

Wednesday 9:00-10:20

APPRECIATION AND THE FAST FOOD OF MUSIC

- Contemporary society and values. Quality of expectation, product, and learning.
- Classics vs commercial music and musical comedy - drama and soap opera.
- Rhythmic and harmonic repetition, fade-outs, and text.
- Records and mass media lead to a small vocabulary and thus to imitation, not imagination.
- Understanding as a basis for appreciation.
- Preferring a voice or one of two languages that you cannot understand.
- You must understand a joke to appreciate it, but you can understand it and not appreciate it.
- We cannot teach a child to love, we can teach only what love is.
- Language parallel of speaking and listening before reading and grammar.
- Listening, speaking, reading, and writing vocabularies.
- Audiation rather than music theory, notation, historical information, and metaphors.
- Music like language and communication are primarily aurally, not visual.
- Language parallel of thinking before speaking.
- Syntax of tonality and meter.
- Stages of audiation.
- A rapid change is not forthcoming. Difficulties encountered in tradition in not teaching music backward, vocal and instrumental, private and group, at all educational levels.

Wednesday 6:00-6:30
MUSICAL CHILD ABUSE

President Trachtenberg, Vice President Lawson, ladies and gentlemen, colleagues, administrators, regents, students, former students, and guests. Thank you for participating in this event and for bestowing this high honor upon me.

Allow me a few introductory remarks.

Art is man's highest gift. I have the temerity to consider myself an artist, not necessarily as a musician but primarily as a teacher. I am proud of being a teacher. I consider education fundamental to our overall well-being and to be the basis of our culture.

As you all know, I am the recipient of a teaching award and not a speaking award. That is the way it should be; I am not deserving of a speaking award. I know from experience, not objective data, that the ability to teach and to orate are not highly related (I would guess about r .30 or 10% in common). Please bear with me as I try to speak without engaging in the art of teaching. I promise to do better when I teach. Oh how I wish that you could ask questions and put me at ease.

Edward Freidman has asked me to give you a short aural biography. I shall do that before I get to my main topic.

- I was born in Stamford, Connecticut, in 1927.
- ← I began the study of the double bass at age 14 with Weiss and Kestenbaum.
- Eastman after the war and GI Bill expired.
- Gene Krupa band.
- ← Returned to Eastman and graduated.
- Did not want symphony work so went to NYC for commercial work.
- Studied with Sklar and told not good enough.
- Went to Iowa for Ph.D and followed Seashore's work.
- Research in music aptitude
- Research in learning theory
- Developed two Ph.D programs
- Current main interest is early childhood music education: That and musical child abuse are my main topics.

ELUIRA LOED
HASTHAM
COUNTING

(continued)

Wednesday 6:00-6:30

MUSICAL CHILD ABUSE

- Notice on a package of seeds. Seeds need care to mature, and some will have the potential to grow faster than others. Children and their music aptitudes are like seeds.
- Because of a lack of concern and information or misinformation, musical child abuse is unintentional rather than intentional.
- The difference between music aptitude and music achievement.
- Developmental and stabilized music aptitudes.
- Relationship of music aptitude to intelligence and other traits.
- Importance of early childhood (if not prenatal) to age nine.
- Importance of birth to age 3. Dark age. Language parallel and breaking the code.
- The prevention of child abuse: aptitude testing and appropriate early informal instruction.
- Testing: tests identify those with high aptitude without punishing those with low aptitude, they diagnose, and protect children.
- Education: as children must be read to aloud (listen) and learn to speak (perform), they must be sung to (hear as much and varied music as possible) and learn to sing and move with parents, other children, and peers in groups.
- The development of tonality and meter, and a vocabulary of tonal and rhythm patterns.
- Ultimate goal in music is audiation, just as thinking is the ultimate goal in other disciplines.
- Audiation is more important than reading or music theory.
- Oral and aural or more important than reading.
- Parents must not live vicariously through their child, nor act with a sense of duty and possible guilt instead of informed reason.
- Instrumental readiness.
- The difference between interest and motivation.
- The difference between the artist and the artisan.
- Parents must develop their own music skills as well as methodological skills. We are never too old to learn, we just learn more slowly.

Thursday 11:30-12:30
HOW WE LEARN WHEN WE LEARN MUSIC

- Definition of learning theory.
Language parallel.
- Understanding vs appreciation.
Audiation and syntax.
- Method vs techniques.
Sequential learning and objectives.
- Learning theory is the basis of method.
Research and theory.
- Method is the basis of curriculum and evaluation.
- Coordinates general music, choral music, and instrumental music.
- Measurement.
Aptitude and individual differences.
Achievement.
- Informal and formal instruction.
Tonal and rhythm babble.
- Skill, tonal content, and rhythm content learning sequences.
- Audiation.
- Recall and memorization in memory.
- Tonal and rhythm patterns.
- Skill learning sequence.
- Levels and sublevels.
- Discrimination (recognition) and inference (identification) learning.
Aural/oral.
Singing and movement, solo and ensemble.
Verbal association.
Tonal and rhythm syllables.
Partial synthesis.
Symbolic association.
Composite synthesis.
Generalization.
Creativity/improvisation.
Theoretical understanding.
- Tonal content learning sequence.
- Tonality, keyality, pentatonic, harmonic minor, and pattern functions.
- Rhythm content learning sequence.
Meter, tempo, and pattern functions.
- Stepwise and spiral movement within and among learning sequences.
- Pattern learning sequence.
Difficulty levels.
Individual differences.
Teacher training.

Thursday 2:55-4:10
YOU, YOUR CHILD, AND MUSIC

- Developmental and stabilized music aptitudes.
- Innate and environmental influences.
- Importance of early years in decreasing importance.
- Babble stage.
 - Three and three stages, and syntax.
 - Tonal and rhythm.
 - Autistic.
- Language interaction at 18 months.
- Emergence from one or both babble stages.
- Tonal patterns and rhythm patterns.
 - Tonic and dominant, and macro beats and melodic rhythm.
- Informal and formal instruction.
- Exposure and guidance vs instruction.
- Construction vs expression.
- Individual differences.
- Not young kindergarteners.
- No chronological age barriers to 12 in a group in carpeted room, no furniture.
- Personal pitch and tempo.
- Songs and chants without words.
- Singing range for audiation (D above middle C) and singing (G above middle C)
- Short repetitious songs with limited repertoire.
- Use of voice vs instruments; no accompaniments.
- Melody vs harmony.
- Consistent keyality, tonality, tempo, meter.
- Sing in all tonalities and meters.
- Coordination.
- Move in place and space; emphasize upper part of body.
- Avoid clapping, rhythm bands, and story records; packaging in music.
- Active and passive listening as well as performance.
- Contrasting dynamics and timbre with adult records.
- Parental participation and learn to teach at home.
- Instrumental readiness and instruction.
 - Audiatonal and emotional readiness.
 - Motor dexterity and physical characteristics.

Friday 8:30-10:20
THE PROPER USE OF TESTS

- Difference between measurement and evaluation.
Objective measurement for subjective evaluation.
- Nothing wrong with tests, only with those who misuse them.
Teaching to the test is unnecessary and wrong.
- A good test is a learning experience.
- Primary purpose of tests is for the improvement of instruction.
Diagnosis (high, average, and low).
Identification.
No group comparisons.
Subtests.
- Definition of an objective test.
- Multiple choice and essay tests.
Discrimination and inference learning.
- Essay tests do not teach writing skills.
- Norms-referenced and criterion-referenced (mastery) tests.
- Validity and reliability.
- Grading is of secondary importance.
- Difficulty with standards for grading.
Current group, predetermined standards, and national standards.

Friday 8:30-10:20

APTITUDE AND ACHIEVEMENT: WHAT'S THE DIFFERENCE

- Difference between aptitude and achievement.
- Definition of music aptitude (recital situation).
- Audiation vs perception vs memory/recall.
- Immediate impression and intuitive response and inference.
Syntax.
Patterns.
- History of music aptitude.
Europeans and Americans.
Achievement.
Practice and training.
Atomistic/Gestalt.
Seashore and Wing.
Item content, instrument stimuli, scoring, construct validity, preferences, answer scheme (same/different).
- Description of music aptitude.
Product of heredity and environment; Nature/nurture issue.
Developmental and stabilized.
Importance of early identification and diagnosis.
Normally distributed (not bi-modal).
Eclectic.
Multidimensional .
Tonal is necessary, rhythm is basic, and preference is unifying.
Test battery.
- Correlation with other factors (IQ, race, religion, schools, art, math, sex, performance medium, academic achievement, and music achievement).
- Need for objective aptitude tests.
40% above 80PR go unidentified
- Purposes and uses of music aptitude tests.
Everyone can learn and no one excluded from instruction.
Normative and idiographic.
Improvement of instruction, not grading or punishment.
Disagreement between evaluation by teacher and measurement by test.
- Validity of music aptitude tests.

Friday 12:00-2:00

YOUR SCHOOL MUSIC PROGRAM: IS IT PUBLIC RELATIONS OR EDUCATION

- Why do most music curriculums state one or more objectives (product) and outline materials without adequately dealing with curriculum (process)?.
- Why is there a lack of coordination of vocal and instrumental programs?
- Why is it not possible to develop a valid music achievement test?
- Why are not music aptitude tests administered routinely? (IQ tests are.) 40% of upper 20% go unidentified.
- Why are gifted children considered talented?
- Why are the talented students catered to and the others considered unteachable?
- Why are not students' individual differences attended to in music as they are in reading, writing, and arithmetic?
- Do we teach for the response or a response?
- Do we ask whether students can learn to do that instead of whether they can do that?
- Does the school profit from the student or the student from the school?
- Should schools take the credit for the achievement of private students?
- Why is sequential music education not given attention similar to that of public performances?
- Why is the drop-out rate so high in beginning instrumental music?
- Why is enrollment so low in elective music at junior and high school level?
- Why are there so few periods a week for general music?
- Could students learn a language in only one period a week?
- Why are most music periods either too short or too long?
- Why do so few adults participate in music after graduation?
- Why is administration and management more prevalent than leadership?
- Why is the importance of preschool ignored?
- Why are the "best" and more highly respected and paid teachers in the high school and not in kindergarten and the early grades?

- The arts provide insights into ourselves and others. They can be given equal time and status with other subjects if we begin to educate and not teach.
- Appreciation versus understanding.
- Cannot teach students what to love, only what love is.
- We do not teach math or PE appreciation.
- Definition of audiation.
Stages of audiation.
- Importance of audiation. Audiation, unlike performance, cannot be flaunted.
- Do we live in the past or does the past live in us.
- Memorization and recall are different.
- Important difference between audiatonal skill and technical skills.
- Sightreading, for example, is a problem of executive and audiatonal skills.
- Audiation and imitation are different.
- Audiation promotes learning and imitation speeds-up forgetting.
- Musicians hear all that they audiate but do not audiate all that they hear.
- Musicians should be expected to audiate all that they see but they should not be expected to see all that they audiate.
- Music should emphasize aural and oral, as well as the visual (notation).
- Method and technique are different. Techniques are junk food.
- We teach the way we were taught not the way we were taught to teach.
- Music learning theory is the basis of audiation.
- Discrimination and inference learning are different.
- Skill and content learning sequences.
- Development of tonality and meter and tonal and rhythm patterns vocabularies.

Friday 3:15-5:00

THE DEVELOPMENT OF MUSIC SKILLS

- Audiation.
Listening as well as performance.
Variety of styles and types of music.
- Technical skills and audiatonal skills.
- Audiation and imitation.
- Solo as well as group singing and chanting.
- Tonal patterns and rhythm patterns.
Appregioed patterns.
Separate tonal from rhythm.
- Establish a sense of tonality with a/o and va.
Movable "do" syllables.
- Establish a sense of meter with a/o and va.
Learning sequence syllables.
Coordination and movement.
Definition of rhythm.
- Instrumental readiness.
Singing in tune and moving with appropriate rhythm.
- Private and group lessons.
- Individual differences.
Aptitude.
- Until tradition loses its grasp, the responsibility is on the individual.