant Professor of Music Education at the Hartt School of Music, has also joined us as co-author of several recent publications and principal author/editor of two future publications *Jump Right In: The Instrumental Series - Improvisation* and *Jump Right In: The Instrumental Series - Concert Selections*. At the request of many teachers, the following update is intended to inform readers of the current status of the series and provide information regarding future publications.

Teachers Guides

There are now *Teachers Guides* for recorder, winds and percussion, and strings. Each *Teachers Guide* follows a similar format, i.e., Introduction, Lesson Plans, Teaching Procedures, Material from *Student Book One*, and Accompaniments. The *Teachers Guide for Strings* (1994) contains the most current methods and techniques for the series. While similar in format to the original *Teachers Guides*, we have attempted to make it even more user friendly, e.g., notation is provided in the Lesson Plans when the teacher is asked to "establish tonality," and additional tonal pattern and rhythm pattern lesson plans are included in the back of the guide. A more in-depth treatment of several levels of learning and improved teaching techniques are notable additions. In an attempt to attend to individual differences, the Lesson Plans contain techniques for teaching tonal patterns and rhythm patterns in familiar and unfamiliar orders. Accommodations are also made for additional Musical Enrich-

ment activities including the writing of tonal and rhythm patterns and composition.

Student Book One

Student Book One is now available for eighteen instruments, i.e., recorder, flute, oboe, bassoon, clarinet, alto saxophone, tenor saxophone, trumpet, horn, trombone, bass clef baritone, treble clef baritone, tuba, percussion, violin, viola, cello, and bass. We continue to make

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improvements as we receive feedback from teachers. Those who use the recorder materials will note a significant improvement in the Fingering Charts and Musical Enrichment activities.

Home-Study Cassettes

Home-Study Cassettes are available for each of the eighteen instruments in the series. We continue to include performances by many of the artist faculty and students from the Eastman School of Music and Rochester Philharmonic Orchestra. The *Home-Study Cassette* for recorder was revised to include several new performances of various songs, and the voice over was recorded again to include tonal syllables that are sung in the proper tonal context instead of verbally spoken. In other words, "G is DO, Start on SO," is sung in the proper tonal-

ity and keyality instead of spoken verbally. A similar procedure is followed for the Musical Enrichment portion of the *Home-Study Cassette* for recorder and on each of the *Home-Study Cassettes* for strings. The *Home-Study Cassettes* for winds will be revised in a similar manner in the future.

Ensemble Book One

Ensemble Book One for each instrument includes Ensemble Music, Tonal Reading, Rhythm Reading, Sight Reading, Music Theory, and a traditional fingering chart. The books are filling a real void for the beginning instrumental music teacher who needs musical material that the students can sing and perform on their instruments in a variety of combinations. Other than a few corrections to the ensemble music and the numbering of parts in the recorder book, the changes have been minimal.

Solo and Accompaniment Cassettes - Solo Book One, Solo Book Two, and Solo Book Three

There are now over 300 songs included in the series. *Solo and Accompaniment Cassettes - Solo Book One* contain 100 songs performed on wind and mallet percussion instruments followed by an accompaniment on piano, bass, and drums. *Solo and Accompaniment Cassettes - Solo Book Two* contain 100 songs performed on stringed instruments following by an accompaniment on piano, bass, drums, and/or guitar. *Solo and Accompaniment Cassettes - Solo Book Three* contain 100 songs performed on 25 different wind or string instruments followed by an accompaniment on piano, bass, drums, and/or guitar in addition to several brass, wind, and string accompaniments. Each of the solo performances is by a superb musician including many of the artist faculty and students at the Eastman School of Music and members of the Rochester Philharmonic Orchestra. *Solo and Accompaniment Cassettes - Solo Books One and Two* focus on major and minor tonalities

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CHANGES IN PERSPECTIVE

How Using Music Learning Theory Affected My Teaching

by Warren Henry

I can clearly remember beginning my first year of teaching with the enthusiasm and eagerness of someone about to begin a new adventure. I had had an excellent undergraduate education, a successful student teaching experience, and had secured a part-time teaching position in a well-respected school district.

Like every new teacher, I often used trial and error and, as a result, experienced my fair share of successes and failures. In much the same way that a new college freshmen learns subtle life lessons by living on his or her own, I learned the subtle lessons of classroom life by being left on my own: never run out of material with ten minutes left in the lesson; do not expect students to always have pencils with them; be consistent with classroom ex-

pectations. By January of my first year I was able to focus more on the content of my lessons. I had excellent lesson plans. Students were active, they played instruments, they sang beautifully, and they loved coming to my class. For a short while I was very pleased with my progress and received much praise for my work from colleagues, administrators, and parents. I was, by everyone's estimation and mine (!), a very successful teacher.

However, as my first year came to an end, I began to carefully examine my teaching. I knew my students were enjoying music, but were they actually learning music? Were my lesson plans sequenced in a logical way? Did my lesson plans simply consist of a myriad of unrelated activities? The answers to these questions were probably not, not really, and yes, respectively. As I held the traffic flag for

the paving crew all summer, I had a chance to think about my work for the next year. I formulated plans in my mind during the day and jotted them down when I went home. By the time September returned, I was ready for the year; lesson plans were written, concert programs were selected, and seating charts were prepared.

After another successful teaching year (by everyone else's account), I was pleased with many aspects of my teaching. I developed more effective teaching skills, concept sequencing improved, and my students continued to exhibit enthusiasm about music class. (I even had a second grade class choose to have an extra music class rather than go outside to the playground!) Nevertheless, I still felt my teaching had little direction, and I

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MAY I HAVE YOUR ATTENTION, PLEASE?

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Studies of selective attention have used dichotic-listening tasks in which sounds from two tapes were played to different ears through headphones. The subjects attended to sounds coming into only one ear and usually reported later that they knew little about the sounds that came into the other ear. R. C. Wilson (1975) had subjects listen to and attend to a human voice coming in one ear while tonal patterns were played to the other ear. His subjects reported that they heard no tonal patterns. In addition, in a memory task, subjects listened binaurally to a mix of tonal patterns, including those used in the dichotic-listening task and those that were not. The subjects were unable to distinguish the difference between the two types of tonal patterns. Curiously, although the subjects couldn't consciously recognize the tonal patterns that were played to the unattended ear, they preferred those patterns to the patterns that were not played to either ear. Some researchers think that we prefer familiar music to unfamiliar music. They concluded that the tonal patterns played to the unattended ear became familiar at the unconscious level, hence they were preferred. The short-term memory (the conscious) is quite limited in capacity, but the long term memory (the unconscious) may have almost to infinite capacity. Incidentally, in general, the long-term memories of children with and without mental retardation were found to be the same. However, there were major differences con-

cerning their short-term memories. Similar results were obtained in research of the visual mode. The attended eye "saw" and the unattended eye didn't "see."

We might conclude from the above that we can consciously attend to only one thing at a time. However, we apparently can attend unconsciously to more than one thing. The implication for teaching seems to be that the learner needs severely circumscribed instruction. Often an instrumentalist is asked to warm up by 1) mentally and physically adjusting to the instrument, 2) reading pitch notation, and 3) counting four for each "note" he reads (and perhaps think about what's for lunch). For example, the teacher usually asks the learner to read a whole note on a page and hold the whole note for four counts. Sound familiar? Typically, the learner attends first to what pitch he is reading and then attends to counting, until he reaches "three-four shut the door" for whole notes. Meanwhile the learner is often performing poorly because of pre-existing bad playing habits (executive skills). Is he aware of his sound? No, he's consciously attending to counting.

Because conscious attention is so limited, during warming-up, the learner should consciously attend to playing skills and sound quality. That way, the learner can attend to correcting bad playing habits. This leaves reading pitch and counting notes to the unconscious. They both need to be taught separately somewhere else in the lesson if counting notes is deemed

important. During warm-up, have students play sustained tones from recall rather than notation. Perhaps the teacher could indicate when to stop and when to resume by voice. In addition, the teacher should often remind the learner to attend to his sound.

If scales are used, they are best introduced without notation or melodic rhythm. The tonal and rhythm patterns in a scale are too much for one's short-term memory. However, there is almost unlimited room for all sorts of scales in the unconscious. If a teacher needs to teach scales, the goal should be to "get scales into the unconscious" through the short-term memory bottle neck. How? Teach in a circumscribed manner, helping students to attend to one thing at a time. True, there is no guarantee that the learner will consciously attend to playing skills. However, one has a better chance of producing pleasing sounds during performance if taught how to produce them while warming up. The same concepts hold true with the rest of rehearsals and in private lesson settings.

Learning is related to conscious attention. We can consciously attend to only one thing at a time. This leads us to ask ourselves, "What is the one thing we want a learner (and ourselves) to consciously attend to?" It could be the beginning of a new and beautiful relationship with lesson planning. Experiment, and incorporate strictly circumscribed instruction in your lesson plans. Attending to attention will be user friendly, and will be worth the effort.

