No Parroting Allowed!

Learning Emergence by Asking Questions

"Audiometric Consciousness for Listeners of the Bass."

Questions for the Week of August 14, 2006

When asked, "how do you best learn?" most people usually respond with either a technique, like, "in a classroom," or by naming their favorite sense, like, "I learn best visually." Unfortunately, this implies most people define "learning" as the ability to parrot the correct answer.

What is wrong with this? We believe that "parroting the correct answer" creates parrots, not students; dullards, not Einsteins. So how can we create more Einsteins? By asking questions **which are intended to provoke the student's own questions**. More important, we see this as the best way reawaken in students the love of learning.

This week's topic is, **"Audiometric Consciousness for Listeners of the Bass."** Would you like to actually awaken your love of learning about this topic? You can, simply by reading the teacher's questions and then, by asking yourself, "what questions did these words just provoke in me?"

"Audiometric Consciousness for Listeners of the Bass."

Teacher's Questions (asked by Steven)

- Do people have more visual difficulty seeing frets or bridges?
- Are bass players, when seated, in general, more physically conscious when holding a bass than when they stand?
- To what degree does the listener's age affect her or his ability to appreciate bass level tones?
- Does a listener's eye contact with a bass player affect his or her ability to enjoy the music?
- How about how it effects the bass players ability to play?
- Can Direct Emergence be used to improve a bass player's musical skills?
- For example, would developing conscious finger movements alter a player's degree of connectedness to the strings?

- To the frets?

- How about the bass player's connection to the audience?
- Is stretching before playing the bass a good idea for bass players?
- Which muscles should a bass player focus on in order to optimize his or her bass playing consciousness?
- How about the listening audience?
- Would stretching before a performance increase a listener's enjoyment?
- How about shock? Do extreme bass tones illicit more shock, or less shock, in a listener?
- Are there limits?
- How about in the bass player?
- Do the limits of audiometric consciousness affect the bass players concentration?

Possible Student Response Questions (asked by Steven)

[1] Can hearing or seeing a bass player be used to raise the consciousness of kindergartners? If so, when and how?

[2] What is the best way to discover BLocks in and around listening to the bass? Holding a bass? Seeing a bass? Learning to play bass? And how could I use this knowledge to be a better teacher to my students?

[3] Where should my shoulders be in relation to my neck while listening to bass music? My head? My knees? Does my eye level affect my authority as a listener of music?

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On Audiometric Consciousness for Listeners of the Bass

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