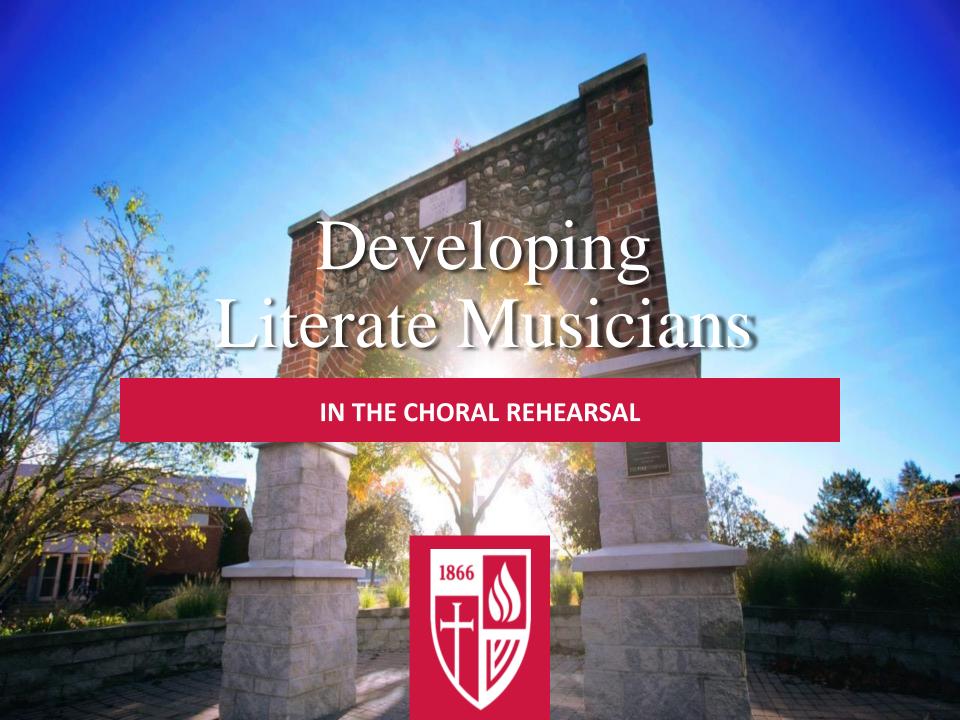
Dr. Adam Potter
Director of Choral Activities
Assistant Professor of Music
Potter_Adam@roberts.edu







Available at adampottermusic.com/resources

Today's Materials



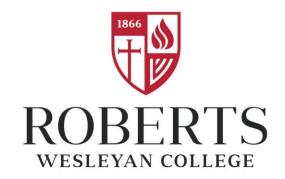


- What?
- Who?
- When?
- Where?
- Why?





Introduction











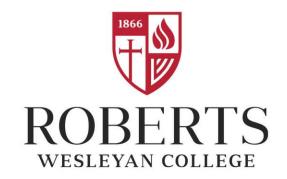
cat



There is a cat under the bed.



Music Learning Theory (MLT)



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









cat



There is a cat under the bed.

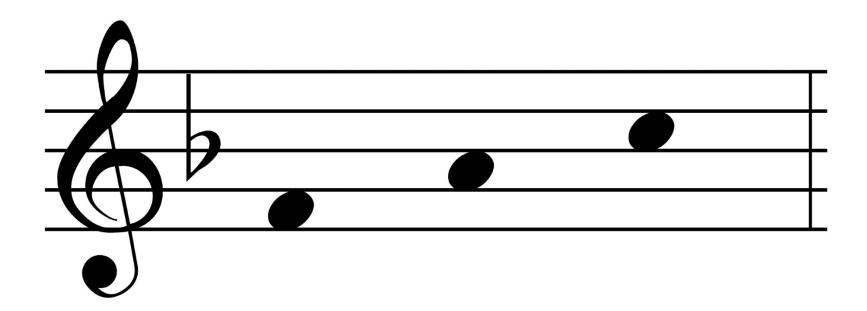
Let's apply this to music . . .

Aural/Oral

Verbal Association

Partial Synthesis

Symbolic Association



Composite Synthesis

Music Learning Theory

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Stages of Audiation

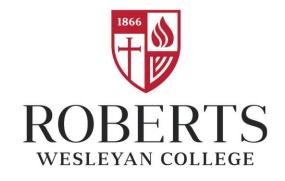
Stage 1	Momentary retention
Stage 2	Initiating and audiating tonal patterns and rhythm patterns AND recognizing and identifying a tonal center and macrobeats
Stage 3	Establishing objective or subjective tonality and meter
Stage 4	Consciously retaining in audiation tonal patterns and rhythm patterns that 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



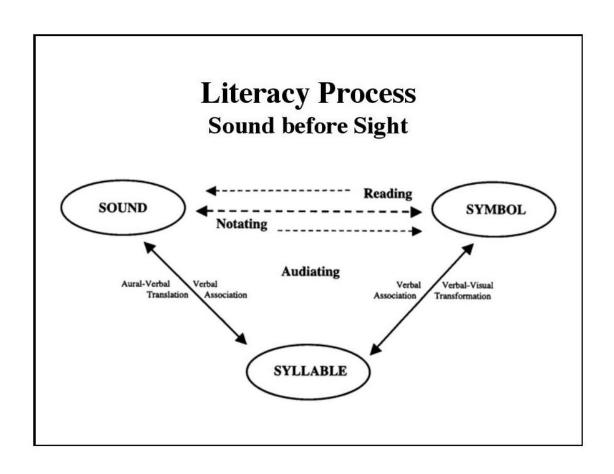
What



What is "music literacy"?

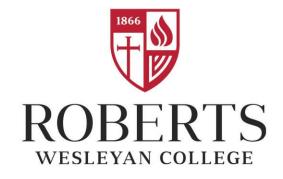
- Hear (audiate)
- Improvise
 - Conversation/dialogue
 - Monologue
- Read (sight-singing)
- Write
 - Dictation (hear sound and write it down)
 - Composition (think sound and right it down)

Music Literacy





Who



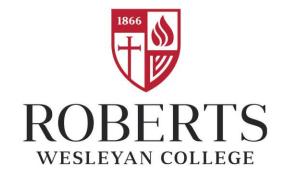


When



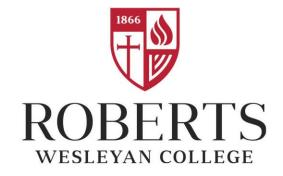


Where





Why



Why music literacy?

- Dependence vs. independence
- Enablement vs. empowerment





How?



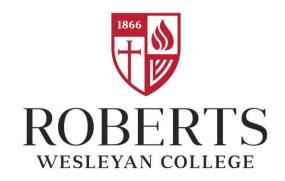
Music Learning Theory

Based on:

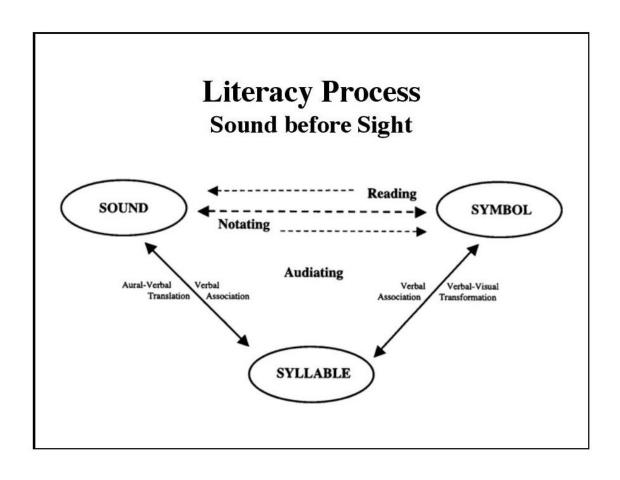
- Learning Sequence
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Rhythm Solmization



Music Literacy



Rhythm Solmization

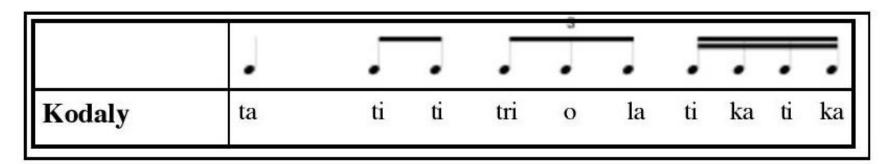
A rhythmic pattern with a variety of possible performances

	3 4				,			,	,	•	•				\$ *	
Kodaly:		ta	ta	ti	ti	ti	ri	ti	ti	ri	ti	ri	ta	ta		
Note values:		quart	quart	eight	eight	six-	teen	eight	six-	teer	six	-tee1	ı quart	quart		
Gordon:		du	du	du	de	du	ta	de	du	ta	de	ta	du	du		
Instrumental:		1	2	3	&	1	ee	&	2	ee	&	ah	3	1		
Takadimi:		ta	ta	ta	di	ta	ka	di	ta	ka	di	mi	ta	ta		
Speech cue:		bear	bear	ti-g	ger	pe	l-i-c	an	al-	li-g	a-to	or	bear	bear		
Neutral:		ta	ta	ta	ta	ta	ta	ta	ta	ta	ta	ta	ta	ta		

Rhythm Solmization Systems

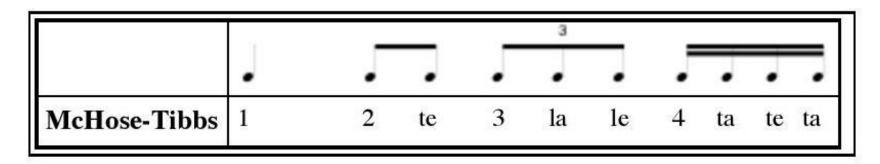
- Kodály
- McHose-Tibbs
- Gordon
- Takadimi





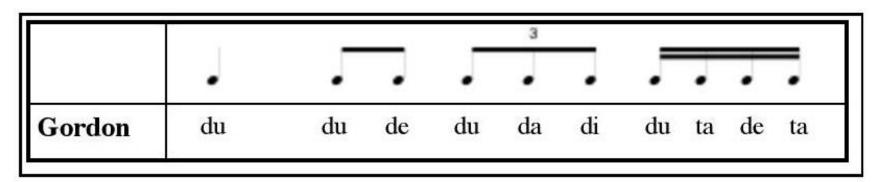
• Based on *sight* (note values)

McHose-Tibbs



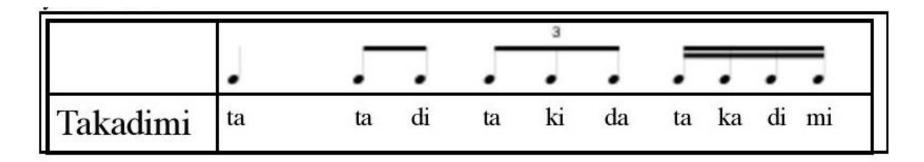
- Based on *sight* (beat numbers)
- But still an improvement on traditional "instrumental" counting

Gordon



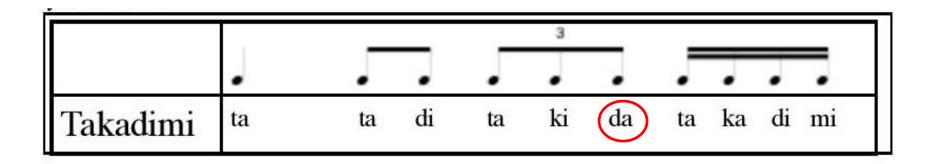
- Based on *sound* (beat function)
- But not all subdivisions carry an independent vocabulary

Takadimi



• Based on *sound* (beat function)

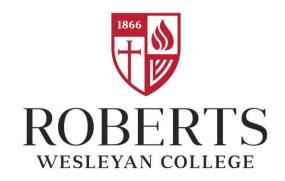
Modified Takadimi



- Third division/subdivision: du mu
- Notes that are two pulses/beats or longer: to
- All rests: "sh"
- Pitched syllables: "Ta" on D; "ki" on E; "di" on F, "du" on F#



Tonal Solmization

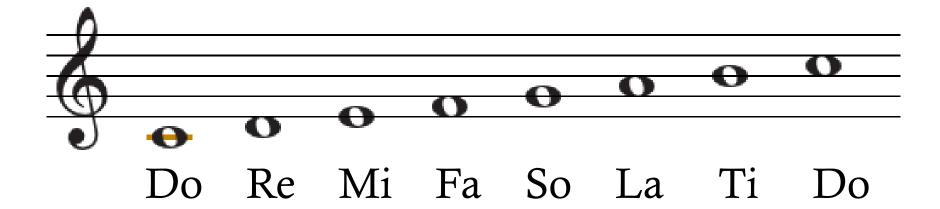


Tonal/Melodic Solmization Systems

- Fixed-Do solfège
- Letter names
- Scale-degree numbers
- Movable-Do solfège
 - Do-based minor
 - La-based minor

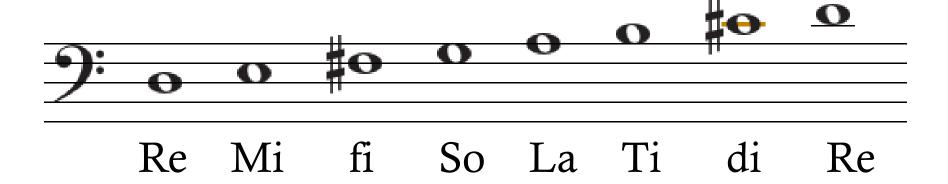
Fixed-Do Solfège

C major scale



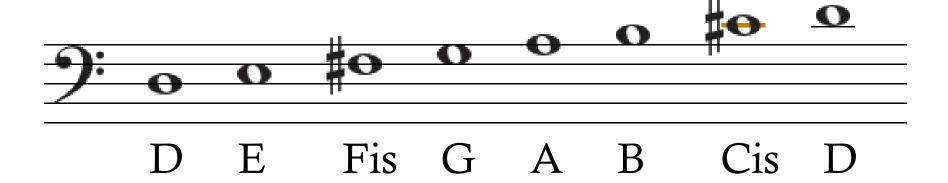
Fixed-Do Solfège

D major scale



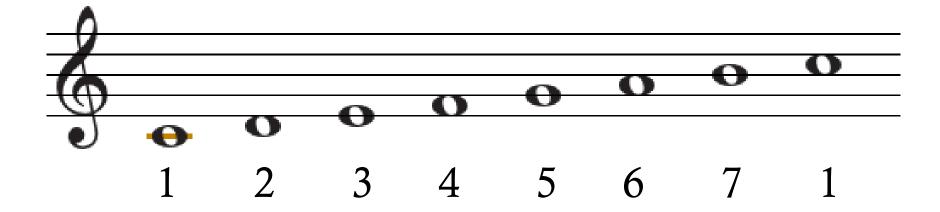
Letter Names

D major scale



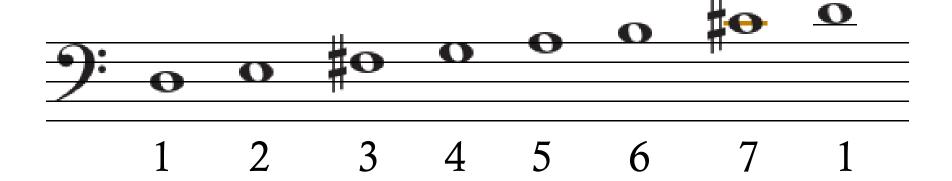
Scale-Degree Numbers

C major scale



Scale-Degree Numbers

D major scale

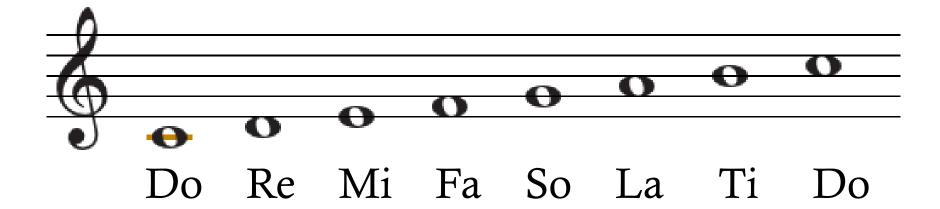


Scale-Degree Numbers



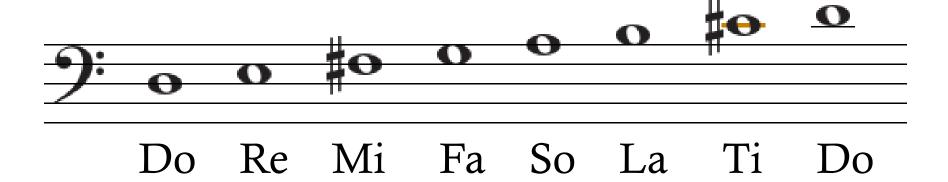
Movable-Do Solfège

C major scale

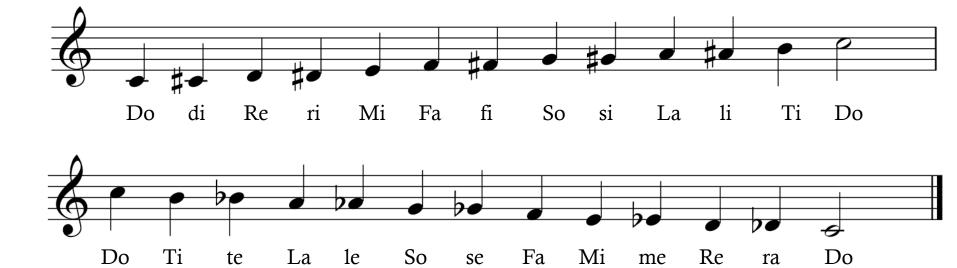


Movable-Do Solfège

D major scale



Movable-Do Solfège

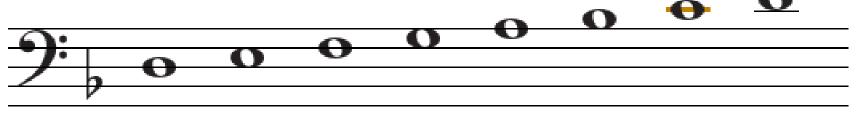


Modified Movable-Do Solfège



Movable-Do Solfège: Do-based Minor

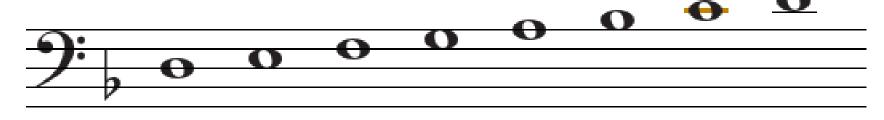
D minor scale (bass clef)



Do Re me Fa So le te Do

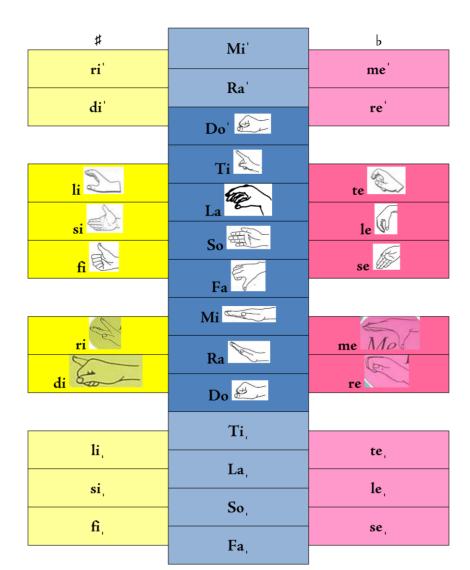
Movable-Do Solfège: La-based Minor

D minor scale (bass clef)



La Ti Do Ra Mi Fa So La

Solfège Tools







What does this look like in practice?



Four-Step Sight-Singing Process

- 1. Establish an aural vocabulary (aural/oral)
- 2. Flashcards (symbolic association)
- 3. Group reading (synthesis)
- 4. Individual reading/move to score (synthesis and independence!)

Establish an Aural Vocabulary

- Teacher imitation
 - Neutral syllable (bum, bum, bum) → neutral syllable
 - Solfege syllable (w/ handsigns) → solfege syllable (w/ handsigns)
 - Neutral syllable (w/ handsigns) → solfege syllable (w/ handsigns)
 - Neutral syllable (w/out handsigns) → solfege syllable (w/handsigns)
- Board reading
- Hand signs
- Solfège drills

Establish an Aural Vocabulary

- Teacher imitation
- Board reading
 - Find Do
 - Stepwise motion
 - » ascending
 - » descending
 - Steps plus skips
 - Steps and skips plus leaps
- Hand signs
- Solfège drills

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Establish an Aural Vocabulary

- Teacher imitation
- Board reading
- Hand signs
 - sign & sing simultaneously
 - sign & sing patterns
 - point & sing simultaneously
 - point & sing patterns
 - play or sing on neutral syllable & sing back on solfege
 - alternate b/t sections or b/t students & teacher
- Solfège drills

Additive Pentachord—Major

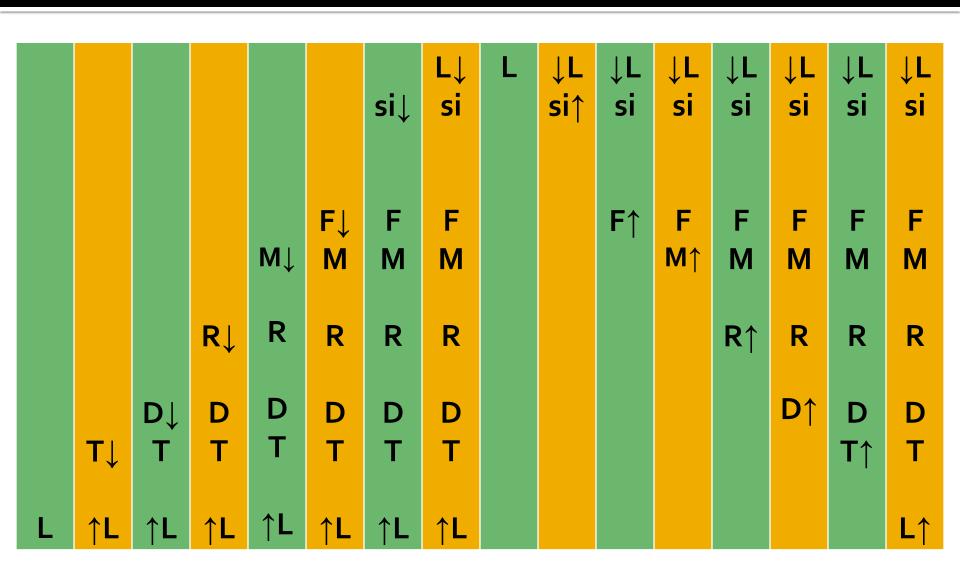
				S↓	S	↓ S	↓ S	↓ S	↓ S
		M↓	F↓ M	F M		F↑	F M↑	F M	F M
	R↓	R	R	R				R↑	R
D	↑D	↑D	↑D	↑D					D↑

						R		↓R								
				т	D T	D ↑T	D	D T	↓D T	↓T						
			L	L	↑L				L	L	↓L					
		S	S	↑S						S	S	↓S				
М	F M	F ↑M	↑F								F	F M	↓F M	↓M		
R	↑R												R	R	↓R	
↑D														D	D T	D

Combining Forms of the Minor Scale

L		L si	↓si	L si	
5	↓ S			↑fi	↓ S
F M	F M	↑F	F M		F M
R					R
D T					D T
↑L					↑L
Natura	l minor	Harmon	ic minor	Melodi	c minor

Additive Harmonic Minor Scale



Four-Step Sight-Singing Process

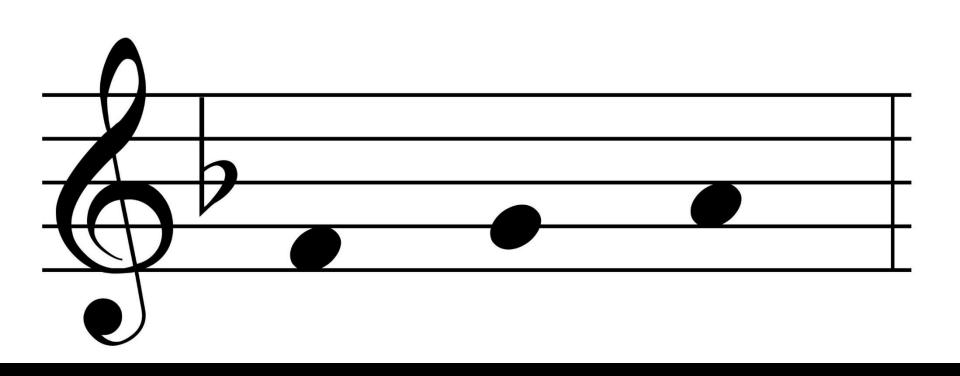
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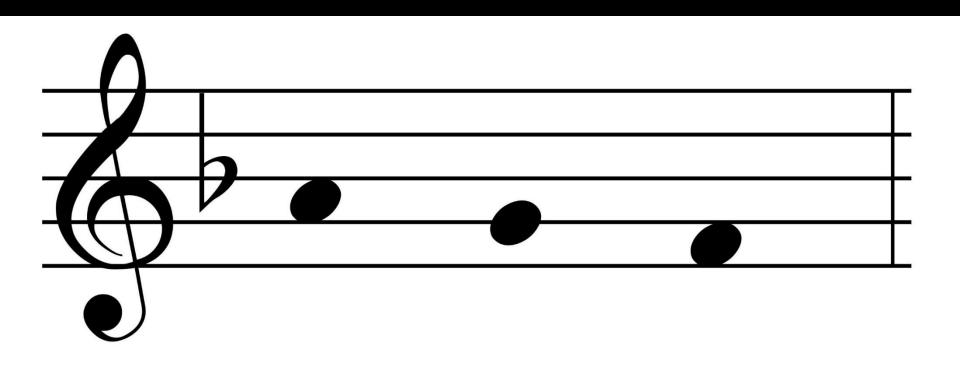
Flash Cards

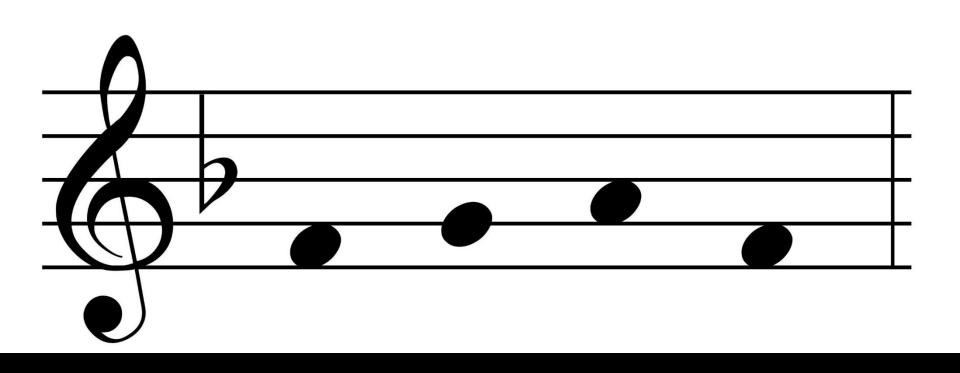
- Find Do
- Solfege syllable (w/ handsigns) → solfege syllable (w/ handsigns)
- Neutral syllable (w/ handsigns) → solfege syllable (w/ handsigns)
- Neutral syllable (w/out handsigns) → solfege syllable (w/ handsigns)
- Independent reading

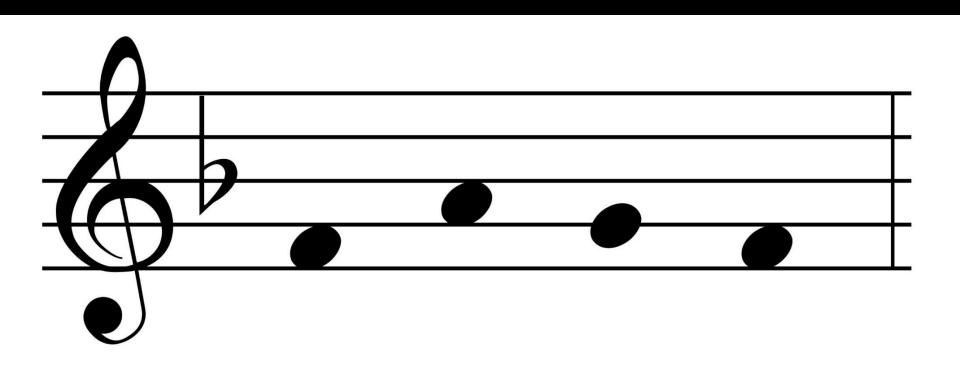
Do to So

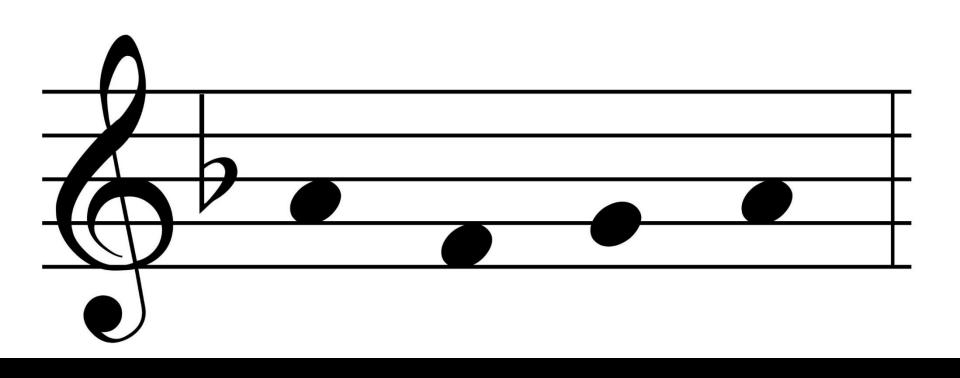
F Major, Treble Clef

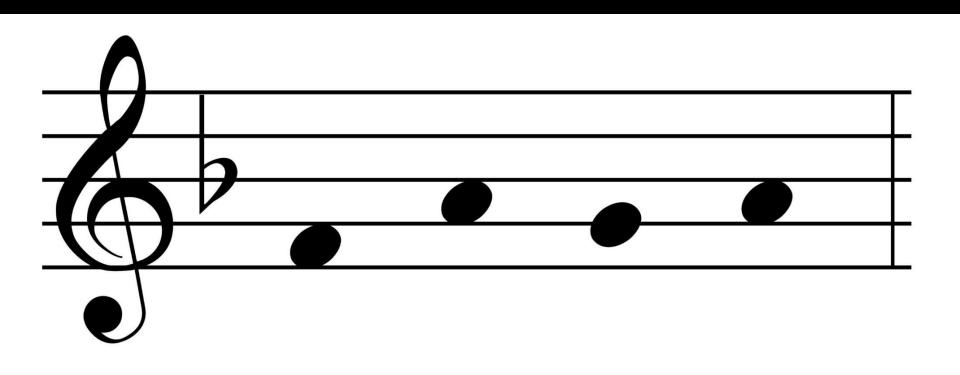


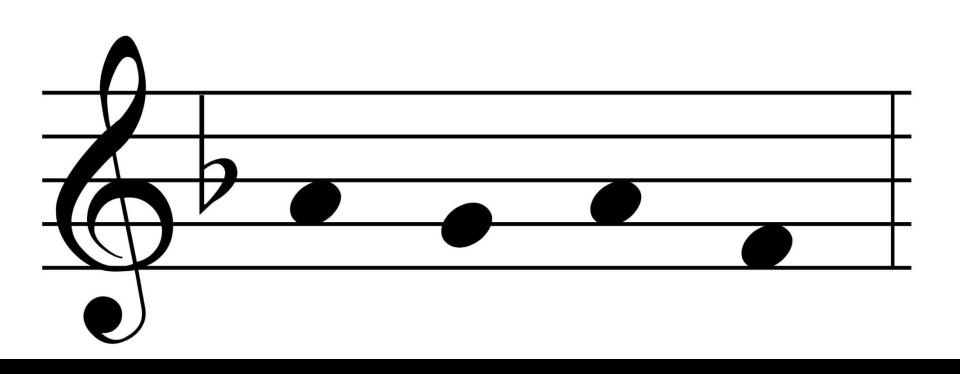


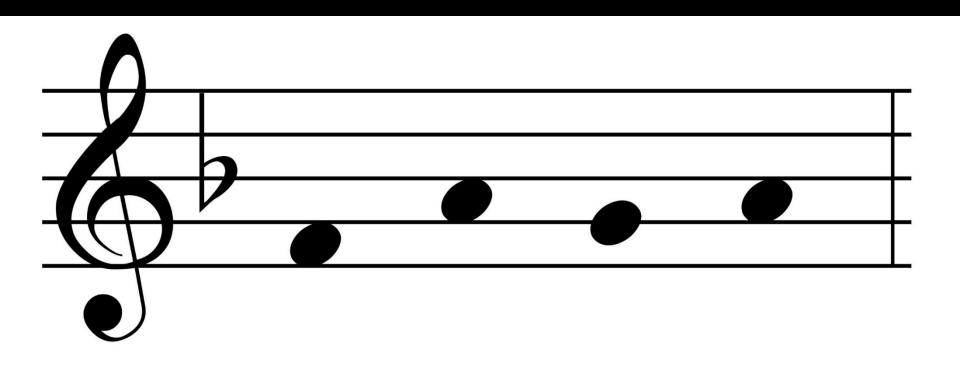


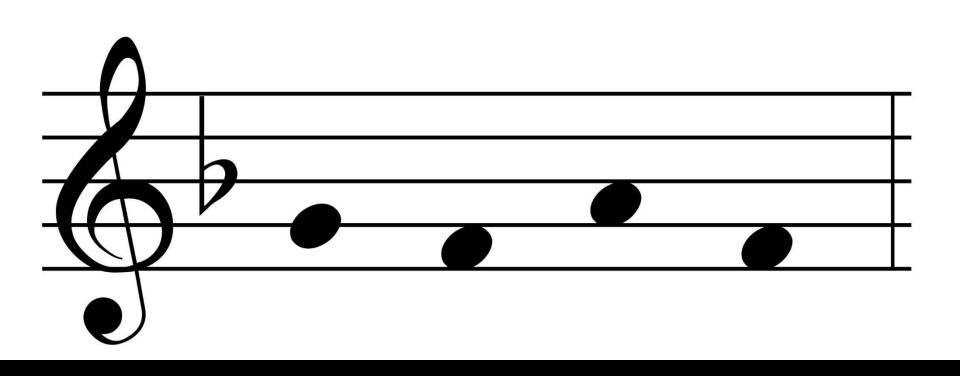


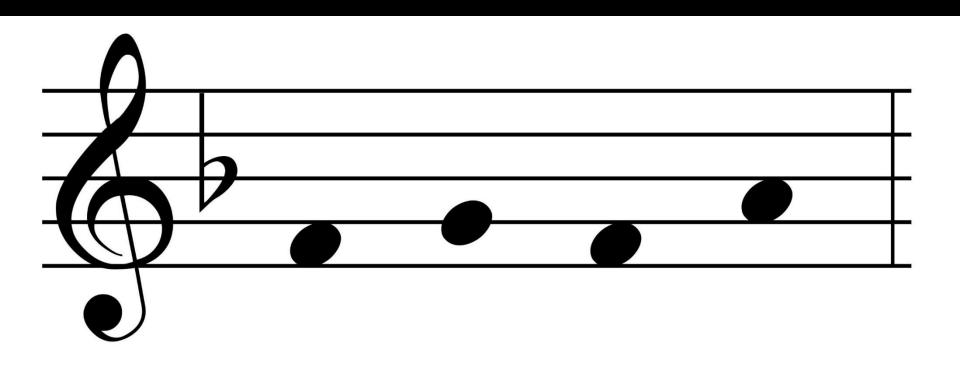


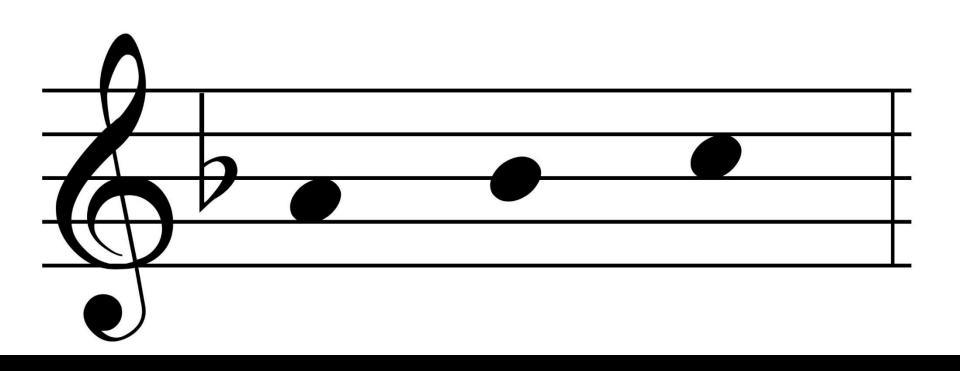


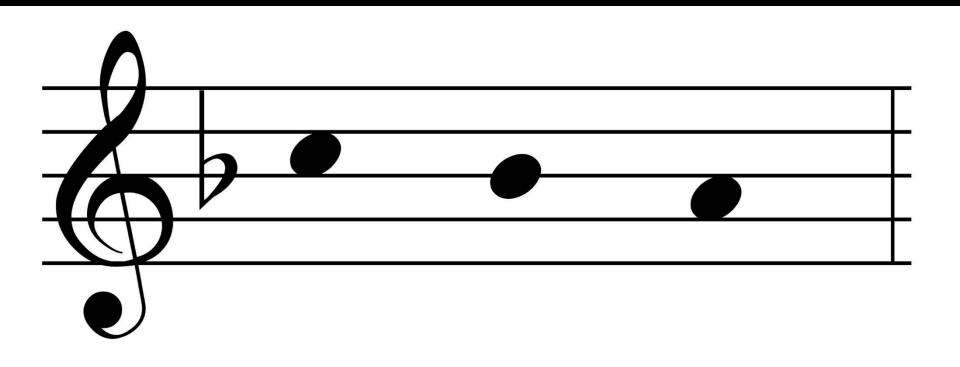


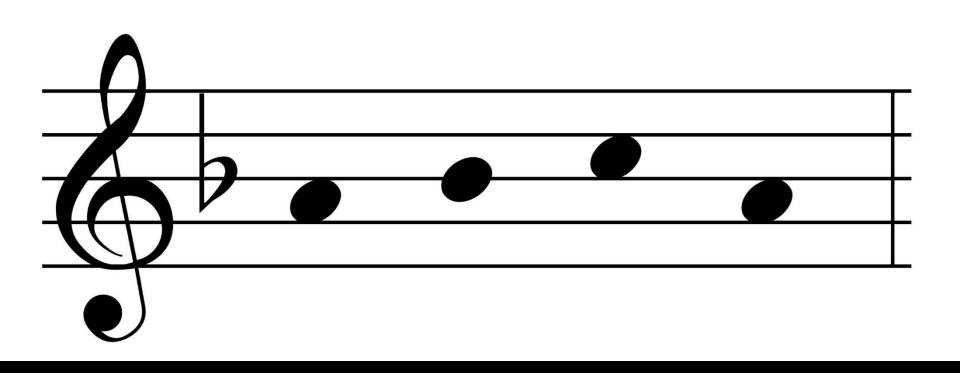


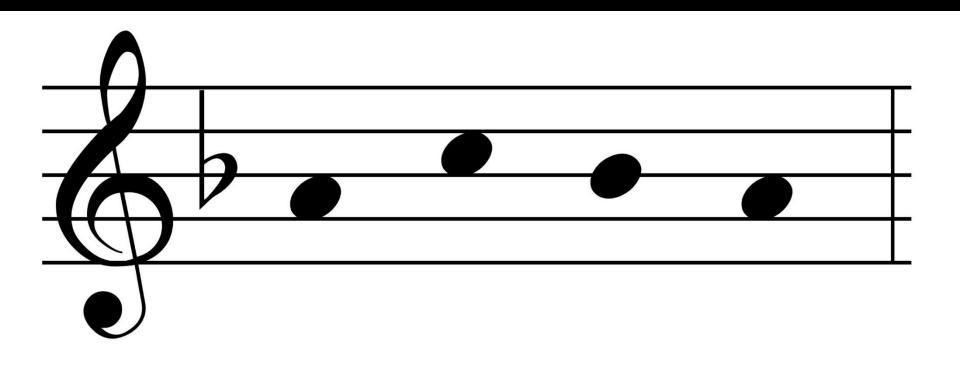


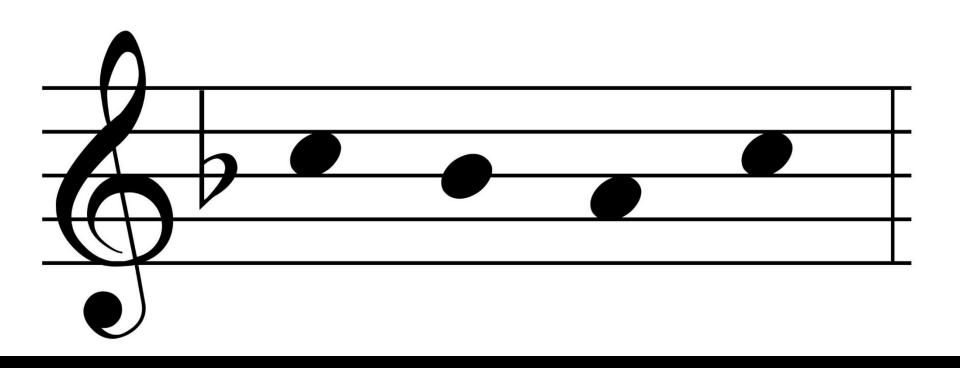


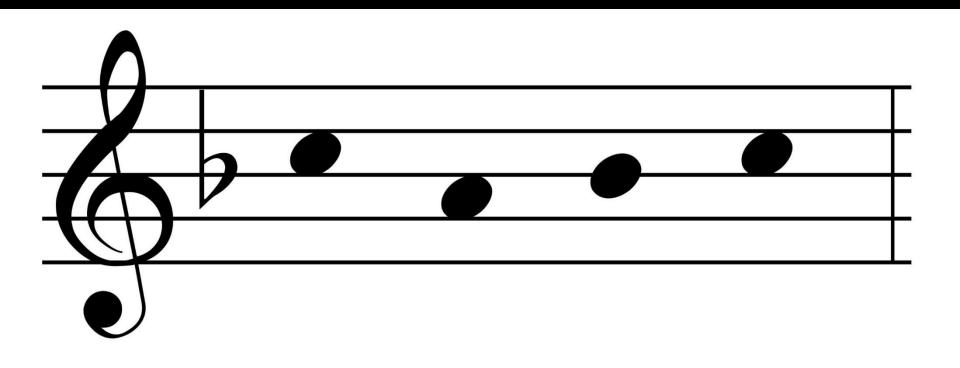


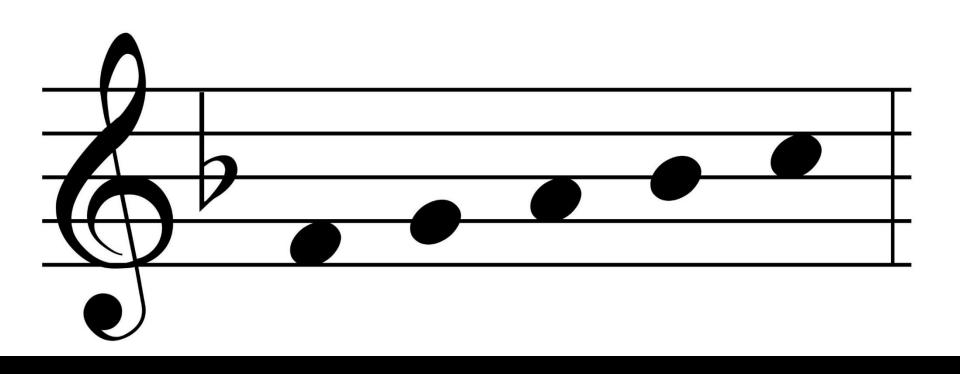


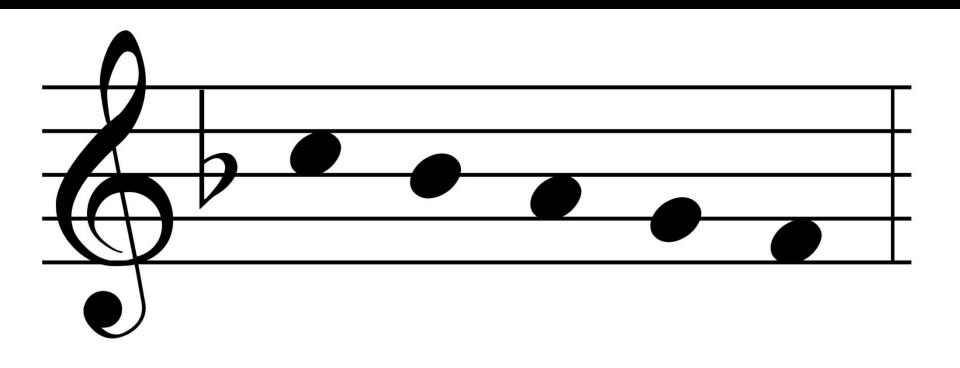






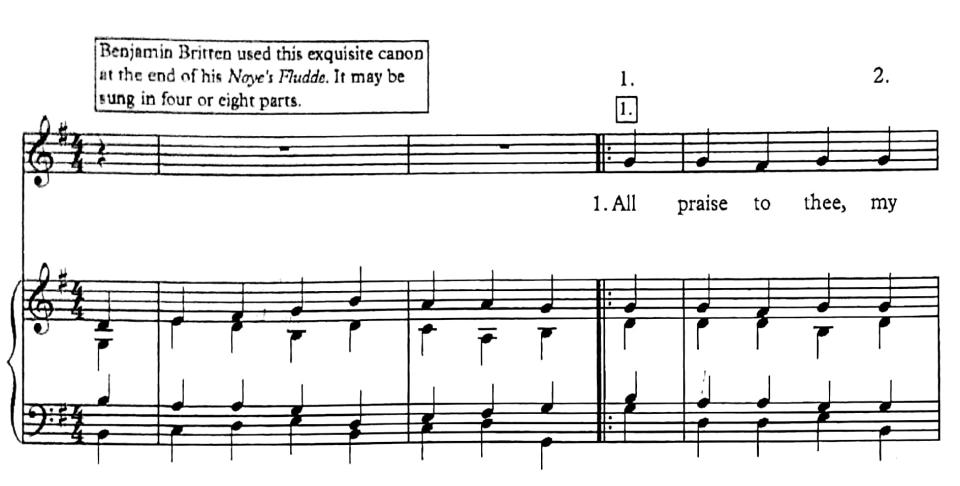


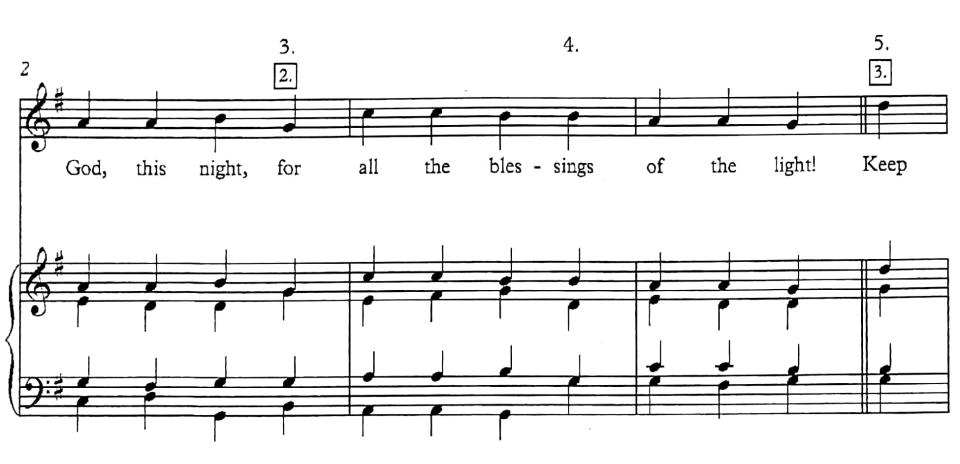


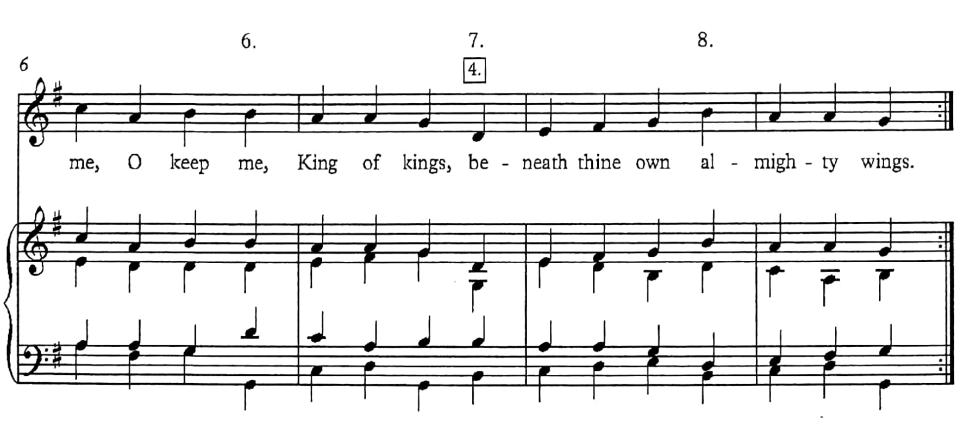


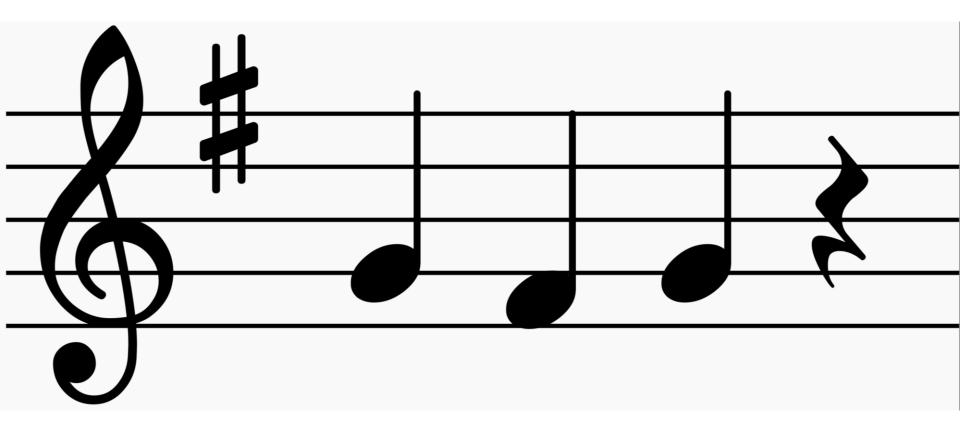
"All Praise to Thee, My God, This Night"

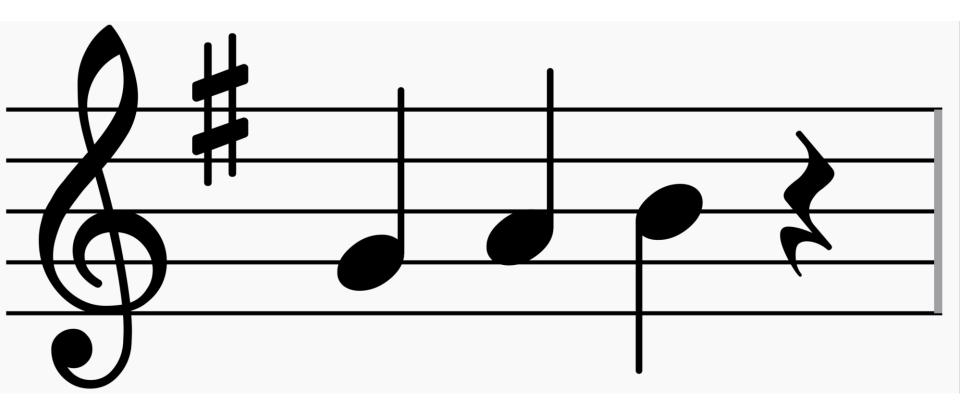
Thomas Tallis

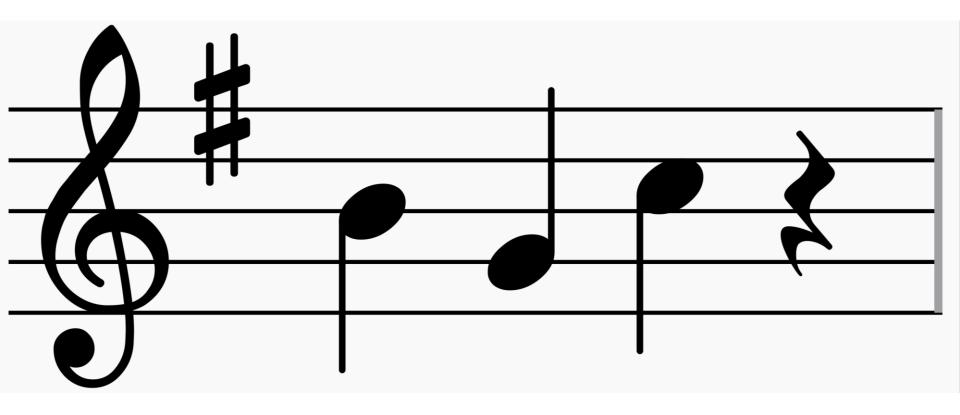




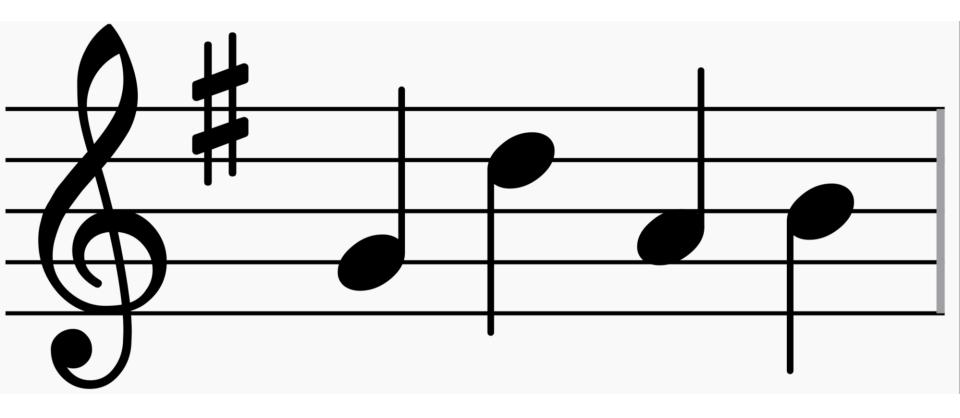


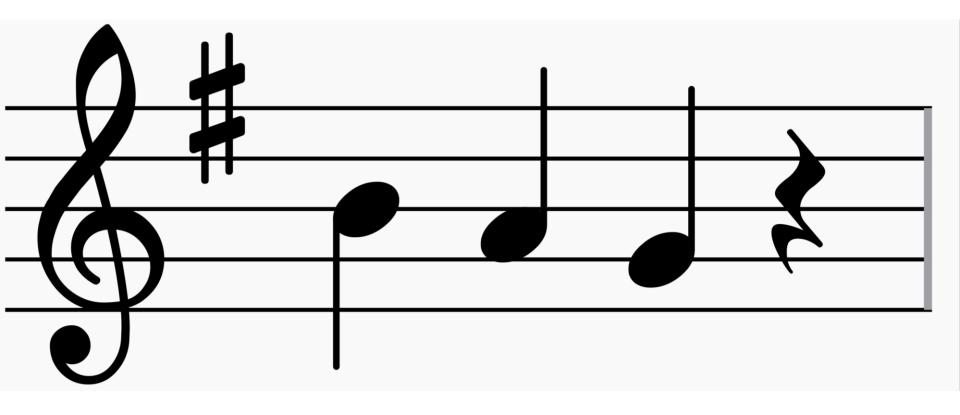


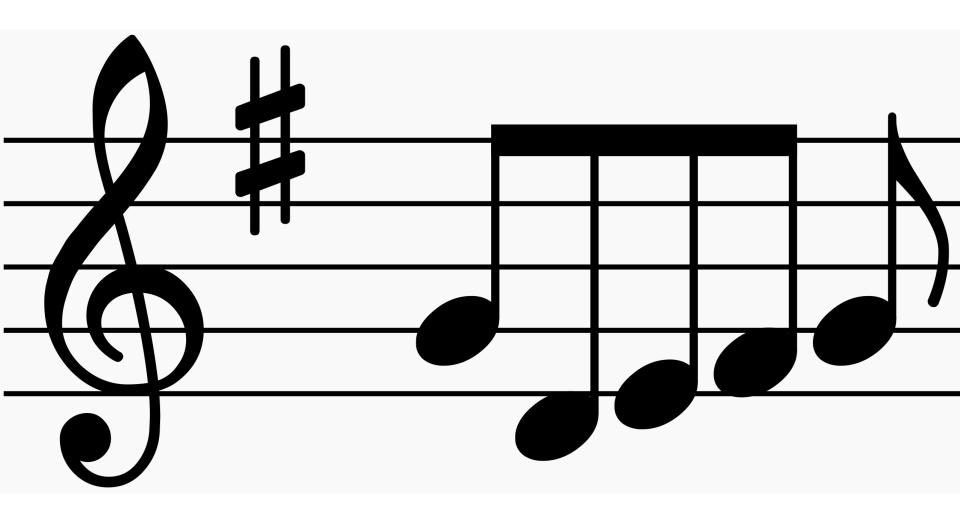


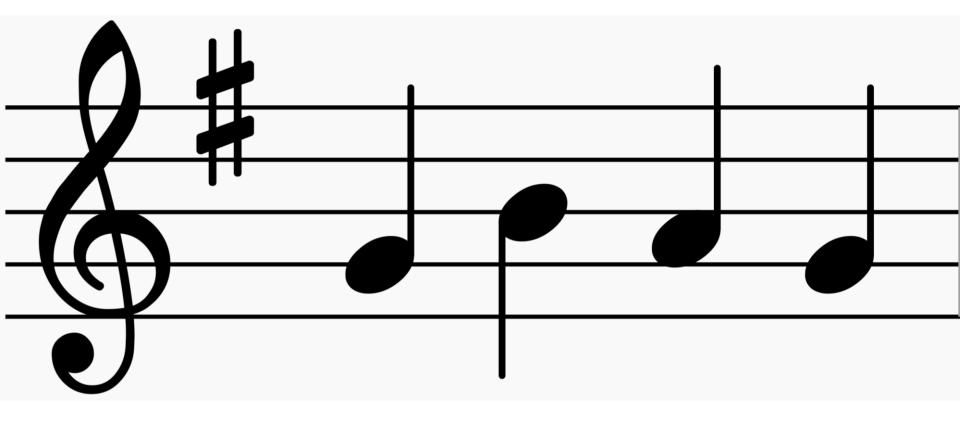






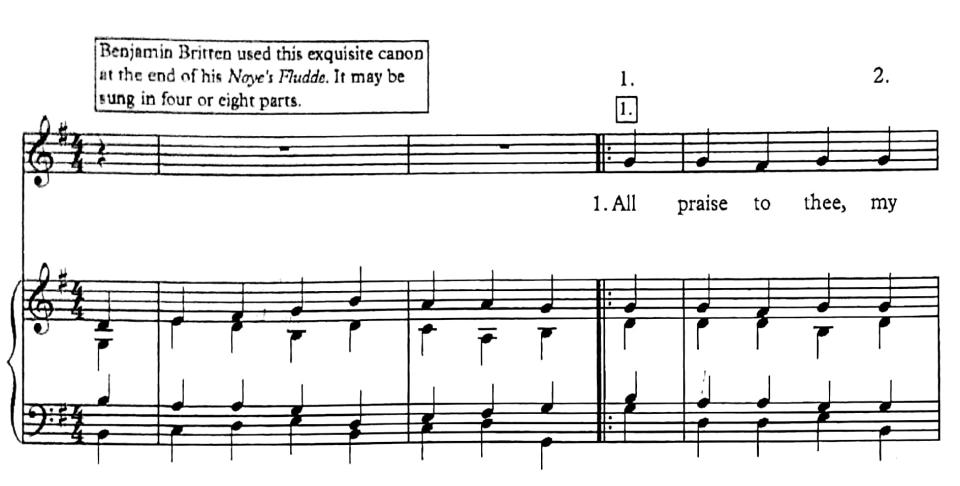


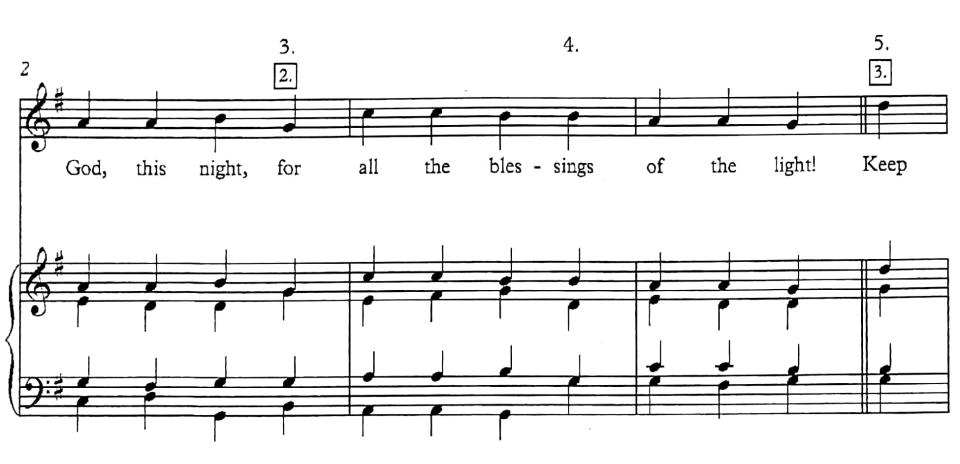


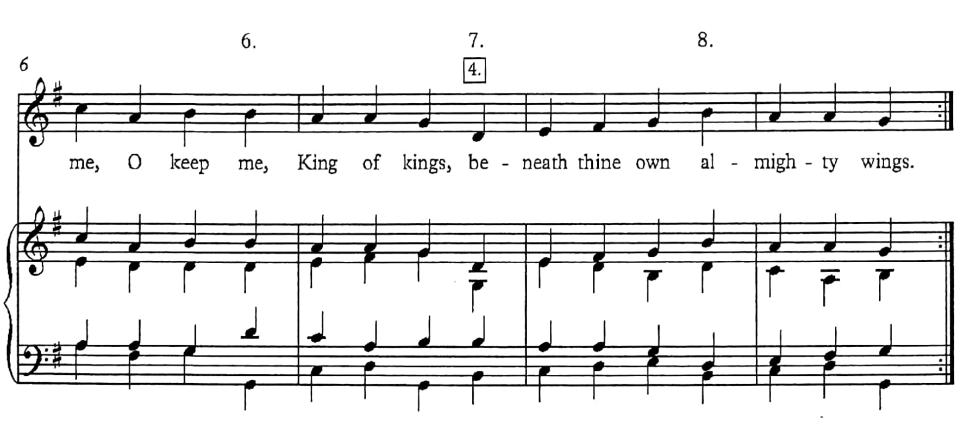


Four-Step Sight-Singing Process

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Questions?

