

# **Notes for Instructors**

## **Using MacGAMUT with *The Musician's Guide Series (MGS)***

*The Musician's Guide to Theory and Analysis*  
by Jane Piper Clendinning and Elizabeth West Marvin, and  
*The Musician's Guide to Aural Skills*  
by Joel Phillips, Jane Piper Clendinning, and Elizabeth West Marvin  
Published by W.W. Norton and Company  
For more information about *The Musician's Guide Series*, please visit:  
<http://www.wwnorton.com/college/titles/music/clendinning/>

*Note:* The authors of *The Musician's Guide Series* acknowledge and thank Philip C. Chang for his invaluable assistance in preparing the MacGAMUT materials to complement their texts.

Included in the software you installed from your **MacGAMUT Instructor Disk** CD-ROM are Presets and Rhythmic, Melodic, and Harmonic Dictation libraries designed specifically to complement the *Musician's Guide Series* curriculum.

### **Files to use with the *Musician's Guide Series***

MGS\_Presets.mgp  
MGS\_Rhythms.mgr  
MGS\_Melodies.mgm  
MGS\_Progressions.mgh

You will find all these files in the Musician's Guide Series folder included in the MacGAMUT Presets and Libraries folder you have copied onto your computer from the MacGAMUT Instructor Disk.

### **About these files**

MGS\_Presets.mgp prescribes an ordering of materials in parallel with *The Musician's Guide Series* and sets MacGAMUT's operational parameters for the presentation and grading of exercises. Through the presets file, MacGAMUT's Intervals, Scales, and Chords components have been adapted to correspond with *The Musician's Guide Series*. The three library files, MGS\_Rhythms.mgr, MGS\_Melodies.mgm, and MGS\_Progressions.mgh, contain exercises specific to the topics in *The Musician's Guide Series*. We have designed these presets and libraries to complement our text, and they may be used as presented. But we encourage instructors to use Set Params to fine-tune the presets file to fit their teaching styles and their students' needs (these topics are further described in the MacGAMUT Instructor Guide: see the section entitled "Customizing the MacGAMUT Program with Set Params").

### **Upgrading MacGAMUT 2003 MGS\_Presets.mgp files**

If you used the 2003 format MGS\_Presets.mgp file and did not make any changes to that file, there is no need to upgrade the old file. Just use the new MGS\_Presets\_MG6.mgp file with MacGAMUT 6. However, if you did make changes to the original 2003 MGS\_Presets.mgp file

and plan to upgrade that file, be aware that MacGAMUT has added two new settings to provide for better coordination with *The Musician's Guide Series* materials. You will probably want to use *Set Params 6* to change at least these two default settings for your upgraded presets file:

- A. In Aural Scales, select Major and Minor Pentatonic for the type of pentatonic scales.
- B. In Harmonic Dictation, select V64-53 or V864-753 as the way cadential six-four chords will be analyzed.

### **Levels in *The Musician's Guide Series* libraries and presets**

Full descriptions are given below for each level title, although some are much abbreviated when they appear in MacGAMUT's menu screens. Chapter correspondences for *The Musician's Guide Series* are also provided, though these do not appear in the MacGAMUT menu screens for Intervals, Scales, and Chords. Also, for Aural Intervals, the alphabetical order of the levels does not correspond to the order of difficulty, due to our adding customized levels (e.g., for Aural Intervals, students start at Level S, not K).

Since aural skills are acquired only over a period of time, it may take significantly longer for students to achieve facility in a specific aural-training skill than it does for them to understand the corresponding theoretical principle. Please understand that our listing a single *Musician's Guide Series* chapter number for a number of MacGAMUT levels does not suggest that students should complete all those levels of MacGAMUT exercises while studying that particular textbook chapter. For instance, we do not expect any student to complete the first ten levels of MacGAMUT Chords exercises while studying Chapter 7 of the texts. The textbook chapters are listed in the level names only as an indication of when the contents of that MacGAMUT level are first introduced in *The Musician's Guide Series*.

Presets orders are given below for your information.

#### ***Aural Intervals***

*Note:* Students should begin Aural Intervals exercises with Level 1 when studying Chapter 6 in the texts.

- Level 1: Melodic, ascending, major and perfect (S)
- Level 2: Harmonic, major and perfect (T)
- Level 3: Melodic, ascending, major and minor (U)
- Level 4: Melodic, ascending, all intervals (V)
- Level 5: Melodic, descending, minor and perfect (W)
- Level 6: Melodic, descending, major and minor (X)
- Level 7: All simple intervals (harmonic and melodic, quality and size entered separately) (K)
- Level 8: Melodic, ascending, compound major and perfect (Y)
- Level 9: Melodic, ascending, compound major and minor (Z)
- Level 10: All melodic intervals (simple and compound) (P)
- Level 11: All harmonic intervals (simple and compound) (Q)
- Level 12: Everything possible! (R)

MGS\_Presets.mgp Aural Intervals levels order: STUVWXKYZPQR

**Written Intervals**

*Note:* Students should begin Written Intervals exercises with Level 1 when studying Chapter 6 in the texts.

- Level 1: P1, P4, P5, P8 ascending (A)
- Level 2: M2, M3, M6, M7 ascending (B)
- Level 3: m2, m3, m6, m7, A4, d5 ascending (C)
- Level 4: P, M, m, A4, d5 ascending (D)
- Level 5: A, d ascending (E)
- Level 6: P1, P4, P5, P8 descending (F)
- Level 7: M2, M3, M6, M7 descending (G)
- Level 8: m2, m3, m6, m7, A4, d5 descending (H)
- Level 9: P, M, m, A4, d5 descending (I)
- Level 10: A, d descending (J)
- Level 11: P, M, m A4, d5 (K)
- Level 12: P, M, m A, d (L)
- Level 13: P, M compound ascending (M)
- Level 14: m, A11, d12 compound ascending (N)
- Level 15: Compound intervals ascending (O)
- Level 16: P, M compound descending (P)
- Level 17: m, A11, d12 compound descending (Q)
- Level 18: Compound intervals descending (R)
- Level 19: Compound intervals (S)
- Level 20: All intervals (T)

MGS\_Presets.mgp Written Intervals levels order: ABCDEFGHIJKLMNOPQRST

**Keyboard Intervals**

*Note:* Students should begin Keyboard Intervals exercises with Level 1 when studying Chapter 6 in the texts.

- Level 1: P1, P4, P5, P8 ascending (A)
- Level 2: M2, M3, M6, M7 ascending (B)
- Level 3: m2, m3, m6, m7, A4, d5 ascending (C)
- Level 4: P, M, m, A4, d5 ascending (D)
- Level 5: P1, P4, P5, P8 descending (F)
- Level 6: M2, M3, M6, M7 descending (G)
- Level 7: m2, m3, m6, m7, A4, d5 descending (H)
- Level 8: P, M, m, A4, d5 descending (I)
- Level 9: P, M, m A4, d5 (K)
- Level 10: P, M, m A, d (L)
- Level 11: P, M compound ascending (M)
- Level 12: m, A11, d12 compound ascending (N)
- Level 13: Compound intervals ascending (O)
- Level 14: P, M compound descending (P)

Level 15: m, A11, d12 compound descending (Q)

Level 16: Compound intervals descending (R)

Level 17: Compound intervals (S)

Level 18: All intervals (T)

MGS\_Presets.mgp Keyboard Intervals levels order: ABCDFGHIKLMNOPQRST

### ***Aural Scales***

*Note:* Students should begin Aural Scales exercises with Level 1 when studying Chapter 4 of the texts. In the level order prescribed below, R recurs for Chapter 30, giving students the opportunity to review the modes when they are working on modal melodies in Level 18 of MacGAMUT's Melodic Dictation component.

- Level 1: Chapter 4—Minor, ascending, notate accidentals (stepwise whole notes are positioned on the staff; the student only adds accidentals to notate the required scale) (E)
- Level 2: Chapters 3-4—Major, minor, ascending, notate accidentals (F)
- Level 3: Chapters 3-4—Major, minor, ascending, descending, notate accidentals (H)
- Level 4: Chapter 4—Modes, ascending, notate accidentals (R)
- Level 5: Chapter 4—Modes, ascending, descending, notate accidentals (S)
- Level 6: Chapters 3-4—Major, minor, modes, ascending, descending, notate accidentals (U)
- Level 7: Chapter 30—Pentatonic, whole tone, octatonic, ascending (V)
- Level 8: Chapter 30—Modes (R)
- Level 9: Chapter 30—Pentatonic, whole tone, octatonic, ascending, descending (W)
- Level 10: Chapter 30—Anything goes (Z)

MGS\_Presets.mgp Aural Scales levels order: EFHRSUVRWZ

### ***Written Scales***

*Note:* Students should begin Written Scales exercises with Level 1 when studying Chapter 3 of the texts. In the level order prescribed below, R recurs for Chapter 30, giving students the opportunity to review the modes when they are working on modal melodies in Level 18 of MacGAMUT's Melodic Dictation component.

- Level 1: Chapter 3—Major, ascending (A)
- Level 2: Chapters 3-4—Major, minor, ascending, notate accidentals (stepwise whole notes are positioned on the staff; the student only adds accidentals to notate the required scale) (F)
- Level 3: Chapters 3-4—Major, minor, ascending, descending, notate accidentals (G)
- Level 4: Chapter 4—Modes, ascending, notate accidentals (R)
- Level 5: Chapter 4—Modes, ascending, descending, notate accidentals (S)
- Level 6: Chapters 3-4—Major, minor, modes, ascending, descending, notate accidentals (U)
- Level 7: Chapter 30—Pentatonic, whole tone, octatonic, ascending (V)
- Level 8: Chapter 30—Modes (R)

Level 9: Chapter 30—Pentatonic, whole tone, octatonic, ascending, descending (W)

Level 10: Chapter 30—Anything goes (Z)

MGS\_Presets.mgp Written Scales levels order: AFGRSUVRWZ

### ***Keyboard Scales***

*Note:* Students should begin Keyboard Scales exercises with Level 1 when studying Chapter 3 of the texts. In the level order prescribed below, I recurs for Chapter 30, giving students the opportunity to review the modes when they are working on modal melodies in Level 18 of MacGAMUT's Melodic Dictation component.

Level 1: Chapter 3—Major, ascending (A)

Level 2: Chapters 3-4—Major, minor, ascending (B)

Level 3: Chapters 3-4—Major, minor, ascending, descending (D)

Level 4: Chapter 4—Modes, ascending (I)

Level 5: Chapter 4—Modes, ascending, descending (J)

Level 6: Chapters 3-4—Major, minor, modes, ascending, descending (N)

Level 7: Chapter 30—Pentatonic, whole tone, octatonic, ascending (O)

Level 8: Chapter 30—Modes (I)

Level 9: Chapter 30—Pentatonic, whole tone, octatonic, ascending, descending (P)

Level 10: Chapter 30—Anything goes (S)

MGS\_Presets.mgp Keyboard Scales levels order: ABDIJNOIPS

### ***Aural Chords***

*Note:* Students should begin Aural Chords exercises with Level 1 when studying Chapter 7 in the texts.

Level 1: Chapter 7—Triads (M, m), root position (A)

Level 2: Chapter 7—Triads, (M, m, d, A), root position (B)

Level 3: Chapter 7—Triads, (M, m, d, A), root position, 1st inversion (D)

Level 4: Chapter 7—Triads, (M, m, d, A), all positions (F)

Level 5: Chapter 7—7ths (mm, Mm, MM), root position (G)

Level 6: Chapter 7—7ths (dd, dm, mm, Mm, MM), root position (H)

Level 7: Chapter 7—7ths (dd, dm, mm, Mm, MM), root position, 1st inversion (J)

Level 8: Chapter 7—7ths (mm, Mm, MM), root position, 1st, and 2nd inversions (K)

Level 9: Chapter 7—7ths (dd, dm, mm, Mm, MM), root position, 1st, and 2nd inversions (L)

Level 10: Chapter 7—7ths (dd, dm, mm, Mm, MM), all positions (N)

Level 11: Chapter 11—Grand-staff chords (M, m, d, A), root position, 1st inversion (P)

Level 12: Chapter 11—Grand-staff chords (M, m, d, A), all positions (R)

Level 13: Chapters 12, 15—Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st inversion (T)

Level 14: Chapters 12, 15—Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st, and 2nd inversions (V)

Level 15: Chapters 12, 15—Grand-staff 7th chords (dd, dm, mm, Mm, MM), all positions (X)

Level 16: Summary: Grand-staff chords, all chords, all positions (Y)

MGS\_Presets.mgp Aural Chords levels order: ABDFGHJKLNPRTVXY

### ***Written and Keyboard Chords***

*Note:* Students should begin Written and Keyboard Chords exercises with Level 1 when studying Chapter 7 in the texts.

Level 1: Chapter 7—Triads (M, m), root position (B)

Level 2: Chapter 7—Triads, (M, m, d, A), root position (C)

Level 3: Chapter 7—Triads, (M, m, d, A), root position, 1st inversion (E)

Level 4: Chapter 7—Triads, (M, m, d, A), all positions (G)

Level 5: Chapter 7—7ths (mm, Mm, MM), root position (H)

Level 6: Chapter 7—7ths (dd, dm, mm, Mm, MM), root position (I)

Level 7: Chapter 7—7ths (dd, dm, mm, Mm, MM), root position, 1st inversion (K)

Level 8: Chapter 7—7ths (mm, Mm, MM), root position, 1st, and 2nd inversions (L)

Level 9: Chapter 7—7ths (dd, dm, mm, Mm, MM), root position, 1st, and 2nd inversions (M)

Level 10: Chapter 7—7ths (dd, dm, mm, Mm, MM), all positions (O)

Level 11: Chapter 11—Grand-staff chords (M, m, d, A), root position, 1st inversion (Q)

Level 12: Chapter 11—Grand-staff chords (M, m, d, A), all positions (S)

Level 13: Chapters 12, 15—Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st inversion (U)

Level 14: Chapters 12, 15—Grand-staff 7th chords (dd, dm, mm, Mm, MM), root position, 1st, and 2nd inversions (W)

Level 15: Chapters 12, 15—Grand-staff 7th chords (dd, dm, mm, Mm, MM), all positions (Y)

Level 16: Summary: Grand-staff chords, all chords, all positions (Z)

MGS\_Presets.mgp Written and Keyboard Chords levels order:

BCEGHKLMOQS UWYZ

### ***Rhythmic Dictation***

*Note:* Students should begin Rhythmic Dictation exercises with Level 1 when studying Chapter 2 (simple meter) in the texts; they should begin work on Level 4 when studying Chapter 5 (compound meter); Levels 16 and 17 are appropriate for Chapter 35.

Level 1: Patterns 1, simple meter (A)

Level 2: Patterns 2, simple meter with rests (B)

Level 3: Patterns 1-2 exercises (C)

Level 4: Patterns 3, compound meter (D)

Level 5: Patterns 1-3 exercises (E)

Level 6: Patterns 4, simple meter, 16ths (F)

- Level 7: Patterns 1-4 exercises (G)
- Level 8: Patterns 5, simple meter, syncopation (H)
- Level 9: Patterns 5 exercises (I)
- Level 10: Patterns 6, compound meter, 16ths (J)
- Level 11: Patterns 6 exercises (K)
- Level 12: Exercises with anacrusis (L)
- Level 13: Patterns 7, compound meter, syncopation (M)
- Level 14: Patterns 7 exercises (N)
- Level 15: Anything goes (simple and compound meter) (O)
- Level 16: Irregular meter (P)
- Level 17: Irregular meter, 16ths (Q)

MGS\_Presets.mgp Rhythmic Dictation levels order: ABCDEFGHIJKLMNOPQ

### ***Melodic Dictation***

*Note:* Students should begin Melodic Dictation exercises with Level 1 when studying Chapter 2 of the texts. We have shown chapter numbers in parentheses to suggest where it may be appropriate for students working on that textbook chapter to return to a MacGAMUT level to review materials previously mastered.

- Level 1: Chapters 2-3 (12): T-D-T simple meter, I skips (A)
- Level 2: Chapters 2-3 (12): T-D-T, simple, V skips, upbeats (B)
- Level 3: Chapters 2-3 (12)—T-D-T, larger I and V skips (C)
- Level 4: Chapter 4 (12)—T-D-T in minor (D)
- Level 5: Chapter 5 (12)—T-D-T in compound meter (E)
- Level 6: Chapters 4-5 Review— Modal melodies (simple, compound) (F)
- Level 7: Chapter 15—T-PD-D-T, cut time, IV skips, skips of a 6th in I, V (G)
- Level 8: Chapter 15—T- PD-D-T, larger IV skips (H)
- Level 9: Chapter 15—T-PD-D-T in minor, iv skips, larger i and V skips (I)
- Level 10: Summary—Longer melodies, more skips(J)
- Level 11: Summary—Sixteenths and dotted rhythmic patterns in compound meter, more skips (K)
- Level 12: Chapter 19—Secondary dominants to V (L)
- Level 13: Chapter 22—Modulation to closely related keys (M)
- Level 14: Chapter 24—Syncopation, modal mixture, more skips in minor (N)
- Level 15: Chapter 24—More complex melodies, larger skips, chromatic leading tones (O)
- Level 16: Summary—Trickier tonality, syncopation (P)
- Level 17: Chapter 29—Modulation to distantly related keys, secondary dominants (Q)
- Level 18: Chapter 30—Modal melodies, trickier rhythm (R)
- Level 19: Chapters 31-32, 35—Chromatic alterations, more skips (S)
- Level 20: Chapters 31-32, 35—Chromatic, tonality less certain, irregular meter (T)
- Level 21: Chapters 31-32, 35—Very chromatic, rhythmically more complex (U)
- Level 22: Chapters 31-32—Atonal melodies (V)
- Level 23: Chapters 33-34—Twelve-tone melodies (W)

MGS\_Presets.mgp Melodic Dictation levels order: ABCDEFGHIJKLMNOPQRSTUVWXYZ

### ***Harmonic Dictation***

*Note:* Students should begin Harmonic Dictation exercises with Level 1 when studying Chapter 12 of the texts.

- Level 1: Chapter 12: T-D-T (with I, i, V, root position) (A)
- Level 2: Chapter 14: T-D-T (with I, i, V, V<sup>7</sup>, including 1st inversion) (B)
- Level 3: Chapter 15: T-D-T (adding vii, vii<sup>o7</sup>, vii<sup>ø7</sup>) (C)
- Level 4: Chapters 15 (*Musician's Guide to Theory and Analysis*), 16 (*Musician's Guide to Aural Skills*): T- PD-D-T (adding ii, ii<sup>o6</sup>, IV, iv) (D)
- Level 5: Chapters 15 (*Musician's Guide to Theory and Analysis*), 16 (*Musician's Guide to Aural Skills*): T-PD-D-T (adding cadential @, ii#, ii<sup>ø</sup>#) (E)
- Level 6: Chapter 16: T-exp-PD-D-T (adding other @ chords and vi) (F)
- Level 7: Chapter 16: Root progressions (all diatonic chords) (G)
- Level 8: Chapter 18: Sequences (H)
- Level 9: Chapter 19: Secondary functions to V (I)
- Level 10: Chapter 21: Secondary dominants to chords other than V (J)
- Level 11: Chapter 21: Secondary functions to all harmonies (6 chords in progression) (K)
- Level 12: Chapter 21: Secondary functions to all harmonies (9 chords in progression) (L)
- Level 13: Chapter 22: Modulation to closely-related keys (M)
- Level 14: Chapter 24: Mixture (N)
- Level 15: Chapter 25: Neapolitan 6th and augmented 6th chords (O)

MGS\_Presets.mgp Harmonic Dictation levels order: ABCDEFGHIJKLMNOP

### **Important issues pertinent to coordinating *The Musician's Guide Series* and MacGAMUT**

#### **A. On seventh chord quality labels in chord identification:**

Students will need to use MacGAMUT's terms "dd" (doubly diminished) and "dm" (diminished minor) to identify what the authors call "diminished seventh" and "half diminished seventh," respectively, in *The Musician's Guide Series*.

#### **B. On harmonic analysis of modulating progressions:**

For "Modulation to closely related keys" (Level M) in harmonic dictation, use the pivot chord symbol **L** to mark the location of the pivot. (The **L** is located in the box where the **/** symbol normally appears in levels which include secondary function harmonies.) Students should determine the location of the pivot chord, and then mark that location with the **L** symbol. In the box immediately to the left of the pivot chord symbol, students should enter the Roman numeral analysis of the pivot chord in the established key. In the box immediately to the right of the pivot chord symbol, students should enter the Roman numeral analysis of the pivot chord in the new key. For example: if the progression modulates from C to G major, and the student identifies an A minor chord as the pivot, the correct chord

analysis for the pivot chord should be entered as <sup>vi</sup>Lii. The student should analyze all chords to the right of the pivot chord *in the new key*. Currently, MacGAMUT has no way to display the name of the new key.

Progressions in this modulation level have been written to prevent the student from having to choose from more than one pivot chord. Students should locate the pivot chord by analyzing backward in the new key to the first harmony that functions diatonically in both keys.

If you wish to add more harmonic dictations to the library, please restrict modulating progressions to Level M, since the pivot chord symbol is only available in Level M, and the modulation info alert, reminding students of the appropriate way to analyze such progressions in MacGAMUT will only appear for that level.

C. On harmonic dictation of sequences:

Instructors will notice that all harmonic dictation exercises are given a rhythmic context. This context helps with the cognitive “chunking” of harmonic patterns into units that will be more memorable to students. These rhythms work well for all HD levels except sequences (Level H), where the rhythmic context sometimes emphasizes chords mid-sequence. We believe the benefit of a rhythmic context in the other progressions outweighs the slight awkwardness in the sequential progressions, and have set the “Group chords into phrases” preset to “on.”

D. On dictation of atonal and twelve-tone melodies:

In the dictation of atonal (Level V) and twelve-tone (Level W) melodies, MacGAMUT treats enharmonic spellings of the melodies’ pitches as correct.

E. On grading and mastery:

We have programmed the presets file so that a student response to any Rhythmic, Melodic, or Harmonic Dictation exercise is counted correct with a score of 80% or better. For all components, students master a level by responding correctly to six out of any consecutive eight exercises. Instructors who wish to do so may alter these grading parameters to make them more or less stringent. In addition, our presets file is set for no C-clefs and a maximum of 5 sharps/flats in the key signature. As with all MacGAMUT presets, you may use the Set Params application from the MacGAMUT Instructor folder to change many of the software’s operational parameters to meet the needs of your own curriculum.

### **How to provide your students with the Musician’s Guide Series presets and libraries**

If your students will be using MacGAMUT on music department computers, you can copy the Musicians Guide Series folder (or your customized version of the presets and library files) onto the computers’ hard drives. When your students use MacGAMUT on a lab computer, they can install your new presets file in their individual **startMG6.mgs** files.

*Note:* If your students will be using MacGAMUT on any computers that do not already have the Musician’s Guide Series special library files (MGS\_Rhythms.mgr, MGS\_Melodies.mgm, and MGS\_Progressions.mgh) copied onto them, they will need to copy these libraries from the lab computer onto removable media they can carry away with them. In most cases, it will

be handiest for students to include the Musician's Guide Series libraries on the same removable media they keep their start file on. They will then be ready to use MacGAMUT anywhere on any Windows or Macintosh computer with the special Musician's Guide Series Presets and libraries.

Alternatively, you may make these files available for download from a website, or you may choose to send these files to your students as an e-mail attachment they can install in their individual **startMG6.mgs** files on their own computers. Please note that any MacGAMUT files that travel over the Internet should be in compressed format (**.zip** "zipped" files). First, make sure the presets and library files are all *in one folder*. Then,

- *in Windows:* Right-click on the folder. Choose Send To, and then choose Compressed (zipped) Folder.
- *on Macintosh:* Click on the folder to highlight the name of the folder. Then choose Compress (or Create Archive of) [your folder's name] from the **File** menu.

### **How students install the Musician's Guide Series presets and libraries**

Whether your students are installing presets from a lab computer, from a folder they have downloaded, or from a folder you have sent them as an e-mail attachment, they should: 1) start MacGAMUT; 2) click on the **CHANGE PRESETS** button on the screen where they verify their student information; 3) select the MGS\_Presets.mgp presets file from a standard file dialog (students may need to switch drives or folders to locate the file, depending on where it has been saved); and 4) confirm that they do indeed want to install these new presets. MacGAMUT will then install the new presets, saving the Musician's Guide Series settings as an integral part of the individual student's **startMG6.mgs** file.

*Note:* If the new presets and library files are in the same folder, MacGAMUT can locate the library files without any additional effort on the student's part. Otherwise, MacGAMUT will ask students to locate the Musician's Guide Series library files (or other custom library files) the first time they use the program with the new presets.

### **New MacGAMUT Instructor resource**

Finally, if you would like to share your successes and/or questions with other MacGAMUT instructors, check out our MacGAMUT Instructors Ning site: <http://mgInstructors.ning.com>. All but one of the MacGAMUT staff have taught theory and aural training, and all are musicians. Yet, even though they're always available and willing to help when you need them, there's nothing quite like conferring directly with a colleague who just had a problem or question at the same time you did. Please feel free to contribute to and to take advantage of this additional new resource!