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An investigation of the initial stages of preparatory audiation

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Temple University, 1993

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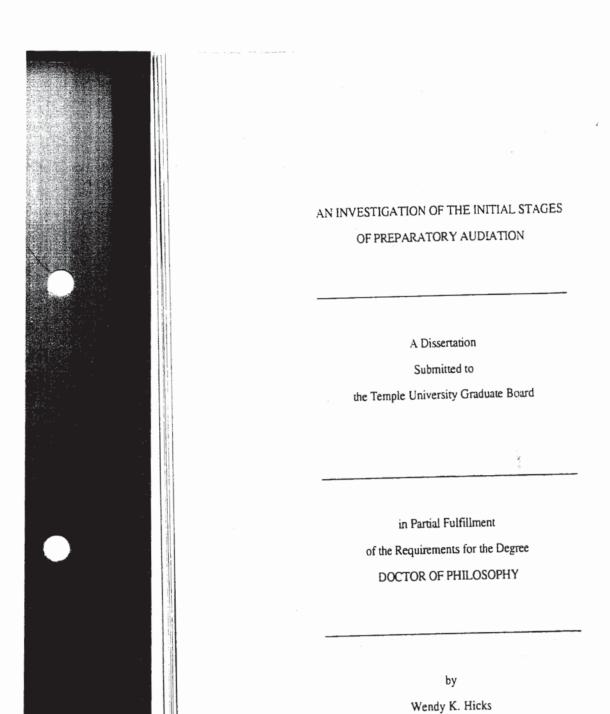
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ABSTRACT

AN INVESTIGATION OF THE INITIAL STAGES OF PREPARATORY AUDIATION

by Wendy K. Hicks

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Major Advisor: Dr. Edwin E. Gordon

The purpose of this exploratory research was to provide a record of the responses made by young children to music stimuli during acculturation so that the practical application of the music learning theory for newborn and young children may be enhanced and specific findings may be studied further. While young children were being exposed to a variety of tonalities and meters over the period of one academic year, comparisons were made of 1) their responses to a familiar song, sung to each child individually, without text, at specific intervals, 2) their responses to four unfamiliar songs, sung to each child individually, without text, at specific intervals, 3) the familiar-song responses elicited in procedure 1 and the unfamiliar-song responses elicited in procedure 2, and 4) the familiar-song responses and the unfamiliar-song responses arranged to neutralize the variables of order (familiar/unfamiliar) and time of response (beginning of class/end of class). Eight of twenty-two children, enrolled in a private music school participated in the study. Intact classes were randomly assigned an instructional music content series. Each class received

twenty thirty-minute music lessons of chanting, singing, and movement activities without texts. During the fifth, tenth, fifteenth, and twentieth lessons, videotaped recordings were made of each child's responses to a familiar song and an unfamiliar song without text. Three observers independently viewed the videotapes and made written recordings of each child's responses. Those responses were categorized as looking responses, non-pulsating responses, pulsating responses, miscellaneous responses, vocal responses, and responses of anticipation. The percentages of agreement among the observers for those responses ranged from 0% - 100%. The majority of responses made by young children were looking responses. Many non-pulsating responses, pulsating responses, miscellaneous responses. and responses of anticipation were also recorded. Several conclusions may be made as a result of this study. First, as they are continuously acculturated to music, some young children anticipate music and often physically and independently respond to music during silence. Second, some young children who are exposed to songs without texts performed by adults who accompany themselves with movement, respond to that stimuli without verbally or nonverbally being asked to respond or told to respond. Third, the movement responses made by young children to music are developmental and are at least dependent upon the fluctuation of physical and audiation maturation. Moreover, it may be expected that young children begin to make purposeful movement responses to music before they begin to make purposeful vocal responses to music. Fourth, young children who are acculturated to a variety of tonalities and meters can profit from those experiences.

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Many thanks are given to the children and parents of Temple University's Children's Music Development Program. Without their participation, this research would not have been possible.

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CHAPTER 1

INTRODUCTION

Introduction

Music aptitude, music understanding, music achievement, and music appreciation are each dependent upon audiation, one's ability to hear and comprehend music for which the sound is not physically present. According to Edwin E. Gordon, before one actually begins to audiate, he proceeds through preparatory stages of audiation. A child may or may not acquire the ability to audiate before his music aptitude stabilizes at age nine. If he begins to audiate before his music aptitude stabilizes, he increases the opportunities for music enjoyment through audiation throughout his life. Consequently, an understanding of the stages of preparatory audiation is necessary for optimal music education. There is little objective information, however, about how a child proceeds through the stages of preparatory audiation.

¹Edwin E. Gordon, Learning Sequences in Music: Skill, Content, and Patterns (Chicago: G.I.A. Publications, Inc., 1988), 7.

²Edwin E. Gordon, A Music Learning Theory for Newborn and Young Children (Chicago: G.I.A. Publications, Inc., 1990), 29-30.

³Gordon provides a complete description of developmental music aptitude and stabilized music aptitude in *The Nature, Description, Measurement, and Evaluation of Music Aptitudes* (Chicago: G.I.A. Publications, Inc., 1987).

⁴Gordon, Learning Sequences in Music, 3-4.