

# In all things, audiation.

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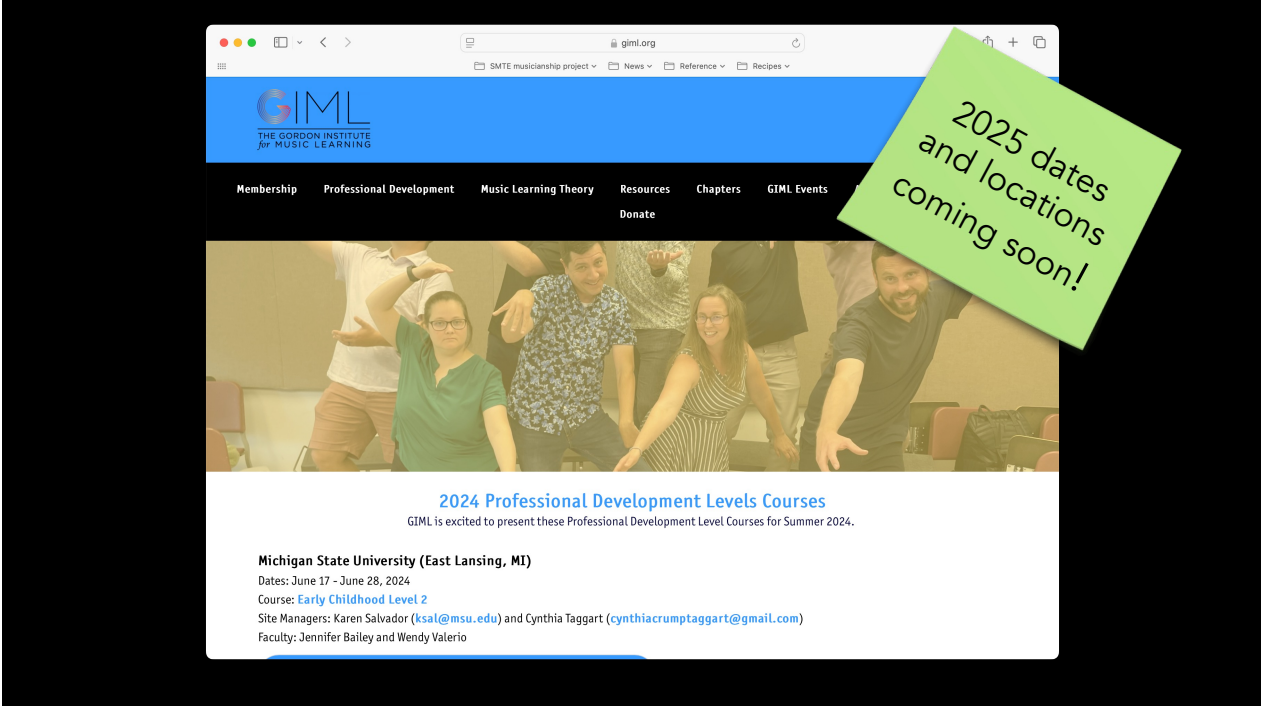
## **PART 1 (now!):**

- Briefly discuss **concepts of MLT and audiation**
- Consider how to **focus on audiation in warm-ups**
- Consider how to incorporate **audiation-focused musicianship activities**

## **PART 2 (5:00!):**

- Review key ideas about **audiation**
- Talk about **audiation-informed repertoire selection**
- Examine **audiation-focused rehearsal strategies**

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The screenshot shows the GIML website with a navigation menu including Membership, Professional Development, Music Learning Theory, Resources, Chapters, GIML Events, and Donate. The main content area features a photograph of a group of people and a text box announcing the 2024 Professional Development Levels Courses at Michigan State University (East Lansing, MI) from June 17 to June 28, 2024. The course is Early Childhood Level 2, managed by Karen Salvador and Cynthia Taggart, with faculty Jennifer Bailey and Wendy Valerio.

**2025 dates and locations coming soon!**

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## au·di·a·tion (n.)

assimilating, comprehending, and giving musical meaning to sound which may or may not have been physically present; includes recalling, connecting, anticipating, predicting, summarizing, synthesizing, and generalizing

*(Jill Reese in Reese, McCoy, & Hill, 2023, p. 19)*

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**“giving musical meaning to sound”**  
means understanding sounds in  
**tonal and rhythmic context**

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**CORE  
PRACTICES  
FOR  
AUDIATION  
SUPPORT**

1. vary tonalities and meters
2. foreground context
3. emphasize resting tone
4. teach chord roots
5. highlight macro/micro beat

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# ROTE SONG PROCEDURE

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1. Teacher sings the **sequence of tones** (neutral syllables) in the tonality of the song and then sings the **whole song** for students.



2. Teacher models **macrobeat movement** (without syllables/labeling), and students **move to macrobeats** while teacher sings the song.
3. Teacher models **microbeat movement** (without syllables labeling), and students **move to microbeats** while teacher sings the song.

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4. Teacher models **simultaneous macro/microbeat movement** (without syllables/labeling), and students move to **simultaneous macro/microbeats** while teacher sings the song.
5. Teacher models **resting tone** (neutral syllable), having students echo. Teacher pauses during the song and gestures for students to sing the resting tone.

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6. Teacher asks students to **silently audiate** the song while they sing it for them one last time. Teacher sings rote song preparatory sequence (RSPS), and students silently audiate while the teacher sings the song.

*adjust rhythm to match meter of song*

**AUDIATION**  
 RSPS = "bum, bum, bum, **au-di-ate**"

*descending "tonic" triad*
*starting note*

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7. Teacher asks students to **silently audiate** the song and raise their hands when they finish. Teacher sings rote song preparatory sequence (RSPS), and the students silently audiate the song with eyes closed.
8. Teacher sings the RSPS, and then **students sing the song**. Teacher does NOT sing with the students, but listens to their performance to decide how to proceed.

*adjust rhythm to match meter of song*  
*SINGING*  
 RSPS = "bum, bum, bum, *read-y, sing*"  
*descending "tonic" triad*
*starting note*

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## Considerations for repertoire selection:

- Consider all the things you would normally consider!
  - Vocal ranges and tessiturae
  - Appropriateness of text/subject matter
  - Level of challenge
  - Variety of styles, cultures, time periods
  - Representation of diverse composers, arrangers, performers, &c.
  - Relevance and timeliness
  - Instrumentation

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## Considerations for repertoire selection:

- Variety of tonalities and meters
  - More than just major and minor
  - More than just duple and a little triple
  - But not every tonality and every meter!
  - When choosing a piece in a mode other than major/minor, aim for tunes that feature characteristic tones

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## Considerations for repertoire selection:

- Include some pieces with simple chords (i.e., mostly I, IV, and V)—support teaching chord roots/harmonic function
- Balance need to support notational literacy goals (i.e., what they can read) with need to support audiation development (i.e., variety and exposure)

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BL1039 BABYLON \*MTWO-PART

## BABYLON

Two-Part Treble Voices with Piano

James DesJardins

*BriLee Music*  
the Voice of Choral Music

*BriLee Music*  
**Part-by-Part**

For Accompaniment and Rehearsal Audio  
Go to: [BriLeeMusic.com/BL1039](http://BriLeeMusic.com/BL1039)

Ranges:

Part 1 Part 2

Language: English  
Use: General/Festival  
Time: Approx. 2:28  
\*Difficulty: Moderate

"Babylon"  
BriLee Music BL1039  
James DesJardins  
Two-part + piano  
Phrygian

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BL1112 IN THE DARK OF DECEMBER \*MTWO-PART

## IN THE DARK OF DECEMBER

(I Heard a Bird Sing)

Two-Part Treble Voices with Piano and Optional Flute

Lon Beery

*BriLee Music*  
the Voice of Choral Music

*BriLee Music*  
**Part-by-Part**

For Accompaniment and Rehearsal Audio  
Go to: [BriLeeMusic.com/BL1112](http://BriLeeMusic.com/BL1112)

Ranges:

Part 1 Part 2

Language: English  
Use: Holiday/Festival  
Time: Approx. 2:06  
\*Difficulty: Moderate

"In the Dark of December"  
BriLee Music BL1112  
Lon Beery  
Two-part + piano + opt. flute  
Dorian

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# Thank you!

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