

Professional Development Levels Courses
(PDLCS)

Michigan State University, East Lansing, MI
June 15-June 25

Elementary General Music, Level 2

Faculty: Shouldice, Taggart

Contact: Cynthia Taggart (taggartc@msu.edu)

Temple University, Philadelphia, PA

July 1-12

Early Childhood Music, Level 1

Elementary General Music, Level 1

Instrumental, Level 1

Faculty: Bolton, Grunow, Kirby, Liperote, Preston,
Sigmund

Contact: Beth Bolton (bbolton@temple.edu)

Friends University, Wichita, KS

July 8-19

Early Childhood Music, Level 1

Faculty: Haynes, McEvoy

Contact: Marcia Bricker (bricker5music@gmail.com)

University at Buffalo, Buffalo, NY

July 8-19

Instrumental, Level 1

Faculty: Bacon, Martin

Contact: Terry Bacon (baconterr@mac.com)

Orange Public Schools, Board of Ed., Orange, CT

July 15-26

Elementary General Music, Level 1

Faculty: Kirby, Lange

Contact: Kristen Turkosz (kturkosz@gmail.com)

Join us for our conference at the

Oak Park Carleton, Chicago, IL

July 30 – August 1, 2019

**GIML's 7th International Conference on
Music Learning Theory**

For up to date information, visit

www.giml.org/conference

GIML Faculty

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Eastman School of Music

Terry Bacon, M.M.

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Jennifer Bailey, M.M.

Farmington (MI) Public Schools

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Temple University

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University of Delaware

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Eastern Michigan University

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Dedham (MA) Public Schools

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Springfield, Missouri

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Baldwin Wallace Conservatory

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Michigan State University

Wendy Valerio, Ph.D.

University of South Carolina

The *Giml*
Gordon Institute
for Music Learning™

www.giml.org

Summer 2019
Professional Development
Levels Courses

Early Childhood Music I&II
Elementary General Music I
Instrumental Music I



Overview

Music Learning Theory is an explanation of how we learn when we learn music and what a student needs to know as a readiness to learn what a teacher intends to teach that student. Based on an extensive body of research and practical field experience tested by Edwin E. Gordon and others, Music Learning Theory provides the music teacher a comprehensive method for teaching musicianship through *audiation*, Gordon's term for hearing music in the mind *with understanding*. Teaching methods help music teachers establish sequential curricular objectives in accord with their own teaching styles and beliefs.

Edwin E. Gordon, Ph.D.

Dr. Edwin E. Gordon is widely remembered as a researcher, teacher, author, editor, and lecturer. He and his work have been portrayed nationally on the NBC *Today* Show, in the *New York Times*, and in *USA Today*.

Through extensive research, Professor Gordon made major contributions in the study of music aptitudes, audiation, music learning theory, tonal and rhythm patterns, and music development in infants and very young children. Please read more on our website.

Mission Statement

The Gordon Institute for Music Learning exists to enable and support the further development of Music Learning Theory as originally conceived and developed by Dr. Edwin E. Gordon. The Institute is devoted exclusively to the refinement, expansion, and dissemination of Music Learning Theory and its applications to people of all ages, including the exploration of ways to nurture audiation skills and enhance the understanding and development of music aptitude and achievement.

The key tasks with which the Institute concerns itself include:

- Conduct music aptitude research
- Promote audiation skills
- Educate teachers, parents, and others
- Certify instructors in Gordon's Music Learning Theory
- Provide facilities where research, development of thinking and instructional approaches related to Music Learning Theory can be pursued
- Generate publications and teaching materials

Early Childhood Music

The purpose of Early Childhood Music PDLCs is to help teachers recognize the importance of early childhood music, to discover how very young children learn to understand music, to provide opportunities for guiding very young children to learn about music, and to learn how very young children might best be taught music.

Children learn music best if they are exposed to it informally, much as they are exposed to their native language. In other words, music learning begins long before traditional formal music lessons should begin. Music development, like language development, is a process, not a product. The process of music development must be fostered as early as possible and allowed to unfold naturally among children.

Elementary General Music

Elementary General Music PDLCs are based on the premise that the most effective method for teaching music to children is encompassed in a three-stage approach, called Whole/Part/Whole.

Stage 1 (Whole) is *experiencing* music in many tonalities, meters, styles, and timbers. Techniques may include singing, chanting, moving, dancing, listening, playing instruments, creating and improvising, reading, writing, and performing. At Stage 1, students experience music in a holistic way. Music content, such as different tonalities and meters is introduced in Stage 1. In Stage 2 (Part), students are *studying* the parts of music by learning a specific vocabulary of tonal and rhythm patterns. Music skills, such as the association of tonal and rhythm solfege with tonal and rhythm patterns, and music reading are introduced in Stage 2. In Stage 3 (Whole), students synthesize the content experienced in Stages 1 & 2 to provide *understanding and comprehension* of music. This understanding results in students engaging in musical activities in a sophisticated way.

Instrumental Music

Instrumental Music PDLCs are based on contemporary experimental and practical research in Music Learning Theory, audiation, and beginning instrumental or piano instruction. Fundamental is the belief that a music instrument is an extension of the human mind and body. In other words, students will only learn to play instruments in tune, rhythmically, and with consistent tempo as well as they can sing in tune, chant, and move the body rhythmically with a consistent tempo.

Using Music Learning Theory, students simultaneously learn two instruments—the audiation instrument (the instrument in the mind) and the executive instrument (the physical instrument). Instrumental PDLCs focus on audiation development so that instrumental performance becomes an extension of the student's audiation.

Instrumental Music PDLCs consists of two parts: the study of Music Learning Theory and the practical application of that theory. The practical application of Music Learning Theory includes the following: 1) motivating students to be successful in performing on an instrument with enjoyment and good musicianship, 2) how to teach students to perform on an instrument without the aid of notation, 3) how to teach students to read notation on an instrument with comprehension, and 4) how to provide students with the readiness to continue meaningful performance on their instrument and to become intelligent makers and consumers of music during and beyond their formal education.

Piano

The Piano PDLCs are based on the application of Music Learning Theory and preparatory audiation to piano instruction. Research using piano students demonstrates that following the sequenced guidelines provided by Edwin E. Gordon in his Learning Sequence Activities provides exemplary instruction in audiation and performance skills. The goal is for students to learn how to audiate when they develop keyboard performing skills so that they will become fully literate musicians.

Please visit our website at www.giml.org for more information and the latest updates.