

# DEVELOPING THE LITERATE MUSICIAN

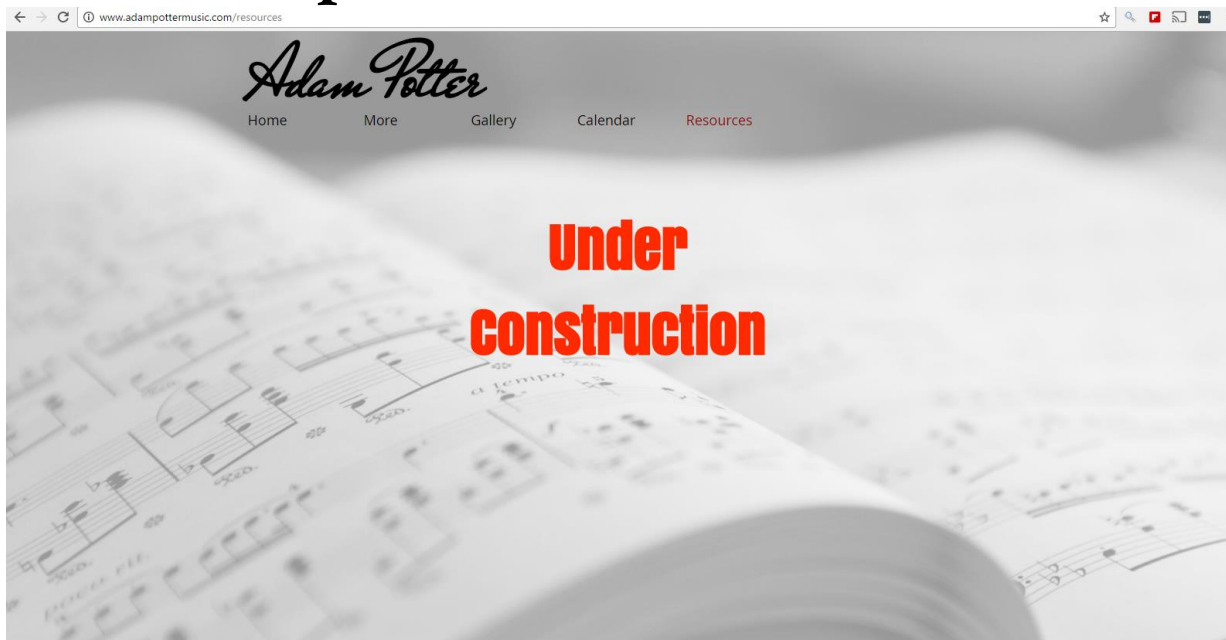
**Music Literacy:  
*What, Who, When, Where, Why?***

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# Today's Materials

Available at  
**adampottermusic.com/resources**



# INTRODUCTION



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Join in. Stand out.











cat



There is a cat under the bed.

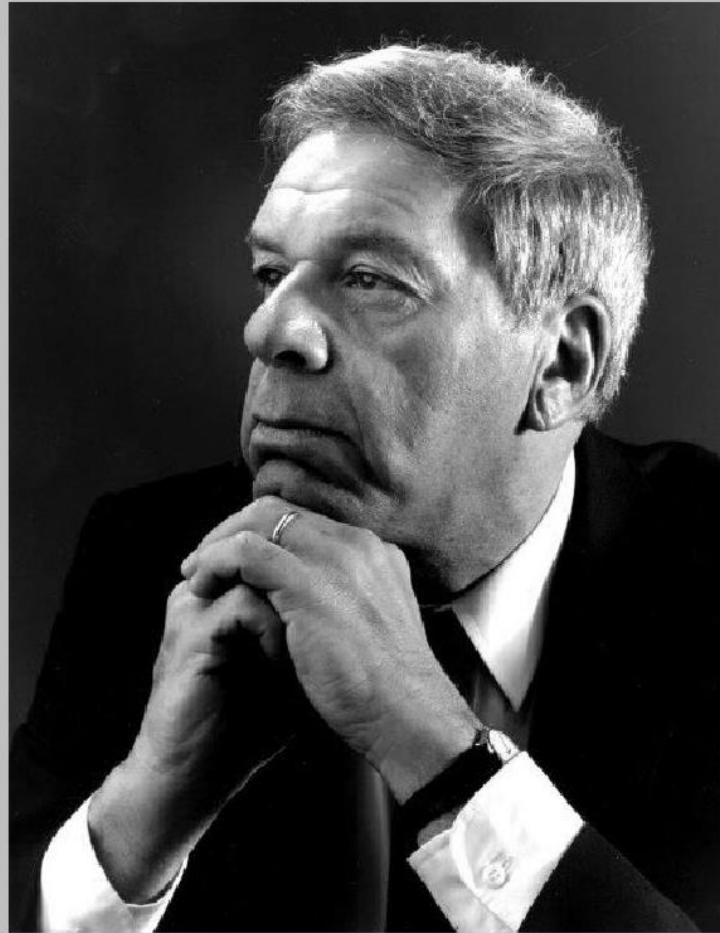


# MUSIC LEARNING THEORY



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*Remembering Edwin E. Gordon*



1927- 2015

# Music Learning Theory

Based on:

- **Learning Sequence**
- **Audiation** (hearing music in the mind, with understanding)
- **Methodology** (pattern instruction)
  - Use of rhythm syllables and movable-Do tonic solfège
    - These methods help music teachers establish sequential curricular objectives in accord with their own teaching styles and beliefs
- **Aptitude** (students' individual musical differences)

# Skill Learning Sequence

- **Inference Learning**
  - Generalization
  - Creativity/Improvisation
  - Theoretical Understanding
- **Discrimination Learning**
  - Aural/Oral
  - Verbal Association
  - Partial Synthesis
  - Symbolic Association
  - Composite Synthesis



Aural/  
Oral





# Verbal Association





# Partial Synthesis



# Symbolic Association



cat



There is a cat under the bed.

*Let's apply this to **music** . . .*

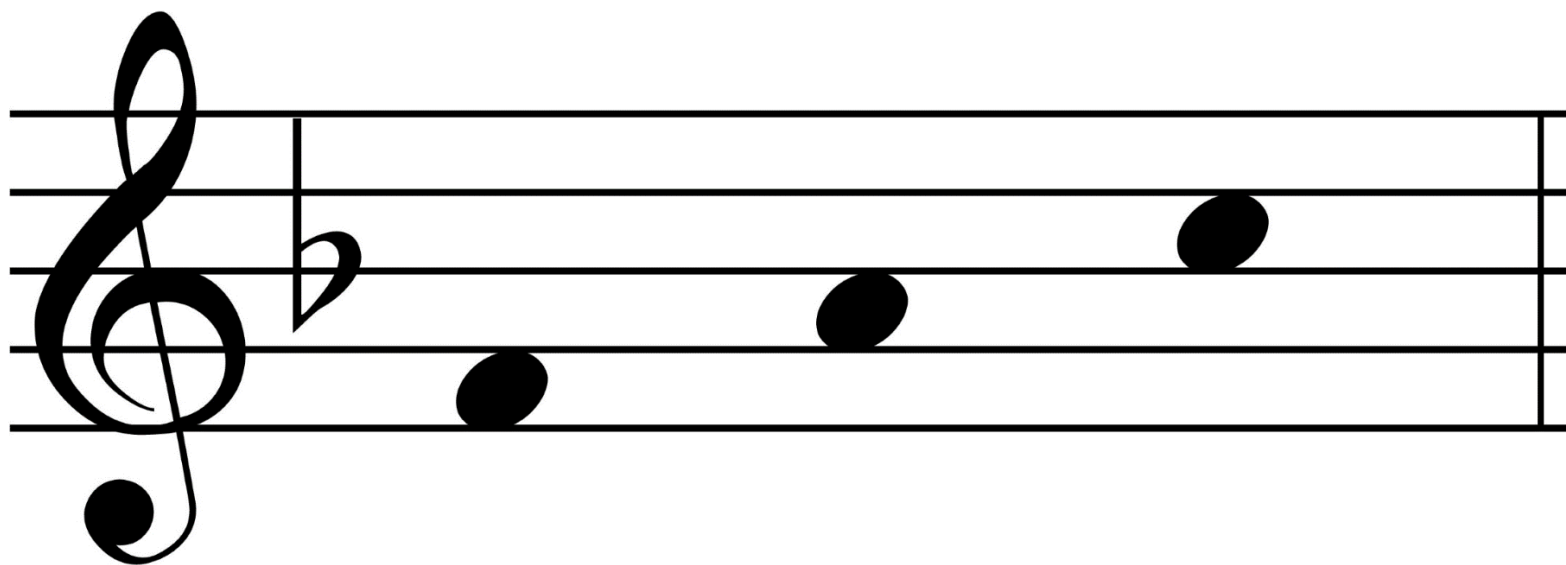


# Aural/Oral

# Verbal Association

# Partial Synthesis

# Symbolic Association



# Composite Synthesis



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# Stages of Audiation

- |         |   |
|---------|---|
| Stage 1 | Momentary retention   |
| Stage 2 | Initiating and audiating tonal patterns and rhythm patterns AND recognizing and identifying a tonal center and macrobeats |
| Stage 3 | Establishing objective or subjective tonality and meter   |
| Stage 4 | Consciously retaining in audiation tonal patterns and rhythm patterns that we have organized                              |
| Stage 5 | Consciously recalling patterns organized and audiated in other pieces of music  |
| Stage 6 | Conscious prediction of patterns  |

# Gordon's Types of Audiation

Type 1	Listening to	familiar or unfamiliar music
Type 2	Reading	familiar or unfamiliar music
Type 3	Writing	familiar or unfamiliar music from dictation
Type 4	Recalling and performing	familiar music from memory
Type 5	Recalling and writing	familiar music from memory
Type 6	Creating and improvising	unfamiliar music
Type 7	Creating and improvising	unfamiliar music while reading
Type 8	Creating and improvising	unfamiliar music while writing

# WHAT



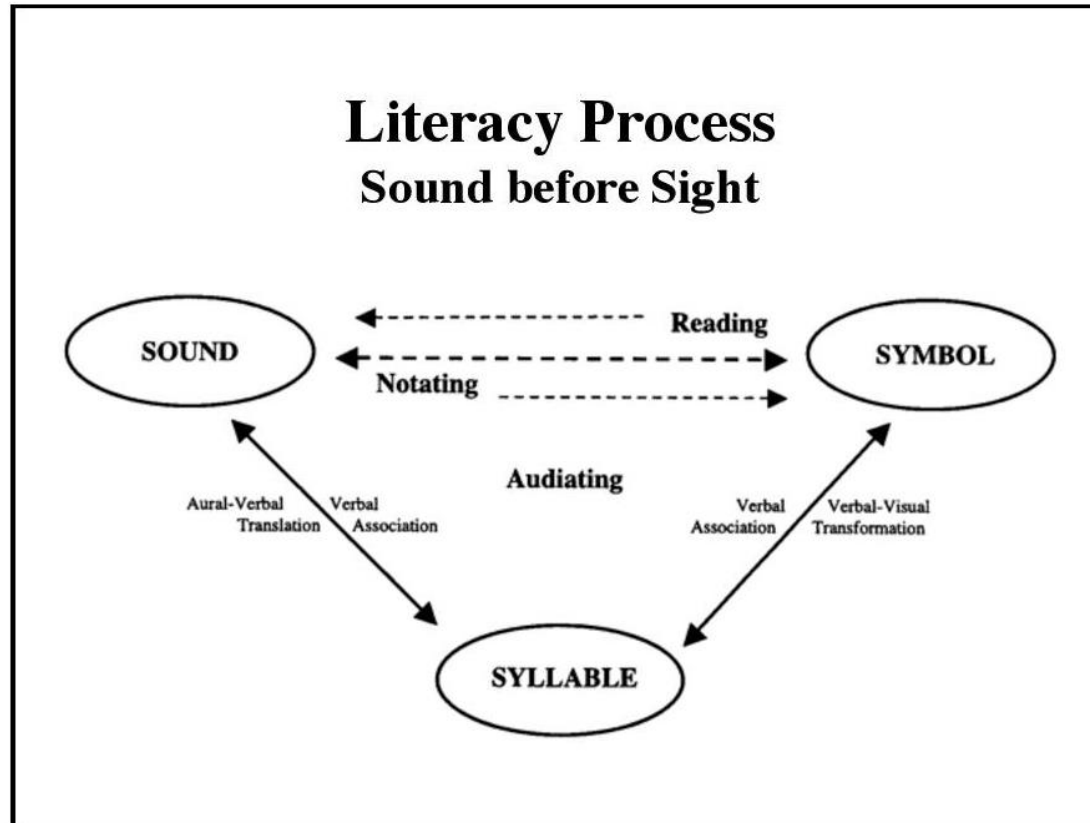
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# What is “music literacy”?

- Hear (*audiate*)
- Improvise
  - Conversation/dialogue
  - Monologue
- Read (*sight-singing*)
- Write
  - Dictation (hear sound and write it down)
  - Composition (think sound and right it down)



# Music Literacy



# WHO



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# WHEN



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# WHERE



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# WHY



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# Why music literacy?

- Dependence *vs.* **independence**
- Enablement *vs.* **empowerment**



# QUESTIONS?



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# Next Session

“Music Literacy: *How?*”

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