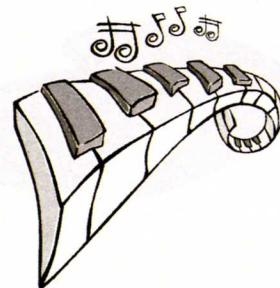


4/05



The  
Gordon Institute  
for Music Learning



# AUDEA

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# The GIML AUDEA

*Sponsored by the Gordon Institute for Music Learning*

Information written for and by teachers, parents and administrators who promote the practice of music education through music learning theory.



## AUDEA

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The purpose of the Gordon Institute for Music Learning is to advance music understanding through audiation. We believe in the music potential of each individual, and we support an interactive learning community with the opportunities for musical and professional development.

*The GIML Audea*, the official publication of GIML (The Gordon Institute of Music Learning), is issued to GIML members two times each year. Publication information and inquiries should be addressed to:

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### Guidelines for Article Submission

1. Submission deadlines are as follows: August 15 (for Fall issue), January 15 (for Spring issue).
2. Manuscripts for possible submission should be typed, double-spaced, 2-4 pages in length, and on one side of the paper. Authors should submit text in three hard copies and on disk using 12-point Times font. Use tabs before each paragraph only and no other formatting procedure.
3. Manuscripts cannot be returned, nor can publication be guaranteed.
4. Quoted music and materials must be cleared in writing with copyright holders prior to submission. Copies of letters and contracts granting permission to print copyrighted material must accompany the submitted article.
5. Footnotes and references should be submitted according to the style recommendations of the latest edition of the *Publication of the American Psychological Association*.
6. Illustrations, examples, music, diagrams, and charts must be sent on a separate page from the article for purposes of reduction.
7. Music examples must be submitted in *Finale*.
8. Photographs will be printed – space permitting.
9. Contributing authors must include a photograph and biography indicating where and what they teach.
10. The editor reserves the right to edit all copy submitted to *The GIML Audea*. Manuscripts requiring revision may be returned to the author for revision.

*If one audiates, then one must have audeas.*

The GIML Audea is a great place to share your audeas.



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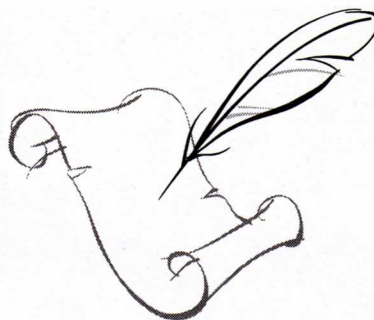
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Patricia Chiodo



**Letter from the Editor**

Dear Readers,

Even though its snowing here in Buffalo, New York, as I write this message, we know that eventually the snow will melt and our thoughts will turn to spring and then to summer. It's not too soon to begin planning our summer activities, but as we do, we shouldn't forget that summer is a wonderful time to take a course or attend a workshop. The Audiation Road on p. 4 lists Certification Workshops, Summer Studies, conference and in-service sessions to help you improve your understanding and skills on a variety of music learning theory topics. To get you in the mood and to inspire you to consider setting aside some time in your summer for study, Jennifer McDonel has written a light-hearted article about her experiences at a summer Certification Workshop, but beware! The summer experience can be habit-forming.

The feature article by Jennifer Miceli discusses the important topic of teacher prepara-

tion. Jennifer describes a collaborative program that she developed that provides pre-service teachers with the opportunity to integrate music learning theory into their field experiences. College teachers will find the observation guide extremely helpful in their methods courses and I particularly like the checklist for teaching tonal and rhythm patterns.

In this issue we continue the series entitled The MLT Practitioner with an article by Cris O'Keefe and her colleague Tammy Rohring. Cris and Tammy recently converted to *Jump Right In: The Instrumental Series* and in this article they document the journey of their first year of teaching beginning instrumental music with MLT. The purpose of this article is to help others who are making similar changes and to confirm not only the challenges to be overcome but also the joys and successes of this method. I hope some of you will be inspired by this article to write and tell us about your own experiences as you forge ahead with MLT. Enjoy your reading!

**WARNING: CERTIFICATION WORKSHOPS**

By Jennifer S. McDonel

It's been almost ten years since I was introduced to Music Learning Theory at that first week-long instrumental workshop at Duquesne University that Christy Schneider dragged me to after having seen the light herself the previous summer. Ah yes, the sights...and tunnels of Pittsburgh! Dick Grunow dazzled us with the possibilities Music Learning Theory had to offer our students and tried to demystify what it is, what it means and how we really could use it to help our students understand and perform music better. I left that workshop enthusiastically ready to give my band and orchestra students the IMMA and start singing and playing "Major Duple" instead of "G-----, G-----." I did have success with integrating some of the techniques from *Jump Right In: The Instrumental Series* with the traditional method book, and even though I was looked upon strangely for singing in band class, I persevered.

Now, five years after babies came and the job went, I felt ready to jump back in to teaching. With a new job in elementary general music coming up in the fall, I wanted to prepare myself and get back up to speed on Music

Learning Theory and how to apply it in the elementary music classroom. I signed up for the Michigan State Elementary General Level I Training Course, and assured my husband that he could handle two children under the age of five for two weeks while I was away filling my brain with knowledge.

I must say that dorms and I never got along very well in the past, and I wasn't too thrilled at having a 20-minute walk to the music building from the dorm each day, but as it turned out, I met several wonderful people there, who were also attending the workshop. We made fast friendships, eating meals together (begging the staff to make sandwiches for us to take for lunch), walking to class together (hey, the weather was great, and it helped us wake up in the morning!), and practicing our LSA's back in the dorms in the evening. It certainly made what could have been a very lonely and difficult time away from family much more bearable and even fun!

The class itself was quite large, with around 35 people in attendance. It made for a nice atmosphere in which we rotated many times in small groups and got to meet everyone in the class. Our mornings were spent "sitting at the

