INTEGRATING THE MUSIC LEARNING THEORY OF EDWIN E. GORDON WITH A BEGINNING SAXOPHONE CURRICULUM

by

Timothy James Owen

A thesis submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

December 2005

Thesis Supervisor: Assistant Professor Kenneth Tse

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

D.M.A. THESIS

This is to certify that the D.M.A. thesis of

Timothy James Owen

has been approved by the Examining Committee
for the thesis requirement for the Doctor of Musical Arts
degree at the December 2005 graduation.

Thesis Committee:

Kenneth Tse, Thesis Supervisor

Don Coffman

Mark Weiger

Benjamin Coelho

Richard Olson

To Rebecca, Alina, Deborah, Hannah, and Chandler

ACKNOWLEDGMENTS

As I consider all that has gone into this project, I humbly recognize and give thanks for the assistance of the following individuals:

Professors Kenneth Tse, Don Coffman, Mark Weiger, Benjamin Coelho, and Richard Olson, for their time and insightful evaluation of earlier drafts of this thesis. Thank you for challenging me and helping me to find the very best I had to offer.

Dr. C. Raymond Smith, for his generous mentoring, which served as a catalyst for my choice of educational and vocational pursuits.

My students through the years, who have helped me to develop a practical understanding of the learning process, and how the ideas contained in this thesis work in real-life teaching situations.

Mr. Lisle C. Updike for his faith, commitment, and experienced editorial eye.

My parents, Bill and Betsy Owen, for giving me my first opportunities to discover my love of music.

My children, for their enthusiasm, distractions, and affection. You will finally have your daddy back.

My wife, for her love, sacrifice, encouragement, and faith that this, too, shall pass. Thank you for sharing this musical journey over the past fifteen years. Your lively debate has helped refine my ideas (and you actually do agree with me even though you think you don't.) You are my inspiration and my best friend. I will love you forever.

And, finally, my Heavenly Father, for giving us the gift of music, so that we may be lifted up by its influence.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER I: INTRODUCTION

The Music Learning Theory developed by Edwin E. Gordon provides a framework for music education, the goal of which is to increase musical understanding and appreciation. In Gordon's words, it is a description of "how we learn when we learn music."[1] Fundamental to musical learning is the process of *audiation,* a term coined by Gordon for the hearing and comprehension in one's mind of musical sound that is not necessarily physically present.[2] Music Learning Theory outlines a progression of skills and two types of content that aid the learner in comprehending music. It provides guidelines on how they interact and how proper sequencing leads to more effective music learning. Effective learning creates greater enjoyment of the learning process and intrinsic motivation to attain higher degrees of mastery. Ultimately, the learner will make decisions about music based on more than superficial musical characteristics.

This thesis provides resources that are specifically adapted for training beginning saxophonists using Music Learning Theory principles. Saxophonists can benefit from a curriculum organized so that musical understanding guides the development of instrumental skill. The impetus to master the instrument then arises from a need to express music the student has already audiated. Tone production, articulation, and technical facility then become means to realizing that music. Over the relatively short history of the saxophone, there has been significant development of the pedagogy addressing the issues of these executive skills for manipulating the instrument. However, traditional curricula do not usually address audiation in an efficient manner, if indeed they address it at all. Without audiation, performance becomes a mechanical process of

---

[1] Gordon, Edwin E. *Learning Sequences in Music: Skill, Content, and Patterns.* Chicago: GIA Publications, 1997, p. 3.

[2] Gordon, Edwin E. *Learning Sequences in Music: Skill, Content, and Patterns.* Chicago: GIA Publications, 1988, p. 7.

decoding instructions on a page, which Gordon and others liken to typing in a language the typist does not understand. Typical of such "performance" is the student who repeatedly neglects to play C♯ in a D-Major etude, adds or drops beats, or fails to keep a consistent tempo. When audiation is developed concurrently with executive skills, the student becomes aware of and takes action to correct such errors. Further, the student develops sensitivity to musical syntax, allowing for more expressive performance of even the simplest exercise, such as a scale.

Saxophone students in the United States experience music education through two venues, the school ensembles (concert band, stage or jazz ensembles, etc.) and/or private instruction. School ensembles, in the beginning years, face the challenge of training instrumentalists of varying aptitude and musical experience on a variety of instruments. In order to train the musicians of an ensemble together at the same pace, instructors often make choices that would compromise efficient learning of one instrument in favor of helping another. Private instruction does provide a more focused learning experience tailored to the individual needs of the student and the idiomatic techniques of the instrument. However, the private lesson lacks the exposure to other instruments, ensemble skills (such as balance and blend), and the opportunity for students to learn from their peers. Thus, the two venues are complementary; while overlapping in some aspects of instruction, each provides unique experiences to the student's overall musical development.

While it is not valid to generalize about how teachers do or do not address the audiation in ensemble or private instruction, it is possible to examine the materials that a teacher may use to see how these materials (often in the form of method books) support the development of both audiation and executive skills for the saxophone. Table 1 below shows (along the vertical dimension) the type of method (ensemble or individual). The horizontal dimension shows the approach to audiation—Music Learning Theory or "Traditional".

Table 1: Methods by Ensemble/Individual Instruction and Traditional/Music Learning Theory Paradigms

	Music Learning Theory	"Traditional"
Ensemble	*Jump Right In: The Instrumental Series* by Richard Grunow, et. al.	*Standard of Excellence* by Bruce Pearson *Accent on Achievement* by John O'Reilly and Mark Williams
	Do It! Play the ... by James Froseth (hybrid of Music Learning Theory and "Traditional" approaches)	
Individual	None	*The Eugene Rousseau Saxophone Methods* *Alto Saxophone Student* by Frank Weber

At this time there is no Music Learning Theory resource which addresses saxophone-idiomatic concerns or saxophone-idiomatic resources that comply with Music Learning Theory principles. I will seek to fill this niche with this document.

Edwin Gordon and his Contributions to Music Education

Dr. Edwin E. Gordon has had a distinguished career in music education and research. After completing doctoral studies at the University of Iowa, he taught there from 1958 to 1972, followed by positions at the State University of New York at Buffalo, 1972 to 1979, at Temple University (where he held the Carl E. Seashore Chair for Research in Music Education), and at the University of South Carolina. Before taking a professional interest in research into musical aptitude and audiation, he earned degrees in

String Bass Performance from the Eastman School of Music and toured as bassist with the Gene Krupa band. For his contributions to music education, he was inducted into the Music Educators National Conference Hall of Fame.

Dr. Gordon is responsible for contributions in key areas of music education. He has published several standardized tests that purport to measure musical aptitude through audiation. These tests include the *Musical Aptitude Profile* (MAP), the *Primary Measures of Musical Audiation* (PMMA), the *Intermediate Measures of Musical Audiation* (IMMA), and the *Advanced Measures of Musical Audiation* (AMMA). The MAP test is designed to give a profile of a student's musical aptitude across seven dimensions: two tonal, two rhythm, and three preference sub-tests. It is intended for students in the fourth through twelfth grade. The PMMA, IMMA, and AMMA are considerably shorter tests with only two dimensions, one each of tonal and rhythm. They are designed for students in kindergarten through third grade, first through fourth grade, and junior high school and beyond respectively. The PMMA and IMMA both measure developmental musical aptitude, which fluctuates from birth to approximately age nine. The AMMA and MAP measure stabilized musical aptitude and, according to Gordon, need only be administered once in a student's school career. The primary purpose of testing a student's musical aptitude is to improve instruction by adapting teaching to the student's individual needs.

In addition to standardized tests, Gordon has published numerous books and articles relating to audiation and its relationship to musical aptitude and achievement. It is in these works that Gordon has expressed the developing principles of Music Learning Theory, beginning with *How Children Learn When They Learn Music* (1968), followed by *The Psychology of Music Teaching* (1972), and several editions of *Learning Sequences in Music* (1980, 1984, 1988, 1993, 1997). The 1997 edition served as a primary source for information about Music Learning Theory. I was able to compare the 1997 edition with the 1988 edition, and note that, while there is much in common in the

language, each edition contained unique attributes such as illustrations, examples, and figures. Unique to the 1997 edition are the inclusion of the Locrian Tonality in the taxonomy of tonal content, eight types of audiation instead of seven, and chapters on early childhood musical education and the current state of music education. However, the 1997 edition does not include the taxonomies of tonal and rhythm patterns. Instead, the reader is instructed to purchase the *Jump Right In* tonal and rhythm register books, which contain the respective taxonomies.

Criticism of Gordon's Work

Since the start of his career as a music education researcher, Gordon has stirred up a significant amount of controversy regarding the nature of his research. Though he does not claim this title for himself, he has been labeled as a behaviorist in the same camp as B.F. Skinner and A. Pavlov.[3] In some respects, the application of his theory is marked by the characteristic trait of behavioral psychology, that it concerns itself only with measurable stimuli and overt behaviors in response. However, audiation, as Gordon posits, is a phenomenon that takes place entirely in the mind. It can only be observed indirectly by trusting the subject/student to report truthfully and accurately on this internal phenomenon. This association with behaviorist psychology, whether warranted or not, tends to cast the shadow of an outmoded educational philosophy on Gordon's work for those who favor a more holistic, cognitive approach to learning.

Others take issue with Gordon on the basis of elements of his research methodology. Colwell and Abrahams cite numerous instances in Gordon's work on musical aptitude testing in which they question whether the test is really measuring what it claims to be measuring.[4] They also assert that he makes many statements regarding

---

[3] Colwell, Richard and Frank Abrahams, "Edwin Gordon's Contribution: An Appraisal." *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, p. 19.

[4] Ibid., pp. 19-37.

teaching that, though pedagogically sound, are not substantiated by research. Thus, he may be seen more as an advocate for his teaching philosophy than an objective researcher. Nonetheless, these same authors praise Gordon for being very meticulous in other aspects of his research to establish validity and reliability for his tests.

Gordon has challenged the music education and theory communities in other ways as well. One author postulates that Gordon's ideas and practices have not gained wider acceptance and application because they require so much from the teacher, whether in the classroom or in a private lesson setting.[5] First, the teacher must learn a very specialized vocabulary just to be able to comprehend Gordon's writing. Gordon introduces new terms for familiar concepts in order to avoid unintentional associations, for example, audiation instead of aural imagery. He also redefines familiar terms to suit his own purposes, such as representing Usual Triple meter (Gordon's taxonomy) as 6/8, which is traditionally labeled as Compound Duple. Second, the teacher must be extremely competent and confident in his/her own ability to perform the tonal and rhythm patterns appropriately in order to conduct Learning Sequence Activities based on Music Learning Theory. Third, the teacher must spend a significant amount of time to organize appropriate materials to teach to the individual needs of each student.

In spite of these challenges, I believe that Gordon's work has much to offer. It has close ties to the work of educational psychologist Robert Gagné, whose "chain learning" concept serves as a model for Gordon's Skills Learning Sequence. Gordon's work with musical aptitude and audiation also indicate a strong correlation with Howard Gardner's work on Multiple Intelligences. Musical intelligence is among the seven discreet intelligences. A significant criteria for Gardner's classification of a separate

---

[5] Shuler, Scott C. "A Critical Examination of the Contributions of Edwin Gordon's Music Learning Theory to the Music Education Profession." *The Quarterly*, vol. 2:1-2, pp. 47-48.

intelligence is its low correlation with other types of intelligence, which Gordon's work appears to support. Gagné's and Gordon's work is entirely psychological, but Gardner's work with Multiple Intelligences also includes a neurological factor: In order for a proposed intelligence to qualify as discreet, it must be localized to a specific region of the brain. The debate about learning theories may be leaning away from the behaviorist toward the cognitivist paradigm, but Gordon's theory may turn out to be in harmony with emerging research about learning from a neurobiological perspective.

Methodology

The purpose of this document is to provide a resource for the saxophone instructor who wishes to incorporate the principles of Music Learning Theory into a saxophone curriculum. As such, it gives an overview of Music Learning Theory's central tenets as presented in Gordon's 1997 edition. Following this overview is a review of Music Learning Theory literature that address the topics of audiation and application of the theory to teaching instrumentalists, and an examination of several representative, beginning ensemble and individual method books for alto saxophone. From this examination, a set of guiding principles will be derived for the development of a saxophone method suitable for private instruction. Finally, comprehensive and sequential objectives will be developed from these principles for a method to be used in the first year of saxophone study with a private or homogeneous-instrument class lesson program, and one possible realization of those objectives.

Limitations

The focus of this document is to implement learning sequences in a private-studio learning environment. Certain assumptions will be made regarding the readiness of students to engage in this approach to the saxophone. Specifically, the student has

emerged from what Gordon refers to as a "music babble stage"[6], and the student is at least somewhat familiar with his/her singing voice. While these issues are significant in applying a Music Learning Theory based method, they are addressed in Gordon's and others' writings and are not central to the primary issue of integrating the Music Learning Theory framework with a saxophone curriculum. This overview of Music Learning Theory is intended to give enough information about the breadth of skills and contents to demonstrate that it is suitable for a comprehensive curriculum, and that it provides a rationale for the sequencing choices in defining comprehensive and sequential objectives for the method outlined. It also gives specific instructions on how to teach at specific levels of learning using appropriate techniques.

Another 'Sound-Before-Sight' Method?

Music Learning Theory dictates an approach commonly referred to as 'sound before sight'. This approach is not new with Gordon, but has been advocated by many music educators. One particular pedagogical method advocating 'sound before sight' is that developed by Shin'ichi Suzuki. He calls his approach the 'Mother Tongue' approach, asserting that little children can learn music the same way they learn even the most complex native language, by immersion in a listening environment. Given the prior development of the Suzuki method, first for violin, then for other string instruments and even flute, one might ask whether another 'sound-before-sight' method is truly necessary, or whether they are competing approaches. I would assert that they are not competitive, but rather complementary. Though Suzuki and Gordon both emphasize aural experience as the foundation for music learning, Suzuki focuses on performance and violin

---

[6] Music babble is analogous to the babble stage in speech, in which the individual audiates and sings or chants, but is unaware of how the singing or chanting corresponds to the singing or chanting of others. Commonly, children emerge from music babble within the first three years of life. In some cases, however, an individual with average or high aptitude may not have emerged from this stage of development, even into adulthood. See Gordon (1997), p. 47.

technique. Reading is later taught in a properly sequenced Suzuki curriculum. Gordon, on the other hand, emphasizes the development of musical understanding through the careful sequencing of skills and contents. Instrumental proficiency then comes as an outgrowth of musical understanding, but Gordon does not address the sequencing of instrumental skills as part of Music Learning Theory. Therefore, a method which incorporates Music Learning Theory principles is warranted, even given the prior existence of another 'sound-before-sight' method such as the Suzuki Method.[7]

[7] See Literature Review for summary of Creider, "Music Learning Theory and the Suzuki Method."

CHAPTER II: MUSIC LEARNING THEORY—AN OVERVIEW

The following overview of Music Learning Theory summarizes Edwin Gordon's *Learning Sequences in Music* (1997). Labels applied to levels of learning in the various learning sequences come from Gordon's work.

Audiation

Audiation is the hearing and comprehension of sound that is not necessarily physically present.[8] It is distinct from immediate aural perception which is linear by nature. Audiation is cyclical and takes place at a delay from the moment of perception. Linear means that perception proceeds only from one moment to the next as sound vibrations are converted to nerve impulses in the brain. Audiation, on the other hand, involves mental processes by which sounds which were just heard are analyzed and compared to previous musical experiences. At the most advanced stages of audiation, predictions are made on the basis of what came before. Audiation occurs when one is listening to, performing from memory, creating and improvising, reading, and/or writing music. The term "notational audiation" refers to audiating a musical sound in response to musical notation.[9]

Types of Audiation

The following types of audiation are non-sequential, but demonstrate the variety of activities that invoke audiation, as well as the end product of such activities.

Type 1: Listening to music — Gordon identifies this as the most common type of audiation, in which the listener consciously attends to patterns of pitches and durations, and gives musical meaning to what is heard.

---

[8] Gordon (1997), p. 4.

[9] Ibid.

Type 2: Reading music — notational audiation. This takes place when reading silently, performing from a score, conducting from a score, or listening to music while reading. What distinguishes notational audiation in all these situations is that music is being predicted on the basis of the notation. By contrast, an instrumental performer who is not audiating while reading a score, is using the notation as a guide for manipulating the instrument and may be likely to perform incorrect pitches and/or rhythms without his/her realization.

Type 3: Writing music from dictation — another form of notational audiation, the reverse process of reading. What has been audiated is then represented in notation.

Type 4: Recalling music from memory — performed silently, vocally or instrumentally, this type of audiation occurs as one recalls patterns of pitches, durations, and other aspects of music. This process is distinguished from memorization, in which physical movements are entrenched (whether instrumental techniques or vocal fold movements), and does not involve hearing the music to be performed or recalled.

Type 5: Writing music from memory — this process is the same as Type 4 except that the end product is notation. In Type 4, the end product is some form of performance.

Type 6: Creating or improvising music — in silence or in performance, new (unfamiliar) music is created by the organization of familiar or unfamiliar tonal and rhythmic patterns.

Type 7: Reading and creating or improvising — in response to notational stimulus, such as aleatoric notation, figured bass or chord symbols, or even a melodic line, creates or improvises new music.

Type 8: Writing and creating or improvising — organizing tonal and rhythmic patterns into unfamiliar music as in Type 6, culminating in a notational form of the music which has been audiated.[10]

---

[10] Ibid. p. 13.

Table 2 summarizes the types of audiation in terms of the type of content, stimulus, and response.

Stages of Audiation

The stages of audiation are sequential, with each stage encompassing all previous stages.

Stage 1: Momentary Retention — not audiation itself, momentary retention is a necessary precursor in which sensory perceptions (present) are stored in a sensory register and recalled (immediate past) for further processing.

Stage 2: Imitating and audiating tonal patterns and rhythm patterns and recognizing and identifying a tonal center and macro-beat — by mentally rehearsing (imitating) what was just heard in Stage 1, the listener organizes what was heard to identify one or more tonal centers and macro-beats (underlying pulses) and distinguishes essential pitches and durations from non-essential in the context of the underlying tonal center(s) and macro-beat(s).

Stage 3: Establishing objective or subjective tonality and meter — As Stages 1 and 2 are engaged, the listener may make a determination of the tonality and meter of a piece of music on the basis of the patterns that have been audiated. The terms objective and subjective as applied to tonality and meter refer to a general consensus regarding what has been audiated. Where there is agreement regarding a tonality and meter, these dimensions are considered objective. However, if two listeners disagree about whether there are two or four macro-beats covering a specific phrase or time, the meter would be considered subjective. All audiation is dependent upon the listener's frame of reference and past experience, and therefore, subject to other possible interpretations.

Table 2: Types of Audiation

Type	Action	Content	Stimulus	Response
1	Listen	Familiar/Unfamiliar	External Aural sensation	Internal Processing
2	Read	Familiar/Unfamiliar	External Visual impressions	Performance: silent internal, vocal or instrumental external
3	Write	Familiar/Unfamiliar	External Aural sensation	Notation
4	Perform	Familiar	Internal audiation	Performance, as in type 2
5	Write	Familiar	Internal audiation	Notation
6	Create/Improvise and perform	Unfamiliar	Internal audiation from immediate past, including self-generated prompt	Performance, as in type 2
7	Create/Improvise and perform in response to notation	Unfamiliar	Internal audiation (as in type 6) and External Visual	Performance, as in type 2
8	Create/Improvise and write	Unfamiliar	Internal audiation (as in type 6); may also include External Visual	Notation

Note: Type 7 of audiation was introduced in the 1997 edition of *Learning Sequences in Music*; Type 8 from the 1997 edition is listed as Type 7 in earlier editions.

Stage 4: Retaining, in audiation, tonal patterns and rhythm patterns that have been organized — At this stage of audiation, in conjunction with the three preceding stages, the listener is constantly assessing and possibly reorganizing not only what is presently audiated but also music that has been retained in audiation. Gordon points out that at this stage of audiation, the listener may more fully recognize other elements of music such as "sequence, repetition, form, style, timbre, dynamics, and other relevant factors that enable us to give meaning to music."[11]

Stage 5: Recalling tonal patterns and rhythm patterns organized and audiated in other pieces of music — As the listener's exposure to music literature increases and his/her vocabulary of tonal and rhythm patterns expands, he/she will begin to engage in this stage of audiation. At this stage, the listener is making comparisons and evaluating similarities and differences between previously audiated music and that which is being audiated at present.

Stage 6: Anticipating and predicting tonal patterns and rhythm patterns — Using understanding from what has already been audiated from a piece of music, as well as what has been audiated in other pieces of similar tonality and meter, the listener begins to make and confirm or refute predictions about what tonal and rhythmic patterns might occur next in unfamiliar music, and to anticipate that which is known to occur in familiar music. When a listener anticipates or predicts with high accuracy, he/she can be said to comprehend the music. If there is little or no accuracy in making predictions, the music will seem incomprehensible, and the listener will most likely engage only in Stage 1 of audiation, and assign relatively little musical meaning to the sensations.[12]

---

[11] Ibid. p. 21.

[12] Ibid. p. 22.

Learning Sequences

Although there are other aspects of music that are not sequenced, such as timbre and dynamics, Music Learning Theory addresses three specific sequences for effective learning: Skills, Content, and Patterns.

Skills Learning Sequence

There are two fundamental types of skills within this learning sequence: discrimination learning and inference learning. Although the division of the two types is somewhat contrived, it aids in distinguishing what types of teaching techniques are appropriate. In reality, though a teacher may be giving rote instruction at a discrimination learning level, the student will also engage in inference learning to a degree commensurate with his or her musical aptitude. This is particularly relevant beginning with the Partial Synthesis stage.[13] Table 3 outlines the levels and sub-levels of discrimination learning and inference learning within the skills learning sequence.

Discrimination Learning

Discrimination Learning takes place when the student is conscious of what needs to be learned. It is characterized by rote instruction and, within Music Learning Theory, takes place on five discreet levels: Aural/Oral, Verbal Association, Partial Synthesis, Symbolic Association, and Composite Synthesis.

Aural/Oral

Aural and Oral learning is the fundamental skill upon which all other skills are based, whether Discriminatory or Inference learning. This is actually a composite skill because the aural component involves listening while the oral requires performance

[13]For a full discussion of Skills Learning Sequence, see Gordon (1997), pp.86-136.

Table 3: Skills Learning Sequence

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

through singing or chanting. The two combine in a feedback cycle where what is heard (Aural) is compared to what is performed (Oral). By noting similarities and differences, the student audiates and performs with greater accuracy. Aural and oral learning are necessary to begin the development of audiation.

Teaching procedure: At the Aural/Oral level of learning, the teacher begins by establishing the tonality or meter, depending on the content, then singing or chanting a tonal or rhythm pattern using a neutral syllable such as "bah" for rhythm content or "bum" for tonal content. When working with tonal content, the student then pauses (Gordon recommends taking a breath to ensure the proper pause)[14] and echo sings the pattern back to the teacher. With rhythm content, the student echo chants the pattern back without pause so as to maintain a consistent tempo. In this way, the student builds a vocabulary of tonal and rhythm patterns in a tonal and metric context. Tonal patterns are

[14] Gordon (1997), p. 94.

presented at a constant rate, one pitch at a time, without rhythm, slightly separating each pitch. Rhythm patterns are presented on a single pitch, but with vocal inflections. When the tonal and rhythmic aspects are joined during rote pattern instruction, the student is less likely to recognize the familiar tonal pattern when it occurs with a different rhythm pattern. Presenting tonal patterns without rhythm and rhythm patterns without melodic contour minimizes this situation.

Verbal Association

Verbal Association builds upon the Aural/Oral learning by associating tonal and rhythmic solfege syllables with previously learned patterns. Verbal Association systems should be based on the function within an aural context, not on a theoretical framework, and should possess an internal logical consistency for each function. For tonal content, Gordon recommends using a moveable 'Do' system with a 'La' based minor.[15] For rhythmic content, Gordon has devised a system of rhythm solfege syllables.[16] While patterns are learned at the Aural/Oral level using neutral syllables, the number of discreet patterns a student can retain is comparatively limited. As Verbal Association is introduced, the student gains a system to categorize patterns, thereby significantly increasing the ability to acquire new vocabulary. The student also learns proper names such as Major and Minor Tonality and Duple and Triple Meter, as well as Tonic, Dominant and other harmonic functions, and Macro- and Micro-beats as metric functions.

Teaching procedure: To teach at the Verbal Association level, the teacher follows a similar procedure to teaching at the Aural/Oral level. First, a tonality or meter is

---

[15] Gordon compares several tonal verbal association systems and justifies the use of a 'La'-based minor in Gordon (1997), pp. 56-69.

[16] A brief description of Gordon's system is given in the section on Rhythm Content Learning Sequence.

established. Then the teacher sings or chants a familiar pattern, one learned previously at the Aural/Oral level, using appropriate tonal or rhythmic solfege syllables. As before, the student then echoes the pattern back to the teacher with appropriate syllables. Gordon notes that syllables should always be sung or chanted. Syllables should not be spoken without the tonal or rhythmic aspect. Further, syllables should not yet be presented in written form. At this stage, it is not appropriate for the teacher to present a pattern using a neutral syllable and ask the student to identify or sing/chant the appropriate syllables. Such activities are "Inference Learning" and are more appropriately pursued at a later stage.

Partial Synthesis

When the student has successfully engaged in Verbal Association, he/she is ready to develop a Partial Synthesis of patterns that have been learned thus far. In Partial Synthesis, the student is now asked to discriminate the tonality or meter of a series of familiar patterns. Here, the focus is not on individual patterns, but on the relationship among the patterns.

Teaching procedure: At the Partial Synthesis level of learning the teacher no longer establishes tonality or meter before the content is presented, nor are solfege syllables used. Instead, the teacher performs with a neutral syllable a pair of tonal sequences or rhythm sequences consisting of up to four familiar patterns in an unfamiliar order. The student then compares the two sequences and determines what the tonality or meter is based on audiation. Use of a solfege syllable would undermine the purpose of the Partial Synthesis level of learning because the student may rely on the syllable instead of his/her audiation of the series of patterns in order to determine the tonality or meter.

Symbolic Association

In Symbolic Association, the student is introduced to standard musical notation for the previously learned tonal and rhythm patterns. Gordon discourages the use of pre-

notational iconic systems as unnecessary and potentially confusing to the student. Symbolic association takes place in two parts: First, reading; second, writing familiar patterns in familiar and unfamiliar orders.

Teaching procedure: The student's first introduction to tonal notation at the Symbolic Association level occurs as the teacher introduces a musical staff and assigns 'do' to a given line or space. At this stage it is not important which pitch is used as 'Do'. Gordon recommends using the terminology of 'Do' signature, instead of key signature, which emphasizes the audiation of many tonalities. After 'Do' has been identified, the teacher points out that if 'Do' is on a line, the line above is 'Mi', and the next line is 'So'. Likewise, if 'Do' is on a space, 'Mi' and 'So' are the subsequent spaces above. At this early stage it is important, according to Gordon, to place 'Do' on at least two spaces and two lines so students become familiar with a moveable 'Do'.

When the student becomes familiar with the staff and the concept of moveable 'Do', he/she is ready for the teacher to proceed with teaching familiar patterns in notation. This consists of a familiar pattern while showing the notation, then directing the student to look at and read the pattern while echo singing the pattern. After a few tonic and dominant patterns have been taught in this manner, the teacher should change to a new key signature, or keyality, and repeat those patterns and teach other familiar patterns. When teaching tonalities other than Major, 'Do' is still identified as the visual landmark for each key signature.

Teaching rhythm patterns follows a similar pattern. The teacher initially establishes the meter. Once the meter is established, the teacher chants a familiar pattern solo, the student echo-chants with the teacher, and finally the student reads the pattern in standard notation. Duple-meter patterns are taught initially using the signature 2/4 and

triple-meter patterns using 6/8 without specific pitches.[17] Gordon emphasizes that the meter sign should not be explained as a fraction and that "[t]erms such as time signature, measure, bar line, and syncopation should not be used" at this stage. Equivalent, or enrhythmic patterns using different meters, such as 2/2 and 6/4 (by comparison to 2/4 and 6/8 meters), should be introduced so that students develop facility in audiating familiar patterns with a variety of time signatures.

The writing component of symbolic association is a natural extension of reading. Once a student can comfortably audiate and perform familiar patterns in a variety of keyalities or meters, the teacher can follow this procedure: establish a tonality or meter, perform a pattern while showing the notation, have the student echo-sing or chant the pattern, then remove the notation for the pattern and ask the student to notate the pattern. Writing patterns reinforces reading skill at the symbolic association level.

Composite Synthesis

Just as Partial Synthesis learning brings together and solidifies the previous levels of Aural/Oral and Verbal Association learning, Composite Synthesis combines Partial Synthesis and Symbolic Association. Again, the focus moves away from individual patterns to series of patterns. The student is asked to audiate (and perform) from notation a series of tonal or rhythm patterns, recognizing from audiation the tonality or meter of the series.

Teaching procedure: Gordon and others writing about the teaching procedure for Composite Synthesis are vague. I propose the following: First, the teacher presents notation for a pair of series of up to four familiar patterns. Next, the student identifies the tonality or meter from the notation. The teacher then establishes the tonality or meter.

---

[17] See Rhythm Content Learning Sequence for an explanation of Gordon's categorization of meters.

Finally, the student sings or chants the pair of series while reading the notation. For writing, the teacher presents an appropriate 'Do' signature for tonal writing, but no measure signature for rhythm writing. The teacher then performs a series of familiar patterns in familiar or unfamiliar order. The student identifies the tonality or meter and writes the notation for the series. No measure signature is given initially.

Inference Learning

Inference Learning differs from Discriminatory Learning in that, when a student engages in discriminatory learning, the teacher specifies what is to be learned by rote, as well as the method by which it is to be learned. A student engaging in Inference Learning "infers" what is to be learned from the unfamiliar content as the teacher guides with appropriate techniques. In other words, the teacher no longer controls what is being learned. When rote teaching techniques are employed, the result is a reversion back to discriminatory learning. In actual fact, the division between discriminatory and inference learning is artificial because the student will be engaged in both types of learning to some degree at all levels. Gordon points out that Partial Synthesis is a crucial, yet often overlooked, skill level because it requires the student to begin engaging in inference learning while the teacher is giving rote instruction with familiar patterns in series.

Generalization

In Discrimination Learning levels, the teacher leads the student to acquire a vocabulary of tonal and rhythm patterns, first aurally, then with verbal association, and finally notation. In Generalization (the first level of Inference Learning,) the student is asked to begin making inferences about unfamiliar patterns by first recognizing the differences between the familiar and unfamiliar. Secondly, the student draws conclusions about the unfamiliar patterns based on similarities to the familiar. Thus, the focus is on what is different. Discrimination Learning is focused on sameness in the learning process.

Skill in Generalization learning consists of three sub-skills that correspond to three types of discriminatory learning: aural/oral, verbal, and symbolic (reading and writing.)

Aural/Oral

Skill at the Aural/Oral level of discrimination learning serves as readiness to begin aural/oral generalization. Here the teacher establishes tonality or meter using a neutral syllable, then performs two sets of familiar and unfamiliar patterns and asks the student to identify whether the sets sound the same or differently. The student may also echo part or all of either or both sets in determining whether the sets are the same or different. Each set in the pair should contain the same number of patterns and contain at least one familiar pattern and one unfamiliar pattern. Difficulty in exercising Generalization skill at the aural/oral sub-level indicates that the student may need help with discriminatory learning at the aural/oral level.

Verbal

Skill at the Verbal Association discrimination learning and Generalization–Aural/Oral inference learning both indicate readiness to begin Generalization at the verbal sub-level. At this stage the teacher establishes tonality or meter with a neutral syllable, then performs one or more familiar and unfamiliar patterns with a neutral syllable. The student responds by performing the patterns with appropriate syllables. If the student is unsuccessful, the teacher can redirect the student to Verbal Association and/or Generalization–Aural/Oral skill levels for further preparation to achieve success at Generalization–Verbal.

In addition to correctly applying tonal or rhythmic solfege to the pattern or patterns performed by the teacher, the student that has engaged in Partial Synthesis learning can also be asked to identify the tonality or meter of the patterns performed with

a neutral syllable. Lack of success with this particular task indicates the need for further preparation at the Partial Synthesis level and/or Generalization–Aural/Oral sub-level.

Symbolic

Generalization at the Symbolic-Reading sub-level is the level of learning that is commonly referred to as sight-reading. Students perform a mix of familiar and unfamiliar patterns without the assistance of the teacher. Also, students should be expected to identify what tonality or meter the patterns they are reading actually indicate.

The writing phase of Generalization-Symbolic learning operates similarly. After indicating an appropriate 'Do' signature or time signature, the teacher performs one or more familiar and unfamiliar patterns and asks the students to notate them and identify the tonality and meter based on what they audiated. Students may require additional instruction at the Symbolic Association and Composite Synthesis discrimination levels or at the Generalization-Verbal inference level of instruction to be successful at the Generalization-Symbolic learning level.

Creativity/Improvisation

Creativity and Improvisation, as defined in Music Learning Theory, consist of the student originating individual responses to musical prompts, whether from the teacher or self-generated. One engages in Creativity learning when the student imposes his/her own parameters for an appropriate type of response. Improvisation learning takes place as the student originates unique responses that are nevertheless bound by external parameters or frameworks, such as a harmonic progression. Clearly, there are many degrees to which musical responses can be shaped by external parameters.

Aural/Oral

Creativity/Improvisation activities take the form of a dialogue between teacher and student, or between students in a classroom situation. The teacher initially

establishes a tonality or meter, then begins the dialogue by performing a familiar or unfamiliar pattern. Finally, the student responds with a different pattern. When engaging in Creativity, the student is free to choose any pattern that fits the tonality, for example, a tonic or dominant pattern in response to the teacher's tonic. When engaging Improvisation, the student chooses a different pattern based on predetermined criteria, such as a macro-beat pattern in response to the teacher's micro-beat pattern, or division patterns in response to an elongation pattern.

Creativity/Improvisation activities should not be confused with the end product of improvising melodies in any given style. The goal is to engage the student's ability to originate musical responses to musical stimuli, whether external, as in a teacher's prompt, or internal, generated by a previous musical impulse that the student experiences in audiation.

Unlike the other levels of inference learning, Creativity/Improvisation does not have a verbal association sub-level. Instead, verbal association is used as a technique for achievement at the aural/oral level of Creativity/Improvisation. The dialogue can take place using either a neutral syllable or using tonal or rhythmic solfege.

Symbolic

The Symbolic-Reading sub-level of Creativity and Improvisation involves students reading chord symbols or figured bass notation and performing tonal patterns appropriate to the symbol given. Students infer the tonality in which they are performing. This level of learning, Gordon points out, does not have a rhythmic counterpart. [18] Although this aspect could theoretically be possible, as in improvising any number of Brazilian or Afro-Cuban styles of jazz that have a distinct rhythmic component (such as the clavé), Gordon does not address these possibilities. The Symbolic-Writing sub-level

---

[18] Ibid. p. 131.

has students writing their responses instead of performing them when given a tonal or rhythm pattern.

Theoretical Understanding

Theoretical Understanding serves as the final stage of the Skill Learning Sequence and deals with the fundamentals of what is commonly taught as music theory. It is at this stage that letter names, intervallic relationships, and proportionality of durations are appropriately set out. It should be emphasized that this stage builds upon a solid aural foundation so that, as a student theorizes, he/she is audiating the relationships, and giving meaning to the symbols instead of trying to take meaning from them.

This level of learning involves the rote teaching of some aspects such as letter names of pitches, time-value names, key signatures, meter classifications (simple/compound, duple/triple/quadruple), etc., to act the same way that tonal syllables and rhythm syllables acted for facilitating verbal association. Only key aspects of patterns occupy the student's attention at this level of learning.

Aural/Oral

For example, at the Aural/Oral sub-level the student may focus on whether two pitches or durations within a pattern, or two cadences, two intervals, or two of any other aspect of the patterns sound either the same or differently.

Verbal

At this sub-level, students may name the aspects being attended to and discuss why they are being perceived as the same or different.

Symbolic

At the Symbolic sub-level, reading and writing of the specific parts of the patterns are the focus.

Tonal Content Learning Sequence

One of Music Learning Theory's objectives is to train students to audiate tonalities in terms of a distinct resting tone. Objective tonalities are those for which there is general consensus about the tonal center. Subjective tonalities lack such consensus, being interpreted by various listeners differently. What is commonly referred to as 'atonal' music, Gordon contends, is more appropriately referred to as 'multi-tonal' because, although there is no objective tonality, the listener will assign various tonalities and keyalities to the perceived patterns, depending on the listener's ability to audiate.[19]

Tonality vs. Keyality

Within each tonality there is a distinct resting tone independent of the actual pitch level. In order to distinguish the pitch level from the tonality, Gordon coined the term 'keyality' to designate the letter name of the resting tone.[20] What is traditionally referred to as E major is in keyality E with 'Do' as the resting tone. The same key signature could indicate C♯ keyality and 'La' as the resting tone, or F♯ keyality and 'Re' as resting tone (indicating Dorian Tonality). When teaching Symbolic Association, it is more appropriate to refer to key signatures as 'Do' signatures because, for each relative objective tonality, 'Do' will be located on the same line or space.

Tonal Syllables

At the verbal association level of learning, tonal syllables are associated with patterns in the tonalities being taught. Gordon advocates the use of a moveable 'Do' system with a 'La'-based minor. Chromatic alterations to the tonality are reflected in inflections of the syllable. Thus, the ascending syllables (with primary tones in **bold**) are

---

[19] For a full discussion of Content Learning Sequences, see Gordon (1997), pp. 137-160 (Tonal), pp. 161-202 (Rhythmic).

[20] Ibid. p. 139.

as follows: **Do**, Di, **Re**, Ri, **Mi**, **Fa**, Fi, **So (Sol)**, Si, **La**, Li, **Ti**. The descending syllables are as follows: **Do**, **Ti**, Te, **La**, Le, **So**, Se, **Fa**, **Mi**, Me, **Re**, Ra.

Tonalities and Functions within Tonalities

The eight objective tonalities are listed in Table 4.

Table 4: Objective Tonalities

Tonality	**Sequence of pitches**
Major	Do Re Mi Fa So La Ti
Harmonic Minor	La Ti Do Re Mi Fa Si
Mixolydian	So La Ti Do Re Mi Fa
Dorian	Re Mi Fa So La Ti Do
Lydian	Fa So La Ti Do Re Mi
Phrygian	Mi Fa So La Ti Do Re
Aeolian	La Ti Do Re Mi Fa So
Locrian	Ti Do Re Mi Fa So La

Within each tonality, patterns are classified according to function. In Major and Harmonic Minor tonalities, there are eight categories of functions: Tonic, Dominant, Subdominant, Cadential, Multiple, Modulatory, Chromatic, and Expanded. Tonic, Dominant and Subdominant functions within Major refer to any combination of 'Do Mi So', 'So Ti Re Fa' and 'Fa La Do'; within Minor, 'La Do Mi', 'Mi Si Ti Re' and 'Re Fa La'. Cadential patterns may move by skip and/or step, ending on the resting tone. Multiple patterns contain tones from more than one primary function and are often diatonic. Modulatory patterns suggest a change of either tonality, as in Major to Harmonic Minor, or keyality, as in C to G. Chromatic patterns include one or more

chromatic alterations and may be arpeggiated, stepwise, or both. Finally, Expanded functions include all arrangements of supertonic, mediant, submediant, and leading tone arpeggios.

In the remaining tonalities, functions consist of Tonic, two or three other triads, Cadential, and Characteristic Tone patterns. Cadential patterns function in the same way as in Major and Harmonic Minor categories. Table 5 shows the functions and characteristic tones of each tonality.

Clearly, several tonalities share patterns, such as Major Tonality Subdominant and Lydian Tonality Tonic 'Fa La Do'. In learning sequence activities and classroom activities, these patterns which overlap are taught differently in order to emphasize the context of the particular tonality.

Multitonal, Multikeyal, Polytonal, Polykeyal, Monotonal, Monokeyal

Individual patterns are Unikeyal and Unitonal, that is, they are in only one tonality and one keyality. When a succession of patterns contains patterns of the same tonality and keyality, the music is considered to be Unitonal and Unikeyal. If a Unitonal/Unikeyal pattern or sequence of patterns is followed by a pattern of a different keyality but the same tonality, the music is Unitonal and Multikeyal. For example, many marches traditionally begin in a major tonic key and modulate to the major subdominant key at the trio. Likewise, if a Unitonal/Unikeyal sequence is followed by a pattern of a different tonality but the same keyality, the music is Multitonal and Unikeyal, as in a modulation from a minor key to a parallel major key. Finally, a Unitonal/Unikeyal sequence followed by a pattern of a different tonality and a different keyality is Multitonal and Multikeyal. A melody in A Mixolydian that modulates to F Lydian would fit into this category.

Table 5: Functions of Other Objective Tonalities

Tonality and Tonic Triad	Other Triads	Characteristic Tones
Dorian 'Re Fa La'	Subtonic 'Do Mi So'	Ti (Raised 6th)
	Subdominant 'So Ti Re'	Do (Lowered 7th)
Phrygian 'Mi So Ti'	Subtonic 'Re Fa La'	Fa (Lowered 2nd)
	Supertonic 'Fa La Do'	Re (Lowered 7th)
Lydian 'Fa La Do'	Dominant 'Do Mi So' (not 7th chord)	Ti (Raised 4th)
	Supertonic 'So Ti Re'	
Mixolydian 'So Ti Re'	Subtonic 'Fa La Do'	Fa (Lowered 7th)
	Subdominant 'Do Mi So'	
	Dominant 'Re Fa La' (not 7th chord)	
Aeolian 'La Do Mi'	Subtonic 'So Ti Re'	So (Lowered 7th)
	Subdominant 'Re Fa La'	
	Dominant 'Mi So Ti' (not 7th chord)	
Locrian 'Ti Re Fa'	Subtonic 'La Do Mi'	Do (Lowered 2nd)
do not use 'So'	Mediant 'Re Fa La'	Mi (Called a Raised 3rd by Gordon)
(Locrian tonality first appears in		Fa (Lowered 5th)
Gordon's taxonomy in the 1997 edition)		La (Lowered 7th)
		Gordon includes a raised 6th, but this
		appears to contradict the statement that
		"So" is never used in Locrian.

Unlike Unitonal, Unikeyal, Multitonal and Multikeyal, which refer to music in one part sequentially, Polytonal, Polykeyal, Monotonal and Monokeyal refer to music in two or more simultaneously sounding parts. Polytonal music is comprised of parts in two or more tonalities. Polykeyal music is comprised of parts in two or more keyalities.

Monotonal and Monokeyal music contains patterns of the same tonality and the same keyality respectively.

Taxonomy of Tonal Content

Tonalities are taught according to the sequence shown in Table 6. Major and Harmonic Minor are taught concurrently to facilitate discrimination between the two tonalities. By learning Harmonic Minor tonality, one comes to understand Major tonality more profoundly. Once Major and Harmonic Minor are learned, the remaining tonalities may be taught individually because a basis has been established for discrimination within already learned tonalities. Aeolian and Harmonic Minor tonalities are considered distinct because Aeolian uses 'So' as a leading tone, whereas the Harmonic Minor uses 'Si' as a leading tone. The leading tone 'Si', by comparison to major tonality, functions to establish the tonic in a similar way to 'Ti'. Melodic Minor is considered to be a variant of the Harmonic Minor tonality and not taught separately at first.

Rhythmic Content Learning Sequence

Rhythmic Function vs. Time Value

While Gordon's taxonomy of Tonal Content resembles traditional definitions of tonalities, his definitions of rhythmic constructions differ significantly from more traditional approaches. Although traditional approaches focus on time-value names (such as quarter notes), and mathematical definitions of meters (4/4 means four beats to a measure, and a quarter note gets the beat), Gordon focuses on the function of rhythms and their interactions.

Macro-beats, Micro-beats, and Melodic Rhythm

In Gordon's taxonomy, the foundational unit is the macro-beat. Gordon defines a macro-beat kinesthetically as the longest unit of time to which one might move when

Table 6: Tonal Content Learning Sequence[21]

MAJOR and HARMONIC MINOR TONALITIES
Tonic and Dominant
MAJOR and HARMONIC MINOR TONALITIES
Subdominant
MAJOR and HARMONIC MINOR TONALITIES
All functions
MIXOLYDIAN TONALITY
Tonic and Subtonic
DORIAN TONALITY
Tonic, Subtonic, and Subdominant
LYDIAN TONALITY
Tonic and Supertonic
PHRYGIAN TONALITY
Tonic, Supertonic, and Subtonic
AEOLIAN TONALITY
Tonic and Subtonic
LOCRIAN TONALITY
Tonic, Subtonic, and Mediant
MIXOLYDIAN, DORIAN, LYDIAN, PHRYGIAN, AEOLIAN AND LOCRIAN TONALITIES
All functions
MULTITONAL AND MULTIKEYAL
Unitonal and Multikeyal, Multitonal and Multikeyal, Multitonal and Unikeyal
MONOTONAL AND MONOKEYAL
POLYTONAL AND POLYKEYAL

[21] Ibid. p. 160.

singing or chanting a melody. Micro-beats are the equal division of macro-beats into two or three parts. Melodic rhythm is then superimposed over macro-beats and micro-beats.

Usual and Unusual Meters

Micro-beats provide the basis for various meters. Usual meters consist of paired macro-beats of equal duration. When there are two micro-beats for every macro-beat, the meter is Usual Duple meter, and could be represented as a measure of 2/4 with four eighth notes as micro-beats. When the macro-beat is divided into three micro-beats, the meter is Usual Triple meter, and could be represented as a measure of 6/8 with six eighth notes as micro-beats. With paired macro-beats in which one macro-beat is divided into two and another is divided into three micro-beats, the meter is Usual Combined. Such meters could be represented as either a measure of 2/4 with one beat of two eighth notes and one beat of three triplet eighth notes, or a measure of 6/8 with one beat of three eighth notes and one beat of two duplet eighth notes. It should be emphasized that the meters of 2/4 and 6/8 are but one representation in notation of these meters. The same meters could be represented in any number of traditional time signatures. Further, this taxonomy of meters competes directly with traditional labels. The meter signature 6/8, used as a basic representation of Usual Triple meter in Gordon's taxonomy, has traditionally been categorized as a Compound Duple meter. Such traditional labels may be taught as part of the Theoretical Understanding level of learning.

Unusual meters consist of either paired or unpaired macro-beats of unequal duration, and micro-beats of equal duration. When unequal macro-beats of two and three micro-beats are paired, the result is Unusual Paired meter, and may be represented as 5/8 with five eighth notes grouped either as two and three or three and two. When unequal macro-beats of two and three micro-beats are unpaired, the result is Unusual Unpaired meter. An example of such a meter could be 7/8 meter with any configuration of two duple macro-beats and one triple macro-beat.

Two other meters involve what Gordon identifies as an intact macro-beat. Intact macro-beats consist of only one micro-beat, which is heard simultaneously, and are found only in unusual meters. Meters containing intact macro-beats are Unusual Paired Intact and Unusual Unpaired Intact meters.

Melodic Rhythm Functions

Table 7 outlines the different types of rhythmic functions. Gordon notes that rest, tie, and upbeat patterns may be considered configurations of macro-beat/micro-beat, division, elongation, and division/elongation patterns.

Rhythmic Solfege Syllables

Gordon's system of rhythmic syllables for use with Verbal Association is based on function rather than notation. All macro-beats, regardless of meter, are chanted with the syllable 'Du' (as in 'duple'). For duple micro-beats in usual meter that do not coincide with macro-beats, the syllable 'De' (sounds like 'day' or 'depth') is used; for triple micro-beats, 'Da Di' (as in 'dark' and 'deep') are the syllables for the second and third micro-beats. For unusual meters, micro-beats are given the syllables 'Be' for duple and 'Ba Bi' for triple. All divisions use the syllable 'Ta' regardless of meter. Figure 1 illustrates patterns in several meters and their corresponding rhythm syllables.[22]

Multi-Metric and Multi-Temporal, Poly-Metric and Poly-Temporal, Mono-Metric and Mono-Temporal

Two distinct meanings are assigned to tempo in discussing multi-temporal music. The first meaning is the speed of underlying macro-beats, as in a gradual or sudden change of tempo with a ritard or other tempo indicator. The second relates to macro-beats of different lengths in rhythm patterns.

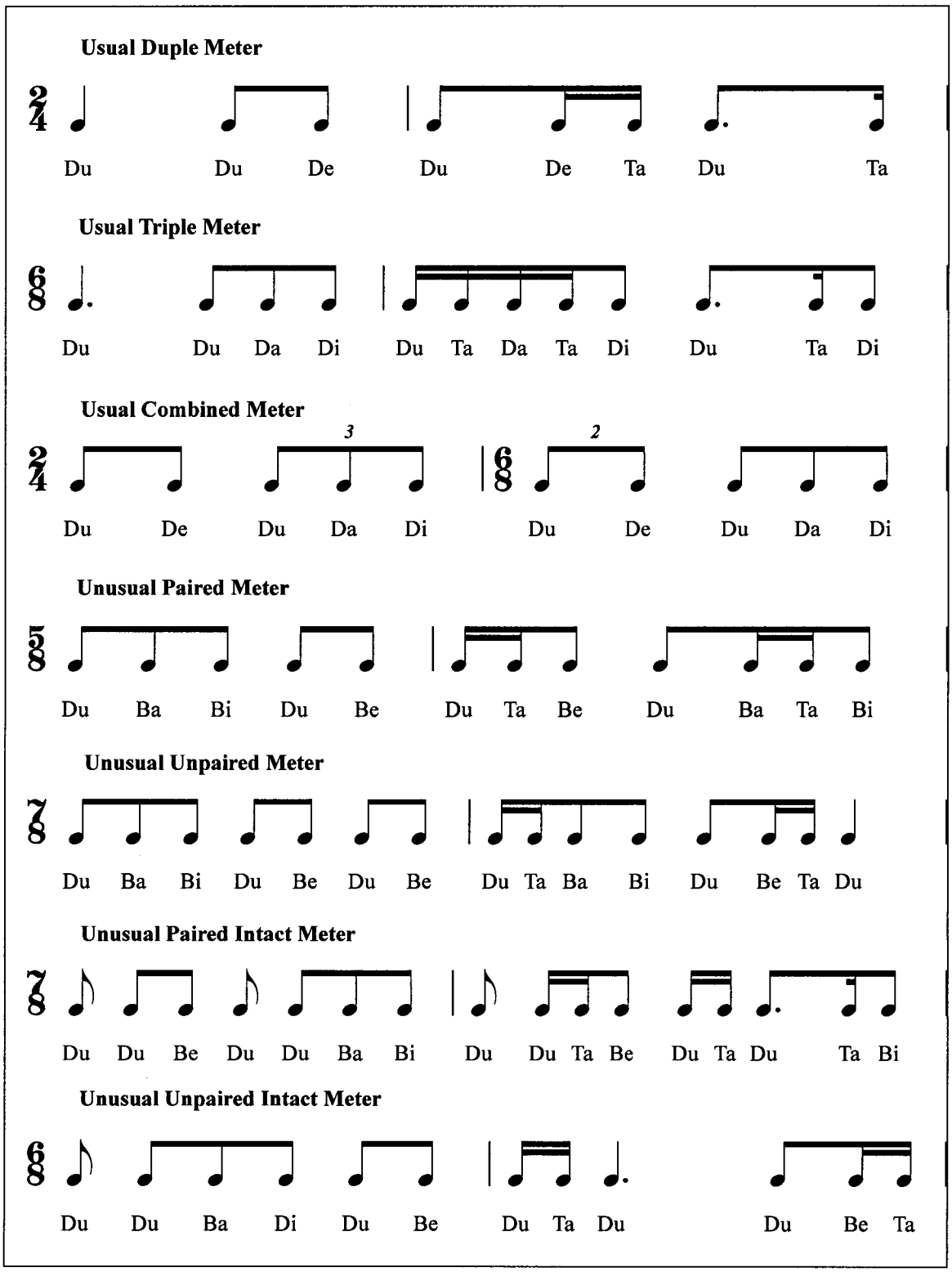
---

[22] Ibid. pp. 78-83.

Table 7: Rhythmic Functions

Function	Description
Macro-beat and Micro-beat	May contain combinations of macro-beats and micro-beats, only macro-beats or only micro-beats
Division	One or more divisions of macro-beats other than micro-beats, or one or more division of micro-beat
Elongation	Elongation of one or more micro-beats other than macro-beat, or of one or more macro-beats * some division patterns may sound identical to some elongation patterns ** elongation of micro-beats must begin on a micro-beat, elongation of macro-beats must begin on a macro-beat
Division/Elongation	Contains at least one division and one elongation
Rest	Contains one or more rests; underlying macro-beats and micro-beats are audiated, rests act as silent elongation of pattern it follows and/or pattern it precedes. Rests become integral parts of adjacent patterns
Tie	Ties function between patterns, unlike elongations that function within a pattern. Connects part of or entire final macro-beat of initial pattern to part of or entire initial macro-beat of following pattern
Upbeat	Generally shorter than other patterns, occur before first macro-beat of complete rhythm pattern. Become integral parts of patterns they precede

Figure 1: Rhythm Syllables in Various Meters



Music is multi-temporal when underlying macro-beats proceed at different speeds. Music in usual meters can only be multi-temporal when there is a specific tempo change, as in accelerando or Andante to Allegro. Music in an unusual meter is always multi-temporal because of the unequal durations of macro-beats that define unusual meter. Usual combined meter does not fulfill this requirement because the underlying macro-beat remains steady in the absence of tempo changes.

When music contains patterns of one meter followed by another meter, the music is multi-metric. Music can be uni-temporal and multi-metric, as in a passage in 2/4 followed by a passage in 6/8 in which the macro-beats remain constant. It can also be multi-temporal and uni-metric in any unusual meter, or a usual meter with a tempo change. Music is both multi-metric and multi-temporal when there are changes in both dimensions, as in a 2/4 passage followed by 6/8 in which the micro-beat is held constant, resulting in a slower macro-beat for the triple-meter 6/8.

Uni-temporal, Uni-metric, Multi-temporal, and Multi-metric all refer to sequential patterns in a single voice. The designations Mono-temporal, Mono-metric, Poly-temporal, and Poly-metric all refer to music with two or more patterns sounding simultaneously in different voices. Mono-temporal music has all voices proceeding with the macro-beats synchronized. Mono-metric music have all parts in the same meter simultaneously. Poly-metric music has simultaneously sounding patterns of different meters. Poly-temporal music has simultaneously sounding patterns with either different tempos or durations of macro-beats, or both.

Certain rhythmic phenomena are necessarily audiated as multi-metric and multi-temporal. In the case of quintuplets and septuplets, the groupings are audiated as two or three macro-beats of unequal length, such as five sixteenth notes as a dotted eighth and eighth note underlying macro-beats. When two or three macro-beats are audiated in the duration in which one expects single macro-beat, the result is a transfigured macro-beat. The same occurs when fewer macro-beats than are expected are audiated, as in a quarter-

note triplet in 2/4 meter.[23] More complex rhythms and meters are discussed in *Learning Sequences in Music.*

Taxonomy of Rhythmic Content

Rhythmic Content is taught according to the sequence shown in Table 8.

Observations about 3/4 Meter

The signature 3/4 is usually interpreted as three beats to a measure, with a quarter note getting the beat. This interpretation, however, seems to violate Gordon's assertion that usual meters have paired macro-beats, and it fails to meet the criteria for unusual meters (unpaired) to have unequal macro-beats. If one interprets this meter to mean that the dotted half note corresponds to the macro-beat and the quarter note the micro-beat, then one measure constitutes one half of a pattern in usual triple meter. This interpretation works for most situations, but does not cover certain situations such as the melodies to 'Down in the Valley' and 'Beautiful Dreamer'. When written using 3/4, the phrases do not correspond to paired macro-beats of dotted half notes. In actuality, there are three measures of 3/4 for each phrase. The melody could just as easily be written in 9/4; by analogy to the enmetric equivalent 9/8, the melody then is clearly in Usual Triple meter with triple divisions of the micro-beat, although with an exceptionally long macro- beat. When a single measure of 3/4 occurs in a passage of 2/4, for example, the passage may be audiated as Unusual Unpaired meter with the quarter note serving as micro-beats (and the macro-beats may be considered transfigured.)

---

[23] Ibid. pp. 196-197.

Table 8: Rhythmic Content Learning Sequence[24]

USUAL DUPLE AND TRIPLE METERS
Macro-beat/Micro-beat functions
USUAL DUPLE AND TRIPLE METERS
Division functions
USUAL DUPLE AND TRIPLE METERS
Division/Elongation functions
USUAL DUPLE AND TRIPLE METERS
Elongation functions
UNUSUAL PAIRED AND UNPAIRED METERS
Macro-beat/Micro-beat functions
USUAL COMBINED METER
Macro-beat/Micro-beat, Division, Division/Elongation, Elongation functions
USUAL DUPLE, TRIPLE AND COMBINED METERS
All functions
UNUSUAL PAIRED INTACT AND UNPAIRED INTACT METERS
Macro-beat/Micro-beat functions
UNUSUAL PAIRED INTACT AND UNPAIRED INTACT METERS
All functions
MULTIMETRIC AND MULTITEMPORAL
MONOMETRIC AND MONOTEMPORAL
POLYMETRIC AND POLYTEMPORAL

[24] Ibid. p. 202.

Pattern Learning Sequence

Through extensive research, Gordon has developed a taxonomy of Tonal and Rhythm patterns for each category of tonal and rhythm content.[25] This taxonomy was determined by presenting pairs of patterns to students (not necessarily music students) and asking them to determine if the patterns were the same or different. The measure of a pattern's difficulty corresponded to how well sameness was recognized when the patterns presented were identical. Though important to audiation, recognizing differences did not play a part in assigning a difficulty level. Each pattern falls into one of three difficulty levels: Easy, Moderate, and Difficult. The lowest 20 percent were designated as Hard, the highest 20 percent as Easy, and the middle 60 percent were considered as Moderate.

In a classroom setting, all students are taught the same skill and content during Learning Sequence Activities. The teacher can give appropriate instruction to students of different aptitudes with the same Learning Sequence Activity by assigning easy patterns to those students that demonstrate a low aptitude in the particular content (tonal or rhythmic) for the Activity, and, high-aptitude students benefit from working on more difficult patterns and on a greater number of patterns. While Gordon strongly promotes the practice of administering standardized tests, such as those he has developed (the *Music Aptitude Profile, Primary Measures of Musical Audiation, Intermediate Measures of Musical Audiation, and Advanced Measures of Musical Audiation*), he points out that such tests should never be used as the basis for denying or restricting musical instruction, but only to guide the teacher in teaching to the individual differences among students. Because these tests pertain to pattern difficulty, Gordon notes that a high-aptitude student should be expected to learn patterns of higher difficulty; on the other end of the spectrum,

---

[25] Gordon, Edwin E. "Toward the Development of a Taxonomy of Tonal Patterns and Rhythm Patterns: Evidence of Difficulty Level and Growth Rate." *Experimental Research in the Psychology of Music*, 9 (1974), pp. 39-232.

a student that has been identified through a standardized test as low-aptitude should be given the opportunity to learn moderately difficult or difficult patterns after mastering easy patterns. When a "low-aptitude" student consistently demonstrates the ability to achieve success with moderately difficult or difficult patterns, the student should be considered an average student. It may be that on the day the test was administered, circumstances outside of the test could have prevented full concentration. On the other hand, the likelihood of a student being measured at higher than his/her actual aptitude as a matter of chance is very unlikely. Therefore, standardized test results should never limit the student's actual achievement as demonstrated by successfully performing with more difficult material.

Teachers that do not have the benefit of measurements from standardized test scores may be able to approximate a student's aptitude by presenting patterns of varying difficulty and noting how successfully the student handles the material. While this is not a substitute for an appropriately administered test, it may provide a private studio teacher with adequate information to proceed with confidence in individualizing instruction for each private student. Again, the teacher should bear in mind that expectations should be increased as a student consistently achieves success with patterns of greater difficulty. Expectations should not be lowered when a student fails to achieve at a level he previously attained. Further, Learning Sequence Activities will not be the only opportunity for the student to acquire a particular pattern as part of his/her vocabulary.

Learning Sequence Activities

Whenever a skill level is taught, it must be taught in conjunction with some content, either Tonal or Rhythmic. Likewise, when tonal content or rhythmic content is taught, it must be taught with regard to some skill level. The combination of audiation skill and content constitutes a Learning Sequence Activity. While the two content sequences individually can be combined with the skill sequence, tonal content and

rhythmic content are never combined for Learning Sequence Activities. For Tonal Content Learning Sequence Activities, all pitches are sung at a steady pace without rhythm. Rhythmic Content Learning Sequence Activities are chanted on a single pitch with vocal inflections. When Tonal and Rhythmic Content within Learning Sequence Activities are separated, the likelihood that the student will be able to recognize familiar patterns taught in Activities increases. Conversely, when tonal and rhythm content is combined, the student will be less likely to recognize the tonal pattern in combination with a different rhythm or the rhythm pattern with a different tonal pattern.

Guidelines for incorporating learning sequence activities are:

1. Learning sequence activities should take around five, but not more than ten minutes at the beginning of an instruction period.
2. It is not necessary to coordinate the skill level being worked on in conjunction with tonal content and that worked on in conjunction with rhythmic content.
3. It is recommended that instruction in tonal content and rhythmic content alternate each week.[26]

Progression in Learning Sequence Activities

Gordon defines "method" as the logical ordering of sequential objectives to achieve a comprehensive objective.[27] By contrast, techniques, such as the use of solfege syllables or folk tunes and etudes, facilitate achieving sequential objectives. Often the two are confused. According to Gordon, a collection of techniques without a clear framework of sequential objectives is often mistakenly called a method.

In terms of a comprehensive objective of teaching musical understanding (audiation), learning sequence activities constitute the sequential objectives. By

---

[26] Gordon (1997), pp. 258-264.

[27] Ibid. p. 28.

combining the taxonomies of both skills (18 levels) and tonal content (13 levels), the result is 234 possible Tonal Content Learning Sequence Activities. Likewise, skills and rhythmic content (12 levels) combine for a total of 216 Rhythmic Content Learning Sequence Activities.

Progressing from one learning sequence activity to another involves four basic types of "movements": stepwise forward, stepwise backward, bridging forward, and bridging backward. Stepwise movements, forward or backward, simply progress from one skill or content level to an adjacent skill or content level.

Bridging movement is more sophisticated. Forward bridging movement is generally from a level of discrimination learning to a level of inference learning and serves to delay forward stepwise progress in skill and/or content while simultaneously solidifying the skill and/or content from which the bridging movement originated. It is always followed by a return bridging movement either to the same level or the next step forward with either skill or content. Possible forward bridging movements are very specifically laid out so that the lower level of learning can serve as some kind of preparation for the higher. For example, learning may bridge forward from the Verbal Association level to Generalization-Aural/Oral because Aural/Oral learning has already taken place before Verbal Association. On the other hand, it makes no sense to bridge forward from Verbal Association to Creativity/Improvisation-Symbolic-Reading. It is unlikely that the student will be able to engage in Inference Learning through forward bridging movement, and therefore the same level of skill learning in conjunction with content level will need to be taught again when the student has a stronger basis by experiencing all levels leading up to the higher level in the bridge. However, it is valuable to help establish the lower level of learning, such as Verbal Association, by brief exposure to the higher level of learning.

Backwards bridging movement functions as a means to review previously learned skills and/or content and a way to revert to the Aural/Oral level of discrimination learning

when a new tonality or meter is first introduced. Unlike forward bridging movement, the returning movement following a backwards bridge can be either a step forward from the lower level of the bridge or a bridge to any level of learning up to the level from which the backwards bridge originated.

So far, stepwise and bridging movements have been considered for only one of the two dimensions of a learning sequence activity. But movement can occur in two dimensions, according to the following guidelines:

1. When one dimension (skill or content) moves forward by stepwise or bridging movement, the other dimension should remain constant or move backward by stepwise or bridging movement.
2. When one dimension (skill or content) moves backward by stepwise or bridging movement, the other dimension should remain constant or move forward by stepwise or bridging movement.
3. When one dimension (skill or content) remains constant, the other dimension should move either forward or backward by stepwise or bridging movement.[28]

Moving forward in both dimensions or backward in both dimensions is not recommended because of detrimental effects on learning.

Coordinating Learning Sequence Activities and Classroom/Performance Activities

Learning sequence activities comprise the middle phase of a three-phase learning process characterized as whole-parts-whole. The other parts of the learning process involve classroom and performance activities. Such activities range from learning melodies and accompaniments, as in performance ensembles, to movement activities, improvisations, sight-reading, dialogue-type exchanges, and any number of other musical

---

[28] Ibid. p. 25.

pursuits. The whole-parts-whole paradigm involves first giving students a general, holistic impression of what is to be learned, as in the rote teaching of a song. Then, through learning sequence activities, skills, tonalities and meters are studied in depth. Finally, the whole is experienced again, this time with a greater depth of understanding as a result of studying the parts.

In coordinating classroom and performance activities with learning sequence activities, two guidelines apply. First, new content in terms of tonalities and meters should be introduced in classroom and performance activities before it is studied in learning sequence activities. In fact, the earlier a new content level is introduced in advance of its study in learning sequence activities, the greater the comprehension will be when it is studied in isolation. Second, new skill levels and functions of tonalities and meters should be introduced in learning sequence activities before being applied in classroom activities.

CHAPTER III: LITERATURE REVIEW

This chapter presents a summary of materials related to Music Learning Theory and to beginning saxophone methods.

Music Learning Theory-related Literature

Books and Dissertations

Gordon, Edwin. *Learning Sequences in Music: Skills, Content, and Patterns: A Music Learning Theory.* GIA Publications, Inc.: Chicago, 1997.

This volume is the most recent exposition of Music Learning Theory as of the time of this writing. The first part deals with the theory itself and the second part with practical applications, including a chapter on beginning instrumental music. Gordon details conclusions from his research findings about audiation, music aptitude and its relationship to music achievement, skill, content and pattern sequences, appropriate tonal and rhythmic solfege systems, and combining skill and content to create learning sequence activities. This edition expands on previous editions with the inclusion of more categories in the tonal and rhythm content taxonomies. Previous editions, however, include more illustrations of concepts such as multi-temporal music, as well as the actual tonal and rhythmic patterns grouped according to difficulty. In the present edition, reference is made to *Jump Right In: The Music Curriculum* by Grunow for the pattern taxonomies.

Walters, Darrel L. and Cynthia Crump Taggart, ed. *Readings in Music Learning Theory.* GIA Publications, Inc.: Chicago, 1989.

This volume comprises articles by diverse authors, each devoted to a specific subset of Music Learning Theory. The first section is devoted to theoretical concerns, such as the nature of audiation, learning sequences, and tonal and rhythm syllables. The remainder, and by far the greater part, focuses on topics related to practical applications

of the theory. All of the material was endorsed by Gordon at the time of publication, and Gordon himself wrote the foreword. Articles on topics of particular relevance will be cited individually.

Schleuter, Stanley L. *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences.* Schirmer Books: New York, 1997.

This edition of *A Sound Approach* addresses issues of instrumental training from a Music Learning Theory perspective. Schleuter begins with a retrospective of instrumental music education in the United States. He describes ways of teaching tonal content and rhythm content to instrumentalists. He also includes a chapter devoted to evaluation methods for the various criteria of Learning Sequence Activities and executive skills. This book does not address any specific instrument's needs. Rather, it functions as a template for music educators to create materials based on Music Learning Theory. One particularly useful feature of Scheuter's book is his compilation of tunes organized by tonal range in terms of solfege, by meter, and by tonality. This book, significantly, introduced me to Edwin Gordon's ideas and induced me to research Music Learning Theory more in depth.

Otero, Erica Yvonne. "Beginning Horn Method Book Based on the Music Learning Theory of Edwin E. Gordon." DMA diss., University of Northern Colorado, 2001.

Otero's dissertation provides a brief overview of Music Learning Theory and examines several beginning method books for horn for pedagogically significant concepts, strengths and weaknesses. She also examines the horn volume from Gordon's own *Jump Right In* series for band and concludes that, while it is a valuable and innovative resource, it is ill-adapted to use in a private teaching studio. Having identified the need for such a resource, she compiles a unique method for beginning horn students using Music Learning Theory as the basis, comprised of a student book, a teacher manual, and a compact disc for home study.

Though this document is structured similarly to Otero's dissertation, it includes a greater depth of information about Music Learning Theory, including the specific teaching procedures appropriate for each level of learning. It also presents the underlying structure of the method in a transparent way so that instructors can easily adapt the method for their unique approaches to teaching the saxophone and the individual needs of each student. Unlike Otero's dissertation, this document leaves the development of supporting materials, such as a home-study CD, fingering charts, and student manual, for a separate project.

Articles

Beall, Gretchen Hieronymus. "Learning Sequences and Music Learning," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 87-96.

Beall gives a very brief overview of the skill and content learning sequences and demonstrates the similarities between Gordon's Music Learning Theory and the work of educational psychologist Robert Gagné, especially stages of learning that bridge the gap between behaviorist theories and cognitive. She is critical of Gordon's writing for the assumption that his previous writings are familiar to the reader, and for giving only general footnotes of a parenthetical nature with little supporting citations outside of his research. She also indicates that no acknowledgement is given that other research between the 1983 and 1988 editions of Gordon's *Learning Sequences in Music* is taken into account, either to support or refute Gordon's work, leaving the impression that Gordon's work stands alone, when in fact there is much research into learning theories in general and music learning particularly that give a broader context for Gordon's own research. This article then proceeds to fill this apparent gap, linking Gordon to other researchers.

Colwell, Richard and Frank Abrahams, "Edwin Gordon's Contribution: An Appraisal," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 19-37.

Colwell and Abrahams present several arguments challenging Gordon's work. Particularly relevant to this thesis are those directed towards his methods and classification system for Rhythm Content. They take issue with Gordon's assertion that all usual meters have paired macro-beats (called tempo beats in this article and in earlier writings of Gordon) and cite several counter-examples, namely the melodies of "Beautiful Dreamer" and "Down in the Valley". Their article also traces some of the developing changes Gordon's thinking passed through from the earliest manifestations of Music Learning Theory to the time of the article's publication. While they are critical of some of his research methods and assertions, they praise him for being meticulous in the application of his methods, and in the case of his Rhythm Content classification system, for taking on the challenge in the first place, noting that few others have satisfactorily addressed theoretical issues pertaining to rhythm and meter. Colwell and Abrahams conclude by contrasting Gordon's objectives and work with that of Bennett Reimer as an alternative philosophy of music education.

Creider, Barbara Hanna. "Music Learning Theory and the Suzuki Method," in Readings in Music Learning Theory, GIA Publications, Inc.: Chicago, 1989, pp. 260-271.

Creider brings her experience with both Music Learning Theory and the Suzuki Method together in this article. She discusses the emphases of both Suzuki and Gordon in depth, highlighting their differences: Suzuki is the "philosopher-educator", Gordon the scientist. The methodologies by which they arrived at their pedagogical approaches is profoundly different. Due to the differing philosophical assumptions at the foundation of each method, Creider states that "direct comparisons between Gordon's and Suzuki's discoveries are . . . difficult to make and probably not very useful."[29] After highlighting

---

[29] Creider, pp. 262-263.

the philosophical differences between the two pedagogues and their approaches, she proceeds to illustrate how the findings of each actually enrich the understanding of the other. She makes particular mention of Gordon's research into "music babble" and its relevance to Suzuki teachers who work with extremely young students. Another key aspect that Creider highlights concerns the criticism leveled against the Suzuki Method's first book being limited harmonically and rhythmically. Since there are sound pedagogical reasons related to the child's psychomotor development, she would maintain the book as it is. However, Music Learning Theory offers a complementary remedy so that the developing violinist has opportunities to gain understanding of a broader musical palette than Suzuki's first book offers. She concludes by stating that, while both Gordon's and Suzuki's approaches require significant effort to master, and integrating the two approaches is not a task to be undertaken quickly or lightly, the potential for the two approaches to complement each other makes the effort worthwhile.

Dalby, Bruce. "Teaching Audiation in Instrumental Classes," Music Educators Journal, 85:6 May 1999, pp. 22-25, 46.

Dalby offers a four-stage approach to beginning to use principles of Music Learning Theory in instrumental ensemble instruction. He uses the metaphor of entering a pool, beginning with "testing the waters" by the use of singing in rehearsal to solve musical issues; then "knee deep" with activities such as establishing tonal and rhythm context, teaching bass lines, and internalizing rhythm and meter through movement; "wet to the waist" by using tonal patterns for improving intonation and Gordon's rhythmic solfege system; and "totally immersed" with the use of tonal learning sequence activities, the teaching of rhythm patterns instead of beginning with whole notes, and approaching notation as a matter of recognition of the familiar instead of the decoding of the unfamiliar. He provides specific examples of approaches to tuning an ensemble, using a cadential pattern to establish tonal context, and applying rhythm syllables.

Ranke, Mary Veronica. "The Application of Learning Sequence Techniques to Private Piano Instruction," in Readings in Music Learning Theory, GIA Publications, Inc.: Chicago, 1989, pp. 246-259.

This article from *Readings in Music Learning Theory* gives particular attention to the idea of integrating traditional techniques for teaching piano skills with content taught through learning sequence activities. Ranke gives specific examples of these techniques such as finger-strengthening exercises which are executed using rhythm patterns. The method outline in this document seeks to incorporate similar ideas adapted to the saxophone.

Shuler, Scott Corbin. "A Critical Examination of the Contributions of Edwin Gordon's Music Learning Theory to the Music Education Profession," *The Quarterly Journal of Music Teaching and Learning*, 2:1-2 spring-summer 1991, pp. 37-58.

Shuler's contribution examines four areas pertaining to Music Learning Theory: 1) its place in the landscape of so-called comprehensive music curricula in use in the United States, 2) an overview of the learning sequences and pattern sequences, 3) research studies pertaining to the effectiveness of the theory, and 4) the acceptance of Music Learning Theory in classroom instruction, including speculation about obstacles to more widespread acceptance.

Trusheim, William H. "Audiation and Mental Imagery: Implications for Artistic Performance," The Quarterly Journal of Music Teaching and Learning, 2:1-2 spring-summer 1991, pp. 139-147.

Trusheim investigates the nature of audiation within the larger context of research into imagery. His research consists of interviews with professional brass players about their use of audiation and mental imagery in performance and preparation. He emphasizes that mental imagery, in terms of psychology research, is not limited to visual imagery but encompasses all sensory modalities. His findings also indicate that audiation includes other aspects of music beyond tonal and rhythm content, including timbre variations, vibrato, dynamic intensity, and all other dimensions of music.

Selected Saxophone Methods

The following is an examination of method books commonly used to teach saxophone students. The band methods presented here were selected as representative of the traditional paradigm of teaching both musical literacy and instrumental skills. The individual methods were also selected based on their initial release after Gordon's early expositions of principles that developed into Music Learning Theory in its present form. While there are many more band methods and individual methods available, it was found that the similarities with regard to both the instructional paradigm and the approach to teaching saxophone skills did not warrant inclusion in this review. The abbreviations RSK and LSK represent Right Side Key and Left Side Key respectively, following the designations in Rousseau's method.[30]

Band Methods

Pearson, Bruce. *Standard of Excellence: Comprehensive Band Method.* Book 1. San Diego: Neil A. Kjos Music Co., 1993.

Book One comprises 155 ensemble exercises, 2 band arrangements, 2 solos with piano accompaniment and a collection of supplementary scale, rhythm and idiomatic saxophone exercises. The exercises are loosely organized into lessons by page and consist of a variety of familiar melodies, technical etudes, short patterns used to introduce new notes and fingerings, theoretical and compositional studies, and ensemble issues. New concepts and notes are presented at the top of the page; new fingerings are presented at the heads of exercises which first use them. No instruction is given initially regarding articulation. The first notes are B1, A1, and G1, followed by C2 and D2, going into the upper register by the third lesson. The melodies heavily emphasize major tonality in G Major, C Major, D Major and A Major. Minor keys presented are A Minor beginning in

---

[30] Rousseau, Eugene. *The Eugene Rousseau Saxophone Methods*, vol. 1. Neil A. Kjos Music Co.: San Diego, 1977, p. 3.

lesson 14 and B Minor in lesson 20. The lowest pitch taught is C1 in lesson 19; the highest C3 in lesson 22. Of the band methods reviewed, this range is the largest, though still narrower than the individual methods. Saxophone concepts presented are breath support, dynamics and alternate fingerings. Notation is central from the first lesson, and rhythms are taught beginning with whole and half notes and progress on the basis of adding or subtracting time values to derive more complex rhythms. Meters covered are 4/4, 2/4, 2/2 and 3/4. A CD is available separately with accompaniments to selected melodies.

O'Reilly, John and Mark Williams. *Accent on Achievement.* Book 1. Alfred Publishing Co., 1997.

This method consists of 134 exercises, 4 band arrangements, 1 solo with piano accompaniment, and a collection of supplementary scale, rhythm and idiomatic saxophone exercises. The exercises are loosely organized into lessons by page and include short compositions to introduce notes, familiar melodies, technical etudes, theoretical exercises, and ensemble issues. Articulation is first taught in preliminary exercises with the syllable Too-Too-Too-Too. The first notes are B1, C2, and D2, introducing the upper register from the first lesson. The majority of exercises are major, but minor exercises are represented moderately well and are introduced by lesson 5. Major keys represented are G, C, D and F Major; minor keys A, B, E and G Minor. The range covered in this volume is narrow: the lowest pitch is D1 (Lesson 16); highest is A2 (Lesson 25). Saxophone concepts presented include breath support, dynamics, articulation, and some alternate fingerings. After the preliminary lesson there is a primer on music notation, and all exercises are notated. Rhythms begin with whole notes, then quarter notes. Rhythmic progress is based on time values of notes. Meters covered are 4/4, 2/4, 2/2 and 3/4. The method includes a CD-ROM with audio tracks for the first 42 exercises and MIDI accompaniment tracks for all exercises and arrangements.

Froseth, James O. *Do It! Play Alto Saxophone.* Book 1. Chicago: GIA Publications, 1997.

Do It! Play Alto Saxophone is a band method in 33 lessons with four to six exercises per lesson. At the end of the volume is a solo, "Sakura", with piano accompaniment. The content of this method is almost entirely traditional and folk tunes and melodies by known composers, all with accompaniments on CD. Other items include projects to learn certain tunes by ear, to perform tunes in different styles, and improvise using a limited repertoire of pitches. Many of the tunes include words. Tonguing is mentioned in preliminary material but no instruction is given about what constitutes tonguing. Articulation styles include legato, staccato, slurs and accents. First notes are B1, C2 and D2, introducing the upper register in the first lesson. Tonalities are slightly leaning toward major, with minor quite well represented. Keys used include G, D, C, F, A Major; A, B Minor. The range for this book is limited, from D1 to A2. At least 25% of the exercises are not notated. Instead, this method relies on learning a tune by ear or creating or improvising with an accompaniment. Saxophone concepts presented include breath support, articulation, and dynamics. Rhythms begin with quarter notes, and tunes are frequently presented in more than one meter (and tonality) and eighth notes are introduced very early on. Meters covered include 4/4, 2/4, 3/4, 6/8. The CD included is an integral part of this method, and features a prominent saxophonist to model a characteristic tone. Although *Do It!* is listed with the other ensemble method books, it is more appropriately viewed as a hybrid method, incorporating some elements of Music Learning Theory with a more traditional format.

Individual Methods

Rousseau, Eugene. *The Eugene Rousseau Saxophone Method.* Vol. 1. San Diego: Neil A. Kjos Music Co., 1973.

Rousseau's method is a collection of 165 exercises loosely organized by page into 25 progressive lessons. Musical content consists primarily of melodies composed by the author; toward the second half, traditional tunes and melodies by known composers are also included. Articulation skills are incorporated into the melodic material. Preliminary material includes a primer on musical notation, a detailed procedure for breathing and embouchure formation (with photographs), and a list of characteristic mouthpiece pitches produced when embouchure formation is correct. The last item is unique to Rousseau's method. Articulation concepts include basic syllable for tongue action, slur, accents, and staccato. First notes are B1, A1, G1, and pitches are systematically introduced leading downward to C1. The upper register is delayed until lesson 13, at which time all previously learned pitches are learned in the upper octave. When the octave key is introduced, attention is drawn to keeping the embouchure and jaw stable and the thumb action smooth. The melodies heavily emphasize major tonality, but minor tonality is introduced early on. This method also uses a narrow range of keys: G, C, F and D Major; and G Minor. All pitches are covered from B♭0 to F3, as well as alternate fingerings for F♯ and B♭, but not for C (RSK 2). Saxophone concepts covered are breath support, embouchure, articulation, dynamics, alternate fingerings. All exercises are notated. Rhythms begin with whole notes, then half and quarter notes, and progress based on time values to the eighth note level. Meters in this volume are 4/4, 3/4, and 2/4. There is no audio component to this method.

Weber, Fred and Herman Vincent. *Alto Saxophone Student.* Level 1. New York: Belwin-Mills, 1969.

Alto Saxophone Student is a collection of 33 progressive lessons, each with six to twelve exercises. There is also an arrangement of "Onward Christian Soldiers" and

references in certain lessons to begin work with an accompanying collection of solos, duets or technical studies. Every lesson includes at least one traditional melody; other content includes technical etudes, tone and articulation exercises, duets, and theory drills. No initial instruction is given for articulation, but staccato, legato and accents are illustrated with shapes, as well as illustrations of common mistakes made with articulation. First notes taught are B1, A1, G1, F1 and C1. The upper register is introduced in lesson 3 with F2, E2 and D2. With the exception of one melody in lesson 31, this volume is exclusively major or segments of the chromatic scale. Keys introduced are G, F, C, D, B♭ and A Major; the single minor melody was in A minor. This book covers nearly the entire range of the saxophone, from C1 (lesson 15) to F3 (lesson 33), leaving only B0 and B♭0 untaught. Saxophone concepts presented include breath support, dynamics, articulation, and alternate fingerings. Preliminary instruction is very minimal, and all exercises are notated. Rhythms begin with whole notes, followed by quarter notes, and progress is based on time value of notes, up to sixteenth notes in lesson 29. Meters covered include 4/4, 2/4, 3/4, 2/2, 3/8, 6/8. There is no audio component to this method.

Music Learning Theory-Based Ensemble Method

Grunow, Richard F., Edwin E. Gordon and Christopher D. Azzara. *Jump Right In: The Instrumental Series.* Book 1. Chicago: GIA Publications, 2000.

Jump Right In is significantly different than other band methods reviewed here. The content of the CD is organized in 8 units, each in two parts. It is inaccurate to call this a method book in the same sense as others because the majority of the instruction is given with the spoken word recorded on the compact disc. Musical content consists of tonal and rhythmic patterns, traditional and folk melodies, some melodies composed or adapted for instructional purposes, melodic fragments from tunes, print versions of patterns and melodies, sight-reading materials, root melodies and accompaniments, and

chord symbols for improvisation. The printed materials are organized according to Gordon's tonal and rhythm taxonomies and grouped by keys and meters. This method, then, more resembles a kit for assembling a custom curriculum. As such, it is well suited for implementing learning sequence activities and classroom activities in accordance with Music Learning Theory, but clearly requires a more active teacher role in arranging the parts.

Preliminary material includes instruction on the use of the CD, as well as how to assemble the instrument and form the embouchure. Articulation is introduced on the CD with Du Du for legato (Connected Style) and Tu Tu for staccato (Separated Style) in the same exercise. These syllables are chanted first, then applied to the mouthpiece and neck assembly, and finally to the whole instrument on G1. First notes are G1 and F♯1, presented as G-DO and TI. By Unit 4-B, the pitches extend up to E2 in the upper octave. The tonal content is balanced between major and minor, with some major tunes being converted to minor for pedagogical purposes. Keys used are G, C, and D Major; and A Minor. The range covered is narrow, from D1 to B2, although the fingering chart does extend to the full range of the instrument and includes some alternate fingerings. Saxophone concepts covered include breath support, embouchure formation, articulation, and alternate fingerings. This method is clearly following a sight-before-sound approach to teaching music, delaying music notation until later stages of development. Rhythms are organized by function according to Gordon's taxonomy of rhythm content, beginning with macro- and micro-beats. These are represented in a variety of meter signatures: primarily in 2/4 for duple meter, then 4/4 and 2/2; and primarily in 6/8 for triple, then 3/8 and 3/4. The CD is integral to this method. The final tracks on the CD include "Musical Enrichment" exercises, twelve tunes, each with seven different activities associated such as sing; perform in the tonality on the CD; transpose to a different keyality, a different meter, or a different tonality; play as a duet; and improvise or create a harmony part.

Differences Between *Jump Right In* and the Method Outlined in this Document

Having been developed with Gordon's direct influence, *Jump Right In* epitomizes the integration of Music Learning Theory principles with the practice of teaching instrumentalists. However, with regard to teaching the saxophone, it could do more. Using *Jump Right In* as a model for how to present Learning Sequence Activities, the method outlined in this document focuses on developing the full potential of saxophone students in the following ways: in the area of tone production and technical facility, this document follows the pattern of Rousseau's method in developing the lowest register. This document then systematically introduces the upper register by teaching, using tonal patterns, octave relationships with the register key. Special attention is also given to the technical challenges of crossing the register break. *Jump Right In* introduces the upper register by teaching a melodic pattern that crosses the register break up to D2 without consideration for either the technical challenges or the lack of tone development in the lower register. In this respect, *Jump Right In* more closely resembles the ensemble methods previously examined. Further, *Jump Right In* uses the range from D1 to B2 (the tonal patterns learned aurally from the CD only cover F♯1 to B2), leaving the extreme low range and the highest range of the saxophone unused. The method outlined in this document will develop facility from B♭0 to F3, covering the full extent of the standard range of the saxophone.

Regarding articulation, the method outlined herein will follow the *Jump Right In* approach by introducing legato and staccato styles immediately so the student can discriminate between the two styles. In addition, it will address the technique of mixed slurring and articulation patterns by analogy to Rhythm Content patterns and a Verbal Association approach that links specific articulation patterns to syllables based on the attack, sustain, and release of notes. *Jump Right In* includes a limited number of slurs in the sight-reading examples with no instruction on how they are to be accomplished.

As stated before, the method introduced in this document will emphasize development of the full range of the saxophone. This will necessarily include teaching the fingerings for pitches in those ranges. Additionally, all twelve chromatic pitches will be taught in the low register using three major and three minor keys. Once the octave key is introduced, the number of keys will increase to five major and five minor keys. Alternate fingerings will also be taught where the context warrants their use, such as the *bis* and side key fingerings for B♭1,2 and long and short (open) fingerings for C♯2. Other alternate fingerings, such as side F♯, are reserved for the context of chromatic passages or G♭ Major keys (not covered in this method outline.) *Jump Right In* includes some alternate fingerings in the fingering charts, but no information about how they are to be used appropriately. With the limited number of keys covered (three major and one minor) there is no context for learning the pitches B♭/A♯ or E♭/D♯.

CHAPTER IV: SAXOPHONE TECHNICAL CONCEPTS

This chapter synthesizes the approaches the reviewed saxophone methods apply to issues of tone production, articulation, and technical facility. It also lays out preferences that are applied by the method outlined in this document.

Tone Production

Range

The general pattern for building range on the saxophone has been to start with a middle range pitch, almost universally B1, and to alternate expanding outward toward the lower and upper extremes. One notable exception to this pattern is *The Eugene Rousseau Saxophone Method,* vol. 1, which begins at the same point but proceeds directly and systematically to the lowest range before introducing the upper range. All pitches in the upper range are introduced as a group with the addition of the octave vent key. This approach suggests the overtone series of the saxophone as the basis for organizing the introduction of pitches.

For the purposes of this document, the pitches B♭0 to C♯2 constitute the fundamental range, and D2 to F(♯)3 the first overtone range. This first overtone range can be further subdivided as follows: D2 to G♯2, A2 to C♯3, and D3 to F♯3. The first subdivision is produced using the lower octave vent, the second and third with the upper (neck-pipe) octave vent. The third sub-range, often referred to as "palm-key" notes, is unique among first-overtone pitches in that they do not correspond to pitches one octave lower produced by the fundamental of each fingering. The fundamentals are flat in comparison to the pitches produced with the aid of the octave key. Use of the fundamentals from these fingerings constitutes a special technique for ornaments and soft dynamics which will not be addressed in this method.

While this approach is the exception, it has several strengths. First, the low notes of the saxophone are notorious for their difficulty to play for beginning students. The band methods surveyed give minimal attention to this range of the instrument. Yet with proper instruction, beginning saxophonists can achieve success in producing a characteristic tone in the low range early on in their development. This paves the way for future success as the demands of musical literature incorporate this range more and more. Second, delaying exposure to the upper range of the instrument allows for the development of embouchure muscle strength over time. A strong embouchure supports tone production in the upper range when it is finally introduced. Third, when the upper range is finally introduced, it is not necessary to teach each pitch/fingering individually, with the exception of the very highest range. Fourth, by introducing this range by the simple addition of the octave key, the teacher can emphasize the concept of stability in the embouchure and oral cavity between the ranges. For example, when performing ascending and descending octave slurs, there should be no large-scale adjustments in the embouchure or oral cavity. Fifth, taking the overtone series as the basis for expanding range on the saxophone helps prepare the student conceptually and physically for what is commonly referred to as the altissimo, or third range of the instrument.

Dynamics

Universally, dynamics are introduced first after significant exposure to basic tone production technique. The first dynamic concept is simply a loud-soft contrast, represented as forte and piano, then expanded upon by mezzo-forte and mezzo-piano dynamic levels, and finally gradual changes in the form of *crescendo* and *diminuendo*. The method books do not provide information about how dynamic differences are achieved. This method outline follows this trend, emphasizing tonal development at a forte level before introducing relative loud and soft levels. A true piano would not be expected, however, until much later, when the mezzo-forte and mezzo-

piano levels are introduced. This will allow the student saxophonist's oral cavity control to mature over a longer period.

Articulation

Note Shapes

When articulation is taught, syllables beginning with 'T' or 'D' are used to simulate the action of tonguing. Rousseau's method introduces tongue action with the syllable 'tAW' in the third lesson. Grunow's *Jump Right In* introduces articulation styles with 'Doo' for legato and 'Too' for staccato. Consistent with the principle of Discrimination Learning that, to discriminate one thing from another, there must be at least two things to be discriminated, *Jump Right In* introduces legato and staccato styles at the same time. Articulation begins with chanting the syllables in a rhythm pattern, followed by pronouncing the syllables with the air stream, then with the neck-pipe/mouthpiece assembly, and finally by playing G-Do on the fully assembled instrument. The student is asked to attend to style in all aurally-based exercises.

Patterns

Mixing slurs and articulations does not seem to be systematically taught in any of the beginning methods considered. One reason for this may be that the level of rhythmic complexity does not support much variety in mixed articulation patterns. At higher levels of achievement, executing mixed articulations becomes a more significant issue. This issue is as much about audiation of style as it is of technique. An aid to both may be to use articulation syllables as a verbal association with slurring patterns. Such slurring patterns could be sequenced according to Rhythm Content learning sequence.

Speed and Coordination

At the beginning level of development, speed is not an issue for most students. Most of the literature consists of tunes that contain macro- and micro-beats, with

occasional division patterns, and at moderate tempos. Within these parameters, the physical limitations of the tongue muscles are not likely to be taxed. Coordinating the tongue and fingers at this speed is also a non-issue because if a student audiates pitches and rhythms, then the physical actions of fingering and articulating are controlled by the same musical event in the mind.

Technique

Introduction of Pitches and Fingerings

Due to the number of possible sequences for introducing pitches, this section describes only the sequence I have designed for this method outline. The order in which pitches and fingerings are introduced is coordinated with the development of range. This method outline aims to develop the fundamental range of the saxophone before introducing the octave key mechanism. All pitches have a context of at least one major or minor key. Table 9 outlines the sequence in which pitches and keys are introduced.

Keys Introduced

Fingerings and pitches need a musical context in order to have meaning. It is possible to introduce all twelve chromatic pitches with three major keys and three minor keys: F Major, C Major, G Major, E Minor, A Minor, and D Minor. In the traditional methods, exercises in major keys far outnumber those in minor keys, allowing for little opportunity to audiate that tonality. The few minor keys introduced have been A Minor, without G♯ as 'Si', and in volume one of the Rousseau method, G Minor, including F♯ as 'Si'. The order of keys introduced in this method outline is based on the pitches available to define the key with tonic and dominant functions. G Major and E Minor are introduced in rapid succession so students could begin to discriminate between Major and Harmonic Minor tonalities from the start. F Major is next introduced to begin

Table 9: Sequence and Context for Introducing Pitches and Fingerings

Pitches	**Key Context**	**Rationale**
B1 A1 G1 F♯1	G Major	Left Hand first, then add Right Hand — Mi Re Do Ti of G Major
E1 D♯1	E Minor	More w/ Right Hand — La Si of E Minor
F1	F Major	Do of F Major
D1 C1 B0	C Major D Minor	Re Do Ti of C Major — focus on low register La of D Minor
C2 B♭1 (*bis*)	G Major	Fa of G Major
	F Major	Fa of F Major
C♯1	D Minor	Si of D Minor
G♯1	A Minor	Si of A Minor
Octave Key (D2–C3)	All	
C♯2 (long) (short), 3	D Major	Ti of D Major (delayed until after octave key, avoiding Ti—Do, Si—La relations across octave key break)

Table 9 Continued

Pitches	**Key Context**	**Rationale**
B♭0	B♭ Major G Minor	Do in B♭ Major
D3 (LSK 1)	D Major, B Minor	Do in D Major
A♯1, 2 (RSK 1) (relate to *bis* fingering)	B Minor	Si in B Minor
E♭3 (LSK 2)	B♭ Major, G Minor	Fa in B♭ Major, G Minor
E3 (RSK 3) F3 (LSK 3)	F Major	Ti Do in F Major
F♯3 (RSK 4) optional	D Major	Mi in D Major

discrimination of Major keys. This order of keys yields a gradual progression downward to the lowest range of the instrument. At this point, C Major and D Minor are introduced, emphasizing the development of the lowest range with Ti and Do. A Minor, relative to C Major, introduces G♯, the last pitch of the chromatic set. After the introduction of the octave key and C♯2 fingerings, as well as exercises for coordinating fingerings across the resultant breaks, keys can be introduced in pairs of relative major and minor. The typical pattern is to introduce keys in order of increasing numbers of accidentals, alternating sharps and flats.

Other Considerations

Following the premise that the fundamental range should be developed first, the introduction of the octave key should be delayed until the student can produce a characteristic saxophone tone in that range. Introducing all chromatic pitches over several lessons can produce such a delay. Once the octave key has been introduced, the

student should work first on octave slurs to develop stability of embouchure from one register to the next, beginning with ascending slurs, then descending slurs. The descending slurs especially will emphasize the need to keep the embouchure firm yet relaxed and to maintain a flexible oral cavity. To develop the upper range, many of the same tunes that were used in the lower register can be transposed to the upper octave with the simple addition of the octave key. For added variety and facility with using the octave key, octaves can be switched from one phrase to the next.

In addition to the tone development aspect of introducing the octave key, certain coordination issues come into play. The octave key works in conjunction with the left hand third finger key plate to open one of two octave key vents. If the wrong vent is opened while playing a pitch, the student may encounter problems with either response of the tone or with sounding an improper overtone. To facilitate smooth fingerings across the various octave-vent breaks, exercises focusing on the four ranges defined by the two vents can be systematically implemented. In the lower octave, pitches from G♯1 and below constitute the first range, with A1 to C♯2 (short) defining the second range. C♯2 (long) is attached to the third range D2 to G♯2 in the upper register, and A2 to F(♯)3 completes the ranges.

The octave key operated by the left-hand thumb determines whether an octave vent will be opened, and the left-hand third finger (associated with G) determines which of the two octave vents will open. Problems arise when the student attempts to slur from one range to another in which both thumb and third finger must operate, for example, from the third range to the second. To overcome the tendency for the third finger to operate slightly after the thumb, the student will need to devote attention to operating the third finger slightly in advance of the thumb.

CHAPTER V: METHOD OBJECTIVES

The method proposed in this document is designed with flexibility in mind to accommodate students of varying aptitudes in music, academics, and psychomotor skills. Certain assumptions have been made with respect to the intended student audience. (1) Since most public school programs begin instruction on band instruments at the fifth grade, with a few beginning as early as the fourth and some starting in the seventh, it is assumed that the student's musical aptitude has stabilized. According to Gordon, this typically occurs around nine years of age.[31] (2) It is assumed that the method will be used for private or small group instruction for the alto saxophone. (3) It is assumed that such instruction will be given concurrent with the student's enrollment in a school music program. (4) It is assumed that a traditional method is being used in the school program. As a consequence of assumptions (3) and (4), the instructor will need to make a clear distinction between the method and techniques used in the private lesson and those used in band instruction. The instructor should also be prepared to compensate for poor habits that may arise from improper sequencing of executive and audiation skills. (5) It is assumed that the student has emerged from "music babble" for both tonality and meter. (6) It is assumed that the student has had no prior instruction in Learning Sequence Activities. (7) It is assumed that the student will be given instruction in a weekly lesson of no less than thirty minutes. These assumptions approximate the less-than-ideal conditions under which a private instructor may need to teach.

These comprehensive objectives are set forth for a year of study. The sequential objectives are laid out for thirty-two weekly lessons to correspond roughly with the typical school calendar of 180 days of instruction per year, and allowing for missed lessons and other events that would impact the prescribed schedule. However, based on

---

[31] Gordon (1997), pp. 43-45.

individual conditions, a student may progress at a slower rate. If a student has difficulty with Verbal Association with the Usual Duple and Triple Divisions in a Learning Sequence Activity, for example, the instructor may decide to delay progress in the Rhythm Learning Sequence Activities by using a bridging or stepwise movement that temporarily delays progress through the outlined sequence. Similarly, lack of success with a particular executive skill along the sequence may prompt the instructor to assign exercises that focus on overcoming the specific weakness before progressing onward. The lessons in this method are designed with such flexibility in mind.

Comprehensive Objectives

Skill-Tonal Content

The student will demonstrate the ability to engage in all discrimination levels of skill with Major and Harmonic Minor Tonalities, Tonic and Dominant, Subdominant and Aural/Oral skill with all other functions. In the symbolic levels of learning, students will be familiar with treble and, to a lesser degree, bass clef, and the following keys: B♭, F, C, G, D Major; G, D, A, E, B Minor. (See Table 10 for sequential objectives.)

Skill-Rhythm Content

The student will demonstrate the ability to engage in all discrimination levels of skill with Duple and Triple meters, Macro- and Micro-beat, Division and Aural/Oral skill with Division/Elongation function. In the symbolic levels of learning, students will be familiar with enrhythmic notations for patterns with different meter signatures. (See Table 11.)

Tone Development

The student will demonstrate a characteristic and consistent tone throughout the range of the saxophone defined by the fundamental and first overtone. The student will

also demonstrate control of pitch by making adjustments to compensate for the pitch tendencies of the instrument. (See Table 12.)

The student will demonstrate gradations of dynamics of piano, mezzo-piano, mezzo-forte and forte with a characteristic tone and accurate pitch.

Articulation

The student will demonstrate clear articulation in legato and staccato styles, and appropriate use of slurs, and accents. (See Table 13.)

Technique

The student will demonstrate correct fingerings for all pitches from B♭0 to F3, including the appropriate use of C♯2 (long) and (short), B♭ (*bis*) and (RSK1)

The student will perform tunes and tonal patterns in the following keys: B♭, F, C, G, D Major; G, D, A, E, B Minor. (See Table 14.)

Sequential Objectives

Table 10: Sequential Objectives for Tonal Content

Objective	**Skill**	**Movement**	**Content**	**Movement**
Preliminary			Resting Tone	
1	Aural/Oral	n/a	Major/Minor–Tonic & Dominant	n/a
2	Verbal Association	Step Forward	Major/Minor–Tonic & Dominant	n/a
3	Aural/Oral	Step Backward	Major/Minor–Subdominant	Step Forward
4	Verbal Association	Step Forward	Major/Minor–Subdominant	n/a
5	Partial Synthesis	Step Forward	Major/Minor–Tonic & Dominant	Step Backward
6	Partial Synthesis	n/a	Major/Minor–Subdominant	Step Forward
7	Symbolic Association–Reading	Step Forward	Major/Minor–Tonic & Dominant	Step Backward

Table 10 Continued

Objective	Skill	Movement	Content	Movement
8	Symbolic Association–Reading	n/a	Major/Minor–Subdominant	Step Forward
9	Symbolic Association–Writing	Step Forward	Major/Minor–Tonic & Dominant	Step Backward
10	Symbolic Association–Writing	n/a	Major/Minor–Subdominant	Step Forward
11	Composite Synthesis–Reading	Step Forward	Major/Minor–Tonic & Dominant	Step Backward
12	Composite Synthesis–Writing	Step Forward	Major/Minor–Tonic & Dominant	n/a
13	Composite Synthesis–Reading	Step Backward	Major/Minor–Subdominant	Step Forward
14	Composite Synthesis–Writing	Step Forward	Major/Minor–Subdominant	n/a
15	Aural/Oral	Bridge Backward	Major/Minor–all	Step Forward

Table 11: Sequential Objectives for Rhythmic Content

Objective	**Skill**	**Movement**	**Content**	**Movement**
Preliminary			Pulse	
1	Aural/Oral	n/a	Duple/Triple–Macro-beat & Micro-beat	n/a
2	Verbal Association	Step Forward	Duple/Triple–Macro-beat & Micro-beat	n/a
3	Partial Synthesis	Step Forward	Duple/Triple–Macro-beat & Micro-beat	n/a
4	Aural/Oral	Bridge Back	Duple/Triple–Divisions	Step Forward
5	Verbal Association	Bridge Return	Duple/Triple–Divisions	n/a
6	Partial Synthesis	Step Forward	Duple/Triple–Divisions	n/a
7	Symbolic Association–Reading	Step Forward	Duple/Triple–Macro-beat & Micro-beat	Step Back
8	Symbolic Association–Writing	Step Forward	Duple/Triple–Macro-beat & Micro-beat	n/a
9	Symbolic Association–Reading	Step Back	Duple/Triple–Divisions	Step Forward

Table 11 Continued

Objective	Skill	Movement	Content	Movement
10	Symbolic Association–Writing	Step Forward	Duple/Triple–Divisions	n/a
11	Composite Synthesis–Reading	Step Forward	Duple/Triple–Macro-beat & Micro-beat	Step Back
12	Composite Synthesis–Reading	n/a	Duple/Triple–Divisions	Step Forward
13	Composite Synthesis–Writing	Step Forward	Duple/Triple–Macro-beat & Micro-beat	Step Back
14	Composite Synthesis–Writing	n/a	Duple/Triple–Divisions	Step Forward
15	Aural/Oral	Bridge Back	Duple/Triple–Divisions/Elongations	Step Forward

Table 12: Sequential Objectives for Tone Development

Range	**Dynamics**
Fundamental (F♯1 to C2)	Loud
Fundamental (D1 to F1)	Loud–Soft
Fundamental (B0 to C1)	Medium Soft–Medium Loud
Overtone A (D2 to C♯2)	Crescendo – Diminuendo
Overtone B (D3 to F3)	

Table 13: Sequential Objectives for Articulation

Style/Note Shape	**Mixed Articulation Pattern**
Legato & Staccato	All Articulated
Slur	All Slurred
Accent	Macro-beat and Micro-beat

Table 14: Sequential Objectives for Technical Development

Pitches and Fingerings	**Keys**	**Octave Key**
B1 A1 G1 F♯1	G Major	Octave Slurs
E1 D♯1	E Minor	Octave Key/LH 3 coordination
F1	F Major	
D1 C1 B0	D Minor, C Major	
C2 B♭1 (*bis*)	G Major, F Major	
C♯1	D Minor	
G♯1	A Minor	
Octave Key (D2–C3)		
C♯2 (long) (short), 3	D Major	
B♭0	B♭ Major, G Minor	
D3 (LSK 1)	D Major	
A♯1, 2 (RSK 1) (relate to *bis* fingering)	B Minor	
E♭3 (LSK 2)	B♭ Major, G Minor	

Table 14 Continued

Pitches and Fingerings	**Keys**
E3 (RSK 3) F3 (LSK 3)	F Major
F♯3 (RSK 4) optional	D Major

SUMMARY AND CONCLUSION

Although many resources exist to help teach saxophone technique, most follow the traditional paradigm of teaching notation at the start. Newer method books incorporate recordings in an attempt to address Aural/Oral learning, but do not include a systematic approach to developing audiation. Further, the tonal content is heavily biased toward major tonality, and rhythm content is based on time values derived from notation instead of functions derived from audiation.

Jump Right In is a notable exception to the traditional paradigm and tightly integrates principles of Music Learning Theory into the practice of playing an instrument. As a saxophone method, however, it does not address the development of the full range of the instrument, especially the low range. By introducing the upper register before fully developing the lower register, the student may be prone to problems typical of an unstable or improperly formed embouchure. It also provides scant information about developing proper technique with fingerings, particularly the use of the register key.

This document partially fills the need for a method which is based on Music Learning Theory and is adapted specifically to the saxophone. A fuller realization of this method should include a professional-quality recording of the tunes and exercises implemented in the method, a broader collection of tonal and rhythm patterns, and supplementary materials to allow the teacher to bridge forward to Inference Learning levels in the Learning Sequence Activities. The outline of lessons presented in Appendix A shows what materials specifically would be needed to create a suitable home study recording. With these materials in hand, both teacher and student will benefit from greater and more enjoyable music learning experiences.

BIBLIOGRAPHY

Azzara, Christopher. "Audiation, Improvisation, and Music Learning Theory," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 106-109.

Beall, Gretchen Hieronymus. "Learning Sequences and Music Learning," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 87-96.

Cernohorsky, Nadine. "Integrating Music Learning Theory into an Orff Program," in *Readings in Music Learning Theory,* GIA Publications, Inc.: Chicago, 1989, pp. 272-285.

Colwell, Richard and Frank Abrahams, "Edwin Gordon's Contribution: An Appraisal." *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 19-37.

Creider, Barbara Hanna. "Music Learning Theory and the Suzuki Method," in *Readings in Music Learning Theory,* GIA Publications, Inc.: Chicago, 1989, pp. 260-271.

Dalby, Bruce. "Teaching Audiation in Instrumental Classes," *Music Educators Journal,* 85:6 May 1999, pp. 22-25, 46.

Feieraben, John M. "Integrating Music Learning Theory into the Kodaly Curriculum," in *Readings in Music Learning Theory,* GIA Publications, Inc.: Chicago, 1989, pp. 286-300.

Froseth, James O. *Do It! Play Alto Saxophone.* Book 1. Chicago: GIA Publications, 1997.

Gordon, Edwin E. *How Children Learn When They Learn Music.* University of Iowa: Iowa City, 1968.

_____. *Learning Sequences in Music: Skills, Content, and Patterns: A Music Learning Theory.* GIA Publications, Inc.: Chicago, 1980, 1984, 1988, 1993, 1997.

_____. *Musical Aptitude Profile.* GIA Publications, Inc.: Chicago, 1965, 1988, 1995.

_____. *Primary Measures of Music Audiation.* GIA Publications, Inc.: Chicago, 1965, 1988, 1995.

_____. *The Psychology of Music Teaching.* Englewood Cliffs: Prentice-Hall, 1971.

_____. "Toward the Development of a Taxonomy of Tonal Patterns and Rhythm Patterns: Evidence of Difficulty Level and Growth Rate." *Experimental Research in the Psychology of Music*, 9 (1974), pp. 39-232.

Gouzouasis, Peter. "The Comparative Effects of Two Tonal Pattern Systems and Two Rhythm Pattern Systems for Learning to Play the Guitar," *The Quarterly Journal of Music Teaching and Learning,* 3:4 Winter 1992, pp.10-18.

Grunow, Richard F., Edwin E. Gordon and Christopher D. Azzara. *Jump Right In: The Instrumental Series.* Book 1. Chicago: GIA Publications, 2000.

McDonald, June Clarkson. "The Application of Gordon's Empirical Model of Learning Sequence to Teaching the Recorder," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 110-117.

O'Reilly, John and Mark Williams. *Accent on Achievement.* Book 1. Alfred Publishing Co., 1997.

Otero, Erica Yvonne. "Beginning Horn Method Book Based on the Music Learning Theory of Edwin E. Gordon." DMA diss., University of Northern Colorado, 2001.

Palac, Judy. "Music Learning Theory and the String Teacher," *American String Teacher,* 49:3 August 1999, pp. 56-62.

Pearson, Bruce. *Standard of Excellence: Comprehensive Band Method.* Book 1. San Diego: Neil A. Kjos Music Co., 1993.

Ranke, Mary Veronica. "The Application of Learning Sequence Techniques to Private Piano Instruction." in *Readings in Music Learning Theory,* GIA Publications, Inc.: Chicago, 1989, pp. 246-259.

Rousseau, Eugene. *The Eugene Rousseau Saxophone Method.* Vol. 1. San Diego: Neil A. Kjos Music Co., 1973.

Saunders, T. Clark. "The Stages of Music Audiation: A Survey of Research," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 131-137.

Schleuter, Stanley L. *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences.* Schirmer Books: New York, 1997.

Shuler, Scott Corbin. "A Critical Examination of the Contributions of Edwin Gordon's Music Learning Theory to the Music Education Profession," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 37-58.

Trusheim, William H. "Audiation and Mental Imagery: Implications for Artistic Performance," *The Quarterly Journal of Music Teaching and Learning,* 2:1-2 spring-summer 1991, pp. 139-147.

Walters, Darrel L. And Cynthia Crump Taggart, ed. *Readings in Music Learning Theory.* GIA Publications, Inc.: Chicago, 1989.

Weber, Fred and Herman Vincent. *Alto Saxophone Student.* Level 1. New York: Belwin-Mills, 1969.

APPENDIX A: AN OUTLINE OF LESSON PLANS FOR A MUSIC LEARNING THEORY-BASED, BEGINNING SAXOPHONE METHOD

The outlines presented constitute 32 weekly lessons. Each lesson addresses audiation through Learning Sequence Activities (LSA), the rote learning of a traditional, folk, or art melody, and the development of executive skills (tone production, articulation, and technique). Later lessons also incorporate the application of skills learned in Learning Sequence Activities such as performing familiar tunes from notation. The first item of each lesson is the Learning Sequence Activity in the teaching mode. Here, the teacher is guiding the student with the skill and content. The student will then work on the Learning Sequence Activity at home with the aid of recorded material. Next, a melody is learned by rote. In preparation for each lesson, the student is instructed to listen to the melody from the recorded material in order to become familiar with the tune to be studied. The melodies have been selected based on tonality and meter to give a balance of duple and triple meters, and Major and Harmonic Minor tonalities. In some cases, the minor melodies are actually Aeolian or Dorian, as well as some Multi-tonal melodies. Further consideration was given to a tune's suitability to be played in a specific key and tonality to introduce new fingerings or to develop a particular range of the saxophone. Exercises for executive skills follow, including modeling performance of the tune being studied and others being reviewed or learned in a new keyality. The final activity of every lesson is a Learning Sequence Activity from the previous week. This repetition allows the teacher to evaluate the student's learning through the week in home practice. Based on this information, the teacher can then decide whether to proceed directly to the next lesson or to choose a different path, such as stepwise backward movement or forward bridging movement. Such necessary delays facilitate learning as described in the overview in Chapter II.

Following each lesson outline is the tune suggested for that lesson. All keyalities have been normalized so that G is 'Do'. All meters have also been normalized. Duple meter tunes are represented in 2/4, with the quarter note representing the macro-beat. All triple meter tunes, with one exception, are represented in 6/8, with the dotted quarter note representing the macro-beat. The exception is "Down in the Valley", which has been rendered in 9/8 time. The dotted quarter note represents one micro-beat in triple meter; eighth notes are triple divisions of the micro-beat, and the macro-beat lasts for one entire measure. For melodic reading purposes, the appropriate tunes should be transposed tonally and metrically to a variety of keyalities and meters. Tunes for each lesson are:

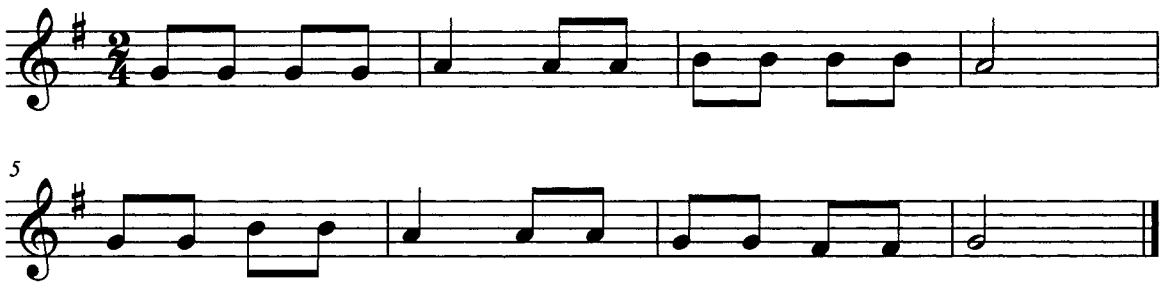
1. Major Duple
2. Minor Triple
3. Major Triple
4. Snake Dance
5. Good Night, Ladies
6. Coventry Carol
7. Row, Row, Row Your Boat
8. Minor Duple
9. America
10. Joshua
11. Bingo
12. Fais Do Do (Minor)
13. Oh How Lovely is the Evening
14. Mary Had a Little Lamb (Minor and Major)
15. Frere Jacques
16. Hatikvah
17. Angels We Have Heard On High
18. Greensleeves
19. Sweet Betsy from Pike
20. Song of the Volga Boatmen
21. Ode to Joy
22. Theme from "L'arlesienne Suite No. 1"
23. Man on the Flying Trapeze
24. We Three Kings
25. Minuet in G Major
26. Erie Canal
27. She'll Be Comin' Round the Mountain
28. When Johnny Comes Marching Home
29. Down in the Valley
30. Scarborough Fair
31. When the Saints Go Marching In
32. Russian Sailor's Dance

Realization of Sequential Objectives into Lesson Plans

Lesson 1

Objective	Activity
Resting Tone Learn "Major Duple" by rote	• Sing "Major Duple" #1 • Sing resting tone
Pulse	• Move arms and/or legs to metronome pulse
Tone Development	• Imitate embouchure • Play on mouthpiece
Articulation	• Legato: chant Micro-beats with 'Du' in Duple and Triple • Staccato: chant Micro-beats with 'Tu' in Duple and Triple • Play all patterns on mouthpiece
Technique: Pitches B1 A1 G1 F♯1	• Establish G (Transposed) as Do • Echo-sing Mi\G-Do using neutral syllable, modeling fingerings, then play • Echo-sing Re\Ti using neutral syllable, modeling fingerings, then play • Model fingerings, play phrases from tune #1 in G Major • Play "Major Duple" in G-Do

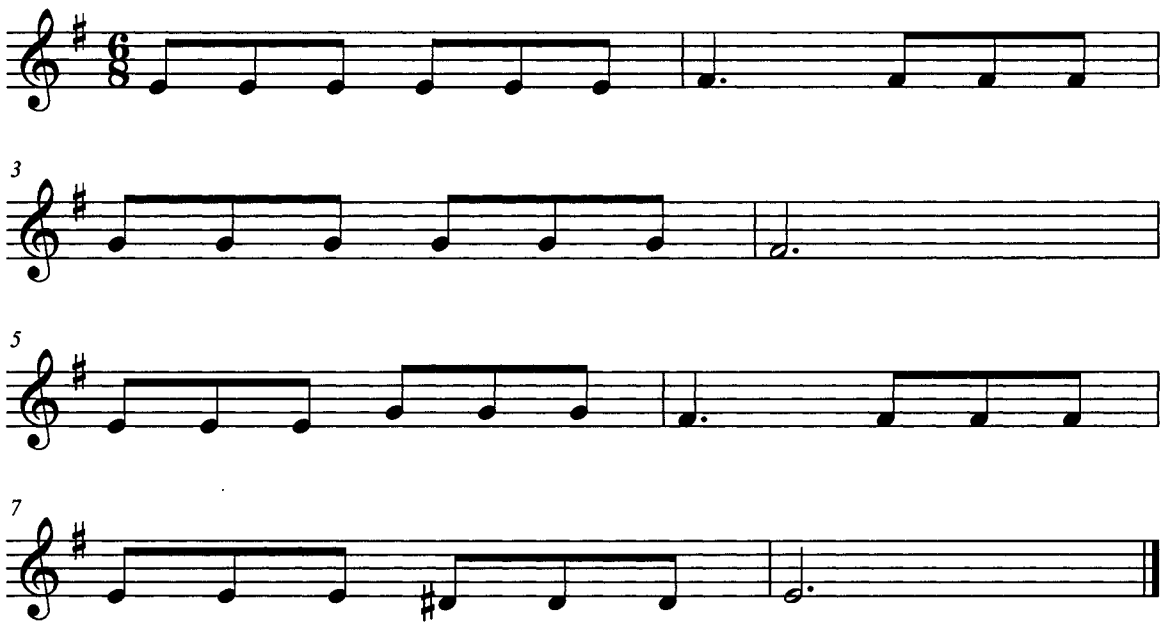
Major Duple



Lesson 2

Objective	Activity
Resting Tone Learn "Minor Triple" by rote	• Sing "Minor Triple" #2 • Sing resting tone
Tone Development	• Establish A (Concert Pitch, not as played on the saxophone) as 'Do'/'La' • Play mouthpiece pitch on A880
Pulse	• Move arms and/or legs to pulse of tunes
Articulation	• Establish G-Do • Play Micro-beats legato in Duple and Triple meter on G-Do • Play Micro-beats staccato in Duple and Triple meter on G-Do
Technique: Pitches E1 D♯1	• Establish E-La • Teach pattern Do\E-La • Teach pattern Ti\Si • Model fingerings, play phrases from "Minor Triple" in E-La
Review "Major Duple"	• Play "Major Duple" in G-Do • Play "Minor Triple" in E-La (for discrimination)

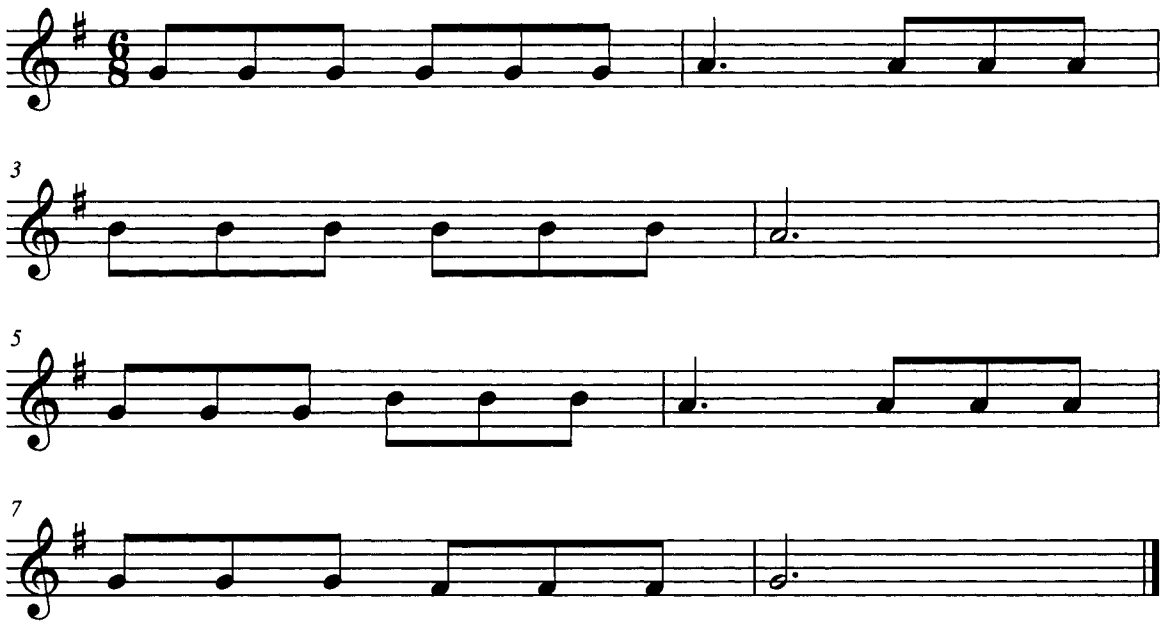
Minor Triple



Lesson 3

Objective	Activity
LSA Aural/Oral—Major/Minor–Tonic/Dominant	• Echo-Sing series of Major Patterns, Tonic & Dominant • Echo-Sing series of Harmonic Minor Patterns, Tonic & Dominant
Tone Development	• Establish Concert A as tonic • Sing and play tonic (Major or Minor) on mouthpiece loud
Learn "Major Triple" by rote	
Review Tunes from previous lessons	• Play "Minor Triple" and "Major Duple" in G-Do, E-La
Articulation	• Establish E-La • Play legato/staccato patterns on E-La
Technique: Pitch F1	• Establish F-Do • Teach pattern Mi-F-Do • Teach pattern Re-Ti • Model fingerings, play phrases from "Major Triple" in F-Do • Play "Major Triple" in F-Do • Play "Major Duple" in F-Do • Establish G-Do • Model fingerings, play phrases from "Major Triple" in G-Do • Play "Major Triple in G-Do • Name G-Do and F-Do

Major Triple

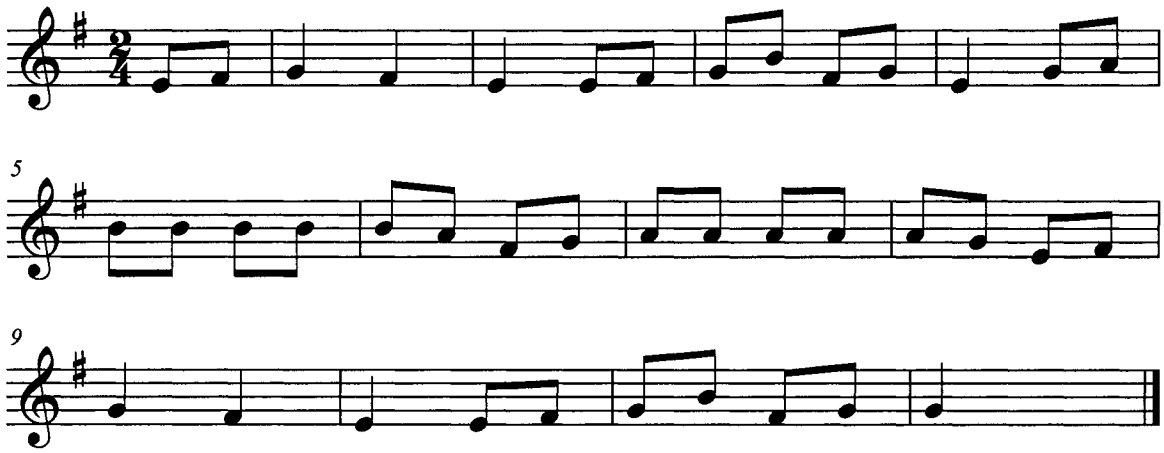


Lesson 4

Objective	Activity
LSA Aural/Oral—Duple/Triple–Macro-beat/Micro-beat	• Echo-chant series of Duple Patterns • Echo-chant series of Triple Patterns
Learn "Snake Dance" by rote	
Tone Development	• Check mouthpiece pitch and embouchure • Establish A♭ (Concert), sing and play (to develop flexibility)
Articulation	• Review Tunes #1-3 with Legato articulation • Review Tunes #1-3 with Staccato articulation • Review Tunes #1-3, changing articulation for each phrase
Technique: Perform "Snake Dance"	• Establish E-La • Play "Snake Dance" in E-La

Objective	Activity
Technique: Pitch D1 C1 B0	• Establish C-Do • Teach pattern So\Mi\C-Do • Teach pattern So\Re\Ti • Model fingerings, play phrases from "Major Duple" and "Major Triple" in C-Do • Play "Major Duple" and "Major Triple" in C-Do • Establish D-La • Teach pattern Re\Ti • Teach pattern Do\D-La • Play "Snake Dance" in D-La • Name E-La and D-La
Follow up on LSA from lesson 3	• Echo-sing patterns in Major, Minor, recording which ones were successfully sung

Snake Dance

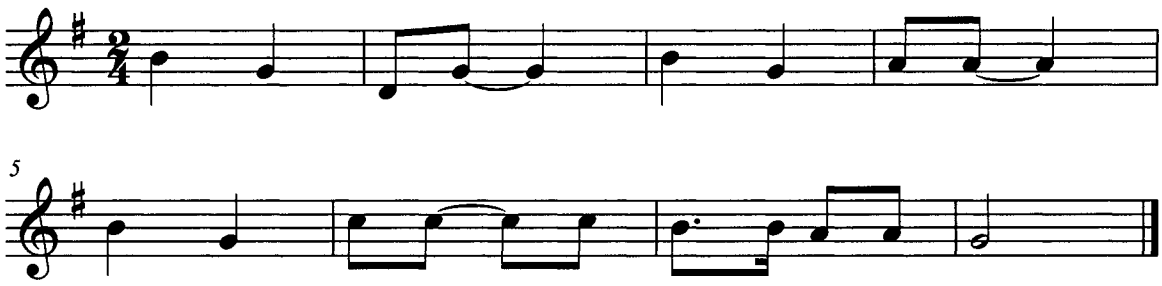


Lesson 5

<table>
<tr><td>Objective</td><td colspan="2">Activity</td></tr>
<tr><td>LSA
Verbal Association—Major/Minor–
Tonic/Dominant</td><td colspan="2">• Echo-sing Major patterns with solfege
• Echo-sing Minor patterns with solfege
• Teach proper names for Major, Harmonic Minor, Tonic and Dominant functions</td></tr>
<tr><td colspan="3">Learn “Good Night, Ladies” by rote</td></tr>
<tr><td>Tone Development</td><td colspan="2">• Review mouthpiece pitch, embouchure formation</td></tr>
<tr><td>Articulation</td><td colspan="2">• Select tonic, echo-play duple and triple patterns legato and staccato</td></tr>
<tr><td rowspan="2">Name Fingerings with Solfege Syllables</td><td colspan="2">• Review all patterns, teach with solfege</td></tr>
<tr><td>Establish G-Do
Mi\G-Do
Re\Ti
Establish F-Do
Mi\F-Do
Re\Ti
Establish C-Do
So\Mi\C-Do
So\Re\Ti</td><td>Establish E-La
Do\E-La
Ti\Si
Establish D-La
Re\Ti
Do\D-La</td></tr>
</table>

Objective	Activity
Technique: Pitches C2 B♭1 (bis)	• Establish G-Do • Teach pattern G-Do/Fa with solfege • Teach pattern G-Do\So with solfege • Model phrases of "Good Night, Ladies" in G-Do • Perform "Good Night, Ladies" in G-Do • Establish F-Do • Teach F-Do/Fa, F-Do\So with solfege • Model phrases of "Good Night, Ladies" in F-Do • Perform "Good Night, Ladies" in F-Do
Follow Up on LSA from Lesson 4	• Echo-chant duple, triple patterns, recording which patterns successfully chanted

Good Night, Ladies

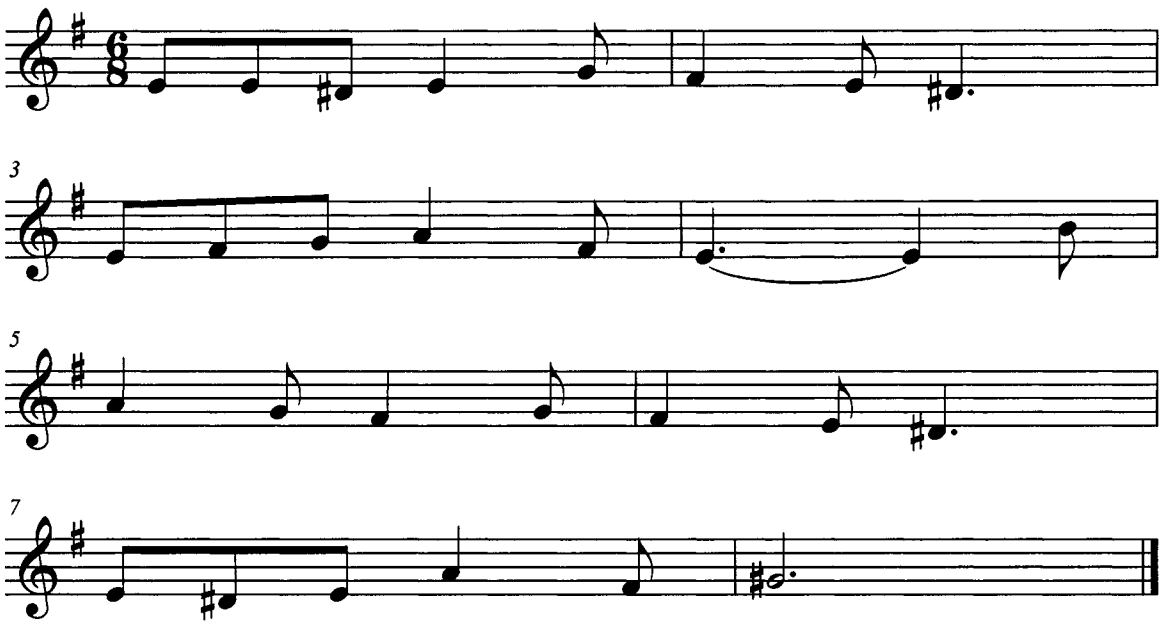


Lesson 6

Objective	Activity
LSA Verbal Association— Duple/Triple– Macro-beat/Micro-beat	• Echo-chant duple patterns with solfege • Echo-chant triple patterns with solfege • Teach proper names for Duple Meter, Triple Meter, Macro-beat & Micro-beat functions
Articulation & Tone Development	• Introduce idea of slur • Play from Tunes #1-5 with phrases slurred • Play from Tunes #1-5 with alternating slur and staccato/legato phrases
Learn "Coventry Carol" by rote	
Technique: Pitch C♯1	• Establish D-La • Do\D-La • Ti\Si • Model phrases from "Coventry Carol" in D-La • Perform "Coventry Carol" in D-La • Establish E-La • Model phrases in E-La, Perform in E-La

Objective	Activity
Performance Activity: Root Melody Duets	• Sing Root Melodies to "Major Duple"/"Major Triple" using Do-So for Major, La-Mi for Harmonic Minor • Teach patterns Do-So in G-Do, F-Do, C-Do • Teach patterns La/Mi in E-La, D-La • Perform Tunes as duets with root melodies
Follow up on LSA from Lesson 5	• Echo-sing Major, Minor patterns with solfege, recording which patterns are sung successfully

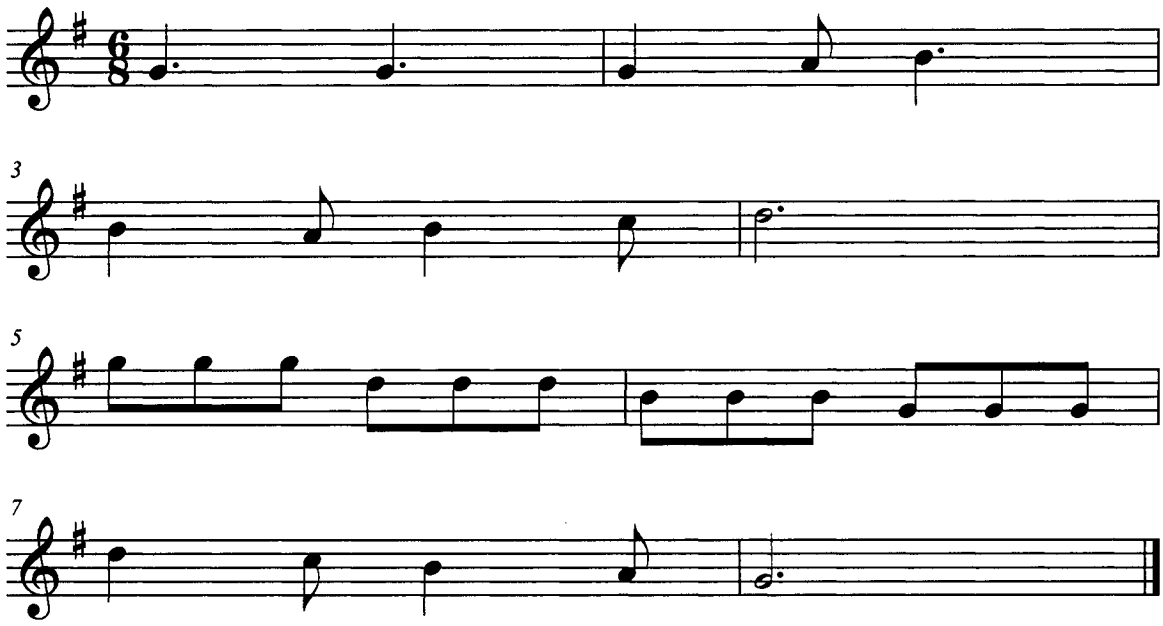
Coventry Carol



Lesson 7

Objective	Activity
LSA Aural/Oral— Major/Minor– Subdominant	• Echo-sing Major patterns with Subdominant embedded in context of Tonic and Dominant using neutral syllable • Echo-sing Minor patterns with Subdominant embedded in context of Tonic and Dominant using neutral syllable
Learn "Row, Row, Row Your Boat" by rote	
Tone Development	• Low Tone Slurs in C-Do • So\Mi Fa\Re Mi\Do Re\Ti Do
Articulation	• Echo-play legato and staccato rhythm patterns, triple
Technique	• Establish C-Do • Teach So/C-Do, Do\So • Model phrases in C-Do • Perform "Row, Row, Row Your Boat" in C-Do
Review tune #2	• Establish D-La • Play tune #2 in D-La
Performance Activity: Root Melody Duets	• Sing Root Melodies to "Snake Dance" • Perform as duet with root melody
Follow up on LSA from lesson 6	• Echo-chant duple and triple patterns with solfege, recording patterns successfully chanted

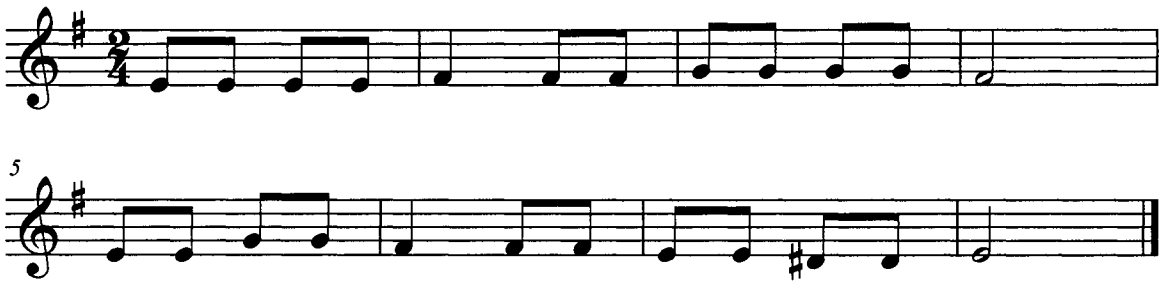
Row, Row, Row Your Boat



Lesson 8

Objective	Activity
LSA Partial Synthesis— Duple/Triple– Macro-beats and Micro-beats	• Listen to pairs of series of four familiar patterns in unfamiliar order using a neutral syllable. • Identify the meter as triple or duple
Learn "Minor Duple" by rote	
Tone Development	• Low Note Slurs
Articulation	• Legato and Staccato duple patterns
Technique: Perform "Minor Duple"	• Establish E-La, Perform • Establish D-La, Perform
Technique: Pitch G♯1	• Establish A-La • Do\A-La • Ti\Si • Model "Minor Duple" in A-La, Perform • Perform "Coventry Carol" in A-La
Technique: Playing patterns in G-Do	• Select familiar patterns from Major– Tonic & Dominant Category between low Mi and Fa (B0 to C2) • Establish G-Do • Sing pattern with solfege syllable • Play pattern • Repeat for next pattern
Follow Up on LSA from Lesson 7	• Echo-sing Major & Minor Subdominant patterns embedded in context of Tonic & Dominant using neutral syllable, record which patterns are successfully sung

Minor Duple

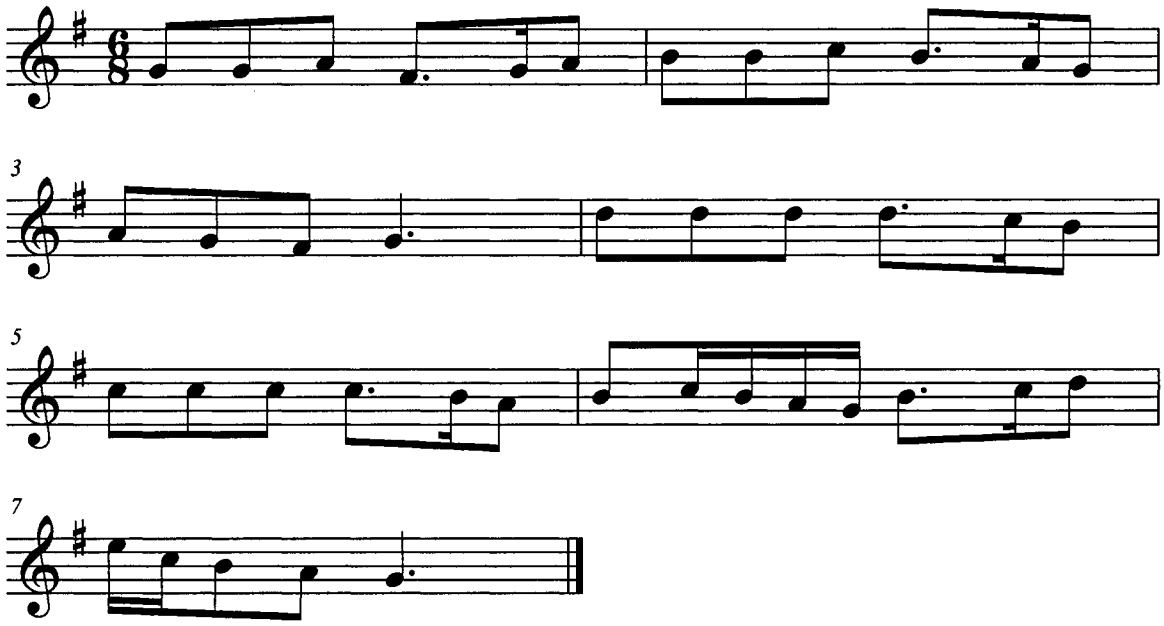


Lesson 9

Objective	Activity
LSA Verbal Association— Major/Minor–Subdominant	• Echo-sing Major Patterns with Subdominant embedded in context of Tonic and Dominant using solfege • Echo-sing Minor Patterns with Subdominant embedded in context of Tonic and Dominant using solfege
Learn "America" by rote	
Tone Development: Loud–Soft contrast	• Establish Concert A • Play mouthpiece pitch loud • Play mouthpiece pitch soft • Establish G-Do • Play G-Do loud, then soft • Repeat for E-La
Articulation	• Legato and staccato triple patterns
Technique: Perform "America"	• Establish C-Do • La\Fa • Model phrases with dynamics of loud and soft, then perform in C-Do
Technique: Playing patterns in F-Do	• Select familiar patterns from Major–Tonic & Dominant Category between Low So and So (C1 to C2) • Establish F-Do • Sing pattern with solfege • Play pattern • Repeat for next pattern

Objective	Activity
Performance Activity: Play root melody duet on "Coventry Carol"	• Review "Coventry Carol" • Sing root melody • Perform root melody duet in E, D, A-La
Follow Up on LSA from Lesson 8	• Listen to two series of four familiar Duple and Triple patterns using a neutral syllable, identify the meters of each and record correct identifications

America

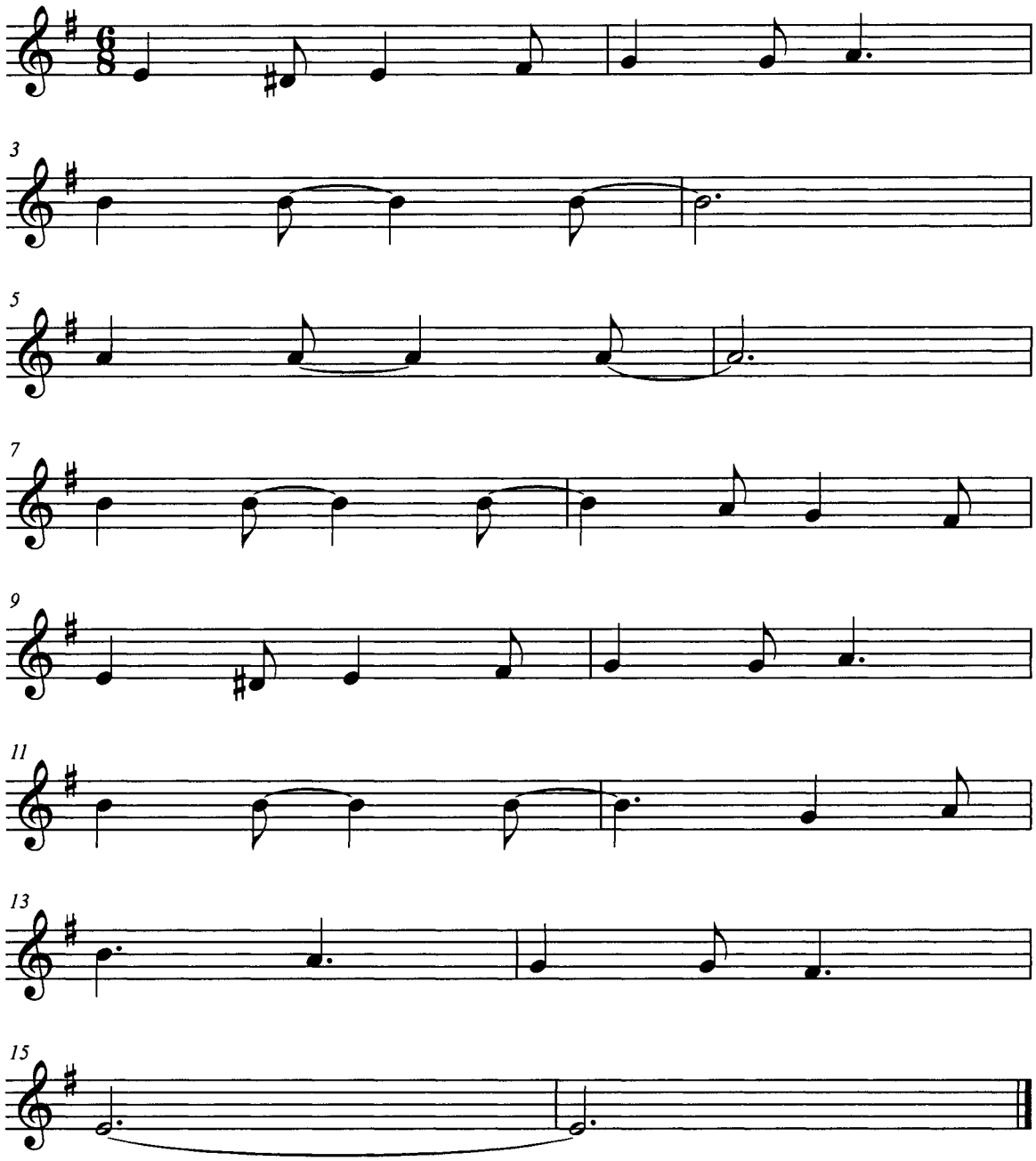


Lesson 10

Objective	Activity
LSA Aural/Oral— Duple/Triple– Divisions	• Echo-chant Duple patterns with Divisions embedded in context of Macro- and Micro-beats using a neutral syllable • Echo-chant Triple patterns with Divisions embedded in context of Macro- and Micro-beats using a neutral syllable
Learn "Joshua" by rote	
Tone Development	• Perform two tunes with sections in contrasting dynamics • Teach terminology "forte", "piano" and "dynamics"
Articulation	• Perform rhythm patterns with mixed legato and staccato in triple
Technique: Perform "Joshua"	• Establish E-La • La\Si/La • La/Ti/Do/Re/Mi • Model phrases of "Joshua", perform in E-La • Repeat for D-La

Objective	Activity
Technique: Play select patterns in A-La	• Select familiar patterns from Minor–Tonic & Dominant Category between low Ti and Do (B0 to C2) • Establish A-La • Sing pattern with solfege syllable • Play pattern • Repeat
Performance Activity: Root Melody Duet of "Good Night, Ladies"	• Sing root melody to "Good Night, Ladies" • Sing as duet • Play as duet
Follow Up on LSA from Lesson 9	• Echo-sing patterns in Major and Minor with Subdominant embedded in context of Tonic and Dominant using solfege, recording which patterns are successfully sung

Joshua

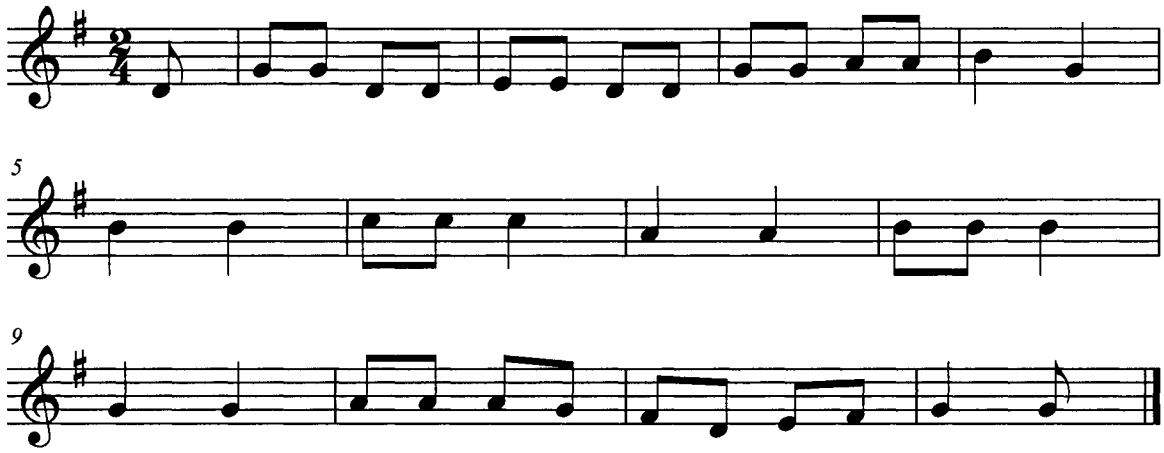


Lesson 11

Objective	Activity
LSA Partial Synthesis— Major/Minor– Tonic/Dominant	• Listen to pairs of series of four patterns in Major and Minor tonalities song with a neutral syllable. • Identify the tonalities of each as Major or Harmonic Minor
Learn "Bingo" by rote	
Tone Development	• Low Note Slurs in G-Major • Do\So Ti\Fa\Mi
Technique: Octave Key	• Establish G-Do • Teach the following octaves, first legato then slurred: • Do/Do\Do, Mi/Mi\Mi, So/So\So • Emphasize minimal rocking motion of thumb • Mi\Mi/Mi, Do\Do/Do, So\So/So • Check embouchure for stability
Tone Development: Upper Register	• Play familiar tunes in with octave key: • "Major Duple", "Major Triple" G, F-Do • "Minor Duple", "Minor Triple" E-La • "Snake Dance" E, D-La • "Good Night, Ladies" G-Do • "Coventry Carol" E, A-La • "Joshua" E-La

Objective	Activity
Technique: Perform "Bingo"	• Establish F-Do • Ti\So • Model phrases in low register with stylistic articulation, perform • Repeat for G-Do in low and high registers
Technique: Play selected patterns in E-La	• Select familiar patterns from Minor–Tonic & Dominant Category between low Mi and Fa (B0 to C2) • Establish E-La • Sing pattern with solfege syllable • Play pattern • Repeat
Performance Activity: Harmonize "Major Duple"	• Sing harmony part • Establish G-Do • Model phrases, then perform harmony • Perform as duet • Repeat for F-Do
Follow Up on LSA from Lesson 10	• Echo-chant Duple/Triple patterns of Divisions embedded in context of Macro- and Micro-beats using neutral syllable, recording which patterns are successfully chanted.

Bingo

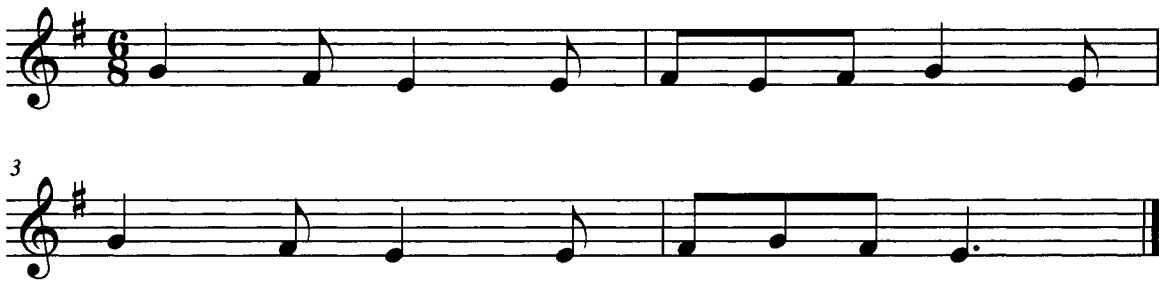


Lesson 12

Objective	Activity
LSA Verbal Association— Duple/Triple–Divisions	• Echo-chant Duple patterns with Divisions embedded in context of Macro- and Micro-beats using rhythmic syllables. • Echo-chant Triple patterns with Divisions embedded in context of Macro- and Micro-beats using rhythmic syllables. • Teach proper names of Division functions
Learn "Fais Do Do" by rote	
Tone Development: Octave Slurs	• Establish meter and tempo • Echo-play duple meter patterns using octave key instead of articulation • Establish new meter and tempo • Echo-play triple meter patterns using octave key instead of articulation
Articulation	• Practice legato/staccato articulation with duple/triple Micro-beats as follows: two Macro-beats worth in lower octave, two in upper octave, using D-La, F-Do

Objective	Activity
Technique: Pitch C♯2 (long)	• Establish D-La • Teach Do-D-La, Ti-Si in upper range • Play "Minor Triple", "Minor Duple", "Coventry Carol" and "Joshua" in upper range
Technique: Perform "Fais Do Do"	• Establish D-La • Model phrases with dynamics, perform in upper and lower registers • Repeat for E, A-La
Technique: Play select patterns in C-Do	• Select familiar patterns from Major–Tonic & Dominant Category between Low Ti and Do (B0 to C2) • Establish C-Do • Sing pattern with solfege • Play pattern • Repeat
Performance Activity: Harmonize "Snake Dance"	• Sing and perform tunes with harmony as duets
Follow Up on LSA from lesson 11	• Listen to pairs of series of four patterns in Major and Minor tonalities sung with a neutral syllable; identify the tonalities of each as Major or Harmonic Minor, recording successful identifications

Fais Do Do (Minor)

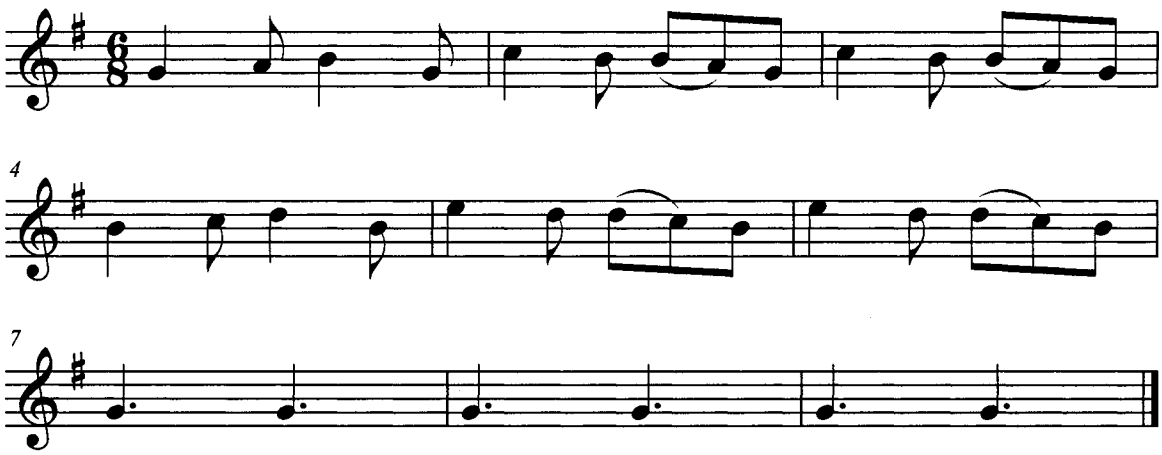


Lesson 13

Objective	Activity
LSA Partial Synthesis— Major/Minor–Subdominant	• Listen to pairs of series of four patterns in Major and Minor tonalities with subdominant patterns sung with a neutral syllable. • Identify the tonalities as Major or Harmonic Minor.
Learn "Oh How Lovely is the Evening" by rote	
Tone Development: Octave Slurs	• Establish meter and tempo • Echo-play duple meter patterns using octave key instead of articulation • Establish new meter and tempo • Echo-play triple meter patterns using octave key instead of articulation
Articulation	• Practice legato/staccato articulation with duple/triple Micro-beats as follows: two Macro-beats worth in lower octave, two in upper octave, using G-Do, A-La
Technique: Perform "Oh How Lovely is the Evening" in D-Do	• Establish D-Do • Do/Mi/So • Ti/Re/Fa/So • Model phrases and perform in D-Do

Objective	Activity
Technique: Octave Key and Left Hand Third Finger– Crossing the Break	• Practice depressing third finger key and octave key with third finger slightly in advance. • Practice releasing octave key slightly in advance of third finger. • Establish C-Do • Slur Do/So\Do, Do/Mi\Do into upper register • Establish A-La • Slur La/Mi\La • Establish D-Do • Slur Do\So/Do
Technique: Play patterns in G-Do, E-La	• Establish G-Do • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern • Repeat with E-La
Performance Activity	• Learn root melody of "America", perform as duet
Follow up on LSA from Lesson 12	• Echo-chant Duple and Triple patterns with Divisions embedded in context of Macro- and Micro-beats using rhythmic syllables, recording whish patterns are successfully chanted.

Oh How Lovely is the Evening

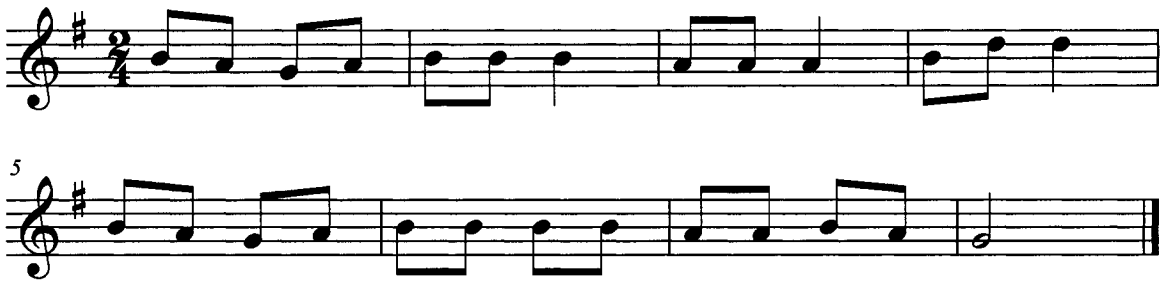


Lesson 14

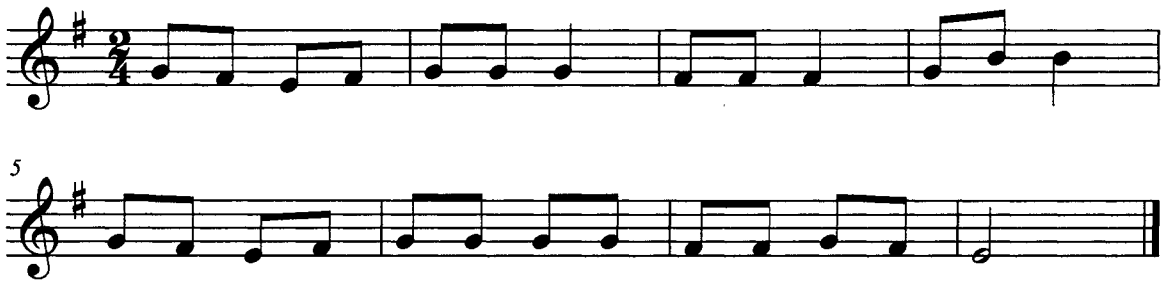
Objective	Activity
LSA Partial Synthesis— Duple/Triple– Divisions	• Listen to pairs of series of Duple and Triple patterns containing Divisions embedded in context of Macro- and Micro-beats. Identify the meter of each series.
Learn "Minor Mary Had a Little Lamb" by rote	• Establish Major and sing "Mary Had a Little Lamb" • Establish parallel Minor and sing minor version
Tone Development	• Low Note Slurs • Octave Slurs • Check mouthpiece pitch
Articulation	• Practice legato/staccato articulation with division patterns in duple, triple
Technique: Perform "Mary Had a Little Lamb" in Major and Harmonic Minor	• Establish C-Do • Model phrases and perform "Mary Had a Little Lamb" in upper register • Establish A-La • Model phrases and perform "Minor Mary Had a Little Lamb"
Practice identifying tonalities	• Perform two familiar tunes • Identify tonality of each tune

Objective	Activity
Technique: Play patterns in F-Do, D-La	• Establish F-Do • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern • Repeat for D-La
Performance Activity	• Root melody of "Fais Do Do"
Follow up on LSA from Lesson 13	• Listen to pairs of series of four patterns in Major and Minor tonalities with subdominant patterns sung with a neutral syllable. Identify the tonalities as Major or Harmonic Minor. Record correct identifications.

Mary Had a Little Lamb



Mary Had a Little Lamb (Minor)

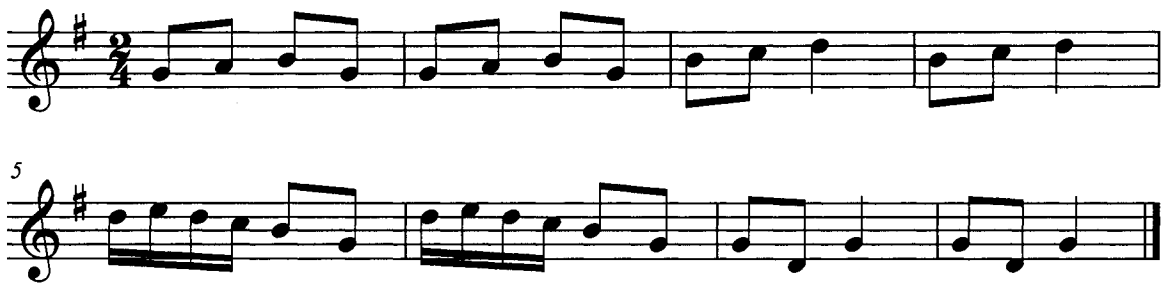


Lesson 15

Objective	Activity
LSA Symbolic Association– Reading— Major/Minor– Tonic/Dominant	• Orient to staff and 'Do' Signature • Echo-sing select Major–Tonic/Dominant patterns using solfege, then present notation form of patterns, sing patterns. E-Do, D♭-Do, B♭-Do, G-Do • Echo-sing select Minor–Tonic/Dominant patterns using solfege, then present notation form of patterns, sing patterns. F-La, D-La, B-La, G♯-La
Learn "Frere Jacques" by rote	
Tone Development	• Low Note Slurs: So\C-Do Fa\Ti Do/Mi\Do • Octave Slurs
Articulation	• Practice legato/staccato articulation with division patterns in duple, triple
Technique: Perform "Frere Jaques" across break	• Establish G-Do • Mi/Fa/So So\Fa\Mi • Model phrases and perform in G-Do • Repeat in F-Do
Practice identifying meters	• Perform two familiar tunes • Identify meters of each tune

Objective	Activity
Technique: Pitch B♭0	• Establish B♭-Do • Teach pattern So\Mi\B♭0-Do • Teach pattern So\Mi\B♭1-Do • Teach pattern So\Fa\Re, demonstrating use of roller key in right hand fourth finger • Model phrases and perform "Frere Jaques" in B♭-Do low range and upper range
Performance Activity:	• Harmonize "Coventry Carol" • Perform "Row, Row, Row Your Boat" as round
Technique: Play patterns in C-Do, A-La	• Establish C-Do • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern • Repeat for A-La
Follow up on LSA from Lesson 14	• Listen to pairs of series of Duple and Triple patterns containing Divisions embedded in context of Macro- and Micro-beats. Identify the meter of each series. Record successful identifications.

Frere Jacques



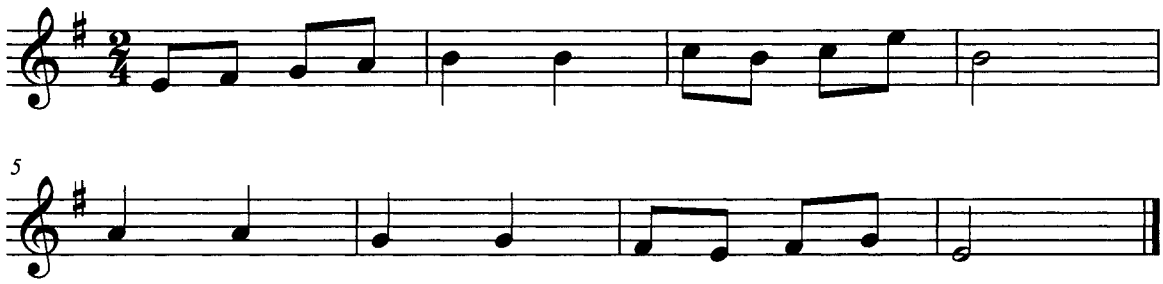
Lesson 16

Objective	Activity
LSA Symbolic Association– Reading— Duple/Triple– Macro-beat/Micro-beat	• Orient to measure signature. • Echo-chant select Duple– Macro-beat/Micro-beat patterns using rhythm syllables, then present notation form of patterns, chant patterns. Present in 2/4, 2/2, 4/4, 4/8 • Echo-chant select Triple– Macro-beat/Micro-beat patterns using rhythm syllables, then present notation form of patterns, chant patterns. Present in 6/8, 6/4, 3/8, 3/4
Learn "Hatikvah" by rote	
Tone Development: Oral Cavity control	• Low Note Slurs • Octave Key Slurs • Sustain upper octave without aid of octave key: • Finger pitch with octave key; release octave key but sustain pitch at upper octave; slur down to lower octave by adjusting oral cavity
Technique: Perform "Hatikvah" in E-La	• Establish E-La • Model and perform "Hatikvah"

Objective	Activity
Articulation: Mixed slurs and staccato	• Practice articulating on E-La to rhythm pattern [Du–Du-De] • Chant Du-ut-Tu-Tu for articulation pattern • Model articulation pattern on Micro-beat patterns of "Hatikvah" • Perform in E-La
Technique: Perform "Hatikvah" in G-La (new key)	• Establish G-La • Mi\Do\G-La Mi\Re\Ti\Si • Model and perform "Hatikvah" in G-La

Objective	Activity
Performance Activity: Transpose select tunes to new keys Vary articulation (legato, staccato, slurred, mixed) Vary dynamics (loud–soft)	• Select from the following: • "Major Duple" and "Major Triple" to D, B♭-Do • "Minor Duple" and "Minor Triple" to G-La • "Snake Dance" to A, G-La • "Good Night, Ladies" to C, D, B♭-Do • "Coventry Carol" to G-La • "Row, Row, Row Your Boat" G, F, D, B♭-Do • "America" G, F, D, B♭-Do • "Joshua" A, G-La • "Bingo" C, D, B♭-Do • "Fais Do Do" D, B♭-Do • "Oh How Lovely is the Evening" G, F, C, B♭-Do • "Mary Had a Little Lamb" G, F, D, B♭-Do, E, D, G-La • "Frere Jacques" C, D-Do • "Hatikvah" D, A-La
Technique: Play patterns in D-Do	• Establish D-Do • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern
Follow up LSA from lesson 15	• Establish tonality • Sing from notation several Major/Minor– Tonic & Dominant patterns, record successful readings.

Hatikvah

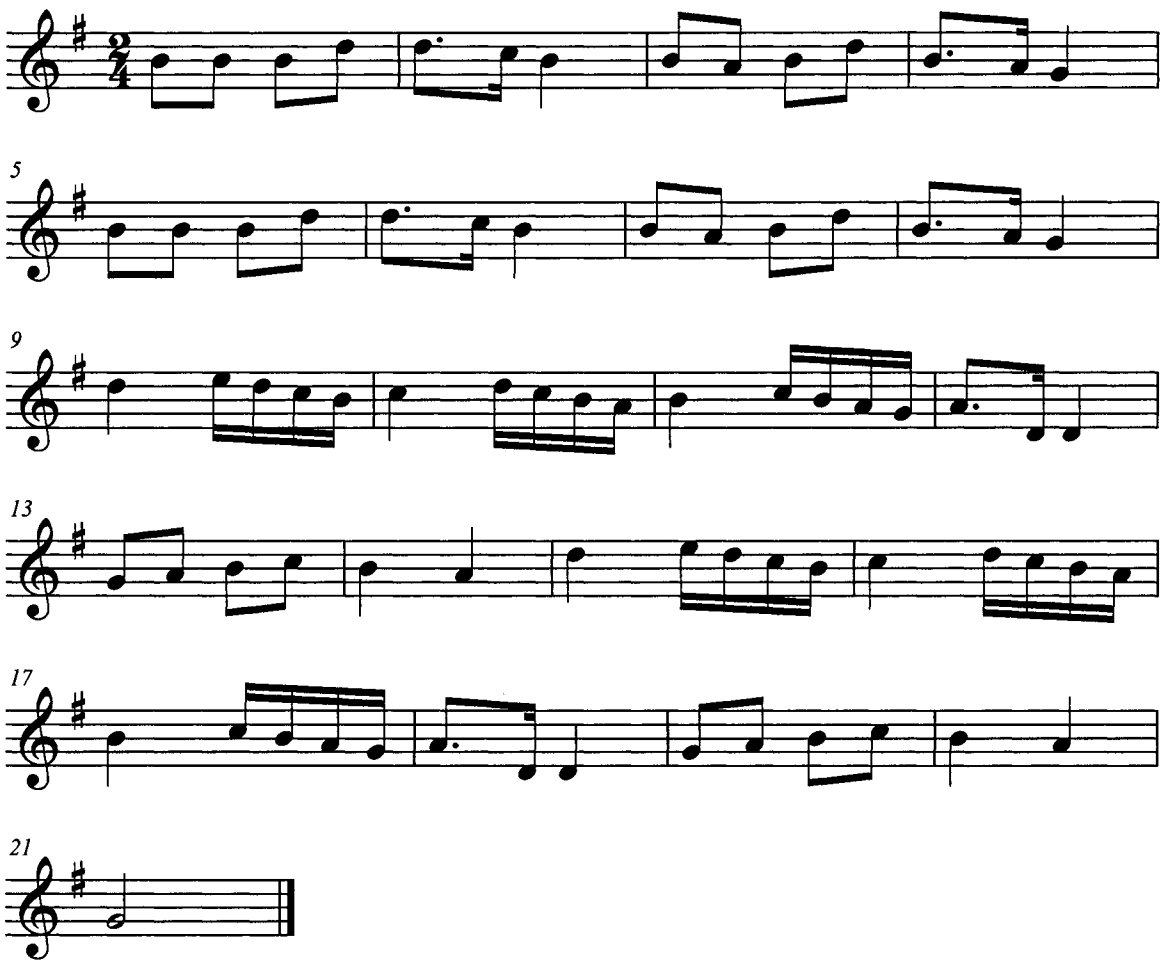


Lesson 17

Objective	Activity
LSA Symbolic Association– Reading— Major/Minor– Subdominant	• Echo-sing Major– Subdominant patterns embedded in context of Tonic & Dominant, read notation and sing. E♭-Do, C-Do, A-Do, F♯-Do • Echo-sing Minor– Subdominant patterns embedded in context of Tonic & Dominant, read notation and sing. E-La, C♯-La, B♭-La, G-La
Learn "Angels We Have Heard On High" by rote	
Tone Development	• Low Note Slurs: • La\Fa So\Mi Fa\Re Mi\B♭0-Do • Octave key flicks: • According to rhythm pattern [Du—Ta Du— Ta] slur from lower octave on Macro-beat to upper octave on division and back.
Articulation: Mixed slurs and staccato	• Chant Tu-Tu-Tu-ut and apply to Micro-beat patterns of "Hatikvah" and other tunes with such patterns

Objective	Activity
Technique: Pitches D3 (LSK1)	• Establish F-Do • Do/Mi/So Do/Fa/La So/La\So • Model "Angels We Have Heard On High", perform in upper range • Perform "Frere Jacques" • Establish B♭-Do • Mi\Do Do/Mi • Perform "Major Duple" or "Major Triple" in high range • Establish D-Do • Do\So/Do • Perform "Row, Row, Row Your Boat"
Technique: Read patterns in G-Do, E-La	• Establish G-Do • Echo-sing pattern with solfege syllable from notation, fingering pattern • Play pattern • Repeat with next pattern • Repeat for E-La
Performance Activity	• Root Melody of "Hatikvah"
Follow Up on LSA from lesson 16	• Demonstrate ability to read select familiar patterns: • Establish tempo and perform familiar patterns from notation in duple and triple, recording successfully performed patterns

Angels We Have Heard on High



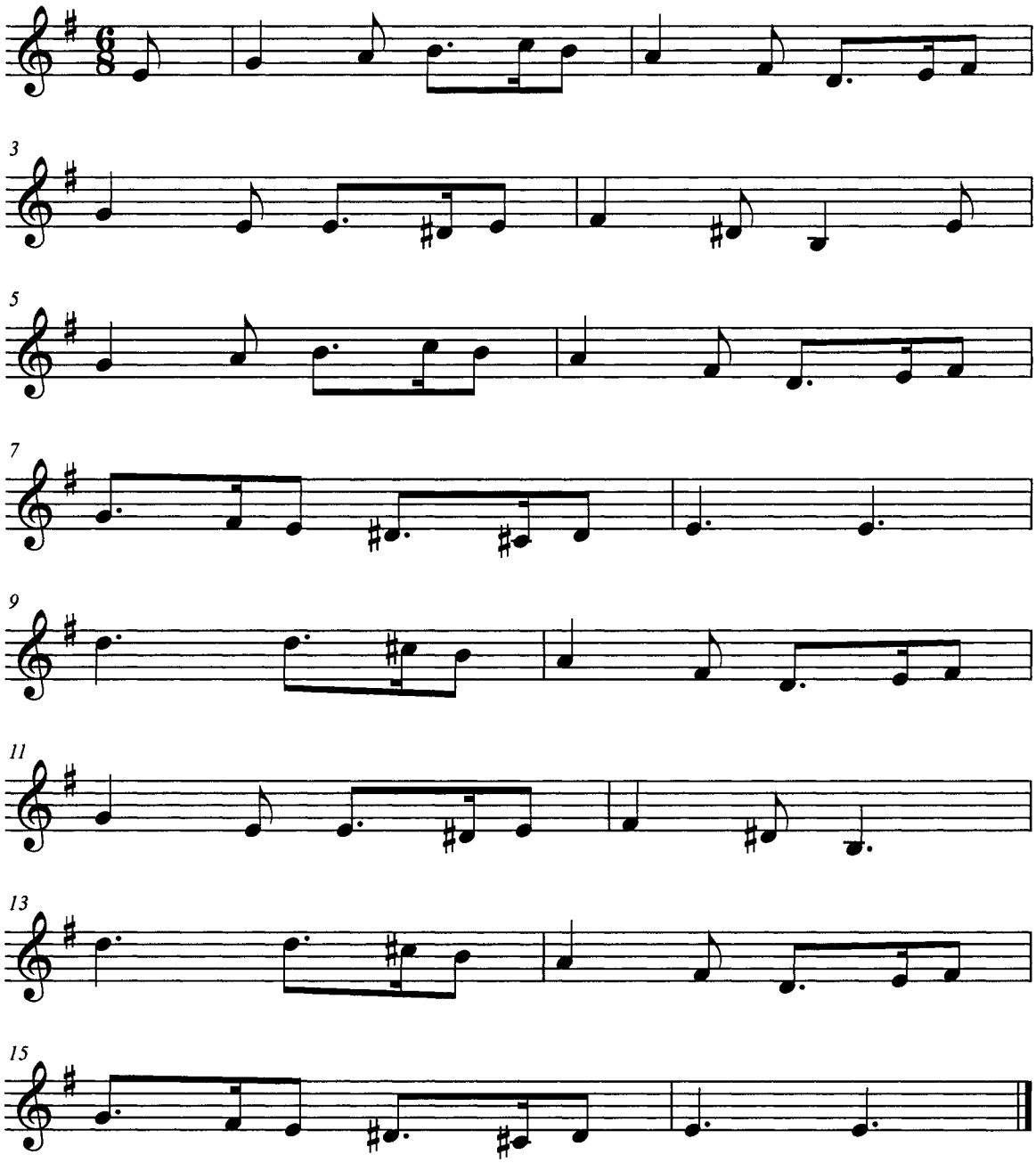
Lesson 18

Objective	Activity
LSA Symbolic Association– Writing— Duple/Triple– Macro-beats & Micro-beats	• Establish duple meter • Show notation for familiar pattern and echo-chant • Write notation; use a variety of duple meters • Repeat for next pattern • Establish triple meter and repeat for familiar triple patterns; use variety of triple meters
Learn "Greensleeves" by rote	• Sing "Greensleeves" with special attention to modulation
Tone Development	• Low Note Slurs • Octave Flicks • Overtone Exercise (Sustaining octave without octave key)
Articulation:	• Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple • Repeat with staccato articulation

Objective	Activity
Technique: Perform "Greensleeves"	• Establish E-La • Mi/Fi\Mi La\So/La in upper range • Model first phrases in E-La and perform • Establish D-Do • Model phrases from D-Do in second half • Reestablish E-La • Si\Fi/Si • Model remainder of phrases from second half • Reestablish D-Do • Model complete second half • Perform "Greensleeves" in E-La in upper range • Perform in low range
Technique: Read patterns in F-Do, D-La	• Establish F-Do • Echo-sing pattern with solfege syllable from notation, fingering pattern • Play pattern • Repeat with next pattern • Repeat for D-La
Performance Activity	• Root melody of "Oh, How Lovely is the Evening"

Objective	Activity
Follow up on LSA from lesson 17	• Establish tonality • Sing from notation several Major and Minor– Tonic, Dominant and Subdominant patterns; record successful readings.

Greensleeves

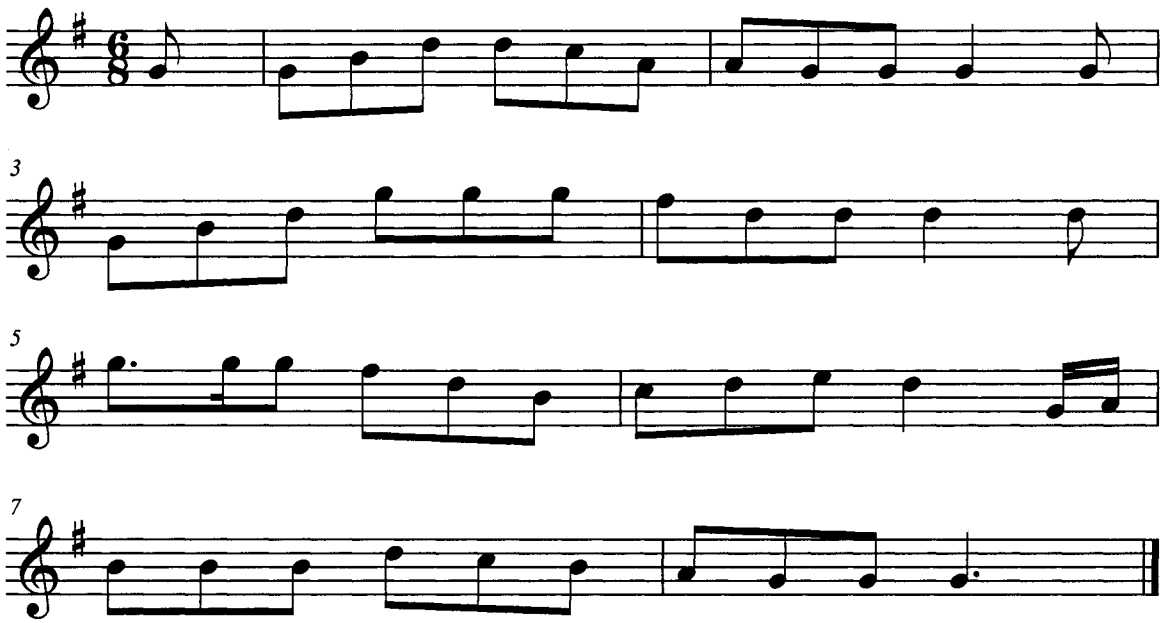


Lesson 19

Objective	Activity
LSA Symbolic Association– Writing— Major/Minor– Tonic & Dominant	• Establish major tonality • Show notation for familiar pattern and echo-sing • Write notation • Repeat for next pattern • Establish minor tonality and repeat for familiar triple patterns
Learn "Sweet Betsy from Pike" by rote	
Tone Development	• Low Note Slurs • Octave Flicks • Overtone Exercise • Model piano–mezzo-piano–mezzo-forte–forte • Perform, then model reverse order and perform
Articulation	• Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple • Repeat with staccato articulation
Technique: Perform "Sweet Betsy from Pike"	• Establish D-Do • Model phrases and perform in D-Do • Establish B♭-Do • Model phrases and perform in B♭-Do, lower and upper register

Objective	Activity
Technique: Play patterns in B♭-Do	• Establish B♭-Do • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern
Performance activity	• Accompaniment pattern for "Major Duple"/"Major Triple"
Follow up on LSA from Lesson 18	• Establish meter • Echo-chant duple and triple patterns and write in variety of meters, record successfully written patterns

Sweet Betsy from Pike

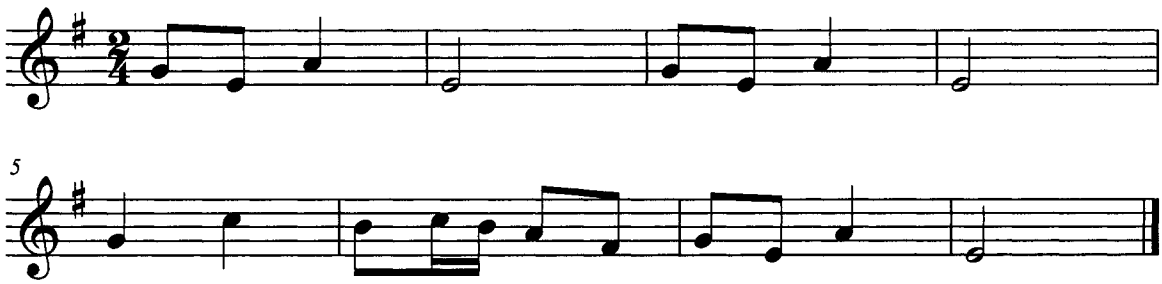


Lesson 20

Objective	Activity
LSA Symbolic Association– Reading— Duple/Triple– Divisions	• Echo-chant select Duple– Division patterns using rhythm syllables, then present notation form of patterns, chant patterns. Present in 2/4, 2/2, 4/4, 4/8 • Echo-chant select Triple– Division patterns using rhythm syllables, then present notation form of patterns, chant patterns. Present in 6/8, 6/4, 3/8, 3/4
Learn "Song of the Volga Boatmen" by rote	
Tone Development	• Low Note Slurs So\Ti C-Do/Mi\Do • Octave Key Flicks– Begin in upper register, flick down • Overtone Exercise
Articulation	• Model accented notes • Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple, exaggerating accent on all macro-beats • Repeat with staccato articulation

Objective	Activity
Technique: Perform "Volga Boatmen"	• Establish B-La • Do\B0-La Re\La • Model phrases, perform in B0-La • Establish A-La and perform • Establish E-La and perform in upper register
Technique: Play patterns in G-La	• Establish G-La • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern
Performance Activity	• Harmonize "Joshua"
Follow up on LSA from lesson 19	• Establish tonalities • Echo-chant Major and Minor patterns and write in variety of keyalities, record successfully written patterns

Song of the Volga Boatmen

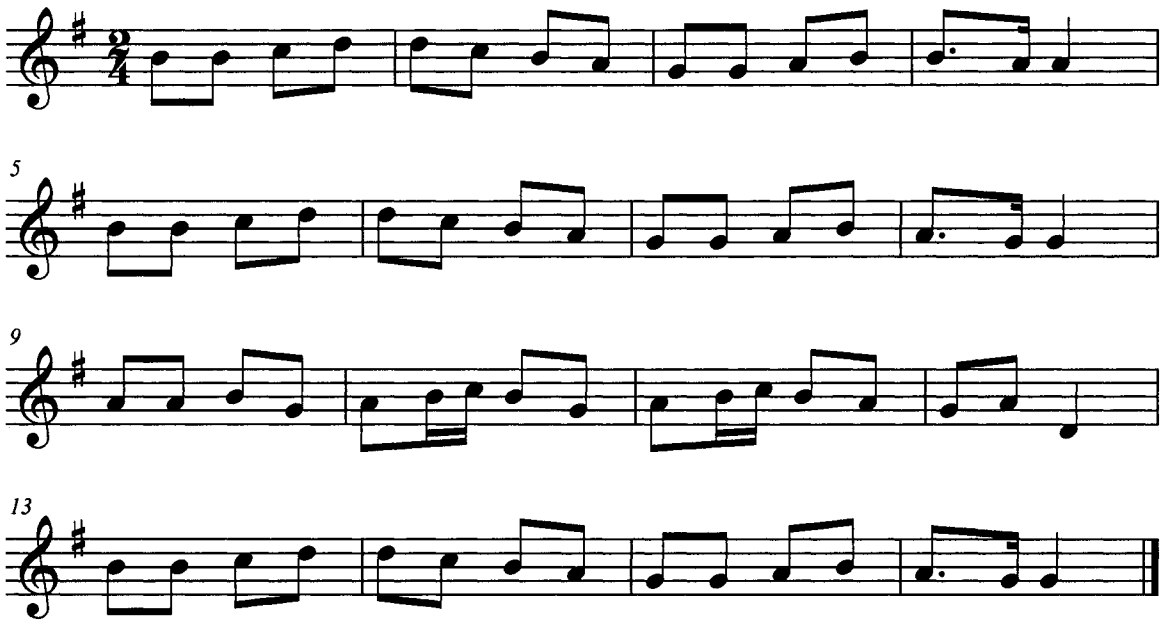


Lesson 21

Objective	Activity
LSA Symbolic Association– Writing— Major/Minor– Subdominant	• Establish major tonality • Show notation for familiar pattern and echo-sing • Write notation • Repeat for next pattern • Establish minor tonality and repeat for familiar triple patterns
Learn "Ode to Joy" by rote	• Listen to recording of Symphony No. 9 Theme (Beethoven) • Sing "Ode to Joy"
Tone Development	• Low Note Slur G-Do\Fa Ti\Mi • Octave Flicks • Overtone • Check mouthpiece pitch
Articulation	• Establish tempo and meter • Legato articulate micro-beats with accent on micro-beat • Repeat with staccato
Technique: Perform "Ode to Joy"	• Establish G-Do • Model phrases and perform in upper register • Establish F-Do • Model phrases and perform in low register • Establish B♭-Do • Model phrases and perform

Objective	Activity
Technique: Read patterns in C-Do, A-La	• Establish C-Do • Echo-sing pattern with solfege syllable from notation, fingering pattern • Play pattern • Repeat with next pattern • Repeat for A-La
Performance Activity	• Accompaniment to "Good Night, Ladies"
Follow up on LSA from Lesson 20	• Demonstrate ability to read select familiar patterns: • Establish tempo and perform familiar Division patterns from notation in duple and triple, recording successfully performed patterns

Ode to Joy



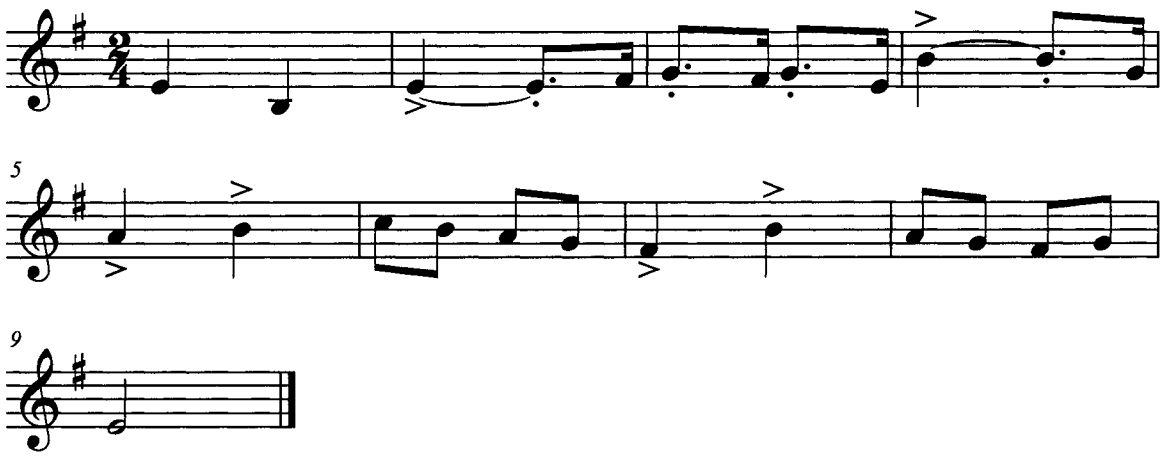
Lesson 22

Objective	Activity
LSA Symbolic Association– Writing— Duple/Triple– Divisions	• Establish duple meter • Show notation for familiar Division pattern and echo-chant • Write notation; use a variety of duple meters • Repeat for next pattern • Establish triple meter and repeat for familiar triple patterns; use variety of triple meters
Learn Theme from "L'arlesienne Suite No. 1" by rote	• Listen to recording of "L'arlesienne Suite No. 1" • Sing Theme
Tone Development	• Introduce mouthpiece flexibility exercise • Establish Concert A • Do\Ti/Do • Perform on mouthpiece • Low Note Slurs • Octave Key Flicks from above • Overtone exercise

Objective	Activity
Articulation: Coordination	• Establish tonality, tempo and meter • Learn melodic pattern Do/Re/Mi/Fa/So-So [Du-De-Du-De Du Du] and So\Fa\Mi\Re\Do in C, F, B♭, G, D-Do • Practice legato articulation, then staccato
Technique: Pitch A♯1, 2 (RSK 1) compare to (bis)	• Establish B-La • Do\La Ti\Si La\Mi/La • Perform "Minor Triple" in B-La • Model phrases, perform Theme from "L'arlessienne Suite No. 1" in B-La • Establish A-La • Model and perform
Technique: Play patterns in B-La	• Establish B-La • Sing pattern with solfege syllable • Play pattern • Repeat with next pattern
Performance Activity	• Accompany "Coventry Carol"
Follow Up on LSA from lesson 21	• Establish tonalities • Echo-chant Major/Minor–Tonic/Dominant/Subdominant patterns and write in variety of meters, record successfully written patterns

Theme from "L'arlesienne Suite No. 1"

Bizet

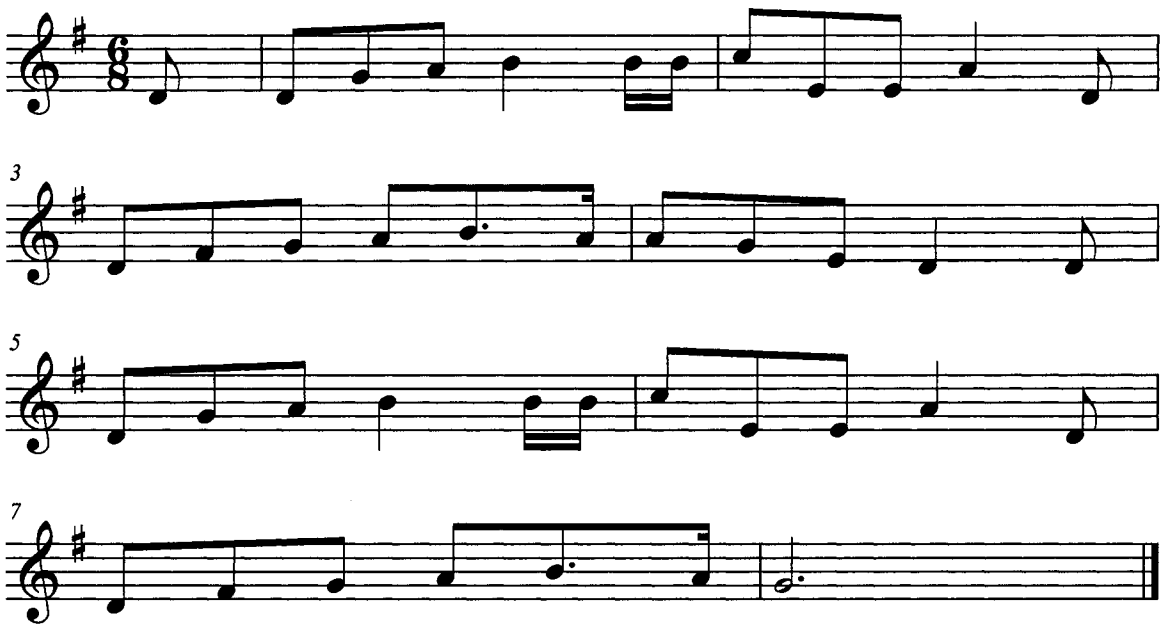


Lesson 23

Objective	Activity
LSA Composite Synthesis– Reading— Major/Minor– Tonic/Dominant	• Present notation for pairs of series of four familiar Major/Minor–Tonic/Dominant patterns in unfamiliar order • Identify tonality • Establish tonality and sing series of patterns
Learn "Man on the Flying Trapeze" by rote	
Tone Development	• Mouthpiece flexibility exercise • Low Note Slur • Octave Flicks • Overtone exercise
Articulation	• Establish tonality, tempo and meter • Learn melodic pattern La/Ti/Do/Re/Mi Mi [Du-De-Du-De Du Du] and Mi\Re\Do\Ti\La in A, D, G, E, B-La • Practice legato articulation, then staccato
Technique: Perform "Man on the Flying Trapeze" Pitch E♭3 (LSK 1,2)	• Establish B♭-Do • La/Fa Do/Fa • Model and perform "Man on the Flying Trapeze"

Objective	Activity
Technique: Read patterns in D-Do, B-La	• Establish D-Do • Echo-sing pattern with solfege syllable from notation, fingering pattern • Play pattern • Repeat with next pattern • Repeat for B-La
Performance Activity	• Root melody of "Greensleeves"
Follow up on LSA from lesson 22	• Establish meters • Echo-chant Duple/Triple– Division patterns and write with a variety of meter signatures, record successfully written patterns.

Man on the Flying Trapeze

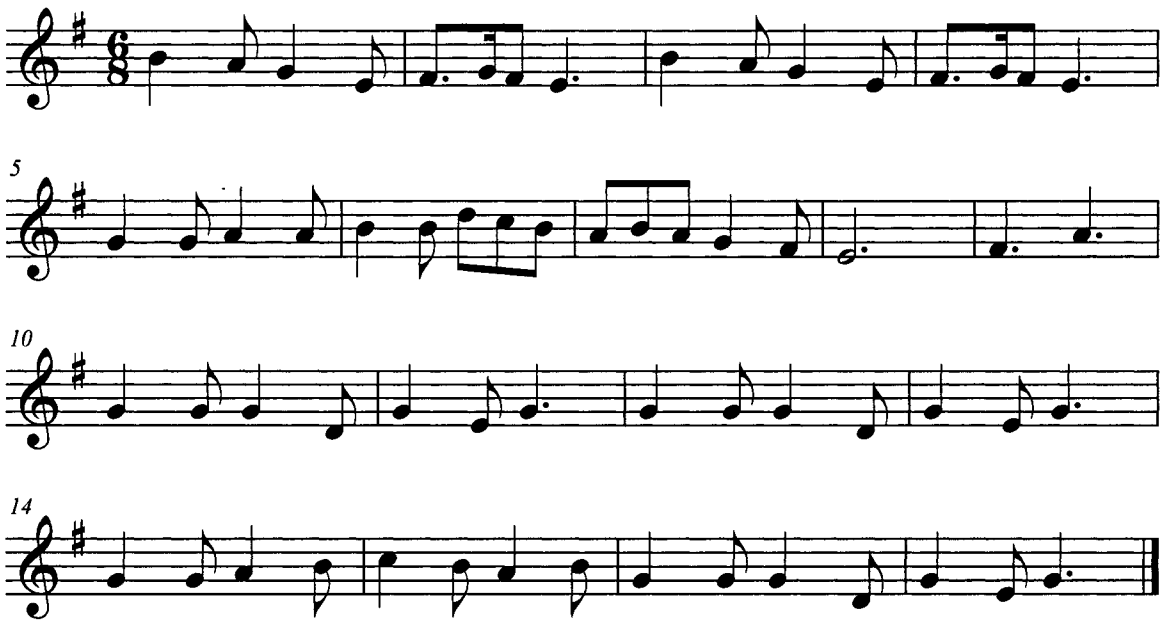


Lesson 24

Objective	Activity
LSA Composite Synthesis– Reading— Duple/Triple– Macro-beat & Micro-beat	• Present notation for pairs of series of four familiar Duple/Triple– Macro-beat/Micro-beat patterns in unfamiliar order • Identify meter • Establish meter and chant series of patterns
Learn "We Three Kings" by rote	
Tone Development	• Mouthpiece flexibility exercise • Low Note Slur • Octave Flicks • Overtone exercise
Articulation	• Establish tonality, tempo and meter • Learn melodic pattern Do/Re/Mi Fa/So/La So-So So [Du-Da-Di Du-Da-Di Du-Di Du] and So\La\So Fa\Mi\Re Do-Do Do in C, F, B♭, G, D-Do • Practice legato articulation, then staccato

Objective	Activity
Technique: Perform "We Three Kings"	• Establish E-La • Model and perform first phrases • Establish G-Do • Ti/Re • Model and perform second half phrases • Reestablish E-La • Perform entire tune • Establish G-La • Perform entire tune
Technique: Read patterns in B♭-Do, G-La	• Establish B♭-Do • Echo-sing pattern with solfege syllable from notation, fingering pattern • Play pattern • Repeat with next pattern • Repeat for G-La
Performance Activity	• Perform "Frere Jacques" as round
Follow up for LSA from Lesson 23	• Present notation for pairs of series of four familiar Major/Minor–Tonic/Dominant patterns in unfamiliar order • Identify tonality • Establish tonality and sing series of patterns • Record successfully read series'

We Three Kings



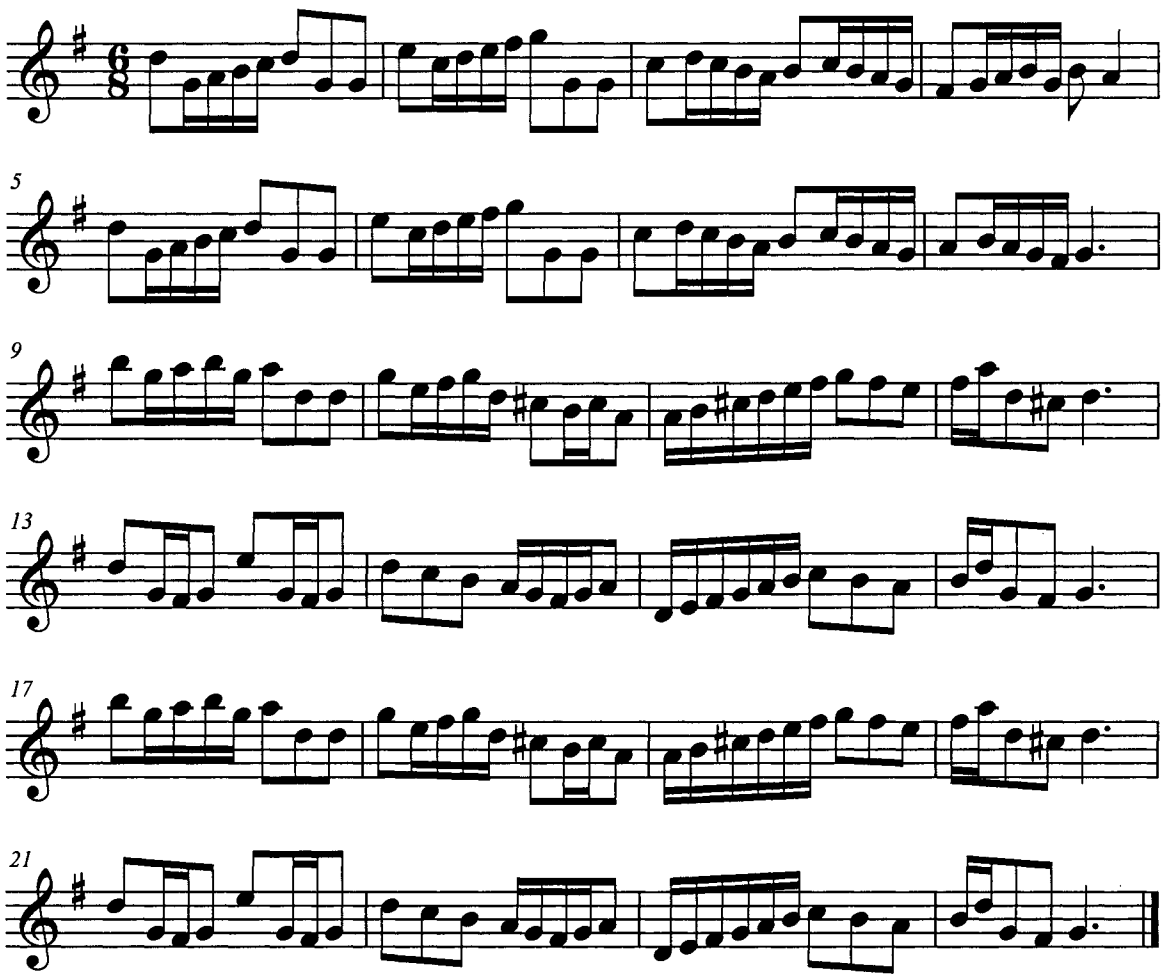
Lesson 25

Objective	Activity
LSA Composite Synthesis– Writing— Major/Minor– Tonic & Dominant	• Specify appropriate Do signature • Echo-sing series of four Major/Minor– Tonic/Dominant patterns • Write series of patterns
Learn Minuet in G Major (Bach) by rote	
Tone Development	• Low Note Slur • Octave Flicks • Overtone exercise • Pitch bend exercise: • Establish D-Do • D3-Do\Ti/Do • Perform Do\Ti/Do without change of fingering by adjusting oral cavity
Articulation	• Establish tonality, tempo and meter • Learn melodic pattern La/Ti/Do Re/Mi/Fa Mi-Mi Mi [Du-Da-Di Du-Da-Di Du-Di Du] and Mi/Fa\Mi Re\Do\Ti La-La La in A, D, G, E, B-La • Practice legato articulation, then staccato

Objective	Activity
Technique: Perform Minuet	• Establish G-Do • Model and perform A sections • Model and perform B section first phrase • Establish D-Do • Model and perform B section second phrase • Reestablish G-Do and perform B section • Perform Minuet • Establish D-Do and perform
Technique: Pitches E3 (RSK 3) F3 (LSK 3)	• Establish C-Do • Mi\C3-Do\So Do/Mi • Fa\C3-Do\La Do/Fa • Model "Good Night, Ladies" in C-Do • Establish F-Do • Model Minuet and perform in F-Do
Melodic Reading	• Perform from memory "Major Duple" in G Major, then read in G Major, 2/4 Meter • Perform in F Major, then read in F Major, 4/4 Meter • Perform "Good Night, Ladies" in C Major, then read in 4/4; in D Major, then read in 2/4
Performance Activity	• Root melody of "We Three Kings"

Objective	Activity
Follow up on LSA from lesson 24	• Present notation for pairs of series of four familiar Duple/Triple– Macro-beat/Micro-beat patterns in unfamiliar order • Identify meter • Establish meter and chant series of patterns • Record successfully performed series'

Minuet in G Major

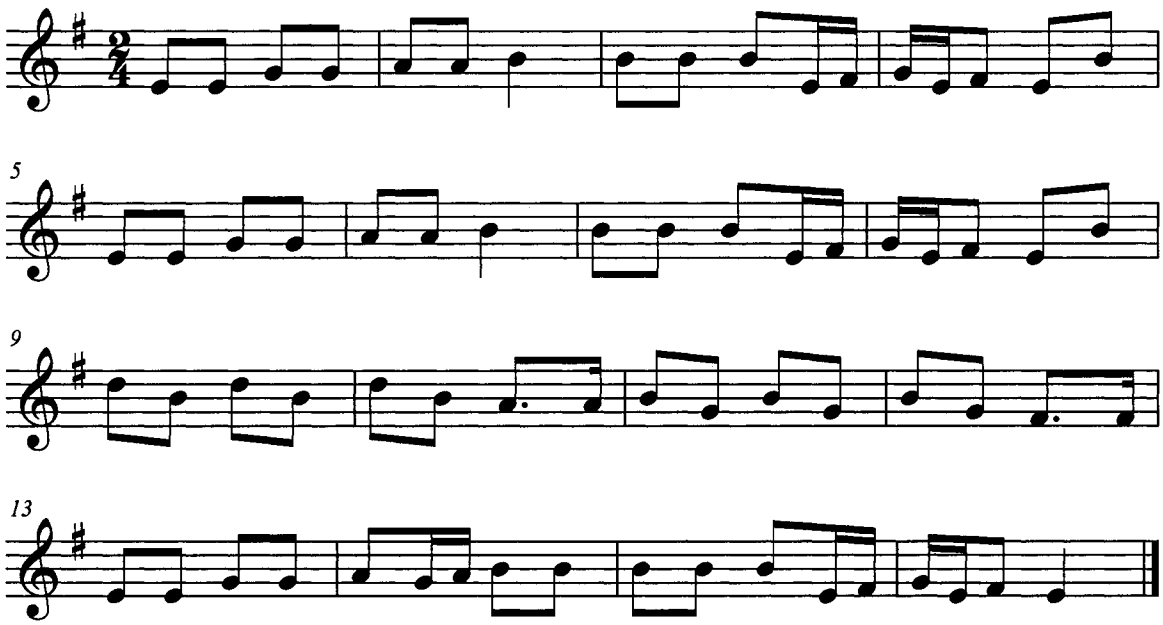


Lesson 26

Objective	Activity
LSA Composite Synthesis– Reading— Duple/Triple– Divisions	• Present notation for pairs of series of four familiar Duple/Triple– Divisions patterns in unfamiliar order • Identify meter • Establish meter and chant series of patterns
Learn "Erie Canal" by rote	
Tone Production	• Low Note Slur Fa\Si/B0-La • Octave Flicks • Overtone exercise • Pitch bend exercise in B♭ Mi\Re/Mi Fa\Mi/Fa Mi
Articulation	• Establish tonality, tempo and meter • Learn melodic pattern Do\Ti\La So/La/Ti Do-Do Do [Du-Da-Di Du-Da-Di Du-Di Du] in C, F, B♭, G, D-Do, all ranges • Practice legato articulation, then staccato

Objective	Activity
Technique: Perform "Erie Canal"	• Establish G-La • Model and perform A section • Establish B♭-Do • Model and perform B section • Reestablish G-La • Model and perform final A section • Perform entire tune in upper range • Perform entire tune in lower range • Establish D-La and perform
Melodic Reading	• Perform "Snake Dance" in A Minor, then read in A Minor, 2/4 Meter • Perform in D Minor, then read in D Minor, 2/2 Meter • Perform "Minor Duple" in E Minor, then read in E Minor, 4/4; in D Minor, then read in 4/8
Performance Activity	• Accompaniment to "Bingo"
Follow up on LSA from lesson 25	• Specify appropriate Do signature • Echo-sing series of four Major/Minor– Tonic/Dominant patterns • Write series of patterns • Record successfully written series'

Erie Canal

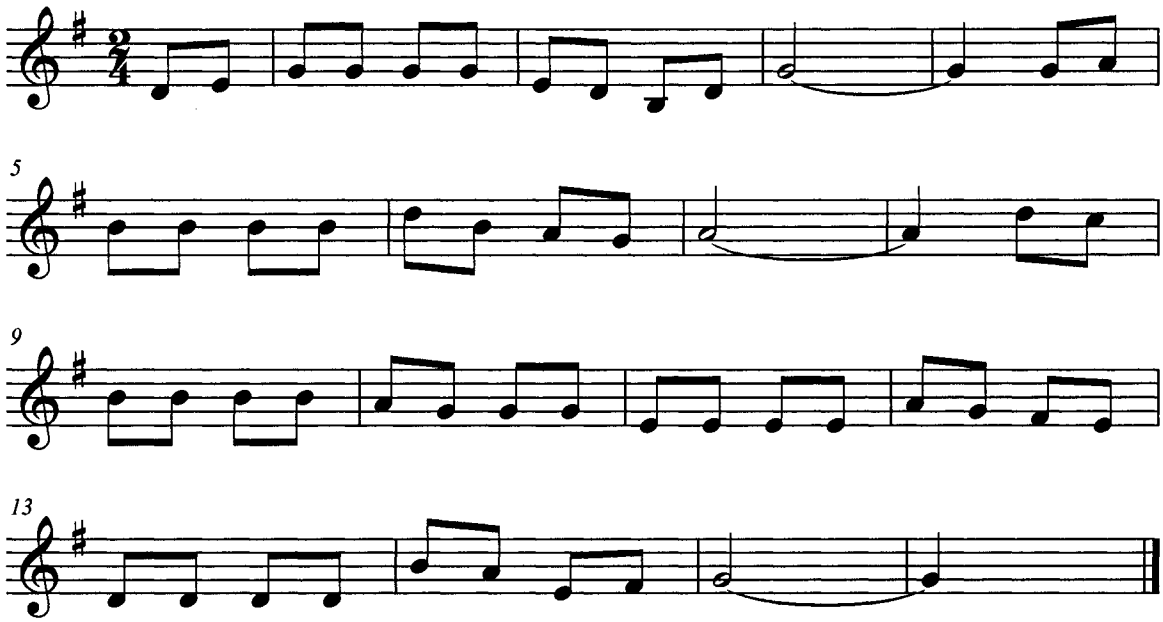


Lesson 27

Objective	Activity
LSA Composite Synthesis– Reading— Major/Minor– Subdominant	• Present notation for pairs of series of four familiar Major/Minor – Tonic/Dominant/Subdominant patterns in unfamiliar order • Identify tonality • Establish tonality and sing series of patterns
Learn "She'll Be Comin' Round the Mountain" by rote	
Tone Production	• Low Note Slur G-La\Do • Octave Flicks • Overtone exercise • Pitch bend exercise in B♭ Mi\Re/Mi Fa\Mi/Fa Mi
Articulation	• Establish tonality, tempo and meter • Learn melodic pattern Do\Ti\La So/La/Ti Do-Do Do [Du-De-Ta Du-De-Ta Du-De Du] in C, F, B♭, G, D-Do, all ranges • Practice legato articulation, then staccato
Technique: Perform "She'll Be Comin' Round the Mountain"	• Establish D-Do • Model and perform • Establish F-Do • Model and perform

Objective	Activity
Performance Activity	• Accompaniment to "Mary Had a Little Lamb" in Major and Harmonic Minor
Melodic Reading	• Perform "America" in C-Do, then read in 6/8; perform in F-Do, then read in F-Do, 6/4 • Perform "Oh How Lovely is the Evening" in D-Do, then read in 6/8; perform in B♭-Do, then read in 3/8
Follow up on LSA from lesson 26	• Present notation for pairs of series of four familiar Duple/Triple– Divisions patterns in unfamiliar order • Identify meter • Establish meter and chant series of patterns • Record successfully performed series'

She'll Be Comin' Round the Mountain When She Comes

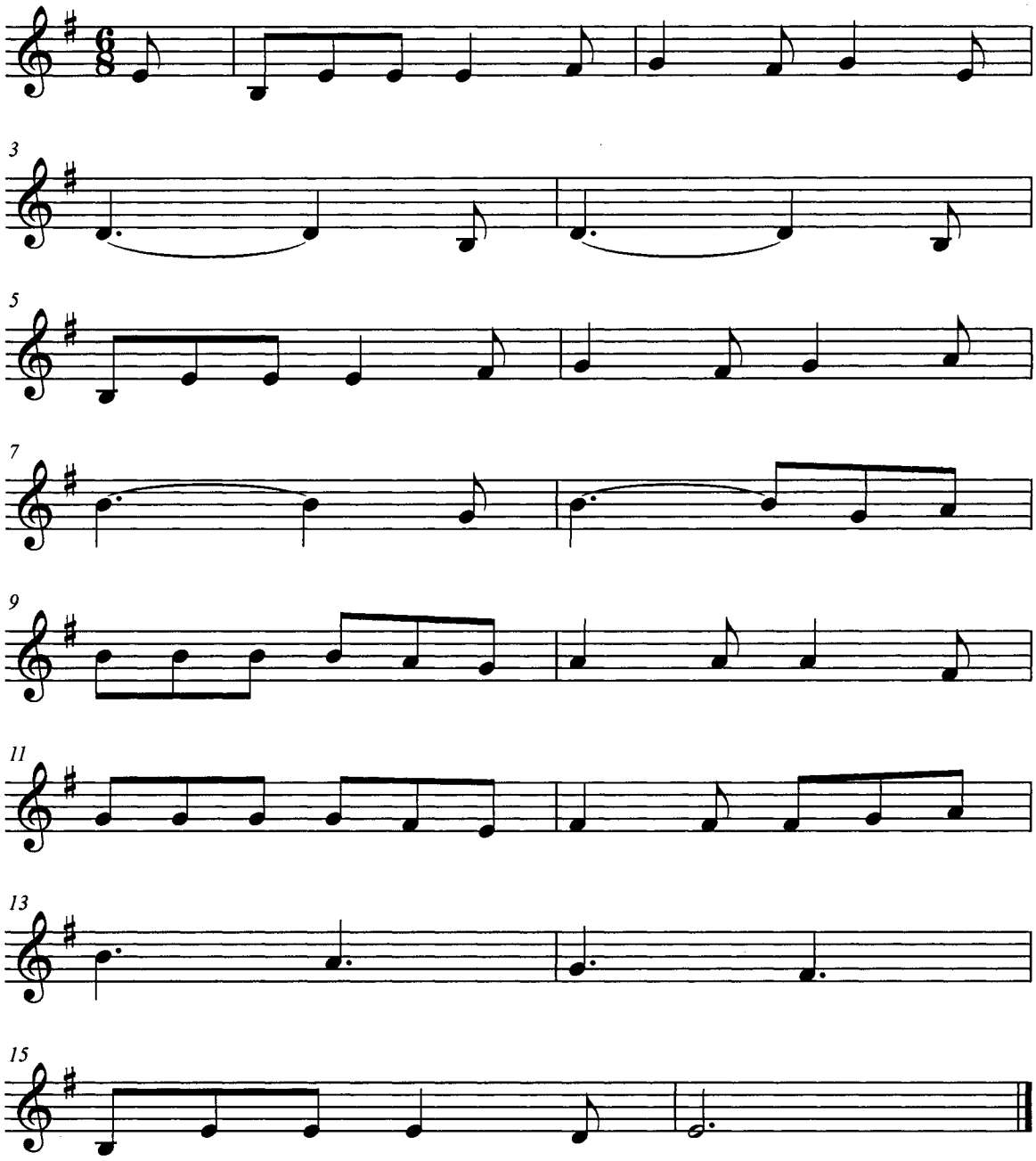


Lesson 28

Objective	Activity
LSA Composite Synthesis– Writing— Duple/Triple– Macro-beat & Micro-beat	• Echo-sing series of four Duple/Triple–Macro-beat/Micro-beat patterns • Identify meter • Specify appropriate measure signature • Write series of patterns
Learn "When Johnny Comes Marching Home" by rote	
Tone Development	• Low Note Slur La\B♭-Do • Octave Flicks • Overtone exercise • Pitch bend exercise in B♭ Mi\Re/Mi Fa\Mi/Fa Mi
Articulation	• Establish tonality, tempo and meter • Learn melodic pattern Do\Ti\La So/La/Ti Do-Do Do [Du-De-Ta Du-De-Ta Du-De Du] in C, F, B♭, G, D-Do, all ranges • Practice legato articulation, then staccato
Technique: Perform "When Johnny Comes Marching Home"	• Establish E-La, model and perform • Establish G-La, model and perform
Melodic Reading	• Perform "Joshua" in D-La, read in 3/8, then read in G-La, 3/4 • Perform "Fais Do Do" in E-La in 6/4, then A-La in 6/8

Objective	Activity
Performance Activity	• Harmonize "Angels We Have Heard on High"
Follow up on LSA from Lesson 27	• Present notation for pairs of series of four familiar Major/Minor – Tonic/Dominant/Subdominant patterns in unfamiliar order • Identify tonality • Establish tonality and sing series of patterns • Record successfully performed series'

When Johnny Comes Marching Home

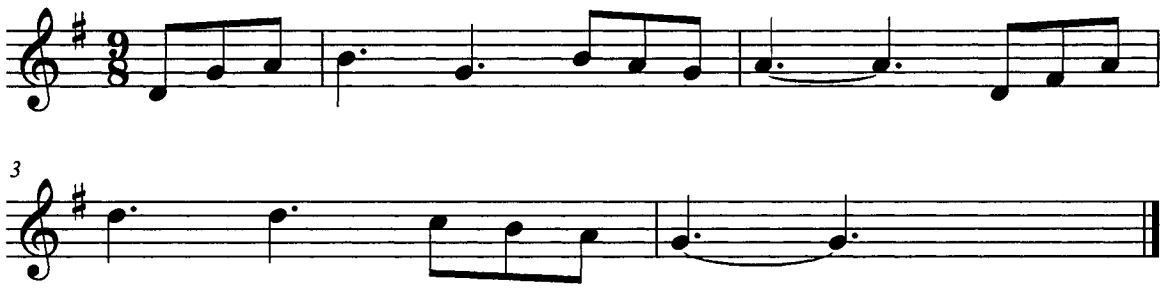


Lesson 29

Objective	Activity
LSA Composite Synthesis– Writing— Major/Minor– Subdominant	• Specify appropriate Do signature • Echo-sing series of four Major/Minor– Tonic/Dominant/Subdominant patterns • Write series of patterns
Learn "Down in the Valley" by rote	
Tone Production	• Low Note Slurs • Octave Flicks • Overtone exercise: • Establish B♭-Do • Perform So\B♭0-Do So\\B♭0-Do • Finger So\\Do while sustaining So, then adjust oral cavity to allow B♭0 to sound • Pitch bend exercise
Articulation	• Establish D-Do • Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple on D3
Technique: Perform "Down in the Valley"	• Establish F-Do, model and perform • Establish D-Do, model and perform

Objective	Activity
Melodic Writing	• Read and sing "Bingo", then write in two keys and two meters • Read and sing "Frere Jacques", then write in two other keys and two other meters
Performance Activity	• Root melody to "When Johnny Comes Marching Home"
Follow up on LSA from lesson 28	• Echo-sing series of four Duple/Triple–Macro-beat/Micro-beat patterns • Identify meter • Specify appropriate measure signature • Write series of patterns • Record successfully written series'

Down in the Valley

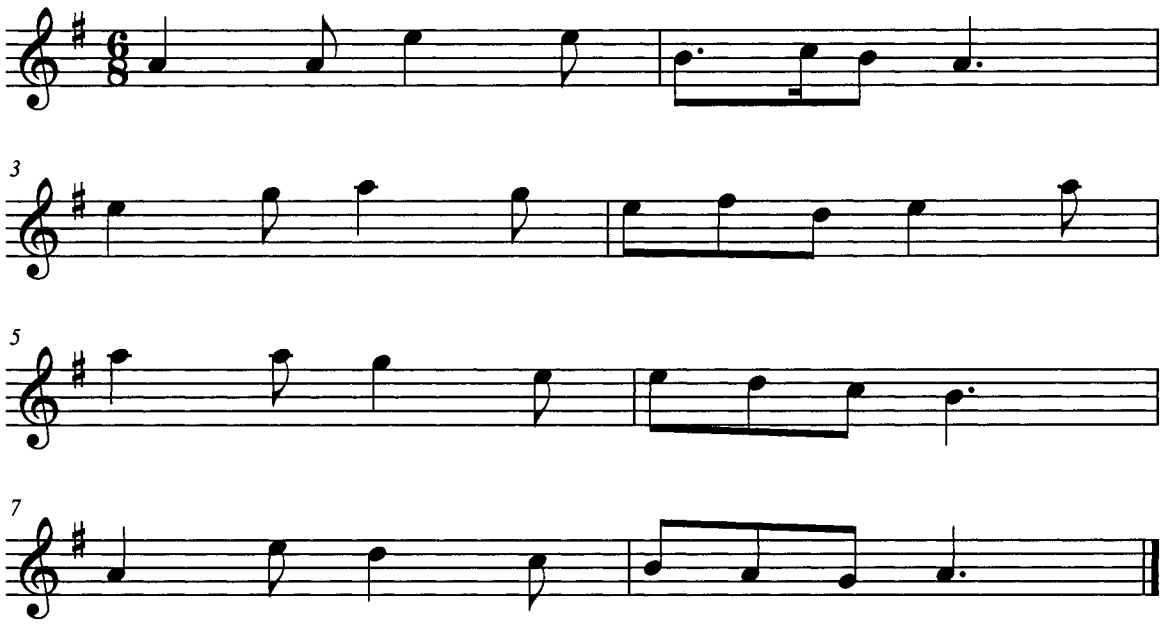


Lesson 30

Objective	Activity
LSA Composite Synthesis– Writing— Duple/Triple– Divisions	• Echo-sing series of four Duple/Triple–Macro-beat/Micro-beat/Division patterns • Identify meter • Specify appropriate measure signature • Write series of patterns
Learn "Scarborough Fair" by rote	
Tone Production	• Low Note Slurs • Octave Flicks • Overtone exercises: octave and twelfth • Pitch bend exercise
Articulation	• Establish B♭-Do • Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple on Mi (LSK 1), Fa and Mi
Technique: Perform "Scarborough Fair"	• Establish A-Re, model and perform • Establish C-Re, model and perform
Melodic Writing	• Read and sing "Hatikvah", then write in two keys and two meters • Read and sing "Mary Had a Little Lamb", then write in two other keys, major and minor and two other meters

Objective	Activity
Performance Activity	• Harmonize "Ode to Joy"
Follow up on LSA from lesson 29	• Specify appropriate Do signature • Echo-sing series of four Major/Minor–Tonic/Dominant/Subdominant patterns • Write series of patterns • Record successfully written series'

Scarborough Fair

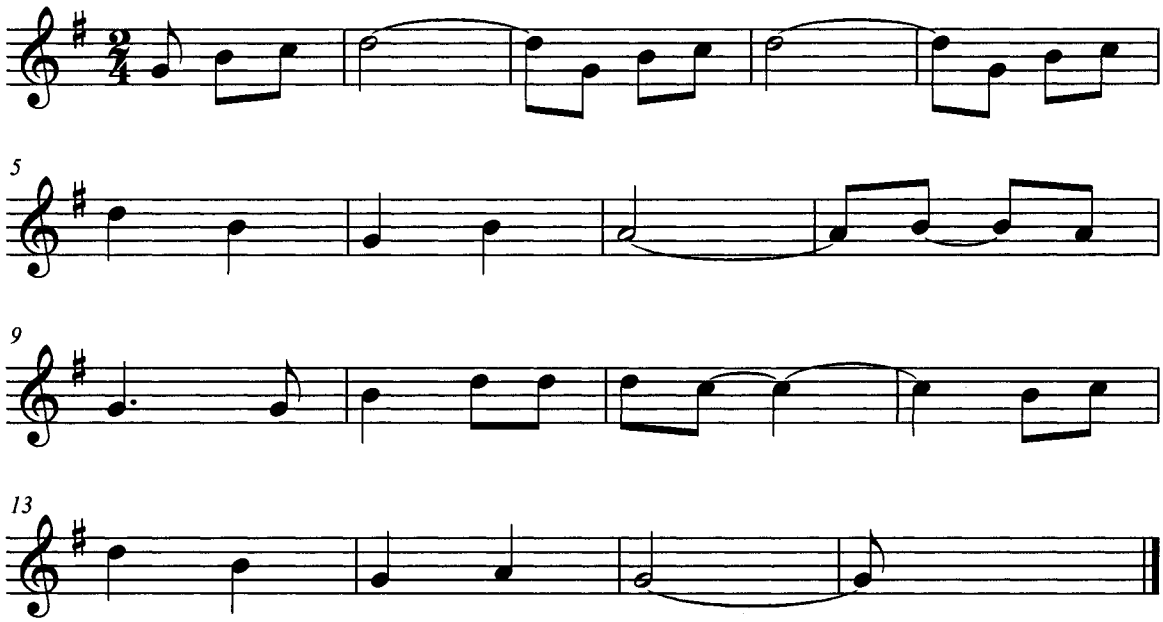


Lesson 31

Objective	Activity
LSA Aural/Oral— Major/Minor– all functions	• Echo-Sing series of Major– Tonic/ Dominant/ Subdominant/ Cadential/ Multiple/ Modulatory/ Chromatic/ Expanded • Echo-Sing series of Harmonic Minor– Tonic/ Dominant/ Subdominant/ Cadential/ Multiple/ Modulatory/ Chromatic/ Expanded
Learn "When the Saints Go Marching In" by rote	
Tone Production	• Low Note Slurs • Octave Flicks • Overtone exercises: octave and twelfth • Pitch bend exercise
Articulation	• Establish C-Do • Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple on C3-Do, Re and Mi
Technique: Perform "When the Saints Go Marching In"	• Establish G-Do, model and perform • Establish F-Do, model and perform

Objective	Activity
Melodic Writing	• Read and sing "Sweet Betsy from Pike", then write in two keys and two meters • Read and sing "Greensleeves", then write in two other keys, major and minor and two other meters
Performance Activity	• Accompaniment to "Sweet Betsy from Pike"
Follow up on LSA from lesson 30	• Echo-sing series of four Duple/Triple–Macro-beat/Micro-beat/Division patterns • Identify meter • Specify appropriate measure signature • Write series of patterns • Record successfully written series

When the Saints Go Marchin' In



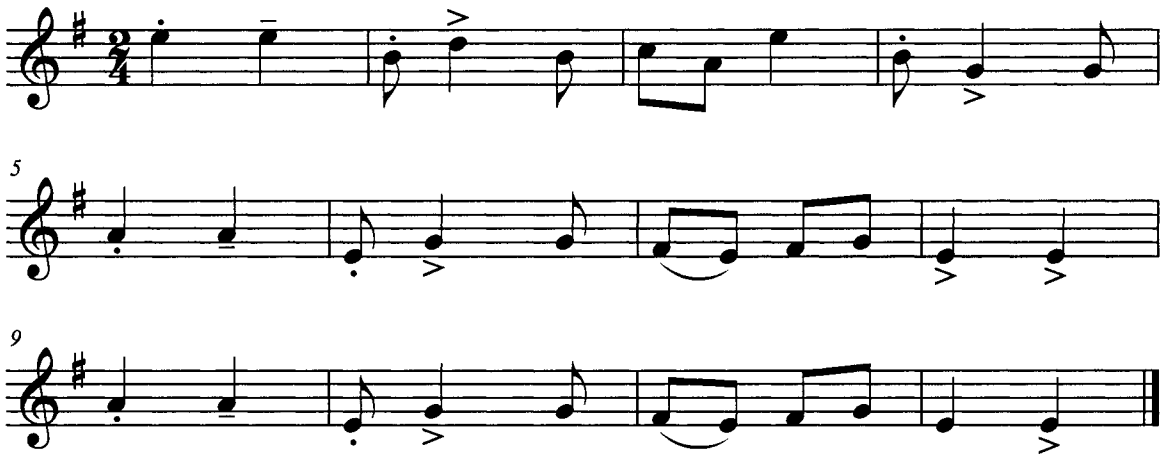
Lesson 32

Objective	Activity
LSA Aural/Oral— Duple/Triple– Divisions/Elongations	• Echo-chant series of Duple– Divisions/Elongations • Echo-chant series of Triple– Divisions/Elongations
Learn "Russian Sailor's Dance" by rote	
Tone Production	• Low Note Slurs • Octave Flicks • Overtone exercises: octave and twelfth • Pitch bend exercise
Articulation	• Establish B♭-Do • Practice legato articulation on two macro-beats, two macro-beats of micro-beats, two macro-beats of divisions, and two macro-beats in duple and triple on B♭2-Do, Re, Mi, Fa and So
Technique: Perform "Russian Sailor's Dance"	• Establish C-Do, model and perform • Establish B♭-Do, model and perform
Melodic Writing	• Read and sing "We Three Kings", then write in two keys and two meters • Read and sing "Man on the Flying Trapeze", then write in two other keys, major and minor and two other meters

Objective	Activity
Performance Activity	• Accompaniment to "Man on the Flying Trapeze"
Follow up on LSA from lesson 31	• Echo-Sing series of Major– Tonic/ Dominant/ Subdominant/ Cadential/ Multiple/ Modulatory/ Chromatic/ Expanded • Echo-Sing series of Harmonic Minor– Tonic/ Dominant/ Subdominant/ Cadential/ Multiple/ Modulatory/ Chromatic/ Expanded • Record successfully performed patterns

Russian Sailor's Dance

Gliere



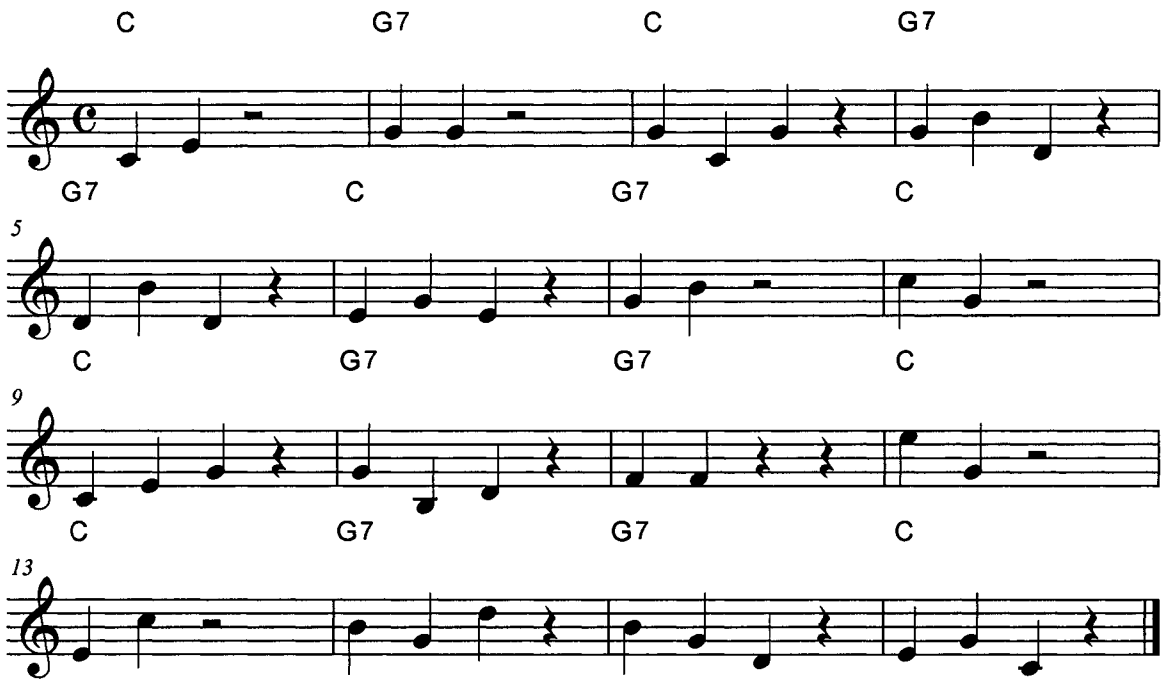
APPENDIX B: TONAL AND RHYTHM PATTERNS

Tonal patterns have been normalized so the C is always tonic. Rhythm patterns are normalized so the eighth note is always a micro-beat.[32] Patterns have been grouped according to difficulty. The first four patterns are from the Easy or Moderate category, the second set from Moderate, and the third and fourth set from Moderate to Difficult.

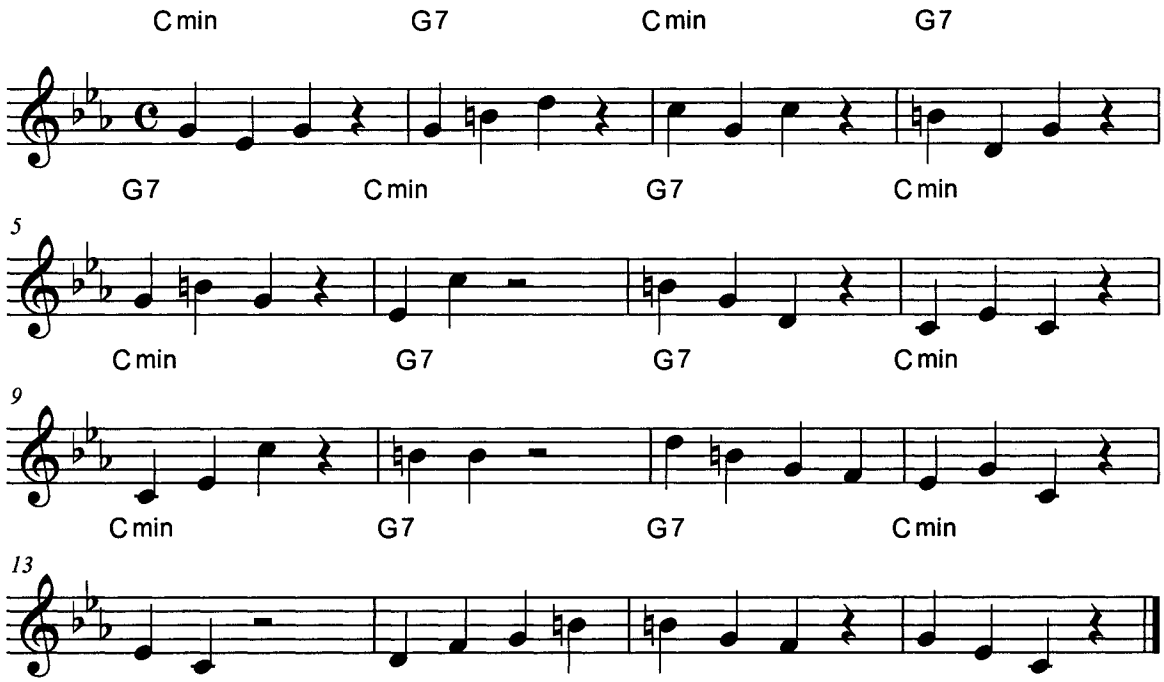
---

[32] For a complete taxonomy of tonal and rhythm patterns, see Gordon, *Learning Sequences in Music: Skill, Content, and Patterns.* Chicago: GIA Publications, 1988, pp.92-110, 156-166.

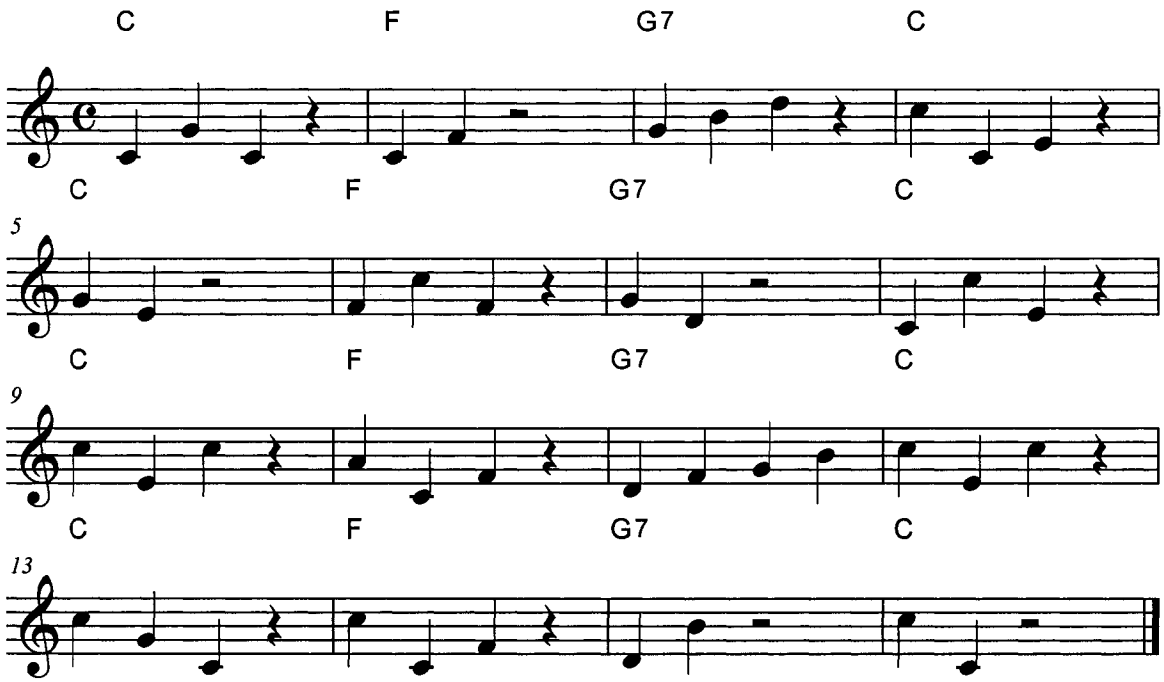
Major Patterns-- Tonic and Dominant



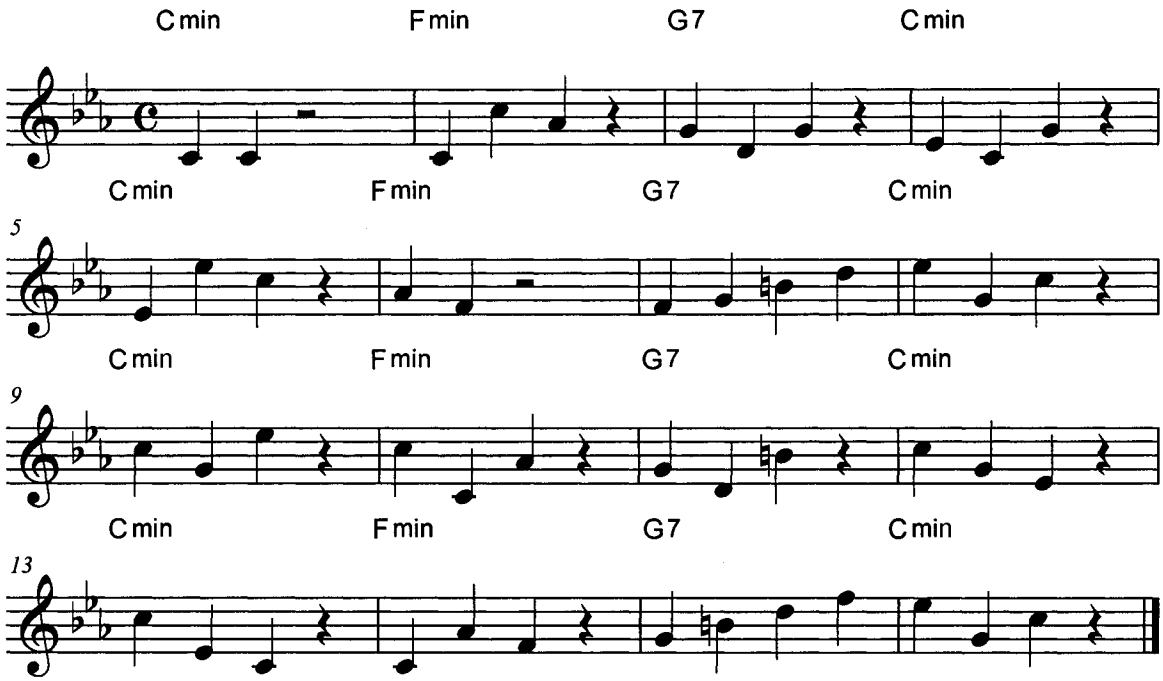
Minor-- Tonic and Dominant



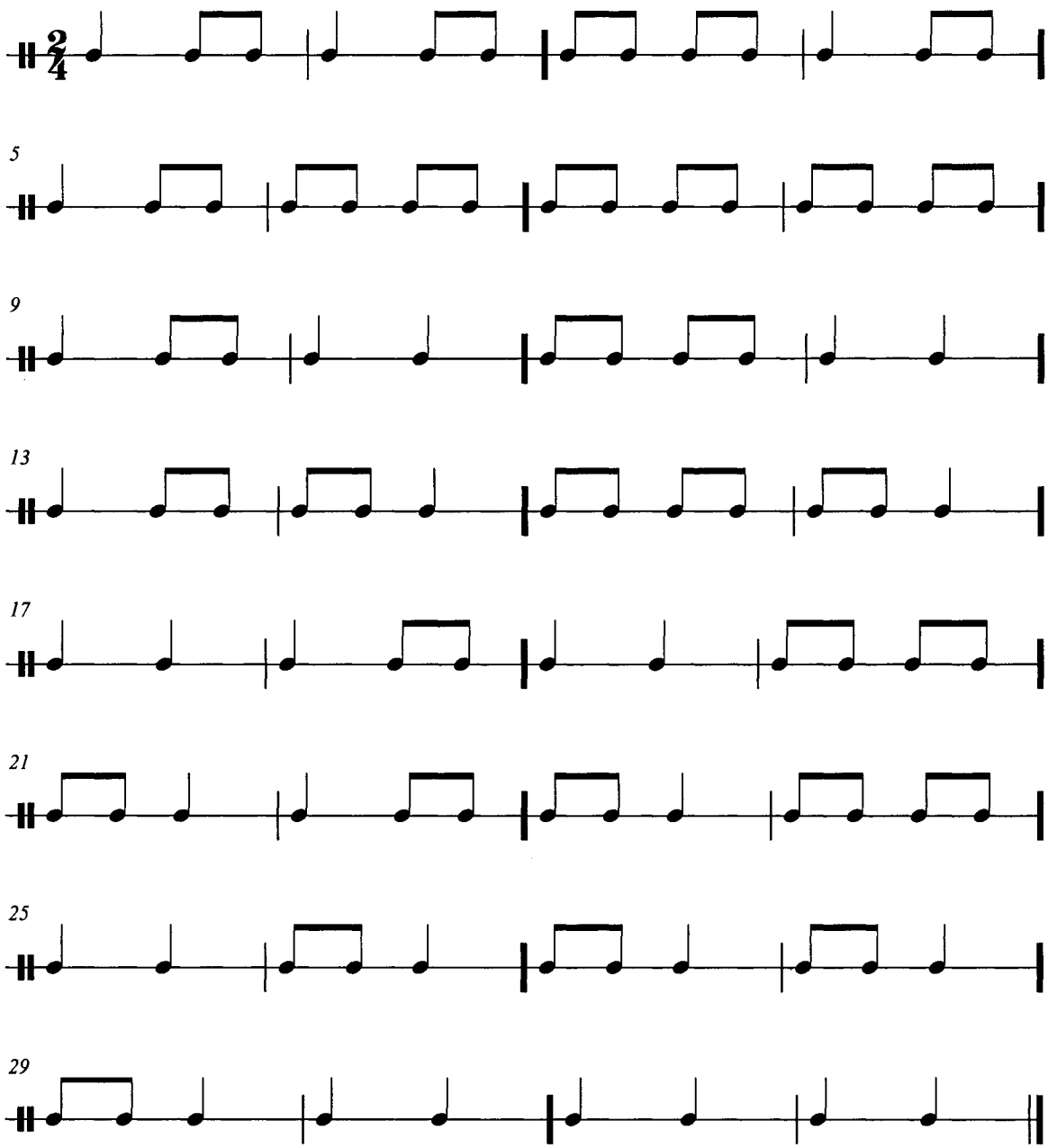
Major-- Tonic, Dominant and Subdominant



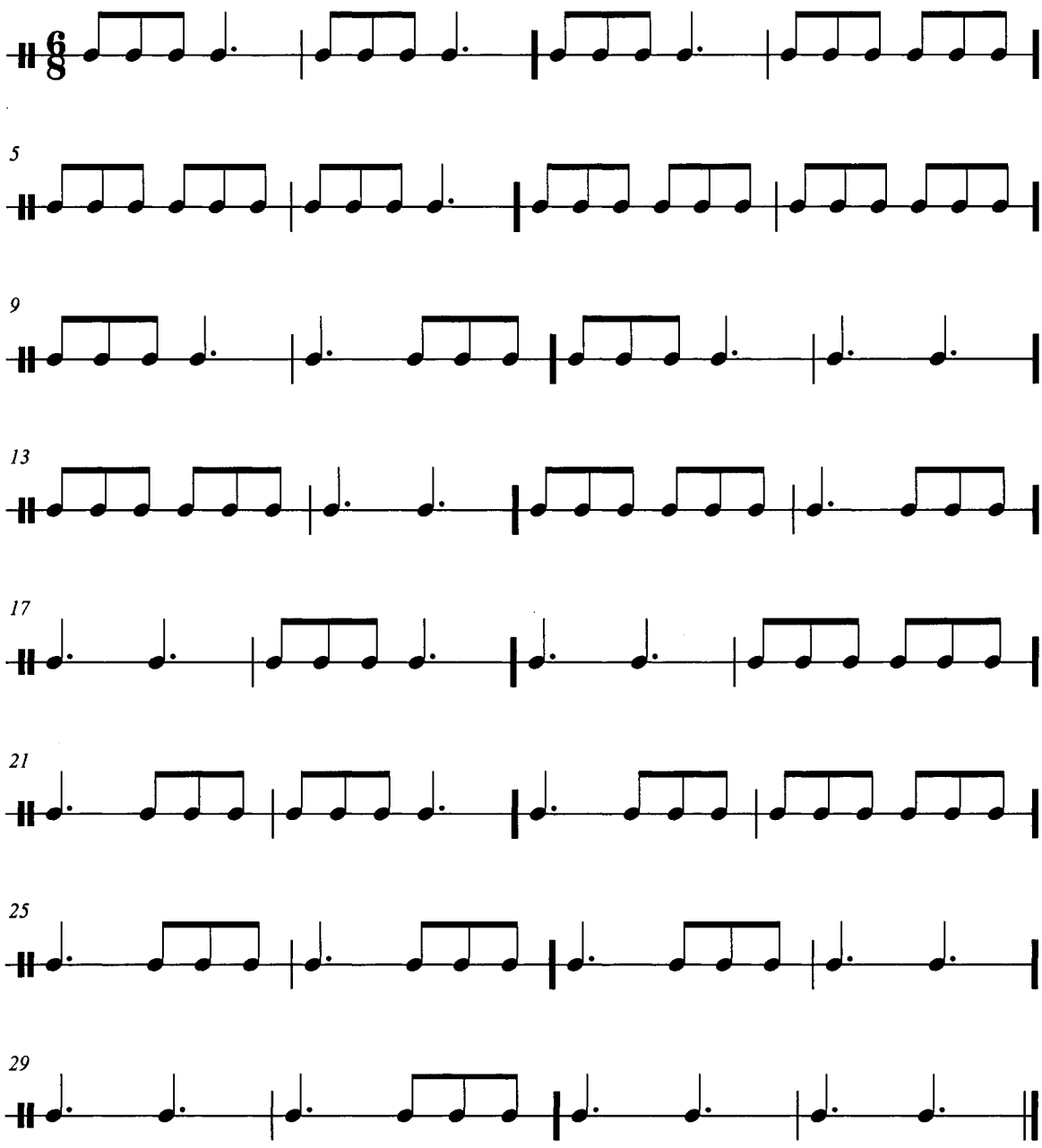
Minor-- Tonic, Dominant and Subdominant



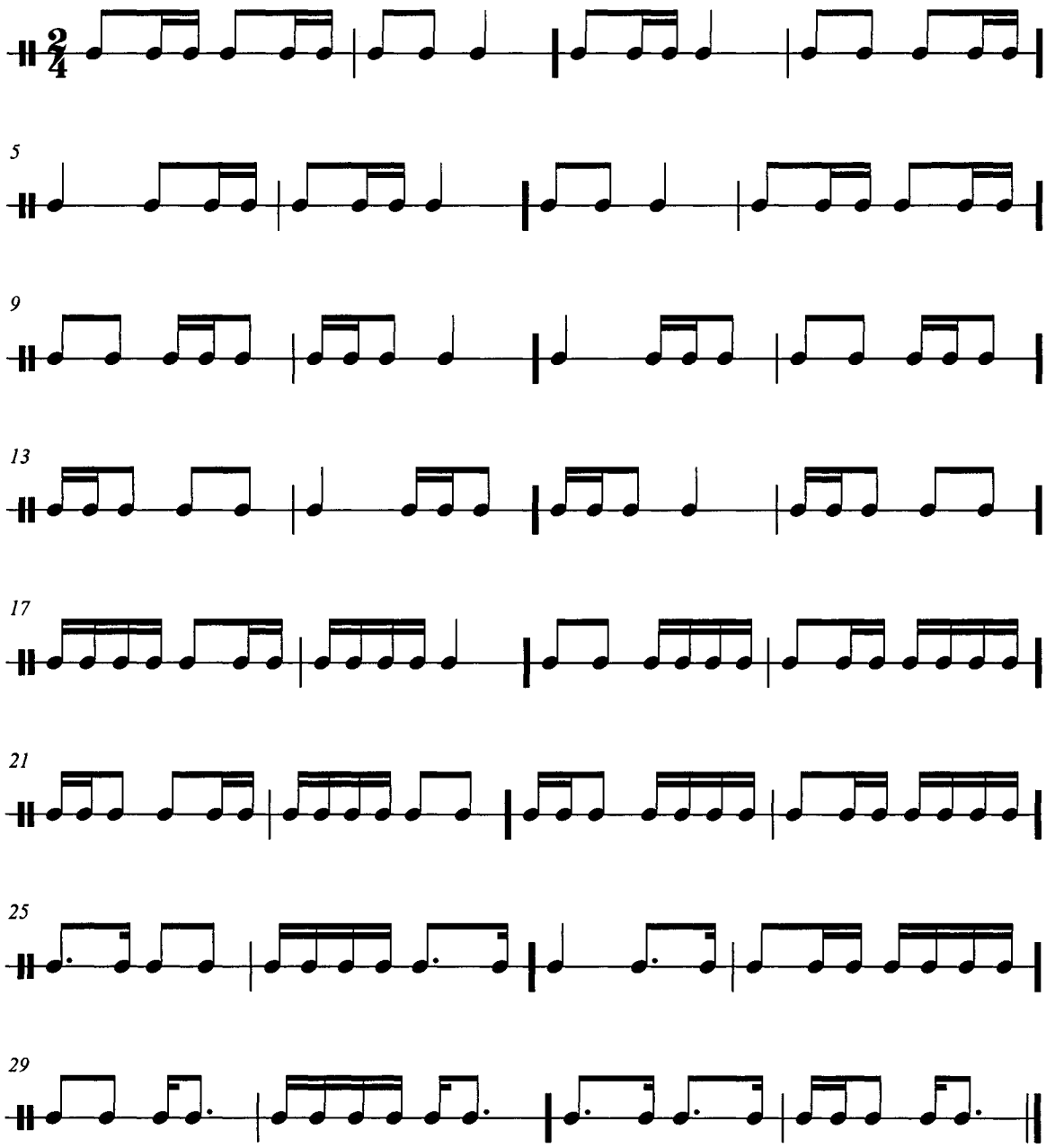
Duple Macro- and Microbeats



Triple-- Macro- and Microbeats



Duple-- Macro-, Microbeats and Divisions



Triple-- Macro-, Microbeats and Divisions