Creating a Music Education Curriculum Based on Current Teaching Strategies.

By

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Liberty University

A Master's Thesis Presented in Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts in Music Education

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**ABSTRACT**

Contemporary pedagogical, psychological and sociological researches highlight the need for music education available to every child. Starting from the fundamental point of view according to which music affects the development of the child's whole personality, this idea stands out in history since the 17th century. Various educators in the late nineteenth and early twentieth century emphasized the importance of music education for every child. To nurture a child's music development, as it is to support the development requires other basic skills in the child's life. Young children learn most basic life skills from their parents because adults create consciously and unconsciously a loving and stimulating environment for learning to talk, move, think, and live with others. Through a process that seems magical, children figure out how to do these things mostly by watching, listening, and experimenting. *Music Together* is a curriculum designed by the writer of this thesis to help provide this nurture, regardless of the parents own music background or ability. With historical and theoretical overview of this idea, this paper tries to examine the possibility of its realization in contemporary educational practice. One method in particular, the Kodály Method, is an approach to music education based on the philosophies of Zoltan Kodály. As Kodály approach to music education suggests that everyone is capable of musical literacy and we should focus on this at a very young age. The impact of musical instruction to engage students at a young age helps them with development such as reading comprehension and verbal memory. Considering the status of music in American educational policy, in which music is recognized as an educational priority for the first time in the history of education and it became the basic academic subject in the American federal education policy plan, as well as unprecedentedly incorporated in the federal law. This study attempts to provide

greater knowledge of methods in Music Education and eventually, will contribute to research and development work within childhood and student development.

**Acknowledgements**

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## CHAPTER I: INTRODUCTION

This study is an attempt to prove that music ignites all areas of a child's development and skills for school readiness, including intellectual, social, emotional, motor, language, and overall literacy.[1] Music helps the body and the mind work together. Music works well with the body and the mind. During early childhood, introducing kids to music allows them to understand the sounds and meanings of words. Through research and investigation, this study will continue to expound on different prodigies while using a mixed method approach to develop a solid thesis. Broadly speaking, the review and research in this paper topic enables a deeper knowledge and understanding of how Music Education helps in child development. The purpose of this research is to identify uses of music across multiple school settings. As indicated in this thesis and through continuous research, this study attempts to upgrade the curriculum from traditional genres and a steady fixation on classical artists. This upgrade would encourage teachers, music leaders and young musicians to deconstruct their musical and educational identities, to break out of old habits and to have the freedom to think differently and to consider new possibilities. Subsequently, the goal is to develop a comprehensive curriculum that would encompass creativity while building on a standardized music education curriculum foundation.

### STATEMENT OF THE PROBLEM

Although there are several music education-teaching methods that are widely known, they are not helpful in and of themselves. Most individuals would agree that music is a necessary part of learning any skill; however, knowing that the need for music exists is not enough. Even in

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[1] Erika Montgomery. *10 Benefits of Children Learning a Musical Instrument.* (Peterson Family Foundation, 2018), 10.

instances in which teachers give students specific assignments, there is no guarantee that effective

practice will take place. Exposing children to music during early development helps them learn

the sounds and meanings of words. However, during their later development, my concern would

be how effective are music classes in developing their psychomotor domain, cognitive domain,

and affective domain? Once supplied with some basic music skills, it is important that students,

with the help of their parents, learn to self-regulate their own development. Self-regulated

learning is described as "a useful paradigm from which to study how learners acquire the tools

necessary to take control of their own learning and thereby learn effectively".[2] Self-regulated

learners become "metacognitively, motivationally, and behaviorally active participants in their

own learning process".[3] This study presents that by utilizing methods of exposing students to

familiar music and activities that they enjoy, music teachers can keep students more engaged.

### PURPOSE STATEMENT

The purpose of this project is to identify uses of music across multiple school settings and

how music education affects a student's overall development and habits.  Music ignites all areas

of child development and skills for school readiness, including intellectual, social-emotional,

motor, language, and overall literacy. In any case, the many different music education

development philosophies afford teachers a multitude of opportunities to implement innovative

pedagogical approaches in their classrooms and adopt more student-centered developments. As

will be discussed in the following Review of Related Literature, there is a lack of existing

research on self-regulation and music practice outside of formal educational institutions. As an

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[2] Michael, Gary. E., and Barry J. Zimmerman. Self-regulation of musical learning: A social cognitive perspective on developing performance skills. (New York, NY: Oxford University Press, 2011), 327.

[3] Barry J. Zimmerman. *A social cognitive view of self-regulated academic learning. Journal of Educational Psychology* (1989), 335.

aspiring band director, it will be helpful to learn how this population may be similar to or different from the populations in which there is existing research.

## Chapter II: Review of Related Literature

### PHILOSOPHY

There are different philosophies represented by music educators and has been led by scholars such as Bennett Reimer and David Elliott. Both of their publications can offer useful insights and examples for music educators to begin to address many of the same educational and pedagogical issues within the classrooms. Reimer's approach as identified in his book, suggested that through aesthetics, students would develop technical and cognitive skills in order to understand the in-depth qualities of music[4]. David Elliott articulated his praxial approach in *"Music Matters"* suggesting that music's value is tied closely to human consciousness and self-growth and rejects the aesthetic approach to music education.

### A Comprehensive Specialized Music Program

Reimer clarifies for students the limited nature of the present music elective program and provides details of how music educators can achieve a fuller comprehensive, balanced, and sequential program relevant to the needs of all students. During this research, a seven-phase model of a total curriculum is constructed based on the why, what, when and how.[5] These seven phases include the value phase, the conceptualized phase, the systematized phase, the operational phase, experienced phase and the expectation phase.[6]

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[4] Waye D. Bowman. *The Limits of Musical Praxialism, Praxial Music Educational Reflections and Dialogues.* (New York: Oxford Press, 2005), 97.

[5] Bennett Reimer. *A Philosophy of Music Education: Advancing the Vision*. 3rd ed. (Upper Saddle River: Prentice Books, 2003), 241.

[6] Ibid.

1. Value: The 'Why' questions are questions addressed by philosophy and are the starting point for all conceptualizations of education.

2. Conceptual: The 'what' questions are questions of what education must do to fulfill its purposes and provide broad guidelines (as conceptualized goals education should attempt to achieve) from which actions can proceed effectively.

3. Systematic: The systematized phase of the curriculum, addresses the question of 'when' is when a map of sequential learning is provided, yielding directionality to teaching and learning over the span of the school years.

4. Interpreted: The first aspect of the 'how' phase is how the professionals are responsible for providing schooling and interpret the previous phases.

5. Operational: The operational phase of teaching and learning is the interface of professionals and students.

6. Experience: The experience phase of the curriculum is what students take from and make of their education. How well learning takes place and what will be learned depends on all that makes each individual student what he or she are.

7. Exceptional: Finally, underlying all these phases of the total curriculum is another dimension that has significant determining influences on each of them, which are the expectations people have of education.[7]

The chart taken from Reimer's text below in figure 1 would help to explain the above stages and questions.[8]

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[7] Ibid., 242.

[8] Ibid.

**Why?** → **What?** → **When?** → **How?** ──────────────→

| 1 Values Phase | 2 Conceptual Phase | 3 Systematic Phase | 4 Interpreted Phase | 5 Operational Phase | 6 Experience Phase |

The Philosophical basis of education

The Philosophy articulated through psychology, child development, research, the knowledge bases of the subjects, etc., as shared goal aspirations.

Learnings sequenced within and across each year of schooling

How professionals understand and choose to implement the previous phases.

The interface between professionals and students

What students undergo as a result of (1) the previous phases and (2) what they bring to the process.

**7 Expectational Phase**

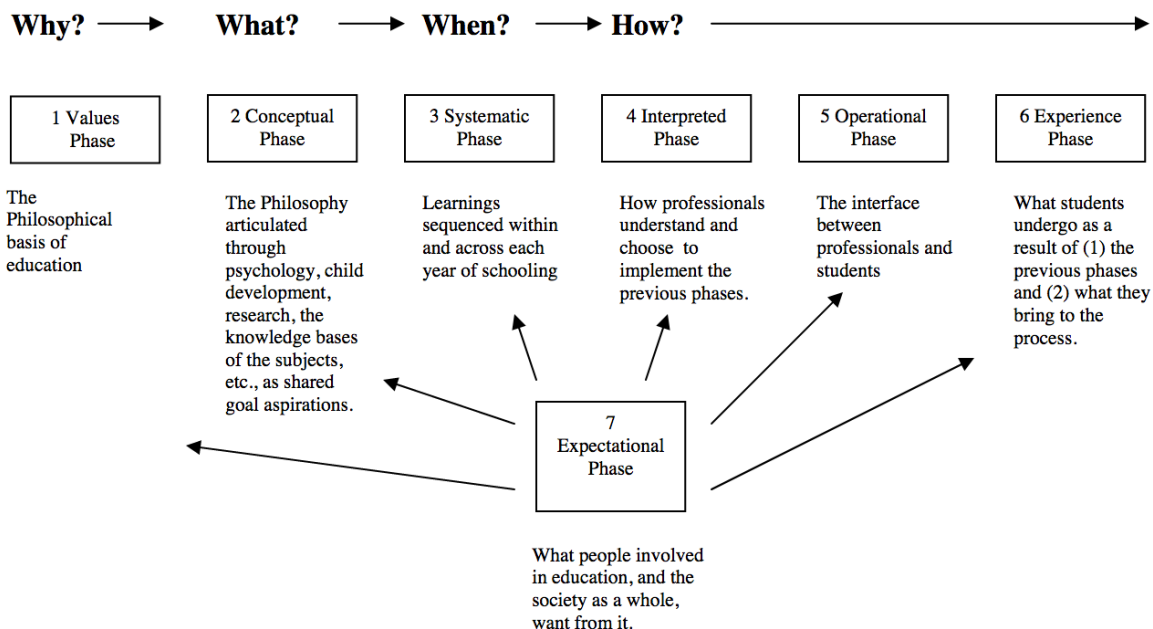What people involved in education, and the society as a whole, want from it.

Figure 1. Concept of the Model Educational Curriculum

In order to cover all objectives and contents, these phases are to be performed in daily music education. Reimer implies that his philosophy, including his curriculum articulation, is not currently common practice in the United States.[9] Traditionally, ensemble-based music education is by far the most common form of music education in America. The most common music course offerings are band, chorus, and orchestra, and their variations (such as marching band or show choir). This is evident across elementary, middle, and high schools.

The goal of every music teacher should be to involve the maximum number of students in the music program. Teachers must cooperate to create a highly effective and complete program. Building a great program rests on a quality musical environment with great instructional leadership, and clear communication of your values and student successes to the community.

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[9] Bennett Reimer. *A Philosophy of Music Education: Advancing the Vision*. 3rd ed. (Upper Saddle River: Prentice Books, 2003). 137

Comprehensive music education should focus on a varied repertoire of musical literature, whose characteristics are understood by the students, through comprehensive experiences that connect students to the basic elements of music.[10] Developing music literacy includes exploring music's descriptive components, learning music's foundational principals, understanding the language used to understand music, developing the skills required to create music, and being able to reflect, criticize and associate music with personal experiences.

## Implications of Aesthetic vs Praxial Philosophies

Elliott put forward his "praxial" philosophy of music education, challenging the very core of Reimer's ideas. Chapter 12 in *Music Matters: A New Philosophy of Music Education* examines the three dominant philosophical traditions that have had direct consequences for general education and music education, idealism, realism, and neo-Scholasticism. Elliott's philosophy encourages teachers to develop both the musicianship and listenership of their students by inducting them into multiple and varied musical style communities.[11] Students are engaged through music making as well as listening in conjunction with all of these activities.[12] The core of Elliott's philosophy is the concept of music as a multidimensional activity; and music education, or music teaching and learning, as multi-dimensional, comprehensive, and reflective.

Elliott's praxial philosophy proposes that the fundamental values of music making and listening are "musical enjoyment, self-growth, self knowledge and self-esteem. While these qualities may seem general, Elliott argues that the nature of musical experiences is unique in that

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[10] Ibib. 138.

[11] David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 2005), 156

[12] Ibid. 156

music making and listening engage problems and thought processes in a completely different way.[13] Accordingly, the conscious contents of musical experiences their cognitive and affective qualities, the way they feel while they last, their short-and long-term effects differ significantly from other forms of experience, including other kinds of artistic experience. Additionally, music making and listening enable us to experience musical expressions of emotions musical representations of people, places, and things and musical expressions of cultural ideological meanings. The premises of his philosophy are twofold: "The first is that the nature of music education depends on the nature of music. The second is that the significance of music education depends on the significance of music in human life.[14] Elliott is suggesting a more ethno-musicological notion of music in an attempt to include music in all cultural contexts, both notated and improvised. This leads him to the definition of music on which he will base his notions of music education. Music then is a four-dimensional concept at least. As shown below in figure 2, music is a tetrad of complementary dimensions involving (1) a doer, (2) some kind of doing, (3) something done, and (4) the complete context in which a doer does what they do. Let us refer to musical doers as musicers, to musical doing as music making, and to the musical "something done" as music in the sense of performances, improvisations, and other kinds of audible musical achievements.[15]

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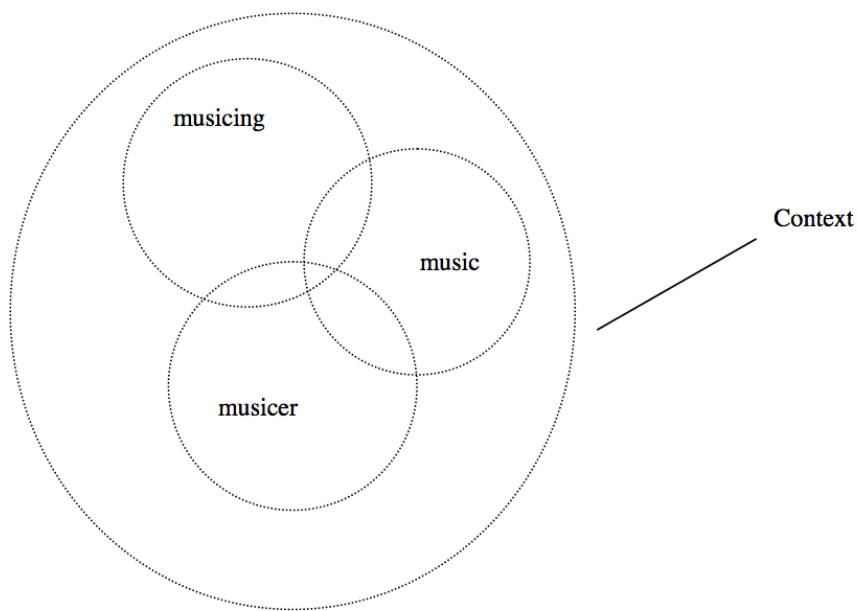[13] Ibid., 161

[14] Ibid.

[15] Ibid.

Figure 2. Musicing: 4 Dimensions with Context

## Standardized Music Education Pedagogy

There are a few methodical philosophies that are used in music education today. Specifically, four of the most popular methods are: Orff, Kodaly, Suzuki, and Dalcroze. These methods of music education have plenty of overlaps as they all involved high student participation and various styles of learning: visual, audio, tactile, and kinetic. What was found distinctive about each was the starting point of each teaching method.

These methods and variations of them systematically have their own philosophies with clear objectives that have been tested and proven over time. The Kodály concept of music education is most often associated with the introduction of children to basic musical fundamentals in a classroom setting. Although originally developed for children Kodály's educational philosophies could also be applied to adult education and essentially utilized across various

musical ensembles.[16] Through this thesis, it is concluded that the only technique that is not a

formal method in general, is the Orff method. However, the Orff method does include promoting

innovative creativity though improvisational encounters.[17] The Dalcroze approach introduces

rhythm, form and musical speech to students through movement. The premise is that students

should use all their senses, in particular their kinesthetic sense to establish a sensory

understanding and enjoyment of music.[18] Suzuki believed that teachers who test for musical

aptitude before taking students, or who look only for "talented" students, are limiting themselves

to people who have already started their music education.[19]

## KODÁLY

The philosophy of Zoltan Kodály promotes the role of music in any child's academic,

mental, physical, and spiritual growth. A core philosophy of the Kodály approach is that music

belongs to everyone, that the right to any human being is an education in music and should not be

left to chance.[20] Kodály was disappointed by the low standard of singing and sight-reading of

music by children in Hungary, so he established techniques to improve it. His method of approach

is very sequential and started with sight reading and learning fundamental rhythms and pitches

that gradually increased in complexity, often only adding one note or rhythm at a time. While

improving the method behind teaching children music, he also disliked the kinds of songs and

repertoire the children were studying in kindergarten, and started to concentrate on the use of

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[16] Lois Choksy, Zoltan Kodály. *The Kodaly context: creating an environment for musical learning* . (Englewood Cliffs, N.J. Prentice-Hall, 1981), 201

[17] Jane and Kent. *Discovering Orff : a curriculum for music teachers,* (1987), 18.

[18] Goodkin, D. *Play, sing and dance: an introduction to Orff Schulwerk.* New (York: Schott Music Publishers, 2004), 23.

[19] Evelyn Hermann. *Shinichi Suzuki: The Man and his Philosophy*. (Warner Brothers Publications, 1981), 27.

[20] Lois Choksy, Zoltan Kodály. *The Kodaly context,* 45.

local folk music.[21] It seems that the Kodaly philosophy depends on basic human senses. For example, kindergarten teachers teach children to sense the musical rhythm, hear the pitch and sing along. By joining in as a group the children learn that they can hear different sounds and that the pulse is a just a physical feature of the songs. As they learn traditional folk songs, nursery rhymes and other child appropriate rhythms, they experience the music kinesthetically by playing drums and other basic instruments. This further support a key point in this study that student's metacognitively and cognitively sustain engagement in music by being exposed to music activities that they enjoy.

Play is how children work. Despite what our teaching plans are for them, young children in particular, need to play before high concentration learning takes place. It is important for children to have the ability to play physically and explore. This is one of the key components of the Kodály approach and most of the pedagogical approaches to simple music.[22] For example, a game that every child plays in or out of the classroom is "Ring Around the Rosie." First, it is a little tricky to form a circle when they move within the circle to the song. They are learning self-space and shared space, they also have to think about what direction to move in which is opposite of the person across from them.[23] While singing fundamental pitches, they have to maintain a steady beat with the appropriate spacing so that they don't run into each other. "Ashes, ashes, we all fall down" is the final motive and home note in which they all fall down!

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[21] Zoltan Kodály. *Let us sing correctly.* (London: Boosey & Hawkes, 1965), 37.

[22] Ibid., 39.

[23] Ibid.

Although Kodály did not invent the hand sign method which is credited to Guido de Arezzo who created the system,[24] he made adjustments that would directly associate to his method in which it utilizes hand signs to help children visualize the spatial relationship between notes.[25] This helps with correct pitch singing as well as sight-reading and ear training. With the addition of the hand signs, students have an aural component (singing and listening), visual component (reading notation), and kinesthetic component (using hand signs) to music literacy. Utilizing hand signs raises awareness between these three modes of representation. Coupled with his method and continuous practice, it developed excellent site reading skills within children at an early age.



Figure 3. Solfege Hand Signs.

While solfege was around long before Kodály, he became known for integrating it into his sight-singing techniques. Using the solfege syllables Do, Re, Mi, Fa, Sol, La, Ti, and Do refers to the notes of a major scale and is sometimes abbreviated, as D, R, M, F, S, L, T and D. Kodály's exercises do not have to use the standard musical staff in terms of notation. It is instead possible

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[24] Kelly, T., Metcalfe, S., Léonin, Pérotin, Vitry, P., Guillaume, Landini, F., Jacob, & Cordier, B. *Capturing music : the story of notation* 1ˢᵗ edition. (W. W. Norton & Company, 2016), 221.

[25] Zoltan Kodály. *Let us sing correctly.* 42.

to compose exercises and songs using just D, R, and M, etc. with rhythm notations.[26] Figure 3

below displays an example of using solfege to sight-read "Mary Had a Little Lamb."

| MRDR | MMM | RRR | MSS |
|------|------|------|-----|
| MRDR | MMMM | RRMR | D |

Figure 4 "Mary Had a Little Lamb"

### Orff

Instead of a method, Orff integrates instruments, singing, movement, and speech in order

to improve the inherent musical skills of children. Orff utilizes children's natural behaviors of

play while experimenting and improvising to access children's innate musicality.[27] The writer of

this thesis believes that this method can be combined with the basic four teaching principals of

imitation, exploration, improvisation and composition and can be utilized in all grades K-12.[28]

These four steps provide the foundation for the creation of musical literacy in students, while

incorporating a very simplistic skill set and eventually moving towards a more complicated task

such as composition.

Within Orff's method of music education, he demands that all sounds be internalized

cognitively, or practiced on the body kinesthetically before playing instruments. This approach

made use of body percussion kinesthetically by snapping, clapping, patch (which means slap the

knee) and stomping.[29] This is helpful in helping students externalize rhythm before playing an

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[26] Ibid.,44.

[27] Jane Frazee and Kent. *Discovering Orff : a curriculum for music teachers,* (1987). 34

[28] Ibid., 37.

[29] Ibid.

instrument. During some music educational practices, as shown in  figure 4 below, some

educators used *Rock Trap* by William J. Schinstine with certain band classes to help students

strengthen their musical abilities but utilizing body percussion in a fun and familiar way.



Figure 5 "*Rock Trap"* by William J. Schinstine

      Once the body percussion method is introduced, moving on to songs while utilizing

pitched instruments, that only use the black keys on the piano, which only has five pitches is

another approach that is used by music educators from the Orff method. Figure 5 below displays a

F major pentatonic scale of the song "Great Big House". Orff believed that this was a mechanism

that could be used to help students explore without stress or tension.[30] This helps them to make

music without having to think about not sounding great or making mistakes.

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[30] Ibid.

**Great Big House**



Figure 6 F Major Pentatonic in the folk song "*Great Big House*."

## Dalcroze

Dalcroze based his methods believing that before teaching them to read music, teachers who use the Dalcroze method in the curriculum frequently educate students kinesthetically by full-body gestures. While analyzing this method, teachers using the Dalcroze method conclude that the use of movement strengthens the ideas they teach with a purpose of raising the understanding of the students and association of rhythm in the music they are learning. During the development of his method, Dalcroze found that when he added the kinesthetic part, students learned music more effectively. This method was not practiced regularly during this time.[31] However, Dalcroze claimed that students could be introduced to music early on, similar to the Suzuki method, which would be developed later. The concept that students would perceive music with their minds and their bodies was what characterized Dalcroze's method. Dalcroze found, when developing his systematic approach, students were not properly coordinated for his techniques. At an early stage, Dalcroze focused more on balance and muscle growth of the entire body. If the student's body were educated, they could study music more efficiently.[32] The

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[31] William T. Anderson. *The Dalcroze approach to music education: Theory and Application. General Music Today.* (University of Kentucky 2012), 26.

[32] Ibid.

physical and musical preparation of Dalcroze's students would later produce quicker advances in their musical training.

A particular approach that music educators should utilize in their teachings in the Dalcroze method is mostly improvisation. This is another core principal of his method, which allows students to improvise, based on their understanding of rhythm, unlike most common music education methods. The writer of this thesis personally believes that improvisation puts together all the components of musical understanding from the student. This is important, since it is supposed to be closer to the essence of childhood play. Improvisation enables students within a spectrum of musical experience, to engage specifically and naturally with music. Improvisation allows them, without needing to read a musical score, to internalize aspects of music, such as rhythm, pitch, and sound.[33] Children appreciate this specific aspect of the Dalcroze method as it allows them to find their way into music to appreciate and express themselves. This would increase enjoyment and improves their involvement with their musical education, especially for younger students.

What was realized through research is that Dalcroze did not necessarily develop his method as a technique, may force a set curriculum for music education. If teachers are taught Dalcroze concepts and strategies, they are free to tailor their curriculum to their student's particular needs. The lack of formalities sets the Dalcroze approach apart from other common musical approaches. From young beginners to adult practitioners, as they play through music kinesthetically, the Dalcroze approach to musical learning makes music vibrant and exciting for all involved. Subsequently, this supports the writer of this thesis goal of developing a

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[33] Ibid.

comprehensive curriculum that would encompass creativity. Teachers should still make sure that the students thoroughly understand the content and can actively contribute.

## Suzuki

Just as every child is expected to learn its native language, Suzuki expected every child to be able to learn to play music. Suzuki used his method to instill 'character first, skill second'. Instead of only learning a musical instrument, his goal was to embrace the whole child by fostering a love of music and the growth of a fine character. Suzuki named this term "Talent Education".[34] Talent Education relates to the development of talent, skills and personality. Suzuki called his teaching process the Mother-Tongue technique, which was motivated by the fact that children learn to speak their native tongue so easily. Suzuki closely observes the comparison with language learning and suggests that music from birth or even before can become an integral part of the baby's environment. When the atmosphere of the infant contains fine music as well as the sounds of the mother-tongue, it is understood that before being expected to read in any language, the child may acquire the capacity to speak and play a musical instrument as early as the age of 3.[35]

The early years are crucial for developing mental processes and muscle coordination. A beginner student usually gets an instrument before embarking on the journey of learning the musical fundamentals of their instrument. In the Suzuki method, on a box violin, also called a chocolate box violin is where most beginner students start. It is a violin composed of cardboard that can be crafted from simple materials. When the student begins to grip the box and perform the "Twinkle Twinkle Little Star" variations rhythmically on the box violin is when the

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[34] Shinchi Suzuki. *Nurtured by love: The classic approach to talent education.* 2nd ed. (New York: Alfred Music, 1993), 48.

[35] Ibid.

introduction of the actual instrument starts.[36] This is one of the first songs they learn on the box violin because they listen to while it is played for them repeatedly before they move over to the actual instrument.

Another part of the Suzuki method that is utilized in the *Music Together* curriculum is that parents should play a crucial role in a student's musical development. There is compelling evidence that the confident and skilled playing of most young performers is supported by caring parents who are committed to help their children along the challenging, yet incredibly fulfilling journey.[37]

Learning takes place in an environment of co-operation between teacher, parent and student. The parent's role includes attending each lesson with the student, taking notes and then guiding them through their practice at home as they become the 'home teacher'. Parents must play recordings for their child on a regular basis to familiarize them with music language, help build an atmosphere of love, care, motivation and understanding, and also engage with their child in practices and performances. Suzuki's method encourages prenatal, babies and toddler classes and these are usually held for groups of three to five children of a similar age. When a child is at or around three years of age he or she can begin individual lessons with the parent and teacher in addition to group lessons.

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[36] Ibid.

[37] Jane W. Davidson, Michael J. A. Howe, Derrick G. Moore, and John A. Sloboda. *The role of parental influences in the development of musical performance*. (British Journal of Developmental Psychology, 1996), 340.

**Chapter III: Methodology**

The following questions were addressed for a better understanding of the methods function

through four stages of research:

1. What constitutes the standardized methods of music education as a methodology for teaching students?

2. What techniques are first learned through all stages of development?

3. What is the main focus of each lesson as the student matriculates through grade levels?

5. What are the reading and listening tactics used for developing the student?

6. What are some things, other than the instrument itself, that are prioritized in these methods?

7. What are some techniques that are stressed during development?

8. How do the methods differ in their approach?

  This study was compiled through numerous elements of technique. To better understand

each viewpoint, the writer of this thesis reviewed the teaching process from all approaches.

Understanding the evolution of instruction illustrates how important these methodologies are to

the learning process. Teaching is the central factor in the execution of each process, since there

will not be a working music program without the teacher creating a music learning experience for

all students. How much emphasis that is put on this will express how the student advances during

their learning experience. The manner in which students can comprehend rhythm and not pitches

can take several forms. It is possible to first teach rhythm or pitch, and this will influence the

student's compression of their voice or instrument. Next, music educators should consider

different contexts for learning and how they influence the student. What is encouraged may

determine how effective the student becomes in developing their intellectual, social-emotional,

motor, language, and overall literacy.

  Additionally, from a theoretical viewpoint, the physical and listening examples of each

approach have been studied. The creation of the methods offers a guide to what the students are supposed to study and understand; thus in the strategies, it was important to look at the musical philosophy and how it can improve a general music program. Both reflect standards of technical progress. It highlights how much focus is put on notes, rhythm, sound interpretation and musical vocabulary in these approaches.

Many of the structured approaches enable students to be in a musical setting. They all emphasize the significance of listening to music in various environments. Outside of the music class, listening to music creates a musical experience everywhere the student goes and helps them build musical awareness. Students, whether they are familiar with the sound, would be able to recognize the rhythm of pieces before they even learnt the music. Playing in groups is also emphasized. In the Suzuki method, for example, the method uses groups of students, bringing together students with common playing skills. Community lessons and ensemble music are used in the other approaches, where students are allowed to perform alongside other instrumentalist's regardless of their common musical abilities. These approaches usually emphasize that students learn by experience with music; not only from the example of the instructor, but also socially from collaborating with other students.

**Chapter IV: Description of Curriculum – *Music Together***

In education, the arts are important and they provide students with a means to think, experience, and appreciate the world in distinctive ways.[38] Successful work practices, imagination and ingenuity, strategic thinking and problem solving, teamwork, and cooperation

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[38] Darby E. Southgate and Vincent J. Roscigno. *The Impact of Music on Childhood and Adolescent Achievement.* (Social Science Quarterly 90, no. 1 2009), 17.

are fosters through meta-cognitive skills acquired through preparation in the arts, each of which extends across subject areas that prepare students for 21<sup>st</sup> Century life.

The construction of this generalized curriculum should provide a unit design for general music education courses that will enable teachers to organize possible learning experiences, resources, differentiation, and assessments. The curriculum is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students with the grade level.

The goal of the instructional objectives for these General Music courses is to emphasize the language and production of music. Instruction focuses on the development of skills in singing, playing instruments, listening, moving, and responding to music. Emphasis is placed on performing simple rhythms and developing aural skills related to pitch, musical form, and instrument identification. Students investigate the purpose of music and how people participate in music in everyday life.

*Music Theory/Literacy*

1. The student will read and notate high and low pitches, using traditional and nontraditional notation.

2. The student will read and notate rhythmic patterns that include quarter notes, paired eighth notes, and quarter rests, using traditional and nontraditional notation.

3. The student will identify basic music words and symbols *(forte, piano, largo, and presto)*.

*Singing*

1. The student will sing high and low pitches.

2. The student will use the voice in speech and song.

3. Tempo.

4. The student will sing a variety of songs alone and with others, matching pitches and using the head voice.

5. The student will sing a variety of three-pitch (sol, mi, la) songs alone and with others, using echo and ensemble singing.

*Playing Instruments*

6. The student will play a variety of pitched and non-pitched instruments individually and in groups.

7. The student will play a variety of pitched and non-pitched instruments to perform two-pitch melodies alone and with others, using imitation.

8. The student will demonstrate high and low pitches, using instruments.

9. The student will play a variety of pitched and non-pitched instruments expressively with appropriate dynamics and tempo.

10. The student will accompany songs and chants, using body percussion as well as instruments.

11. The student will use proper playing techniques to play a variety of pitched and non-pitched instruments.

*Performing Rhythms*

15. The student will perform rhythmic patterns that include quarter notes, paired eighth notes, and quarter rests, using instruments, body percussion, and voice.

16. The student will demonstrate the difference between melodic rhythm and steady beat.

17. The student will demonstrate melodic rhythm, using instruments, body percussion, and voice.

*Responding to Music with Movement*

18. The student will respond to music with movement, using locomotor and non-locomotor movements.

19. The student will respond to music with improvised movements.

20. The student will respond to music with movement to demonstrate high and low pitches.

21. The student will respond to music with movement to demonstrate expressive qualities of music, including changes in dynamics and tempo.

22. The student will perform line and circle dances.

23. The student will perform dances and other music activities from a variety of cultures, with emphasis on those of the United States.

24. The student will dramatize songs, stories, and poems, with emphasis on those of the United States.

25. The student will exhibit respect for self and others while responding to music with movement.

*Creating Music*

26. The student will improvise vocal responses to given melodic questions.

27. The student will improvise music, using body percussion, instruments, and voice.

28. The student will improvise music to enhance stories, songs, and poems.

29. The student will create melodies for familiar nursery rhymes and chants.

30. The student will compose simple rhythmic patterns, using traditional or nontraditional notation.

*Understanding Cultural Influences*

31. The student will recognize how music is used in the customs and traditions of a variety of cultures, with emphasis on famous Americans, American culture, historical events, and major holidays.

32. The student will describe the roles of music and musicians.

33. The student will identify musicians in the school, community, and media.

34. The student will describe how people participate in music experiences.

*Making Connections*

35. The student will identify behaviors appropriate to different types of musical events/situations (e.g., classical concert, rock concert, sporting event).

36. The student will identify the relationships between music and other fields of knowledge.

*Analysis, Evaluation, and Critique*

37. The student will recognize when music changes from one section to another section.

38. The student will identify and classify the timbres of pitched and non-pitched instruments by sounds.

39. The student will differentiate vocal and instrumental music.

40. The student will distinguish between accompanied and unaccompanied vocal music.

41. The student will recognize by sight and sound the differences between melodic rhythm and steady beat.

42. The student will recognize differences in melodic patterns.

43. The student will recognize differences in rhythmic patterns.

44. The student will recognize differences in dynamics.

45. The student will recognize differences in tempo.

46. The student will identify elements of performances that he/she likes or dislikes and explain why.

47. The student will demonstrate manners and teamwork that contribute to success in the music classroom.

*Aesthetics*

48. The student will explain the purposes of music in various settings.

49. The student will describe personal ideas and emotions evoked by music.

*Expression of music*

Present music expressively using appropriate technology

- Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at a appropriate level

- Participate appropriately as an ensemble member while performing music at a appropriate level

- Demonstrate informed participation in music-making activities

*Creation of Music*

Extended improvisation over varied harmonic progressions

- Improvise a stylistically appropriate instrumental solo over a given harmonic progression

Create original music, or arrange the music of others, using appropriate technology

- Arrange selections for instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music

*Theory of Music*

Discernment of musical elements - Classification by genre, style, historical period, or culture

- Improvise a stylistically appropriate instrumental solo over a given harmonic progression

*Aesthetic Evaluation of Music*

Evaluation of the quality and effectiveness of musical performances

- Practice of appropriate behavior during cultural activities

- Knowledge of available musical opportunities for continued musical growth and professional development

- Development of criteria-based aesthetic judgment of artistic process and products in music

Informed judgments through participation, performance, and the creative process

The Standards of Learning and National Standards for Music are not intended to be taught in a linear fashion, but rather should be implemented as a creative process. Each unit within this sample should include standards from all four music standards (Creation-Expression-Theory-Aesthetic Valuation) to illustrate this process-based philosophy.[39]

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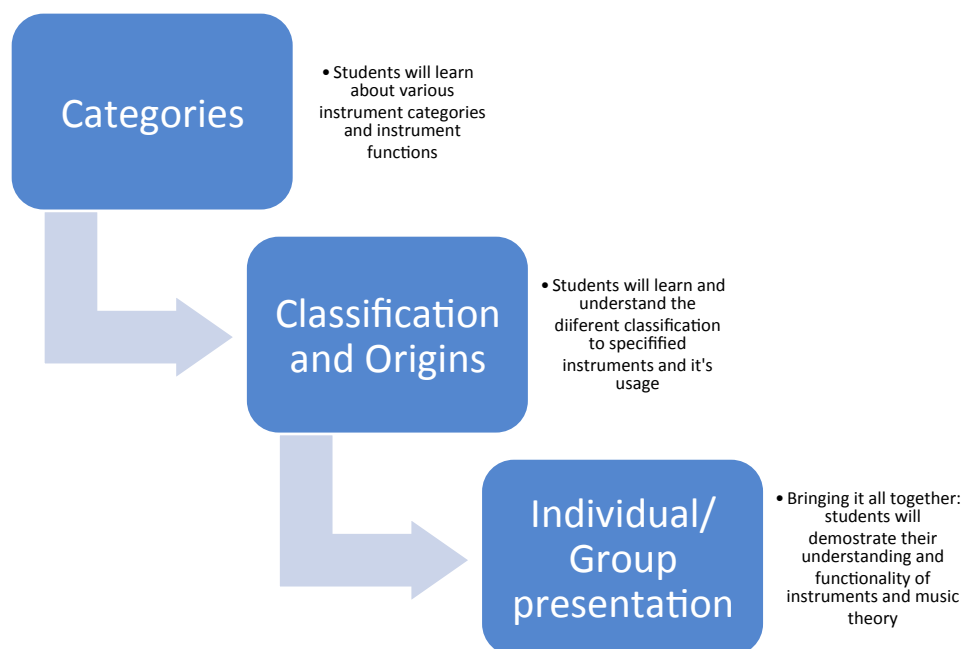[39] California Arts Standards - Content Standards (CA Dept of Education)

Figure 7 Categories, Classification and Origins, Individual Group Presentation

**Suggested Activities by the End of the Course**: Participation in a progression of singing game

activities such as: moving in place, circle games and dances, partner choosing games, chase

games, double circle games, line games and dances, passing games, and clapping games.

- Sing songs that use echo patterns (solo and in groups), call and response, and improvisation.

- Study and perform music from a choral octavo.

- Develop a repertoire of American folk and patriotic songs.

- Learn a song in a foreign language.

- Experience singing in parts including 2-part harmony, canons, partner songs, descants and ostinatos.

- Begin to develop good vocal technique through regular performance in music class.

- Perform an orchestration on Orff instruments

| Formative Assessment Type | Assessment Details |
|---|---|
| **Musical Assignments, Quizzes, Test, Student Presentation.** | All musical assignments, quizzes, test and student final presentations are required in order for the student to fully appreciate and understand the course objective. These tasks will encourage the student to expand their musical knowledge and cultivate an expressive level of creativity by the end of the courses. Included, would be suggested activities for parents to be involved in their child's musical progression such as recordings and feedback sessions. The test and quizzes challenge the students' knowledge about the course material and the student presentation allows the student to amplify their creativity and appreciate other students' interpretations. |

Figure 8 Formative Assessment.

| Guidelines | Instructional Strategies, Accommodations and Modifications to: Provide Multiple Means of Action and Expression |
|---|---|
| **Physical Action** | • Discuss general vocabulary, music related words and phrases along with specific meanings of multi-purpose words for terminology used in class. After highlighting main phrases for each lesson, prepare for multiple practical exposures to the terms while teaching by physical simulation, verbal concentration, color-coding and pictures where possible.<br><br>• Give opportunities to use the words in speaking and writing in the music class. For example, students can use the academic language of music through authentic music tasks, in speaking and in writing. Or, teachers can ask students to plan and execute an eight-measure phrase where they must choose from a menu of different note values and rhythms. Teachers can ask students to write down the phrase or to organize a series of small color-coded cards with the names of the note values and rhythms before they perform their phrase. This is a way to check for understanding and to reinforce the connection between the words and the physical actions. |
| **Expression and Communication** | • Speak, chant, sing the note values and rhythms of the musical phrase to support students in connecting terminology and presentation.<br><br>• Presentation of research and musical ideas can be in written, auditory, or pictorially displayed.<br><br>• Use technology, if applicable, to record pictures/video and written narrative on the music-making process.<br><br>• Provide alternative ways of expressing and communicating musical choices through written words, pictures, symbols, assistive technology, demonstration, or auditory choices.<br><br>• Provide daily opportunities for students to talk about content through collaborative musical tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about and how they should talk are clear. For example, students could be asked to create a musical phrase that incorporates at least 8 measures of note values and rhythms learned in class, two original variations, and at least 8 measures of a countermelody.<br><br>• Accommodate movement, singing and playing limitations and restrictions as indicated on health and wellness form (heart conditions, allergies, asthma, or other physically limiting conditions.)<br><br>• Accommodate for differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology. |

| Guidelines | Instructional Strategies, Accommodations and Modifications to: Provide Multiple Means of Action and Expression |
|---|---|
| **Executive Functions** | • Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of music class language and structure. |

Figure 9. Instructional Strategies, Accommodations and Modifications

**Classroom Participation Rubric**

This rubric will evaluate the participation of a student in classroom activities addressing active involvement, preparation, ability, content, and attitude. Each category has two expectations, and each expectation receives points.

| Category | Needs Improvement 1 Point | Satisfactory 2 Points | Excellent 3 Points |
|---|---|---|---|
| Active Involvement | • Student is not involved with the class activity.<br>• Student needs constant reminders to get back on task. | • Student is mostly engaged I the activity.<br>• Student needs few reminders to get back on task. | • Student is constantly engaged in the activity.<br>• Student does not need reminders to get back on task. |
| Preparation | • Student did not bring any materials to class.<br>• Student did not complete work outside of classroom and is not ready for class | • Student had some but not all material for class.<br>• Student practiced and is mostly ready for class. | • Student is ready with required materials for class.<br>• Student has practiced and is ready for class. |

| Ability | • Student does not attempt to complete activities.<br>• Student does not use body percussion or vocalize rhythms. | • Student puts forth effort.<br>• Student does not always complete rhythms (vocally or with body percussion) correctly. | • Student is always putting forth their best effort.<br>• Student can clap and vocalize rhythms correctly. |
|---|---|---|---|
| Content | • Student cannot complete the activities and shows no evidence of understanding the key terms of the day.<br>• Student does not count clap, vocalize, or use instruments in a correct manner or on the correct beats. | • Student completes the activities and shows some evidence of understanding the key terms of the day.<br>• Student counts claps, vocalizes and uses instruments in a correct manner on the correct beats most of the time. | • Student completes the activities and shows much evidence of understanding the key terms of the day.<br>• Student counts, claps, vocalizes, and uses instruments in a correct manner on the correct beats all of the time. |
| Attitude | • Student has a negative attitude.<br>• Student is not engaged with other students, teacher, or classroom materials. | • Student has a neutral attitude about the activities.<br>• Student is mostly respectful to the students, teacher, and classroom materials. | • Student has a positive attitude about the activities.<br>• Student is very respectful towards other students, teacher, and classroom materials. |

Figure 10. Classroom Participation Rubric

## CONCLUSION

In conclusion, this thesis has generated a general overview of education in a musical learning environment, instruction and techniques in the classroom. When it comes to teaching music, there are different methods used by educators. One of the easiest ways to introduce music to children is to focus on the natural interest of a child and teach children in a manner that they understand. Similar to how their native language is taught ie; the *"Mother Tongue Approach"* as indicated within several music education methods researched. Each method of teaching has a system, an overarching theory with explicitly defined goals and objectives. Over a period of time, these approaches have been in use and known to have efficacy. A generalized feature that all of these approaches have in common is that they teach kids not to only be a fan of music, but to inspire them to be music makers and artists. These strategies encourage constructive engagement and imagination and become an essential part of the learning method. The proper method in which to educate students about music in general depends on the goals the teacher and how they wish to cultivate a wholesome musical experience for all students.

The insights obtained from this thesis would educate teachers, students and parents about how their families can increase the experience of the lesson and find the atmosphere more enjoyable. This could lead to continued engagement in music, which could work to encourage lifelong appreciation of music. It is the hope of the writer that through an enhanced curriculum utilizing various ideas and methods, students and their families are more pleased with their musical experience. It is likely that the experience of musical instruction will also be enhanced for schoolteachers and administrators. It is the hope of the writer to encourage music educators to display, through their own curriculum and pedagogies, the intrinsic value of learning about music while utilizing various music philosophies in education. This would expose students to a

comprehensive and enjoyable music learning experience that provides students with a range of developmental benefits, including positive social, cultural and educational outcomes. This should create a diverse environment that would cater to the needs of the students, families and musical learning experiences.

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