

4th Colloquium on Music Pedagogy – 4e Colloque en pédagogie musicale

A review of eye-movement research intent on identifying forthcoming projects in music reading - Catherine Lemay

A current trend in the field of music reading research is the assessment of cognitive processes by means of eye-movement measurement. Much of this research deals with the evaluation of cognitive strategies used by advanced musicians while processing musical notation. Of great interest for research in piano pedagogy, however, is the development of music reading ability in its early stages. This study will undertake to elaborate research projects assessing the eye-movements of young piano students in order to determine the various stages of learning to process musical notation and the development of effective music reading strategies.

Similarities and Differences in Infants' Acquisition of Music and Language Skills – Erin Parkes

Music and language have several elements in common, including pitch, timbre, temporal aspects and phrasing. Although they are not used in the same way in both music and language, they are important elements in both. Several studies have been conducted in order to understand how infants perceive these elements in either music or language, yet even though a link is sometimes acknowledged, it is seldom explored in detail. The purpose of this paper is to establish a link between the manner in which infants perceive these elements in music and language, thereby providing insights that can be used by educators of young children when teaching these skills.

A survey and evaluation of the existing psychometric measure of musical aptitude and musical achievement - Yifei Liu

This research project is going to investigate how musical aptitude and musical achievement has been measured scholarly and historically. Seven existing measures of musical aptitude and five major measures of musical achievement will be described and evaluated by their test content, reliability and validity. Two recently developed measures will be studied in the same manner as the standard ones as well. Scholarly use of the Gordon Music Aptitude Profile and Bentley Measures of Musical Ability will be discussed near the end.

Experiential human motion and expressive timing in music - Kenda Kalverboer

This article will discuss the historical progression of research concerning physical human motion and timings in music. Researchers have found varying results as to the exact connection between physical motion and expressive timings in music. Some have found a quantifiable association between the two using kinematic models. Other researchers have found conversely. This article concludes that kinematic models do not accurately describe the relationship between human motion and expressive timings in music.

The Cognitive Process of Music Sight Reading in terms of Audiation and Kinesthetic Process – Shirley Ho

A successful sight reading depends on how the music readers evaluate a piece of music which it is previewed before is actually played. Audiation is the ability to give meaning to the notation through inner hearing and it improves sight reading. The recall of knowledge and experience in audiation affects the performance of sight reading such as the proof-reader's error, that we play not exactly the same as what we read at sight. Kinesthetic process is another feature found in the sight reading. Motor programming relates to the setting up of commands to muscle activities. It explained why the readers cannot play the music accurately although they are able to read it. Kinesthetic perception refers to the muscular component in auditory perception. It suggests that the multi-sensory approach of strategies enhances a better effect of teaching.