
MUS 461

Feldman, Chapter 1



Connections

1. How strong is the connection between language and music? Give examples. How does Bernstein make a case for it?
2. There not only is a connection but many studies have shown that music actually helps the mind prepare for cognitive and social activities. New British Study.
3. What is “The Mozart Effect?” Is it valid?
4. Describe “sound to symbol” teaching.

Kodály, Suzuki, Gordon

1. List a few major components of Kodaly's approach.
2. What part of Suzuki's "Talent Education" do you think is most responsible for the success of the program?
3. What is Gordon's analogy for the difference between "audiation" and simply reading notation?
 - *Like an English speaker can "read" Spanish sounding out words but will have no understanding of the meaning.*

Commonalities

What ideas do Kodály, Suzuki, and Gordon share?

1. Singing before playing
2. A structured learning sequence (break down complex into simple steps)
3. Use of pitch and rhythm syllables before notation
4. Add notation only after students can “hear in in their inner ear” (audiate).

Gordon's Types of Learning

1. Does musical understanding come more from notes or phrases?
2. What is discrimination learning as it relates to music?
3. What is inference learning?
4. Discrimination is essentially teaching by rote...is this bad?
5. How will you work in your classroom to move from discrimination learning to inference learning?

Music Learning Theory

Gordon proposes five stages of learning:

1. Aural/Oral (teacher plays or sings, student echoes)
2. Verbal Association (same, now with rhythm or pitch syllables)
3. Partial Synthesis (students begin to recognize patterns, tonality, meter)
4. Symbolic Association (students are shown notation for the patterns they already know)
5. Composite Synthesis (reading/writing/playing unfamiliar music with understanding)

The Radical Change

1. Did you begin to learn music with a sound to symbol approach?
2. Why do you think instrumental music classes, teachers, and method books rarely use a “sound to symbol” approach?
3. How can you start even now, to familiarize yourself with this approach in your own practice?

Important Quotes in This Chapter

Both speech and music group sound into patterns called phrases. (p. 5)

“Only nonsense is difficult to memorize.” (p. 6)

Children build a music vocabulary by hearing patterns, then singing or chanting them--and then naming them. (p. 6)

Modeling is a powerful tool....The key is to make a distinction between spoon-feeding and conceptual demonstration.

Important application of the concepts in this chapter...be sure to carefully read and think about “Adopting Sound-to-Symbol in the Instrumental Class” (p. 13-16)

ASSIGNMENT

Finish reading the chapter and answer questions 4, 5, 6, and 7 on page 17.

Turn in the hard copy at the beginning of the next class.