

Professional Development Levels Courses (PDLCs)

Michigan State University (East Lansing, MI)

Dates: June 13 to June 23, 2020

Course: [Early Childhood Level 1](#)

Site Manager: Cynthia Taggart (taggart@msu.edu)

Faculty: Cynthia Taggart & Jennifer Bailey

Temple University (Philadelphia, PA)

Dates: July 6-17, 2020

Courses: [Early Childhood Music Level 1 & Level 2](#)

[Elementary General Music Level 1](#)

Site Manager: Alison Reynolds

(reynolda@temple.edu)

Faculty: Beth Bolton, Wendy Valerio, Alison

Reynolds, & Natasha Sigmund

Bridgewater State University (Bridgewater, MA)

Dates: July 6-17, 2020

Course: [Instrumental Level 1](#)

Site Manager: Sarah McQuarrie

(smcquarrie@bridgew.edu)

Faculty: Jennifer McDonel & Terry Bacon

State University of NY at Buffalo (Buffalo, NY)

Dates: July 20-31, 2020

Course: [Early Childhood Level 1](#)

Site Manager: Terry Bacon (baconterr@mac.com)

Faculty: Natasha Sigmund & Holley Haynes

University of Houston (Houston, TX)

Dates: July 20-31, 2010

Course: [Elementary General Level I](#)

Site Manager: Julie Derges

(jdkastne@central.uh.edu)

Faculty: Jennifer Bailey & Diane Lange

South Shore Piano School (Quincy, MA)

Dates: July 27-August 7, 2020

Courses: [Piano Level 1 and Level 2](#)

Site Manager: Jonathan Roberts

(j.roberts@southshorepianoschool.com)

Faculty: Jennifer Fisher, Jana Olson, Marilyn Lowe,
& Krista Jadro

PDLC Faculty

Terry Bacon, M.M.

Churchville-Chili (NY) Central School District

Jennifer Bailey, M.M.

Farmington (MI) Public Schools

Beth Bolton, Ph.D.

Temple University

Suzanne Burton, Ph.D.

University of Delaware

Martin Edery, M.M.

Estudio de Música, Barcelona, Spain

Jennifer Fisher, M.A.

Eastern Michigan University

Richard Grunow, Ph.D.

Eastman School of Music

Holley Haynes, M.M.

Hilton (NY) Central School District

Christina Hornbach, Ph.D.

Hope College

Krista Jadro, M.M.

Brookline (MA) Music School

Heather Kirby, M.M.

Dedham (MA) Public Schools

Diane Lange, Ph.D.

University of Texas, Arlington

Kathy Liperote, Ph.D.

Eastman School of Music

Marilyn Lowe, M.M.

Springfield, Missouri

Herbert Marshall, Ph.D.

Baldwin Wallace Conservatory

Michael E. Martin, M.M.

University of Maryland, Baltimore County

Jennifer S. McDonel, Ph.D.

Radford University

Carin McEvoy, M.M.

East Lansing (MI) Public Schools

Janna Olson, M.M.

The King's University, Edmonton, Alberta, CAN

Anna Preston, M.M.

Haddonfield (NJ) Friends School

Alba Pujol Camins, M.M.

Barcelona, Spain

Jill Reese, Ph.D.

State University of New York at Fredonia

Alison Reynolds, Ph.D.

Temple University

Heather Nelson Shouldice, Ph.D.

Eastern Michigan University

Natasha Sigmund, M.M.

Cinnaminson Township (NJ) Public Schools

Alden Snell, Ph.D.

University of Delaware

David Stringham, Ph.D.

James Madison University

Cynthia Taggart, Ph.D.

Michigan State University

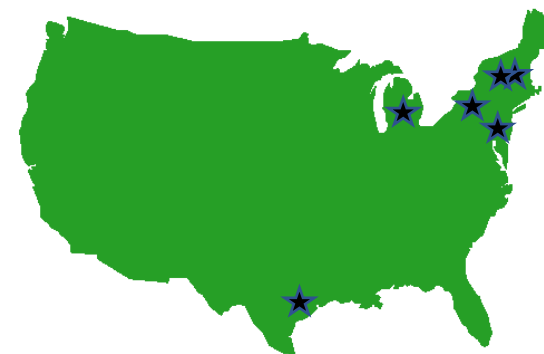
Wendy Valerio, Ph.D.

University of South Carolina



Summer 2020 Professional Development Levels Courses

Early Childhood Level I
Early Childhood Level II
Elementary General Music Level I
Instrumental Music Level I
Piano Level I
Piano Level II



For more information, please visit:
<https://giml.org/pdlc/courses/>

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 timbres. 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.