



Certification Programs

Michigan

Michigan State University

East Lansing, MI

June 15-26, 2009

Elementary General Music, Level I

Piano, Level I

Faculty: Dr. Edwin Gordon, Dr. Cynthia Crump Taggart,

Dr. Christina Hornbach, Jennifer Bailey, Marilyn Lowe

Contact: Dr. Cynthia Crump Taggart (taggartc@msu.edu)

517-432-9678

Wisconsin

University of Wisconsin – Stevens Point

June 22-July 3, 2009

Elementary General Music, Level I

Faculty: Jennifer Bailey, Heather Shouldice

Contact: Terri Felton, WMEA (tfelton@wsamusic.org);

Kim O'Flaherty, UWSP (Kim.O.Flaherty@uwsp.edu)

608-850-3566/715-346-2426

Rhode Island

Rhode Island College

Providence, RI

July 13-24, 2009

Elementary General Music, Level I

Faculty: Dr. Diane Lange, Jill Reese

Contact: Dr. Denise Guilbault (dguilbault@ric.edu)

401-456-9517

New York

University at Buffalo

July 20-31, 2009

Early Childhood Music Level I & Level II

Elementary General Music Level I

Faculty: Dr. Edwin Gordon, Dr. Wendy Valerio, Jennifer Bailey

Instrumental Music, Level 1

July 20-24, 2009

(with 14, 3-hour classes throughout the Fall)

Faculty: Dr. Edwin Gordon, Jennifer McDonel

Contact: Jennifer McDonel (mcdonel@buffalo.edu)

716-645-2455 x1140

Delaware

University of Delaware

July 27-August 7, 2009

Elementary General Music, Level 1

Faculty: Dr. Suzanne Burton, Jill Reese

Contact: Dr. Suzanne Burton (slburton@udel.edu)

302-831-0390

Certification Faculty

Edwin Gordon, Ph.D.

Dr. Edwin Gordon created and developed Music Learning Theory and is known throughout the world as a preeminent researcher, teacher, author, theorist, and lecturer in music education. Since 1997 he has been Distinguished Professor in residence at the University of South Carolina, following his retirement from Temple University, where he won the Linback and Great Teacher awards. His work has been portrayed on the NBC Today Show, in the New York Times, and on the front page of USA Today.

Christopher Azzara, Ph.D.

Eastman School of Music

Jennifer Bailey

Farmington Public Schools, MI

Beth Bolton, Ph.D.

Temple University

Suzanne Burton, Ph.D.

University of Delaware

Colleen Conway, Ph.D.

University of Michigan

Cynthia Crump Taggart, Ph.D.

Michigan State University

Richard Grunow, Ph.D.

Eastman School of Music

Christina Hornbach, Ph.D.

Hope College

Heather Kirby

Dedham Public Schools, MA

Diane Lange, Ph.D.

University of Texas at Arlington

Kathy Liperote, Ph.D.

University at Buffalo

Marilyn Lowe

Springfield, MO

Herbert Marshall, Ph.D.

Baldwin-Wallace College

Michael Martin

School District of Haverford Township, PA

Jennifer S. McDonel

University at Buffalo

Jill Reese

Temple University

Alison Reynolds, Ph.D.

Temple University

Samantha Shoemaker

Music ABCs Early Childhood Music Studio, PA?

Heather Nelson Shouldice

Farmington Public Schools, MI

Natasha Sigmund

Cinnaminson Township Public Schools, NJ

Wendy Valerio, Ph.D.

University of South Carolina

Overview

Music Learning Theory is an explanation of how we learn when we learn music. 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.

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

Registration and Course Fees

Registration Fee: \$100.00 – due upon registration

Course Fee: \$490.00 – due by the first day of course

Contact: Jennifer McDonel (execdir@giml.org) for payment options

*Note: Refunds will only be given for extenuating circumstances, at the discretion of the GIML Board.



www.giml.org

Certification Programs

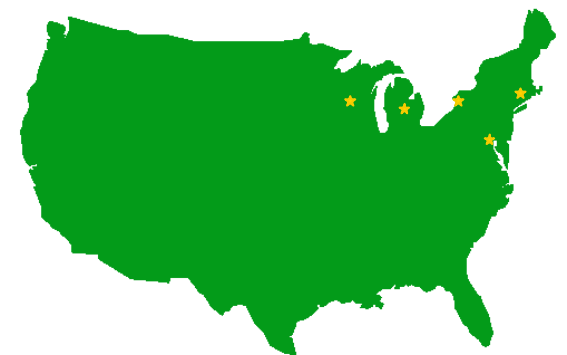
in

**Early Childhood Music
Level II**

**Elementary General Music
Level I**

Instrumental Level 1

Piano, Level I



Summer 2009

Early Childhood Music

Overview

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

Each child on this earth has the innate potential, or aptitude to learn music. The amount of music potential each child receives at birth, however, is greatly influenced by the music exposure, experience and encouragement she receives from birth. Without sensitive parents, caregivers, and teachers, children are left to their own devices to develop their music potentials, and without early guidance in music, most children will never achieve the music understanding and enjoyment that is rightfully theirs.

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.

The process of music development is much like that of language. For music development, however, the content is not necessarily that of language, and the type of thought used by persons who are thinking music may be accurately termed *audiation*, Gordon's term for hearing music in the mind *with understanding*.

When we audiate music, we silently engage in a system of aural, oral, and/or visual symbols different from those found in language. Music thoughts are expressive combinations of tonal patterns and rhythm patterns. We give meaning to those patterns to understand and create more music thoughts so that we may communicate our music with others.

Level One Certification

The Early Childhood Music Certification Program consists of two parts: the theory of how very young children learn when they learn music and the practical application of that theory.

Gordon defines the process of learning to audiate as *preparatory audiation*. According to Gordon there are three types and seven stages of preparatory audiation. The theoretical aspect of the program will focus on the first two types and five stages of preparatory audiation. The practical application of Music Learning Theory includes the following: 1) how to teach using informal and informal music guidance, 2) learning a repertoire of songs and chants in a variety of tonalities and meters, 3) creating child-initiated classroom activities for the types and stages of preparatory audiation, and 4) enhancing music learning through movement.

Level Two Certification

The level two Early Childhood Music Certification Program is intended for persons who have completed level one. Level two consists of two parts: Music Learning Theory for Newborns and Young Children and the practical application of that theory.

The theoretical focus is on the third type and final two stages of preparatory audiation – the assimilation of pitch, rhythm, and movement into a syntax to create musical understanding.

The practical application of Music Learning Theory includes the following: 1) how to teach using formal music guidance, 2) learning a repertoire of songs and chants in a variety of tonalities and meters, 3) creating child-initiated classroom activities for the final types and stages of preparatory audiation, 4) how to guide children to coordinate performance with breathing and movement to facilitate audiation, and 5) tonal and rhythm improvisation.

To achieve certification in any area of Music Learning Theory, successful completion of course content and skills is required.

Elementary General Music

Overview

The Elementary General Music Certification Program is 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.

Level One Certification

The Level One Elementary General Music Certification Program consists of two parts: the study of Music Learning Theory and the practical application of that theory.

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

The practical application of Music Learning Theory includes the following: 1) how to teach using the three stage approach to music learning, 2) learning a repertoire of songs and chants in a variety of tonalities and meters, 3) creating classroom activities for the different skill levels of learning, and 4) movement instruction to enhance music learning.

Instrumental/Piano Music

Overview

The Instrumental Certification and Piano Certification programs are based on contemporary experimental and practical research in Music Learning Theory and audiation. Fundamental to these programs is the belief that an instrument is an extension of the human mind and body. In other words, a student will not learn to play an instrument in tune or expressively any better than she can sing in tune. Nor will she play rhythmically and with consistent tempo any better than she can chant and move her body rhythmically, with a consistent tempo.

Through Music Learning Theory, a student will simultaneously be learning two instruments – the audiation instrument (the instrument in her head) and the executive skill instrument. Both the Instrumental Certification and Piano Certification programs focus on the teaching of audiation so that performance on the instrument becomes an extension of the student's audiation.

Level One Certification

The Level One Instrumental Certification and Piano Certification Programs consist of two parts: the study of Music Learning Theory and the practical application of that theory.

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.

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 with comprehension through instrumental performance, and 4) how to provide students with the readiness to continue meaningful performance on an instrument and to become intelligent makers and consumers of music during and beyond their formal education.