

Edwin Gordon
notes

Joy Morin

Hope College visit

September 11-13,
2008

Music

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^{Seashore}
Carl C. Shore - Music aptitude test

(Edwin Gordon took over his lab at U of Iowa
to find a way to improve music aptitude test)

- Said music aptitude - you either have it or you don't.
- Said it's hereditary.

Edwin Gordon

- Music Aptitude - is normally distributed
($\frac{2}{3}$ persons have normal aptitude, $\frac{1}{3}$ high, $\frac{1}{3}$ low.)
- How can a music teacher
- 80% Intelligence & academic achievement
25% music achievement & music aptitude
- not heredity. Can't predict who will have it.
- If music aptitude is not developed (birth to age 9) in your environment, you begin to lose your potential.
At age 9, there's no ~~more~~ more ~~environmental~~ environmental effect.

memorization
comes with
achievement → then you don't
adiate.
adiation is
circular.

Music achievement vs. Music aptitude

learned
notation instrument
skills

innate
potential

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At age 9, there's no more environmental effect.

So in the schools, by the time kids start music, their potential is over. So much potential is lost.

No matter what you do, start a preschool. You'll help future generations and you'll become a better musician.

1/2 hour 4-12 children 2 teachers

Thanks.

⊕ 11 Maas Aud. Psydy/Music Ed.

- a good music environment:

- 1) you hear, you listen, you learn.
- 2) you start "talking." Speak vocab.
- 3) thinking vocab. questions, statements.
- 4) reading vocab.
- 5) writing vocab.

Music is not a language, but we learn music the same way we learn ^{language}.

- Should be music w/o words, else they listen to that.

- What creates ~~music~~ learning is differences.

You look for differences, comparisons, relationships. So use of all modes.

Different rhythms - duple, triple, 5, 7

- Model movement for them. ~~Mode~~
Feel space, then they'll understand rhythm.

9/13/08

Edwin Gordon Music Workshop

Learning music is like learning a language

- ① Listening vocab. for 9 mo. to 1 year
- ② Speaking vocab. around 1 year old
- ③ Thinking vocab. ask questions around 2yo
- ④ Reading vocab.
- ⑤ Writing vocab.

#1 is lacking in most music programs. Thus they have trouble with #2, singing. ~~music~~

#1 Listening vocab.
We learn from differences. Repetition is the death of learning. Listen to all different things to increase your vocab.

Early-age music teaching. Sing without words. Short melodies in major, then immediately follow it with something different - minor. First teach the resting-tone (tonic). ~~Intervals~~ Singing in tune is about always hearing the tonic and do the intervals from that. Use syllables forward in the mouth, like ~~children~~ babies do first. Do Dorian, Phrygian, ~~etc.~~ Lydian, Mixolydian, Locrian

Chant rhythms. have a conversation with them. Let them hear duple vs. triple. Go to 5s and 7s. The more movement →

the better. Not clapping. Movement in space is the foundation for learning time. In music we try to teach time before space. Get them to move. start from arms, neck, take off shoes ~~to~~ and slide (locamocular).

Don't discourage all singing, just guide them to identify tonic.

Sing, not piano or instrument or recordings. You wouldn't teach someone ~~how~~ ^{one} how to read using a recording! Instruments are distracting because of the different tone quality. Nothing compares to singing.

There's no difference between teaching high school and ^{young} children except that high schoolers learn a lot slower.

Once they can identify resting tone you may use words.

#2 Singing vocab. —

maybe we shouldn't be teaching the alphabet right off the bat. Learn ~~the~~ ^{the} the singing vocab — establish a

tonality always. Learn melodies and rhythms. Then you are teaching audition, not imitation. Mindless imitation and memorizing does nothing.

Some teachers think solfege teaches hearing. But hearing teaches solfege.

"bum" is easier for students to keep in tune.

Talk interrupts audiation. Breathe, use arms, sing.

Singing alone helps, then brain works more, else you just go to do what the group says. So breathe ~~at~~ at one student, point to another to sing. No time to be shy. Movable do is easier for children for solfege.

Piano - why need licence to cut hair, but not teach piano? ☹️ But ~~teach~~ why teach them, "see this, do this?"

Rhythm solfege by Gordon: Under beats are macrobeats (big beats). If you don't know where those big beats are, you ain't got no rhythm. Step & rock, are macrobeats divided in 2 or 3? →
(microbeats)


piano book → Marilyn Lowe
1800-442-

→ Barbara Hendriks
Music Moves website
for children

Then you teach rhythm - but you need to be audiating the macrobeats and microbeats.

"doo" ^{DUPLE} du = macrobeats

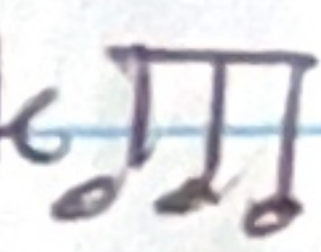
"da" or "day" du de = microbeats

"tay" du de ta = everything in between ^{duple} 

Always be musical; conversation.

TRIPLE du = macrobeats

du da de = microbeats

du da de ta = everything in between ^{triple} 

5's, 7's du bay ~~da~~ = 3 ~~ma~~ macrobeats

du ba ~~ba~~ = 2 macrobeats

Musical aptitude - can they find a resting tone and can you find the macrobeats. Once they can, they are start an instrument.

Time-space-weight-flow is how we teach the Laban ideas - but research shows children learn exactly backwards from that.

#3 Thinking in language - improv.
Teach it before learning notation,
then notation is easier. It gives
notation more meaning. Establish
the sounds first.

~~Do~~ Do tonal patterns, calling
them tonic and dominant patterns.
Have them improvise answers.

90% of pro. musicians can't
improvise, because they have no
singing or thinking vocab.

Don't try to clone someone's teaching
style, just learn how children learn
sequentially, and incorporate many
methods into your teaching style
and then you'll be effective.

Sing in duple, ask them to sing
back in triple.

Improv. harmonic progressions.
After melodic and rhythmic improv, teach
them to improv chord progressions.

Don't get hung up on teaching methods.
There's all different ways. Just know how they
learn. No wrong way to teach.

The most important things can't be put into notation. Musicality, flow, etc. notation is highly overrated. Originally, notation wasn't first-audiation was.

Improvise more. Learn chords. It will make you a better reader. We don't ever play music the same, so you are improvising. When you listen, you improvise - we all hear differently. Conductors conduct everything differently.

Teach chord progressions - not vertically with intervals. Improvise in ~~intervals~~ chords melodically.

Use fingers to tell students what to sing.

Can you hear what what you see?

~~#14~~ Reading

Forget about key signatures, just know where do is. You don't have to know letter names.

Reading of rhythm: enrhythmic - (Gordon coined). $\frac{3}{4}$ $\frac{6}{8}$, what? Who cares?
triple. $\frac{4}{4}$ $\frac{2}{2}$ $\frac{12}{8}$ Use $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, $\frac{7}{8}$ and you

can teach everything song ever known
to mankind. Everything else is ear rhythm.
#5 Writing vocab.

Learn to write what you hear.

~~Everything in 3/4 can be done in~~

Music Aptitude - different
from music achievement.

↓
potential

↓
what you've
learned

Start administering an aptitude
test. Most teachers see achievement
and assume aptitude. So much
aptitude is wasted. Identify high
aptitude to encourage them. But
include all, for 2/3 will be average
and 1/3 will be below/above average.

The average teacher ~~thinks~~ teaches
as if everyone is average. Teach to
individual differences. Have some
students do a different pattern than
others - they'll not complain. Don't ask a

"Jump Right In" curriculum

"Improv. games for Classical Musicians"

low aptitude to do something to hard,
and don't ask a high aptitude to
do ~~super hard~~ constantly, repeat
easy patterns.

Why is Gordon so involved in
young students? Aptitude is
innate, but also related to
environment. Without an appropriate
environment, they lose their potential.
From 0-18 mo., most important.
Levels off at age 9. How much
they can learn is set and stabilized
at age 9. But we never use our
full potential anyway; Einstein
used 19%, average use 12%.

Babies are always ready to absorb.
Probably even prenatally, for the
ear is fully developed at 4 1/2 mos.
The older you get, the more baggage
you have and the less you're
willing to absorb.

Teaching early childhood music is
one of the most important things you can do,
do.



Hope College
Department of Music

Edwin Gordon

International Music Educator & Researcher

Saturday, September 13, 2008

9 a.m. - Noon





HOPE COLLEGE

HOLLAND, MICHIGAN 49422-9000

Come hear how to teach your students to
THINK music and develop a music vocabulary.

Gordon discusses the basic principles of Music
Learning Theory and Audiation for your Music
Classroom.

Visit www.giml.org for a profile of Gordon's
work in music education.

Location: Snow Auditorium
Nykerk Music Building - 127 East 12th Street

For more information:
Hope College Music Department
(616) 395-7650
www.hope.edu/academic/music
hornbach@hope.edu

A free event

*Provided with support by the
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