

# Parallels in Vision and Music

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KISS January 2019

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Presentation Summary:

1. Developmental commonalities

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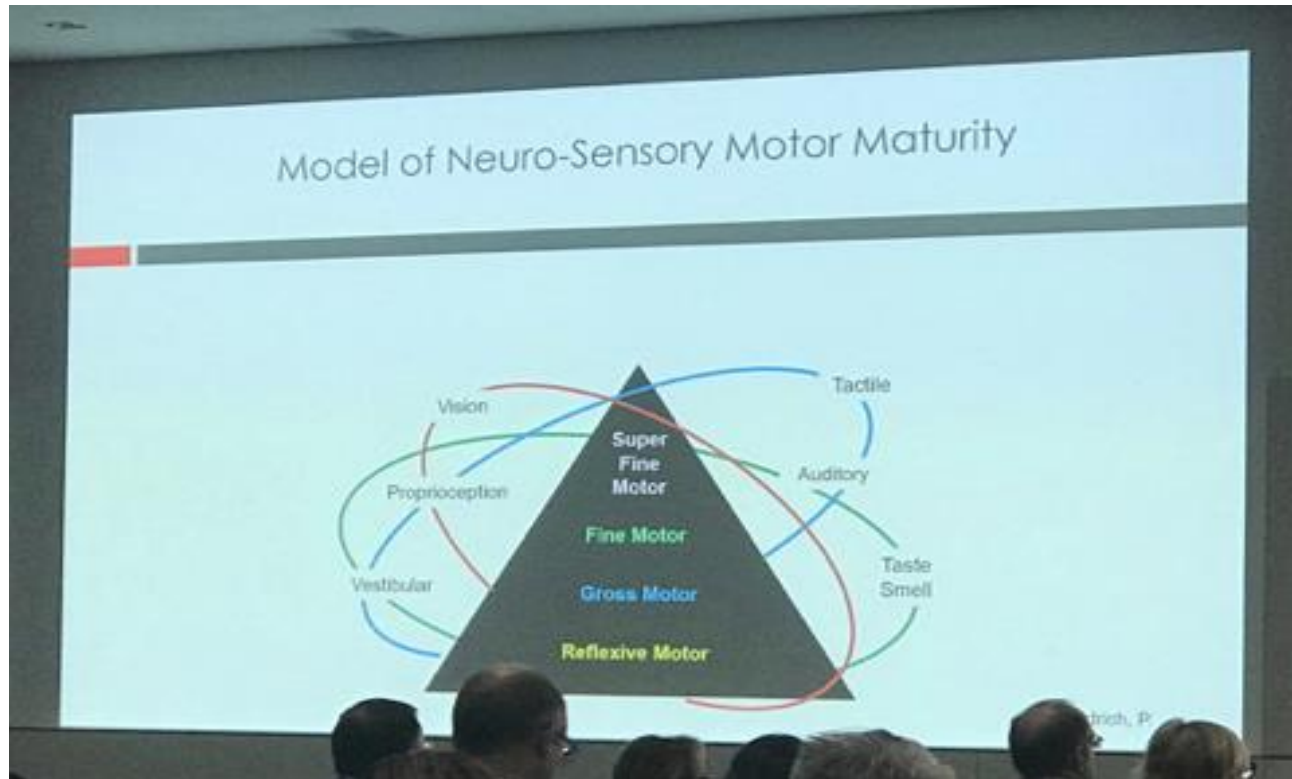
1. Developmental commonalities
2. Parallels with Skeffington's Model of Vision

# Parallels in Vision and Music

## Presentation Summary:

1. Developmental commonalities
2. Parallels with Skeffington's Model of Vision
3. Parallels in forward movement and anticipation.

# Developmental Commonalities



## Sensory-motor Development

Getman summarises, “The total development of a child is the result of an interweaving of all these areas, and [...] activity in any one area affects and brings responses in all other areas through integrative development (Getman, 1993 p. 37).

# Developmental Commonalities

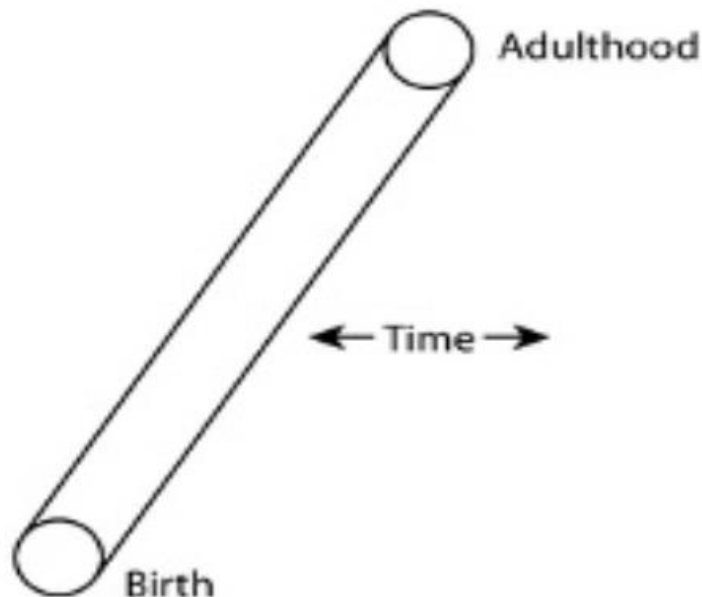
## Multi-Sensory Music Education

Simultaneous:

- Listening
- Singing
- Movement (whole body), or clapping, or playing
- Reading

Dr Sue Barry, on page 28 of her 2009 book, *Fixing my Gaze*, summarises: “Indeed, an important function of the brain is to integrate the information from all senses into a perceptual whole” (Barry, 2009. p 28).

# Developmental Commonalities



## Sensory-motor Development

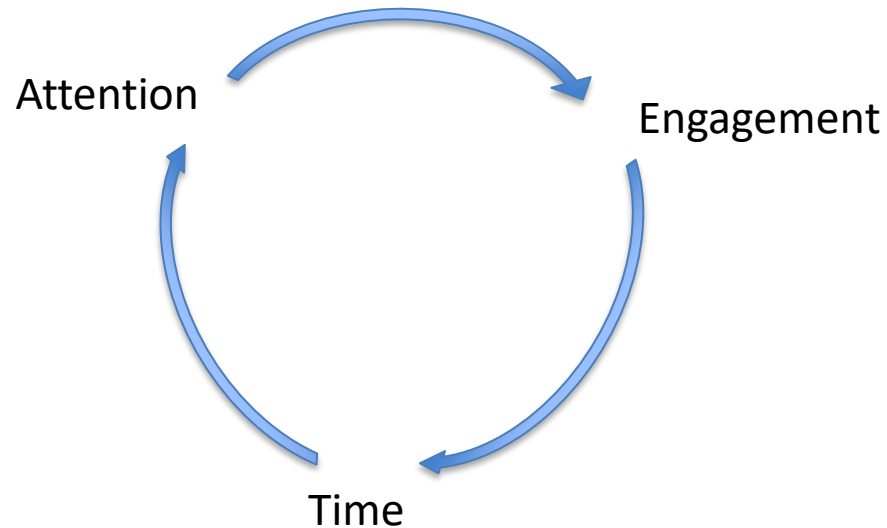
Robert A. Kraskin, O.D November 1965

Optometry and Visual Performance p.338 Volume 6 Issue 6 December 2018.

“I was twenty years old and a college student before I learned that I did not see the way other people did” (*Fixing my Gaze*, Sue Barry (2009). p 1)... “So, I remained ignorant of this fact until that fateful lecture in college”(p 33).



# Developmental Commonalities

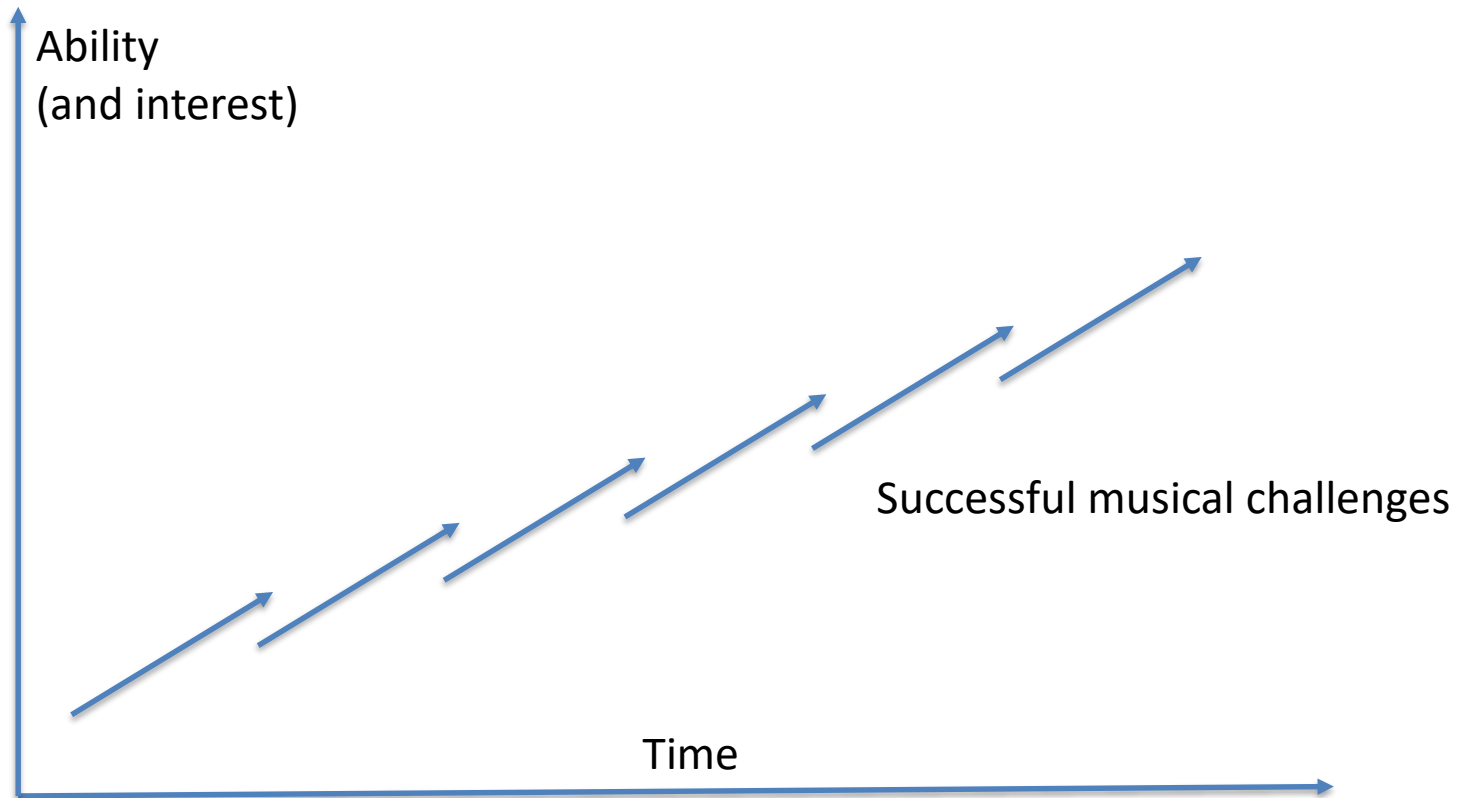


## **“Subjective” Development**

Musicians tend to develop along individual pathways, following a positive feedback loop in which strengths tend to develop at the expense of weaknesses. The young musician is thereby “pulled uphill” by her interest, whereas a tertiary level musician increasingly seeks to identify and address limiting factors

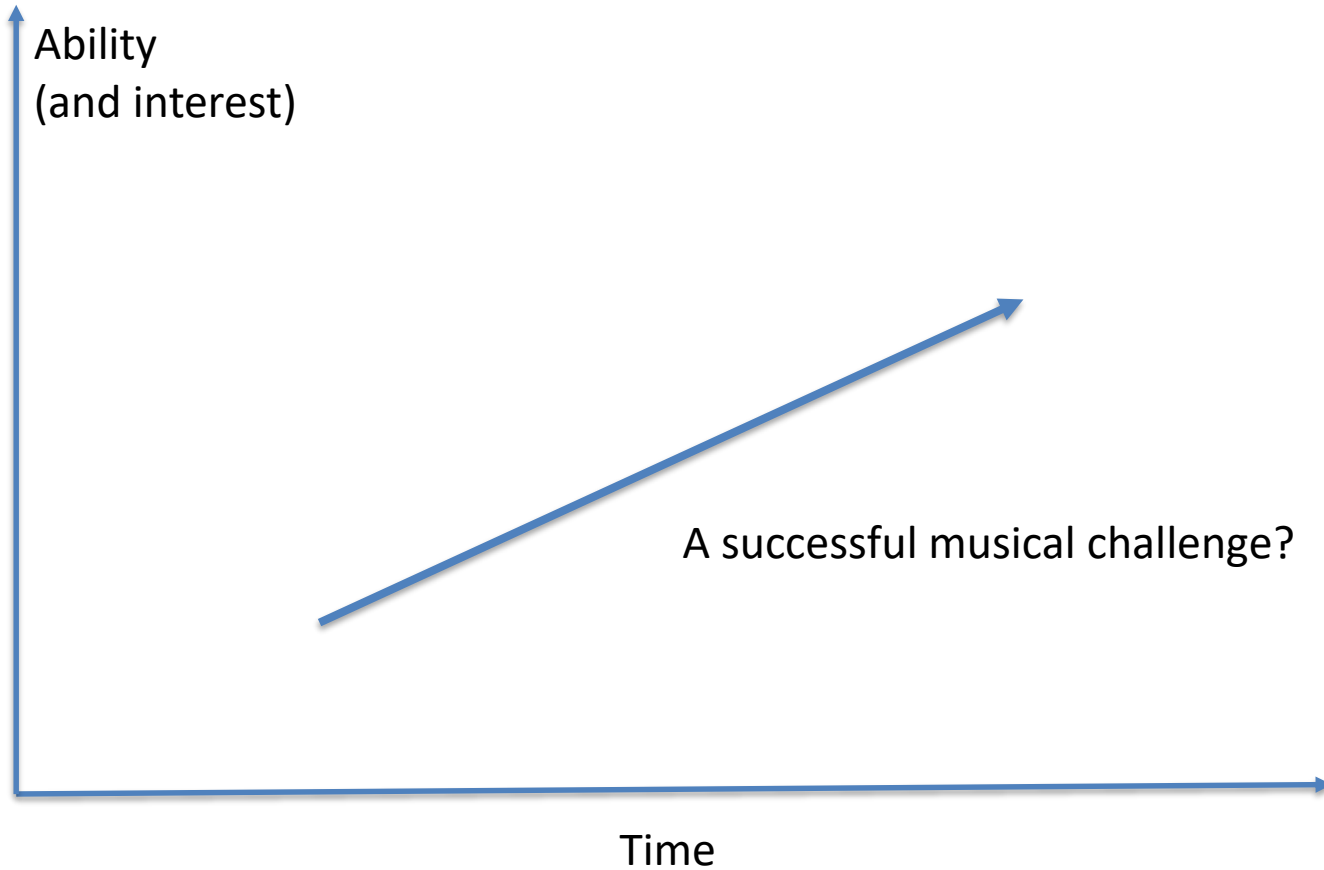
# Developmental Commonalities

## Musical Development

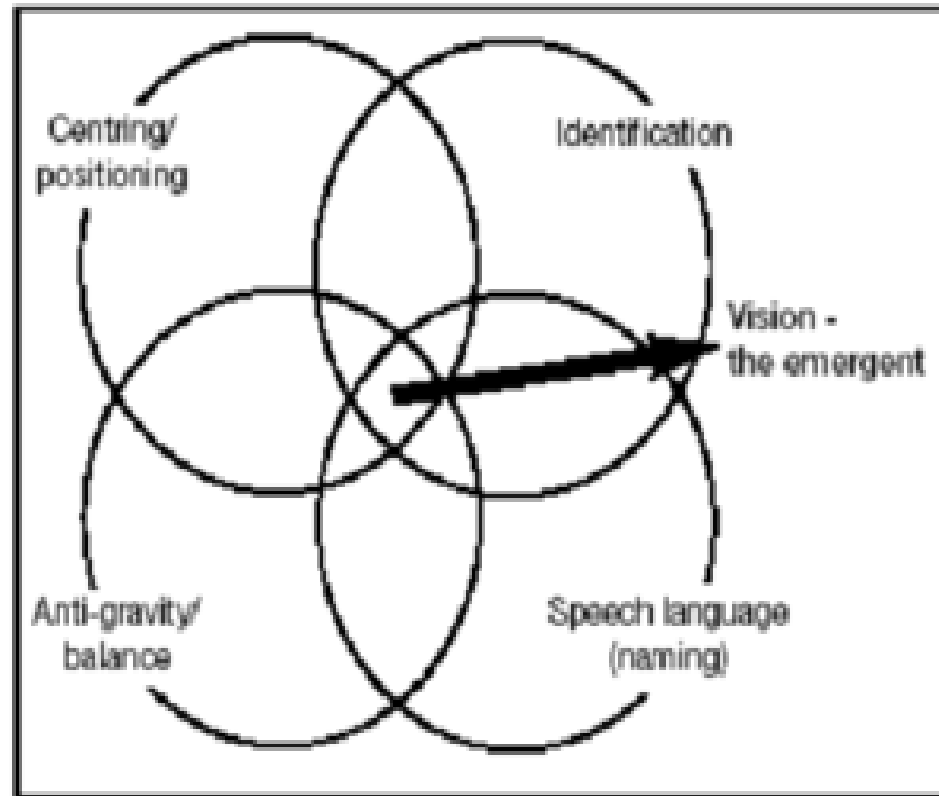


“With a full complement of techniques, the clinician is able to use sequencing strategies in a hierarchical manner as opposed to a series of isolated techniques” (Press, 2008, p.29)

# Musical Development

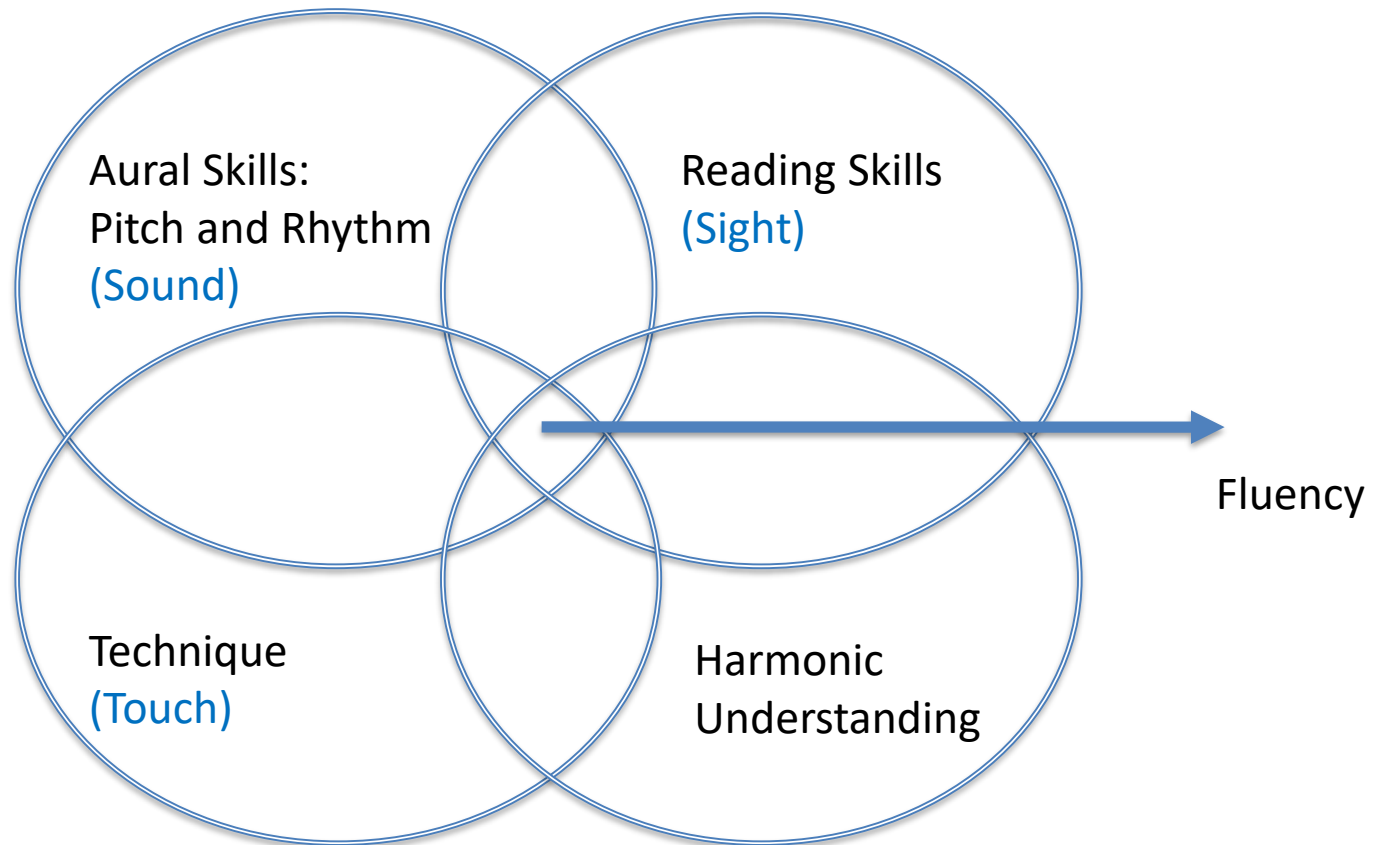


# Parallels with Skeffington's Model of Vision: The Skeffington Model



Vision does not reside in the eyeball nor in any single structure in the human but rather emerges from the coordinated use of the entire organism to derive meaning and direct action.

# Parallels with Skeffington's Model of Vision: A Model of Musical Ability



## Musical Fluency

Like vision, musical ability appears to be an emergent phenomenon, resultant of inter-related and trainable sub-skills.

# Parallels in Anticipation: (Response, Stimulus, Response)



# Parallels in Anticipation: (Response, Stimulus, Response)

C G Am E Am D7 G


Musical notation for the first staff, showing a sequence of notes and chords in 3/4 time. The notes are: C4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The chords are: C, G, Am, E, Am, D7, G.

C G C


Musical notation for the second staff, showing a sequence of notes and chords in 3/4 time. The notes are: C4, B3, A3, G3, F3, E3, D3, C4, B3, A3, G3, F3, E3, D3, C4. The chords are: C, G, C.

# Parallels in Anticipation: (Response, Stimulus, Response)

C G Am E Am D7 G



C G C





# Parallels in Anticipation: (Response, Stimulus, Response)

C            G        Am        E        Am                    D7        G

The first staff of music is in 3/4 time. It consists of eight measures. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter). The notes E4 and D4 in the second measure are circled in red.

C            G                    C

The second staff of music is in 3/4 time. It consists of six measures. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter). The notes G4 and F#4 in the first measure are circled in red.

The first note of the measure is the destination  
of every measure

# Parallels in Anticipation: (Response, Stimulus, Response)

The image shows two musical staves in 3/4 time. The first staff has chords C, G, Am, E, Am, D7, G written above it. The second staff has chords C, G, C written above it. Red arrows point from the first note of each measure to the chord above it, illustrating the concept of anticipation where the first note of a measure is the destination of the previous measure's chord.

The first note of the measure is the destination of every measure (always!)

## Parallels in Anticipation: (Response, Stimulus, Response)

The image displays two musical staves in 3/4 time. The top staff shows a sequence of chords: C, G, Am, E, Am, D7, and G. The bottom staff shows a sequence of chords: C, G, and C. In both staves, the chord labels are circled in red. The musical notation consists of eighth and quarter notes on a treble clef staff.

The added difficulty of playing harmonic changes at the beginning of each measure undermines momentum. The solution to this problem is anticipation.

**Thank you!**

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