Marilyn Lowe. April 26, 2019 MTNA Webinar. Outline of material covered in this Webinar.  
  
I. The Music Learning Process can be compared with the language learning process: listen, speak   
 (sing/chant/perform), think (audiate/improvise), read (music notation), and write (music notation).

II. What is Preparatory Audiation: Informal Instruction?   
 A. Who is Preparatory Audiation for?   
 B. Why is Preparatory Audiation called "informal instruction?"  
 C. How does a teacher help students learn during Preparatory Audiation time?

III. What is Audiation: "Formal Instruction?"   
 A. Define audiation. Why audiate?  
 B. Audiation happens when we listen to, recall, perform, interpret, improvise, read, and write music.  
 C. How do we help students learn audiation skills?  
 D. Separation of pitch and rhythm   
 E. Importance of context: tonal (major, minor and other tonalities) and rhythm (duple, triple and unusual meters of 5 and 7 and changing meters)

IV. Developing rhythm audiation skill  
 A. What are special Learning Sequence Activities used for learning to audiate rhythm?  
 B. Context. Function. Sequential patterns. Neutral Syllable first. Then Rhythm Syllables.  
 1. What is context?  
 2. What is function?  
 3. What are sequential patterns?  
 4. What are neutral syllables?  
 5. What are rhythm syllables?  
 C. How are these separate rhythm learning sequence activities applied to 'real' music?

V. Developing tonal audiation skill  
 A. What are special Learning Sequence Activities used for learning to audiate pitch?  
 B. Context. Function. Sequential patterns. Neutral Syllable first. Then Tonal Syllables.  
 1. What is context?  
 2. What is function?  
 3. What are sequential patterns?  
 4. What are neutral syllables?  
 5. What are tonal syllables?   
 C. How are these separate tonal learning sequence activities applied to 'real' music?

VI. Examples of repertoire study using audiation skills.  
 A. Solos based on duple and triple meters.  
 B. Advancing rote solos.  
 C. Elementary repertoire.  
 D. Intermediate repertoire.  
 E. Advanced repertoire.

*“My best recommendation to music teachers of the next century is to improvise, improvise, improvise! Get rid of notation. Learn from music learning theory to teach children to make music without the aid of notation or music theory. Follow religiously the process the way we learn language.”****Edwin Elias*Gordon*1927 – 2015***

**BIBLIOGRAPHY Of SORTS:** Brief Suggested Resources  
   
**Some names and references to Google for more information**

# Gerald Eskelin John W. Flohr (TWU) Jennifer Mishra Edwin E. Gordon (Publications from www.giamusic.com) Don A. Hodges (UNC, Greensboro NC) Tom Moon (NPR Music) Sergio and Vivien Pellis [Diane Cummings Persellin](http://search.myway.com/search/GGmain.jhtml?ct=ARS&n=78394f72&p2=%5EBSB%5Exdm093%5ES20164%5Eus&pg=GGmain&pn=1&ptb=6E65A662-5BE0-4FE1-A644-87615339C8BE&qs=&si=CNylq4eom9ICFQe1wAodd1wEMQ&ss=sub&st=tab&trs=wtt&searchfor=Diane+Cummings+Persellin&feedurl=ars%252Ffeedback%253ForiginalQuery%253Ddiane%252Bc.%252Bpersellin%2526relatedQuery%253Ddiane%252Bcummings%252Bpersellin&tpr=jre10) Lois Svard Lev Vygotsky Katie Zhukov Gestalt Theory Multi-tasking Some Readings

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