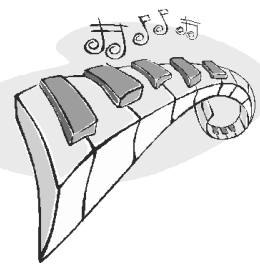




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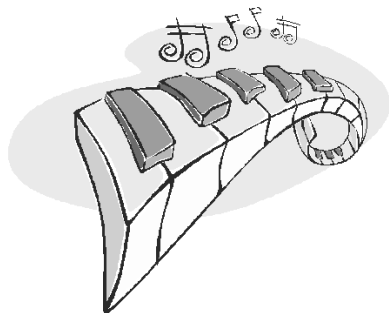
AUDEA

Volume 15 ▪ Number 1 ▪ Spring 2010

GIML Certification Courses 2010

Michigan

Michigan State University:
Early Childhood Level 1
June 14-25, 2010
Faculty: Edwin Gordon (Theory),
Cynthia Taggart (Theory & Practical
Applications) & Jennifer Bailey
(Practical Applications)
Contact: Cynthia Taggart:
taggartc@msu.edu



South Carolina

University of South Carolina:
Elementary General Level 1
July 6-17, 2010 (including Saturday
class on July 10)
Faculty: Edwin Gordon (Theory),
Wendy Valerio (Theory & Practical
Applications), Jennifer Bailey
(Practical Applications)
Contact: Wendy Valerio:
valerio@mozart.usc.edu

Pennsylvania

Pennsylvania (Bryn Mawr):
Elementary General Level 1
Instrumental Level 1
Piano Level 1
Early Childhood Level 1
July 26-August 6, 2010
Faculty: Suzanne Burton (Theory:
EGM/Instr./Piano), Jill Reese
(Practical Applications: EGM),
Michael Martin (Practical
Applications: Instr.), Marilyn Lowe
(Practical Applications: Piano),
Jennifer Bailey (Theory: ECM),
Natasha Sigmund (Practical
Applications: ECM)
Contact: Michael Martin:
martinme@aol.com



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 Gordon Institute for Music Learning (GIML) is a nonprofit organization dedicated to advancing the research in music education pioneered by Edwin E. Gordon. The broad purpose of this Institute is to ensure that Dr. Gordon's work realizes its potential to serve as the foundation for future research and to revitalize music education for generations to come. The Institute supports research into how individuals learn music through research in teaching teachers, in teaching parents and in teaching students of all ages.

Audea, the official publication of GIML, is issued to GIML members two times each year. Publication information and inquiries should be addressed to:

Denise Guilbault
Rhode Island College
Department of Music, Theatre, and Dance
600 Mt. Pleasant Ave.
Providence, RI 02908
dguilbault@ric.edu

POSTMASTER
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Guidelines for Article Submission

1. Manuscripts for possible publication should be double-spaced, 2-10 pages in length, in Times New Roman, font size 12. Use tabs before each paragraph only and no other formatting procedure.
2. Each manuscript should be submitted electronically to the publications chair in a folder that includes the author's bio (approx. 100 words) and publicity photo. Included in the bio should be information regarding where and what they teach. Also included in the folder should be all illustrations to be included with the article such as musical examples, diagrams, and charts, (all as *tiff* files), each sent as individual documents.
3. Placement of illustrations should be noted through use of labels within the text of the article.
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 or be sent by hard copy to the publications chair.
5. Bibliography should be formatted according to style recommendations found in the latest edition of the *Publication Manual of the American Psychological Association*. Direct references within the text should include name of author, date of publication, and page number, and be placed as endnotes after the Bibliography.
6. Photographs will be printed if space permits.
7. Send all related materials to Denise Guilbault at dguilbault@ric.edu.
8. 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.

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FROM THE EDITOR



Dear Readers,

Here we all are, moving out of academic year 2009-2010 and into the summer, a time to renew, recharge, and relax. Many of you will be pursuing further certifications or working towards an advanced degree; many others will be taking valuable time with friends and family and to refresh for the upcoming year.

It is my sincere hope that you find the included articles helpful, educational, and inspirational. Jennifer McDonel's wonderful

summary of the benefits and methods of *Teaching Instrumental Literature through Audiation* is complemented by Alden Snell and David Stringham's exploration of how to sustain educationally rich musical experiences through the rigors of concert preparation in the article *Individualized Musical Development in the Instrumental Music Ensemble*. Lisa Stover's inspirational account of the rigors and rewards of working with students of special needs rounds out the issue.

Don't forget to check out the details regarding upcoming Certification Courses in the first pages.

Have a happy summer!

Respectfully,

Sheryl Iott

FROM THE PUBLICATIONS COMMISSION CHAIR



Dear GIML Members,

I am thrilled to report that *Audea* is now a peer-reviewed publication. Beginning with the spring 2010 issue, you can look forward to improved quality of the journal. The articles reviewed for *Audea* go through a double-blind review. This means that the identities of the author and reviewers are hidden from each other so the focus is on the content of the manuscript itself. The double-blind review also adds objectivity and fairness to the publication process.

Sheryl Iott, Patricia Chiodo,
Kenneth Trapp, Holley Oldland

Haynes, Michael Slechta, Terry Bacon, and Beth Etopio worked hard to make this happen. Many, many hours are involved in the review process and I want to publicly thank them for their efforts.

Please consider submitting an article for future issues of *Audea*. You could also contact a person(s) whose work might be of interest to our membership and suggest he/she write an article for *Audea*. This is the place for sharing ideas, experiences, and research. I strongly encourage you to take advantage of the opportunity.

Sincerely,

Denise Guilbault, Chair
Publications Commission
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Jennifer S. McDonel

Teaching Instrumental Literature through Audiation

by Jennifer S. McDonel

While teaching instrumental methods classes at the University at Buffalo, I often have been faced with a statement like, “I’m hooked on audiation and Music Learning Theory (MLT), but how do I make it work in my full band/orchestra class?” Students seemed to be on board with music learning theory and teaching procedures from the *Jump Right In* Instrumental series, but several thoughtful, yet conflicted looks from persons in class prompted me to reflect more deeply about how MLT could be applied practicably in a full ensemble setting. As a result, class discussions became focused on development of music vocabularies, because they lend themselves to one of “the big ideas” of MLT: that the sequence in which we learn music is similar to that of language.

There are four basic vocabularies in music, akin to those acquired when learning language. They are: listening, performing (which includes improvising), reading and writing (Gordon, 2007). Audiation itself encompasses and is intertwined in all four vocabularies. These vocabularies are the building blocks of musical understanding; ensemble directors should be aware of these musical building blocks when preparing to guide learning within an ensemble, both in the sense that each vocabulary is a readiness for the next, and also that learning within these vocabularies is cyclical as persons are introduced to new skills and content. In the following sections, each music vocabulary will be outlined and in turn, activities that focus on each vocabulary will be described.

Listen

The listening vocabulary is the foundation from which all other vocabularies grow. Think of the old “four food groups” pyramid for a moment. What was on the bottom? Grains and cereals provided a foundation for good health, with the highest number of recommended servings per day. Likewise, the listening vocabulary is fundamental to music achievement (Gordon, 2007). Without a large diet of varied listening experiences, persons will not be able to make appropriate discriminations of

tonality and harmonic function, meter and rhythm function, tempo, style, expression, balance and blend, etc. Without the aural element in place, all other aspects of musicianship suffer; performance, reading and writing vocabularies will be substantially limited. Thus, both a large and varied “listening diet” is encouraged in ensemble classes.

Here are some ideas for including listening in an ensemble rehearsal:

- ◆ Play high-quality recordings of standard repertoire as students are entering/leaving the class.
- ◆ On multiple occasions (and before showing notation), play recordings of performance pieces that will be played during the year.
- ◆ When listening to performance of other pieces, have students focus on certain aural aspects of the music. Depending on their levels of audiation achievement, students may be asked to recognize in familiar music or identify in new music:
 - Resting tone
 - Tonality
 - Harmonic functions
 - Harmonic progressions – may be simplified to basic functions, depending on students’ level of audiation skill
 - Macrobeats
 - Meter
 - Rhythm functions
 - The “tune” – key melodies within a piece and instruments in the ensemble that have those melodies
- ◆ Demonstrate key features of a piece on your instrument or with your voice:
 - The “tune” - key melodies within a piece
 - The bass line – may be presented as simple or complex functions, depending on students’ levels of audiation
 - Harmonic progressions from a piece

Perform

Performing includes two instruments, the audiation instrument (the musical mind), and the executive instrument (the physical instrument) (Grunow, Gordon and Azzara, 2000; Grunow, 2005). The voice provides the most direct physical expression (oral) of audiation skill (aural); therefore, singing should always precede performance on the executive instrument (winds, strings, percussion). Basic vocal production with the singing voice is all that is required to demonstrate audiation skill; instrumentalists

necessarily focus more on the executive skill of their particular instruments, rather than on high-level vocal executive skill. However, vocalists focus on both audiation and vocal executive skills; thus the voice may be considered an executive instrument as well.

Singing in an instrumental class may seem strange at first; indeed, students may hesitate to participate during initial attempts to include singing. However, if singing is used consistently in class as a natural part of the instrumental rehearsal, students will eventually lose their fear and hesitation to sing (Martin, 1996). Moreover, including singing in beginning instrumental classes will create the attitude that singing is simply a normal part of instrumental instruction; this attitude will carry over into the upper grades if applied with regularity (Norman, 2005). The ensemble director who uses his or her own voice to demonstrate tasks, and who invites students to sing in a non-threatening way will be the model that students will follow in feeling comfortable using their own singing voices.

Performance skills on the executive instrument progress more quickly when students have both an aural (listening) model and an oral (singing/playing) model. (At this point, students perform by ear, not with notation - by rote, not by note). To increase students’ performance vocabularies, the following activities should be performed both vocally and on the instrument (remembering to establish tonal or rhythm context first):

- ◆ Familiar series of tonal patterns and rhythm patterns in different tonalities/meters (appropriate to the skill level of the students)
- ◆ Melodic content specific to pieces being learned
 - Main “Tunes” in the piece
 - Interesting countermelodies or harmony parts
- ◆ Rhythm content specific to pieces being learned
 - Rhythm patterns
 - Rhythmic ostinati
 - Overlapping rhythm patterns
- ◆ Harmonic Content
 - Chord functions
 - Harmonic progressions
 - Bass line
 - Three/four part vocal and instrumental harmony

Improvise

Improvisation is a higher-level aspect of performance than is performing by rote. Imitation is a necessary readiness for

audiation; however, students must move beyond learning by rote in order to perform with comprehension (Gordon, 2003). Improvisation in performance is the key that unlocks musical comprehension. Although improvisation cannot be taught directly, students can be guided sequentially through a process that will give them tools they need to create meaningful improvisations (Azzara, 2006; Grunow, Gordon and Azzara, 2000).

Consider that, in language, persons develop both listening and speaking vocabularies from their earliest years. The more and varied the vocabulary heard, the more and varied the speaking vocabulary becomes; thus when persons have a thought to express, they have a repertoire of words and phrases from which to draw in order to verbalize those thoughts. That extemporaneous process of conversation can be likened to improvisation; in order to improvise musically, persons must have musical thoughts to express as well as the tools with which to express those musical ideas (affectionately called “audeas” by the GIML community).

One highly effective process for guiding students to improvise is detailed in *Jump Right In: The Instrumental Series, revised edition* (Grunow, Gordon and Azzara, 2000); the process is useable by both instrumental and vocal ensembles. What follows are some ideas to help students generalize information learned from specific pieces to new literature. Students, as a group and in solo, improvise.

- ◆ Rhythm patterns from the piece and from their audiation
- ◆ Tonal patterns within the chord functions of the piece
- ◆ Tonal and rhythm patterns to the chord progressions of the piece being learned (may need to simplify chord structure, depending on students’ skill level)
- ◆ Melodies (tonal and rhythm combined; non-chord tones included) to the chord progression of the piece being learned

Read

Practitioners of MLT encourage music reading with comprehension through audiation (Martin, 1996, 1997, 2005; Norman, 2005; Richardson, 2005; Rohwer, 2005; Smith, 2005; Trapp, 2005). In contrast to standard practice, in which students are taught to name individual notes and memorize fingerings, students of MLT practitioners are taught to read with understanding, first by reading familiar tonal patterns and rhythm patterns in both familiar and unfamiliar orders, followed by series of familiar patterns and then familiar melodic content, all within the context of tonality and meter (Grunow, Gordon, Azzara, 2000). Students begin to generalize unfamiliar content in new repertoire by making inferences; that is, they figure out unfamiliar

patterns based on the familiar tonal and rhythm content surrounding the new.

Consider the process for reading a new book, which is similar. Assuming the book is not above the reader’s reading level, persons simply open the book and begin to read. While there may be a few unfamiliar words here and there, most are interpretable by examining the words and phrases surrounding them. Written words take on meaning when integrated with both the listening and speaking vocabularies. Likewise, music notation takes on meaning when integrated with music listening and performing vocabularies (developed through pattern instruction within music contexts), not by isolating individual notes and fingerings (Gordon, 2007).

When introducing new music literature to students, it is recommended to attend to students’ listening and aural performing vocabularies first (Gordon, 2007; Grunow, Gordon and Azzara, 2000). Although it may seem to require a large investment of time to spend on aural instruction (when a scheduled concert impends), even small amounts of aural instruction, applied consistently, can effect substantial improvements in students’ overall performance and musicianship skills. Thus, after preparing both students’ audiation and executive instruments, the following reading activities may be applied to assist students’ notational audiation skills:

Create handouts for each instrument that include:

- ◆ Key melodies with chord progression symbols
- ◆ Important countermelodies or harmony parts
- ◆ The bass line
- ◆ New and familiar rhythm patterns, ostinati, overlapping rhythms
- ◆ New and familiar tonal patterns
- ◆ New and familiar information about how to read Do-signatures and measure signatures in the piece
- ◆ New and familiar information about stylistic elements of the piece

Write

Writing both complements and enhances reading skill (Gordon, 2007). While the major focus of an instrumental ensemble is performance, including activities and assignments within the ensemble class to reinforce notational audiation will improve students’ reading skills as well as give them opportunities to express their own musical thoughts in a tangible way. Writing can be as simple as tonal pattern or rhythm pattern dictation, or as complex as arranging songs for small ensemble work; however, the task must meet the students’ level of audiation skill. Initial notation activities should be simple and based on familiar content. Here are some ideas to give students opportunities to notate music. Students notate (In both

familiar order and unfamiliar order):

- ◆ Familiar tonal patterns in a tonal context
- ◆ Familiar rhythm patterns in a rhythm context
- ◆ Series of familiar tonal patterns
- ◆ Series of familiar rhythm patterns

When students are able to notate familiar tonal patterns and rhythm patterns, they also can begin to notate:

- ◆ Melodic content from familiar repertoire (tonal and rhythm combined)
- ◆ Harmonic progressions from familiar repertoire (using chord symbols)

When students can notate familiar melodic and harmonic content, they can begin to make generalizations, drawing from both familiar music and their own audiation inferences. At this point, students may begin to notate:

- ◆ Tonal patterns that are different from the pattern given
- ◆ Rhythm patterns that are different from the pattern given
- ◆ Tonal patterns of a given tonal function
- ◆ Rhythm patterns of a given rhythm function
- ◆ Melodic content within structured tonal and rhythm boundaries
- ◆ Melodic content from their own improvisations
- ◆ Original tunes and bass lines
- ◆ Original compositions with multiple parts

By structuring learning sequentially, students learn to audiate notationally the music they read and write; in this respect, they demonstrate a rich understanding of music, as well as a deeper appreciation for the compositional process of other composers. Further, performing student work is a natural outgrowth of notation/composition assignments. Students’ compositions may be showcased in class as well as at public performances, adding another dimension to the standard “solo and ensemble” aspect of performance. When students are performing works of their own and of their friends, a sense of pride, accomplishment and ownership in the music performed is generated.

Conclusion

This view of instrumental ensembles is certainly different from standard practice, where students may “learn” one part to three tunes for the three concerts they play in band/orchestra each year. However, by infusing any number of these ideas into the ensemble rehearsal, teachers enable students’ overall musicianship to improve. It is not expected that all, or even most, of these activities will be incorporated within any given rehearsal. However, the investment of 5-10 minutes of rehearsal for any of these activities, applied across time, will go far in

advancing students' musicianship and overall quality of ensemble performance.

The essential ingredient for integrating MLT within ensemble rehearsals is consistent application of a logical sequence of learning through listening, performing/improvising, reading and writing. By keeping in mind these building blocks of musical understanding, ensemble directors will be able to guide their students to independent musicianship through audiation and repertoire.

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Jennifer Sutton McDonel, GIML Executive Director and instrumental faculty member, holds a Bachelor of Music Education degree, summa cum laude, from The Ohio State University, a Master of Arts in Music Education degree from the Eastman School of Music, and is currently a Presidential Fellow in the doctoral program at the University at Buffalo where she teaches instrumental and general music methods courses. Ms. McDonel, a former K-6 music coordinator in the Lebanon City Schools, Ohio, is a composer of music for young bands and a frequent guest conductor and clinician. Her works, "A Joyful Noise" and "Appalachian Whisper" are published in the Boosey & Hawkes Winddependence Series; a recent composition, "Highland Mists" was premiered at the Chautauqua Institute Summer Music Camp in 2008.

Adaptations of Preparatory Audiation for Students with Special Needs

By Lisa M. Stover, M.M.

Music educators are often challenged with teaching both inclusive and intact groups of students with disabilities. Many teachers feel inadequately prepared to educate students with disabilities, and struggle to find effective and musical teaching techniques. All teachers must guide students with disabilities toward achieving their individualized communication, social, and motor goals. Music teachers must also guide students with disabilities toward achieving their individualized music goals. A preparatory audiation-based curriculum is a useful roadmap to follow. During the winter and spring semesters of 2009, I recorded my experiences using a preparatory audiation-based curriculum to guide an intact class of students with severe and multiple disabilities toward achieving their communication, social, motor, and music goals. Through my research, I sought to further define effective teaching techniques to aid music educators in teaching students with disabilities.

Methods

The purpose of my research was to describe the musical interactions among students with multiple disabilities and their music teacher. The two research questions were 1) Using a curriculum with tenets from preparatory audiation (Gordon, 2003), in what ways can the music teacher guide students with multiple disabilities toward music, communication, motor, and social goals?, and 2) What changes emerge in the music teacher's practice after systematic reflection? Participants were four children

with IEPs: Skyler, Tyler, Kariane, and Jacob, ages 12, 11, 10, and 7, respectively, who attended the elementary school where I was the music teacher during the 2008-2009 school year.

Using qualitative methodology with an action research design, I videotape recorded twelve music classes to observe details of the students' motor, communication, social, and musical interactions in relation to their Individualized Education Plans (IEPs). Data sources were the students' IEPs, lesson plans, videotape recordings of each music class, and reflections written prior to, during, and after viewing each videotape recording.

I used both narrative and heuristic approaches to analyze the data. As I studied the videotape recordings, and reviewed the reflections, I used a narrative approach to portray the experiences of the students and myself in relevant and meaningful ways. I began analysis as I was still collecting data. As I was writing immediate reflections and viewing the videotape recordings, I studied and reflected upon the students' responses and the activities. When I observed the students achieving communication, motor, and social goals, I attempted to find common themes or aspects of activities that elicited responses.

I searched the data for essential themes and patterns that emerged. I looked for differences and improvements that emerged in my teaching practice throughout the 12 weeks of research. I noticed my interactions with the students, and the different activities which elicited student responses.

Disability Legislation

The most recent revision of the Individuals with Disabilities Education Improvement Act (IDEIA) was in 2006. The law states all children with disabilities are entitled to a free public education appropriate to both their age and ability, and requires each student with disabilities to have an Individualized Education Program (IEP) with short-term objectives and measurable annual goals. All educators, including music educators, of students with disabilities are required by law to follow IEPs. Although many educators experience mainstreamed and inclusive classes with students with and without disabilities, many students are severely and multiply disabled, and most effectively experience music class as an intact group.

Teaching Techniques

Music Class Layout and Structure

My four students arrive at music class with three paraprofessional educators who are invaluable sources of help and information. We typically sit in a semi-circle, with the children intermixed with the paraprofessionals, and my own chair facing the semi-circle. Two of my students use

wheelchairs, and one of my students is unable to sit on the floor. The paraprofessionals and I decided sitting in chairs would be the safest and best choice. I interact with the students as I move among them. I sing and model movement for the entire class, and for individual students. There is a large space behind us that we use for locomotor movement and formal dance.

My typical music class structure is outlined below, categorized by different types of activities and strategies. Throughout the activities, I intersperse diatonic two- and three-note tonal pattern delivery, and two-macrobate rhythm pattern delivery. I also use props, such as beanbags, scarves, and bubbles throughout class. I use both adaptive instruments—those with with assists and attachments—and non-adaptive instruments—such as lummi sticks, hand drums, tambourines. I strive to guide my students toward their non-musical, IEP goals, and I sometimes feel adaptive instruments do not allow the students to work effectively toward their motor goals. Adaptive instruments supply students with all the means necessary instead of allowing them to work to hold, play, and manipulate the instrument.

I end class by playing a phenomenal recording with a wonderful message, *I Think You're Wonderful* (Grammer, 1986), followed by a goodbye song. Although I focus on the categories listed in box below, I frequently use multiple strategies in each activity, song, or chant. For example, although my main focus during an activity may be listening, I also use scarves and deliver rhythm patterns between repetitions of a song or chant.

Typical Music Class Structure

- Greeting/Hello Song
- Acculturation/Listening Activity
- Rhythm-Based Activity
- Instrument Performance
- Group Activity (Parachute, Hula Hoops, etc.)
- Locomotor Movement
- Wrap-Up/Goodbye Song

Teaching Considerations and Techniques

When teaching my students with special needs, I find they either do not respond, or their responses are delayed. I often hear students sing motives or demonstrate movements from songs, chants, or activities from earlier in the class period. It's important for teachers to identify and validate these delayed responses. I validate them by imitating the student's movement, singing, or chanting, and by incorporating their responses into the current song, chant, or activity.

I typically maintain the same class structure each session. I find the students respond well to routine and repetition, and it often takes months of repetition to observe students' recognition of songs or activities.

In addition to major and minor tonalities, and usual duple and usual triple meters, I incorporate unusual tonalities and meters as well. All students, including students with disabilities, need to hear a variety of tonalities and meters to fully acculturate them to music.

When teaching students with disabilities, I try to encourage their total development, including musical skills. For my students, the most applicable categories of growth are motor, social, and communication skills. I have a responsibility, both legally through the students' IEPs, and morally, to help my students' overall growth. I have found I do not need to plan specifically for activities to promote motor, social, and communication skills, but music instruction naturally leads to growth.

Many educators are cautious when incorporating locomotor movement into music lessons for students with physical disabilities. In reality, locomotor movement becomes even more vital when working with students with disabilities. Students with physical disabilities may never be able to independently participate in locomotor movement unless educators guide their experiences. Educators can move students' wheelchairs, or offer hand-over-hand assistance when students are away from walkers or other aids. Students can experience, weight, flow, space, and time through educator guidance. I have even found responses increase during locomotor movement activities.

Through my observation and research, I have found proximity to students increases the number and quality of responses. Students with cognitive disabilities may have much shorter attention spans than their chronological age peers. In order to fully gain their attention, I tend to position myself very close to the students' faces and bodies.



Music Education and Music Therapy

When I interact with my students with special needs, I find using a combination of music education and music therapy approaches successful. Music educators and music therapists both use music to achieve different goals. Music educators have musical goals for the students; music

therapists have extra-musical goals for the students. Music educators assess students' musical progress; music therapists assess students' cognitive, physical, and social progress.

Although I am not formally trained in music therapy, I have educated myself through reading and research in music therapy instruction. I have found my students give more frequent and musically valid responses when I use a combination of music education and music therapy approaches. Musically valid responses include singing, chanting, moving, and reacting in response to music previously or presently being performed. Though music educators instinctively focus on musical growth, it is difficult to ignore students' needs for cognitive, physical, and social growth. Incorporating music therapy-based procedures can help aid students with disabilities towards their total development.

Application of Preparatory Audiation

When working with my students with disabilities, a preparatory audiation-based approach was an ideal guide. By its very nature, preparatory audiation and music learning theory allow students to explore the sounds of music. Students should be "allowed and encouraged to explore and to absorb all they are capable of exploring and absorbing" (Gordon, 2003, p. 39). The students in my classroom seemed to function in the acculturation type of preparatory audiation. In acculturation, the teacher exposes students to a varied repertoire of music, and encourages them to listen, and move. Students explore vocal sounds and movements, but may not respond immediately or accurately. Students are not yet coordinating rhythm and tonal babble with movement, breath, or the musical context.

In preparatory audiation, emphasis is on the musical readiness of students, not chronological age (Gordon, 2003). Therefore, despite their chronological age, students with disabilities may function in the acculturation, imitation, or assimilation types of preparatory audiation. Students with disabilities—especially neurological or cognitive—are often unable to respond purposefully during music instruction. Using preparatory audiation as a guide, teachers can informally organize musical thought and students can respond without expectation of accuracy. Educators are singing *to* and *for* students, instead of *with* students.

When using preparatory audiation as a guide, teachers focus on increased body awareness and continuous fluid movement. Continuous flow is a helpful tool when working with students with physical disabilities. It encourages body awareness and relaxation techniques. Body awareness,

gross and fine motor skills, and locomotor movement are often important IEP goals for students with physical disabilities. Preparatory audiation emphasizes continuous fluid movement as a readiness for more advanced discrete beat movement, locomotor movement, or formal dance.

Evolving Teacher Practice

Total Development of the Student

As educators, I believe we have an obligation to guide students not just toward musical goals, but toward non-musical goals as well. Although I had always studied my students' IEPs, and attempted to encourage individual musical achievements from them, during my study, I began to look at both IEP goals and my musical goals for the students in a different manner.

As I observed the achievement of non-musical goals by my students, I began to realize the importance of fostering independence in my students in different domains. Achievement of non-musical goals can help improve their quality of life by creating a way to communicate and connect with others, and further self-sufficiency.

In my classroom, I specifically focus on communication, social, and motor skills. It was easy to make connections to students' non-musical goals using music, a cross-curricular subject, as a medium. All of my music activities also encouraged a communication, social, or motor response. I found the paraprofessional educators and the special education teacher to be invaluable resources when deciding what IEP goals could best be met through music instruction.

Identification and Assessment of Individualized Musical Goals

I have specific musical expectations for my regular education students without disabilities. Each school year, I formally and informally assess students without disabilities on the achievement of those expectations. Prior to my research, I was teaching my students with disabilities without any formal assessment or individualized goals. Through my reflection, I realized I needed more defined expectations for my students with disabilities.

I model individualized musical goals after students' short-term objectives and measurable annual goals included in their IEPs. A sample Individualized Musical Program (IMP) is listed on the next page. After a short narrative describing the student, I align measurable annual goals with the music national standards. Musical goals should reflect students' individual differing abilities. When we create assessments for our students without disabilities, they are commonly general and cover a large population. (e.g. At the completion of first grade, students will be able to maintain discrete steady beat movement.) Students

with disabilities have more varying abilities, and more specific assessments and goals are needed. Although this is my first year using the IMPs, I have found my instruction to be clearer and more streamlined. With specific goals in mind for each student, I have found individual progress easier to assess and evaluate.

Release of Limitations

When I first began teaching my students, I seldom demonstrated those skills and techniques for the students which I believed to be "unattainable" for them. I began to realize the faulty logic in that line of thought. We would not deprive babies of spoken speech, simply because they cannot speak themselves. I started to assume no limitations on my students, and modeled musical, communication, social, and motor responses for them. After I ceased projecting limitations on my students, I began to observe a greater number of musical, communication, social, and motor responses.



Conclusions

Historically, music education researchers have focused on teaching music to students with mild-to-moderate disabilities. Meanwhile, researchers have less frequently investigated intact groups of students with severe disabilities. Because music is a performance art, teaching students with extensive disabilities may provide a different challenge than teaching students with disabilities in other disciplines.

I have found several methods to be effective when teaching music to students with multiple disabilities. I found my music instruction becomes more focused and clear when I establish specific goals and assessments for my students with disabilities. With a clear understanding of the IEPs and my individualized musical goals, I am better equipped to teach each student effectively. I hold my students and myself accountable for progression toward and achievement of these musical goals.

I focus on communication, social, and motor goals in addition to musical goals, and attempt to aid the total development of the students. Students are engaged and focused during music class, evidenced by their verbal and non-verbal communication and social

awareness. The very nature of music and music instruction lends itself well to teaching cross-curricular goals. When students are engaged in music instruction, they are also engaged in expressive communication, interpersonal socializations, and fine and gross motor movements.

Through student-teacher musical interactions, students with disabilities may be able to achieve individualized motor, communication, social, and musical goals. Music educators need to familiarize themselves with their students' individual diagnoses and IEP goals. It may be possible to create individualized music programs for students with disabilities as well. Too often, students with disabilities are not assessed in the same manner as regular education students. If there is an effort to individualize instruction and assessment for students with disabilities, students will benefit from enriched music learning environments.

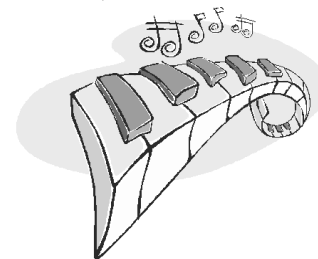


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Here is an example of an IEP:

Individualized Music Program (IMP)

2009-2010

Name: Tommy Jones

Grade/ Homeroom: Multi-Disabled/Mrs. Smith

Narrative of Student's Disability and Present Strengths and Needs:

Tommy is a ten-year-old male diagnosed with Down Syndrome, Endocardial Cushion Defect, and Hypothyroidism. Tommy walks with the aid of a walker, and may be able to walk for short distances unassisted. Tommy has a limited vocabulary and can be difficult to understand. He communicates with the aid of communication board. Tommy needs time to respond to verbal instruction before the instruction is repeated or assistance is provided. Tommy is very interested in music, and appears excited during music class. He increases his vocalizations when in music class.

Measurable Annual Goals:

MENC National Standard 1: Singing, alone and with others, a varied repertoire of music

- Tommy will attempt to vocalize in his singing voice in with the music presently or previously being performed 50% of the time.
- Tommy will attempt to chant rhythms on a neutral syllable with music presently or previously being performed 50% of the time.

MENC National Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

- Tommy will grasp instruments and play them appropriately when verbally prompted 90% of the time.

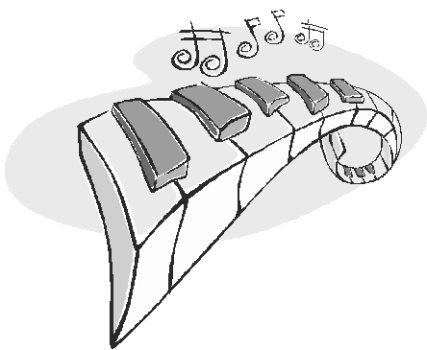
MENC National Standard 3: Improvising melodies, variations, and accompaniments

- Tommy will participate in locomotor movement and formal circle dance.
- Tommy will demonstrate comprehension of skills through specified movements.

MENC National Standard 6: Listening to, analyzing, and describing music

- Tommy will maintain direct eye contact when being sung to 90% of the time.

A graduate of University of Delaware, Lisa Stover has been teaching elementary general and choral music for over five years. She currently teaches in the Souderton Area School District in Pennsylvania, and recently obtained her master's degree from Temple University in Philadelphia, where she focused her research on teaching music to students with disabilities. In addition to teaching and researching, Mrs. Stover also maintains a private vocal studio. Mrs. Stover is a frequent clinician for regional, state, and national music education conferences, as well as a published author in regional and national publications. She is an active member of Gordon Institute for Music Learning, Music Educators National Conference, American Choral Directors Association, and Early Childhood Music and Movement Association. She holds GIML certification in Early Childhood Level One and General Music Level One.



Alden Snell is a PhD student in the Music Education Department at the Eastman School of Music in Rochester, New York. Prior to his residency at Eastman, Mr. Snell was the Elementary Instrumental Music Teacher and K-12 Director of Music in the Kendall Central School District in Kendall, New York, where his primary responsibilities included directing the 4th, 5th, and 6th grade bands, teaching small group lessons, and providing leadership for the district music department. He can be contacted at snell.alden@gmail.com.

David Stringham is a doctoral student at the Eastman School of Music in Rochester, New York, pursuing a PhD in Music Education. At Eastman, his responsibilities include student teacher supervision and assisting in undergraduate and graduate courses in Music Education. Mr. Stringham has taught music to students of all ages in public school, private studio, college, and community settings, and has served as a composition evaluator for the New York State School Music Association Composition-Improvisation Committee since 2006. Please feel free to contact him at david.stringham@rochester.edu.

Individualized Musical Development in the Instrumental Music Ensemble

By Alden H. Snell II and David A. Stringham



Alden H. Snell II



David A. Stringham

Introduction and Relevance to Research

Preparing instrumental ensembles for a concert is a necessary and important requirement for most music educators. Many instrumental music teachers prepare diligently to provide rich learning experiences for their students. Nevertheless, instrumental music teachers are often unsure of how to incorporate musical behaviors (e.g., singing, improvisation, and composition) called for in the *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994) into their lessons, ensemble rehearsals, and performances.

Research supports the inclusion of (a) singing (Bloedel, 1996; Davis, 1981; Schlacks, 1981), (b) improvisation (Azzara, 1993, 2002; McPherson, Bailey, & Sinclair, 1997), and (c) composition (Shewan, 2002; Stoltzfus, 2005) in an instrumental music curriculum to develop students' musicianship. Improvisation and composition allow students to be creative, while simultaneously providing educators with additional tools to measure and evaluate each student's understanding of a music vocabulary (Grunow, 2005).

Few resources are available to music educators who wish to teach creativity, improvisation, and composition in an instrumental music setting. Widespread sale and use of *Teaching Music Through Performance In Band* (e.g. Miles, 1997), and publications such as *Teaching-Learning Units* (Garofalo, 2000b, 2000e) and *Guides to Band* (Garofalo, 2000a), indicate that teachers are striving to make the learning process more beneficial for students, and the teaching process more

efficient for teachers. While these resources provide practical information for teachers and students, teachers might benefit from additional models of instruction that prioritize individual student musicianship, while also developing requisite executive skills to perform standard wind, brass, and percussion repertoire with comprehension.

We have conducted formal and informal research to implement a model of instruction that prioritizes development of individual musicianship in instrumental music ensembles. Previous presentations of this material to both pre-service and in-service music educators revealed that teachers are inadequately prepared to engage in these activities as either practicing musicians or teachers. These observations are consistent with Abrahams (2000), who states, "Public school teachers are not teaching their charges to compose and improvise because they never learned to do it themselves in their own pre-service teacher training" (p. 219). While Abrahams specifically refers to composition and improvisation, we are also interested in the roles that singing, playing by ear, and aural analysis play in instrumental music instruction.

In both researchers' classrooms, students were taught using approaches that equipped them to recognize and comprehend all parts that occur simultaneously during the performance of a standard piece of band repertoire. All students learned the melodies, bass lines, and harmonies within a piece by ear before being introduced to notation. Once students comprehend these musical elements, it is possible for them to understand relationships between their

parts and those of other performers. Our experiences suggest that having students learn more than just their individual parts in an instrumental ensemble, while expanding their tonal and rhythm vocabularies, improves each student's overall musicianship.

To assist teachers in improving individual students' musical development, we have created resources for teaching instrumental music informed by models presented in *Jump Right In: The Instrumental Series* (Grunow, Gordon, & Azzara, 2001) and *Developing Musicianship through Improvisation* (DMTI, Azzara & Grunow, 2006, in press-a, in press-b). Sequential techniques, outlined below, assist instrumental music teachers in using these resources to impart musical content of standard wind, brass, and percussion literature to their students while developing musical independence. Teachers can adapt these techniques to their unique classroom environment.

Teaching Techniques

Part 1: Repertoire

Teach your students the melody and bass line for repertoire they are learning. First, sing the melody and bass line on a neutral syllable such as "doo." Next, play the melody and bass line on instruments with appropriate styles of articulation. Personalize the tune using expressive phrasing, dynamics, and tonal and rhythmic variation. To reinforce comprehension, invite students to notate the melody and bass line.

Part 2: Rhythm, Tonal, and Melodic Patterns

Chant and play rhythm patterns based on repertoire being studied. Begin with a neutral syllable, then with rhythm syllables, and finally on instruments,

playing the patterns on the resting tone of the repertoire. Use styles of articulation appropriate for the repertoire. Next, improvise rhythm patterns. After the teacher performs each pattern, ask students to improvise a different pattern, first with a neutral syllable, then with rhythm syllables, and finally on instruments.

Students should sing and play tonal patterns from the harmonic functions found in the repertoire, singing first with a neutral syllable, then with solfege syllables, and finally playing on instruments. When students are comfortable singing and playing the patterns, teach them the root (e.g. DO, FA, or SO) and name the function (e.g. Tonic, Subdominant, or Dominant). When students are comfortable singing and playing tonal patterns, ask them to improvise different patterns with the same harmonic functions, first with a neutral syllable, then with solfege, and finally performed on their instrument.

Teach students melodic patterns extracted from repertoire. If melodic materials change throughout the repertoire, students should learn both versions and make comparisons between them. Start with short melodic patterns and gradually increase the length of patterns as students' audiation skills improve. As in Part 1, ask students to notate given and improvised rhythm, tonal, and melodic patterns, or compose additional patterns.

Part 3: Improvising Melodic Phrases

This activity allows students an opportunity to be creative and take chances musically before learning skills for improvisation. Divide melodies from repertoire into antecedent and consequent phrases. Depending on length of the melody, you may have multiple antecedent

and consequent phrases. Sing the antecedent phrase for students, and then ask students to respond by singing a consequent phrase different from the original melody (see Figure 1).

Continue in a similar manner with the remaining phrases. When students are comfortable improvising consequent phrases, ask them to improvise antecedent phrases.

Part 4: Learning to Improvise

To improve improvisation ability, students learn "Seven Skills for Improvisation" recommended by Azzara and Grunow in *DMTI* (2006, in press-a, in press-b). While these skills focus on improvisation, students can also notate their improvisations, or compose their own music given similar parameters. The seven skills are outlined below:

Skill 1. Students have already learned rhythm patterns that resonate with the repertoire you have chosen, and have been invited to improvise their own rhythm patterns. In Skill 1, improvise these rhythm patterns in the context of the harmony, on the chord root of the repertoire you are learning. Ask students to sing their improvisation with the neutral syllable "doo," and then play it on their instrument.

Skill 2. Establish tonality in the same key as the repertoire being learned and ask students to sing appropriate voice leadings based on the harmonic functions of the repertoire. For example, if your repertoire is in Eb DO with Tonic, Subdominant, and Dominant harmonies, ask students to sing "DO, FA, SO, DO" – "DO, DO, TI, DO" – "MI, FA, FA, MI" – and "SO, LA, SO, SO" (see Figure 2). Then ask students to play each part on their instrument.

Figure 1

Figure 2

Skill 3. Teach students the harmonic rhythm for their repertoire using the pitches from the harmony in Skill 2. Ask students to sing and play every part.

Skill 4. Using a neutral syllable, ask students to improvise rhythm patterns to the harmonic progression using pitches learned in Skill 2. Then, ask students to select a part and improvise rhythm patterns. Repeat with each part. Ask students to try to make their improvised rhythm patterns interact with the melody and other parts. During all parts of Skill 4, ask students to first sing, and then perform on their instruments.

Skill 5. Using macrobeats, ask students to improvise (first singing, then playing) tonal patterns to the harmonic progression of repertoire being learned.

Skill 6. Ask students to improvise tonal patterns and rhythm patterns to the harmonic progression of repertoire being learned.

Skill 7. Improvise melodies by decorating and embellishing the material from Skill 6.

Conclusion

Composing, arranging, and improvising within the context of published ensemble repertoire could be easily added to an instrumental music curriculum. Incorporating these activities, based on musical behaviors, will provide teachers with additional contexts for measuring and evaluating student learning (Azzara, 1993; Frierson-Campbell, 2000; Liperote, 2005; Miceli, 1998; Snell, 2006; Stoltzfus, 2005). The authors would be glad to share lesson plans they have developed for select repertoire or offer suggestions to readers on how to apply this model to repertoire they are currently teaching.

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