Music Professional Development Day

Colby Community College
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For starters…

- Introductions

- On a post-it note, write down one burning question you have about Kodaly or Gordon

- On a post-it note, write down one question you have about applying concepts of either (Gordon or Kodaly) into your classroom.

Kodaly in the K-12 Classroom

Zoltan Kodaly

- Believed in raising the level of music literacy

- Everyone born with musical ability

- Music for all, not just the talented

The Principal Goals of Kodaly musical training are:

- Develop musicality in all children
- Establish musical literacy in all students
- Culturally relevant
- Access to art music

Overall Structure
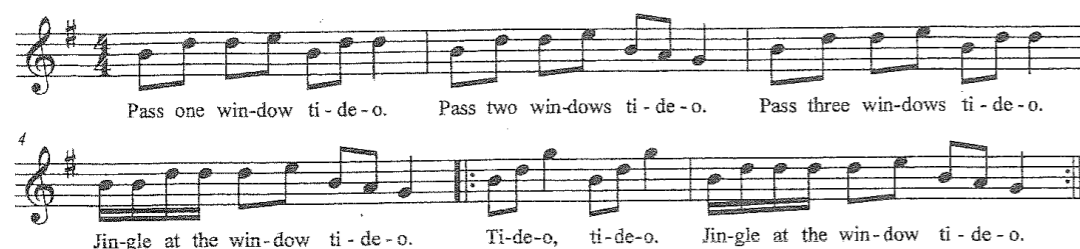
- Prepare

- Present

- Practice

Prepare

4 to 5 songs

- Physical
- Aural
- Visual

Staci Payne

Tideo

Pass one win-dow ti-de-o. Pass two win-dows ti-de-o. Pass three win-dows ti-de-o.

Jin-gle at the win-dow ti-de-o. Ti-de-o, ti-de-o. Jin-gle at the win-dow ti-de-o.

Analysis – Level I, II, & III

Tone Set: d r m s l d'

Scale: ext. do pentatonic

Melodic Patterns: m s l m s – m s l m r d –
m s d'

Melodic Concept Level I ___ II d' III ___
Isolated Melodic Concept ___ Level

Rhythms: | - ⊓ - ⊓⊓

Rhythmic Patterns: ⊓⊓⊓| - ⊓⊓⊓⊓|| -
⊓|⊓|

Rhythmic Concept Level I ___ II ⊓⊓⊓ III ___
Isolated Rhythmic Concept ___ Level

Form: a b c c / A B

Meter: 4/4 = 4/4

Game: Circle Game with partner- see back

Origin: Anglo-American Words Tideo, jingle

Other Elements: :||

Source: Song Garden III Carol Heath 32
　　　　　Title　　　　　Author　　　　Page

Principle Concept Use:
(M) d' (Level) II

(R) ⊓⊓⊓ (Level) II

(Isolate/extract) ___ (Level) ___ 50

Game: (from A. Methodology Eisen/Robertson)
A double circle of players: partners facing partners.

Each time the students sing "pass" they step one person to their left.
Each time they sing "Ti-de-o" they pat their legs, clap their hands and pat both hands of their partner.
When they sing "jingle at the window" they "wring the dishrag"
On the 3rd line of music, they sing "Ti-de-o" and do the pat, clap, pat with the new partner and trade places with that person. Pat, clap, pat again and trade back, ready to play again.
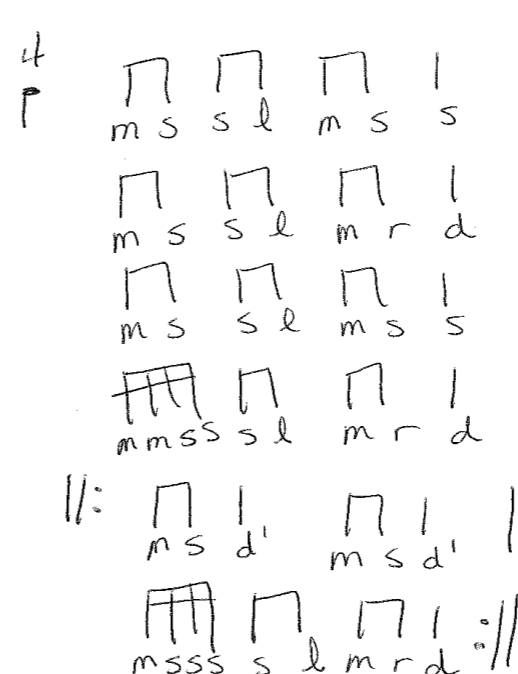
Present

One Song

- Shortest step

Practice

- Reading
- Writing
- Partwork
- Memory
- Inner Hearing
- Form
- Improvisation
- Listening

Discussion

- Personal Structure
  - Concept Plan
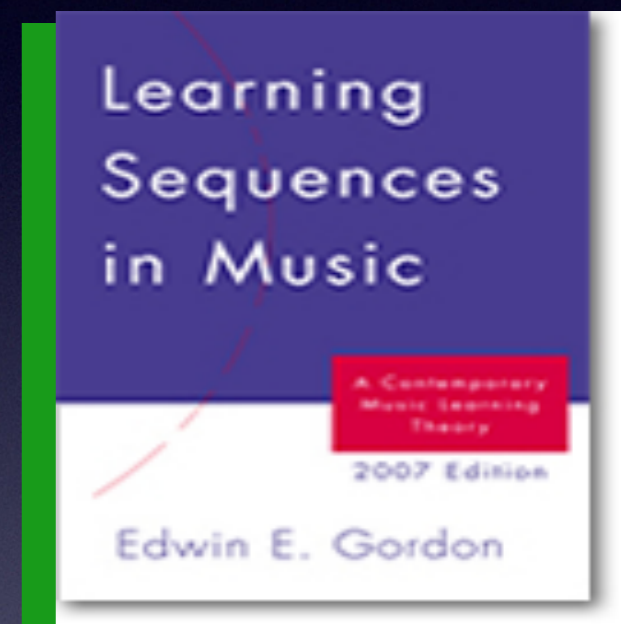 - Yearly Plan

Concept Plan

Yearly Plan

Music Learning Theory

Edwin Gordon

- Researcher, Teacher, Author, and Editor in Music and Music Education

- Currently a Research Professor at University of South Carolina

- He developed the Music Learning Theory and contributed to the study of audiation and music aptitude

The Experience

+

- How is this similar to language acquisition?

Overall Picture

TABLE 6

READINESS FOR LEVELS OF LEARNING

DISCRIMINATION LEARNING   INFERENCE LEARNING

AURAL/ORAL

VERBAL ASSOCIATION   GENERALIZATION
                                 Aural/Oral ⟶ Verbal ⟶ Symbolic
                                              Reading ⟶ Writing

PARTIAL SYNTHESIS   CREATIVITY/IMPROVISATION
                                 Aural/Oral ⟶ Symbolic
                                              Reading ⟶ Writing

SYMBOLIC ASSOCIATION   THEORETICAL UNDERSTANDING
Reading ⟶ Writing   Aural/Oral ⟶ Verbal ⟶ Symbolic
                                              Reading ⟶ Writing

COMPOSITE SYNTHESIS
Reading ⟶ Writing

The Sequence

- Two elements
  - Content
  - Skill
- Skill Hierarchy
  - Discrimination Learning
    - Rote learning
    - Always give the answer
    - Teacher provides information to allow the information to become familiar.
  - Inference Learning
    - Students teach themselves by comparing unfamiliar info to what they already know.
    - Pure constructivism
    - Take what the know, apply it in new ways

Discrimination Learning

- Aural/Oral
  - Student hears and performs in response to what is heard
  - Students develop meter, tonality, and vocabulary of patterns
  - Wait to develop audiation
- Verbal Association
  - Students associate sounds with proper names of specific elements of music.
  - Label everything
    - Label patterns
    - Label Syntax

Discrimination Learning

- Partial Synthesis

  - Students Assimilate AO and VA levels

  - Apply labels to known patterns

- Symbolic Association

  - Associate notation with known patterns and vocabulary

  - Use patterns to teach this!

- Composite Synthesis

  - Students audiate series of familiar patterns in notation in familiar and unfamiliar order

  - Reading and writing

  - Synthesizing everything!

  - Bring understanding to what we see versus extracting meaning from what we see.

Inference Learning

- Generalization
  - Divided into three categories
    - Aural/Oral
      - Same and different
    - Visual
      - echo in solfege the patterns performed by teacher who is using neutral syllables.
    - Symbolic
      - read or write patterns, or a set of patterns, performed by the teacher using syllables
      - Bring familiar to the unfamiliar

Inference Learning

- Creativity/Improvisation
  - Students dialog with the teacher rather than echoing
  - Occurs in two categories
    - Aural/Oral
    - Symbolic
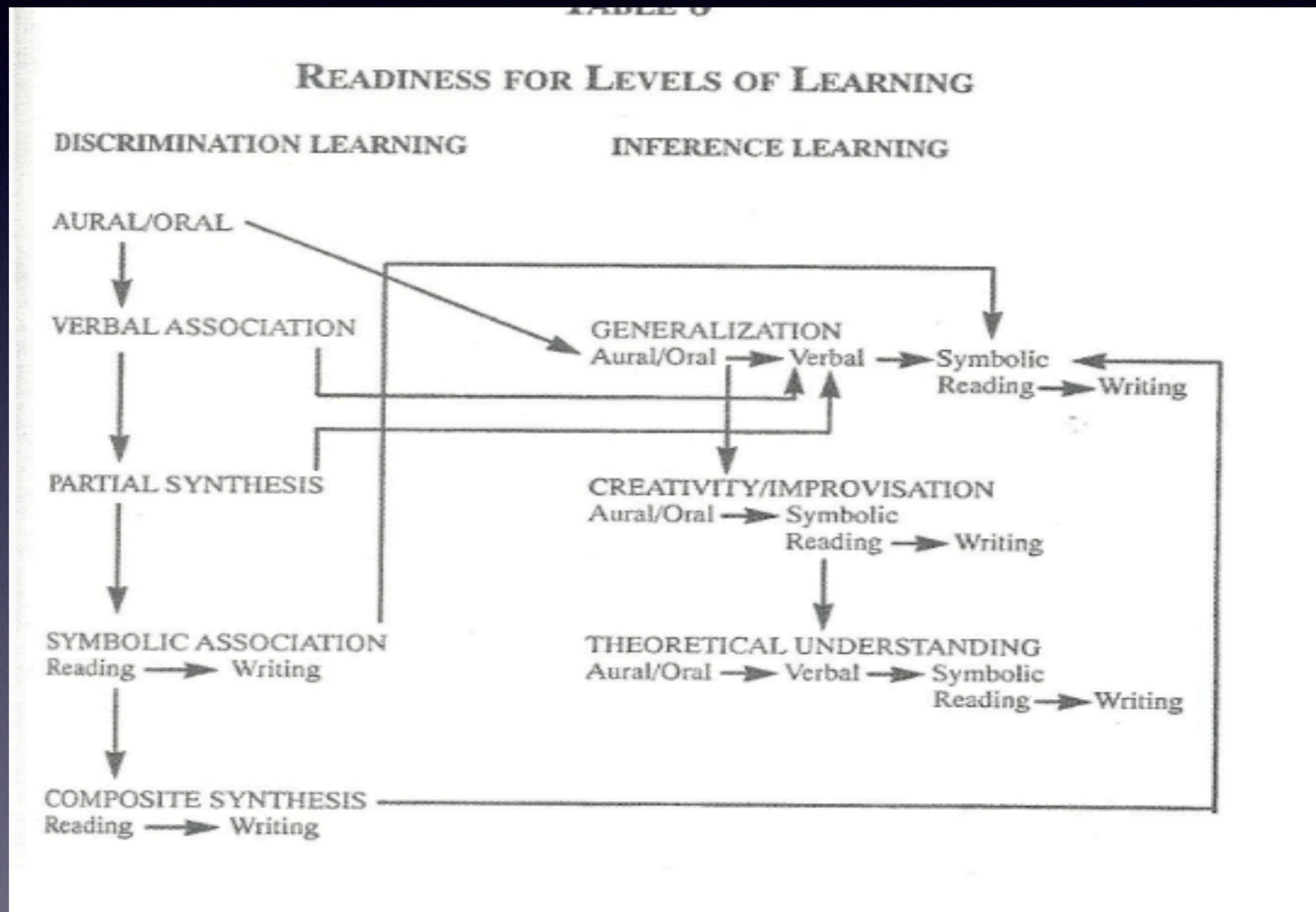   - Only Occurs when improvisation is written down as a composition

Inference Understanding

- Theoretical Understanding
  - Divided into three categories
    - Aural/Oral
    - Verbal
    - Symbolic
  - Sound before sight before theory
  - Have been experiencing and performing the whole time but are finally given the theoretical basis.

Overall Picture

READINESS FOR LEVELS OF LEARNING

DISCRIMINATION LEARNING   INFERENCE LEARNING

AURAL/ORAL

VERBAL ASSOCIATION

GENERALIZATION
Aural/Oral → Verbal → Symbolic
Reading → Writing

PARTIAL SYNTHESIS

CREATIVITY/IMPROVISATION
Aural/Oral → Symbolic
Reading → Writing

SYMBOLIC ASSOCIATION
Reading → Writing

THEORETICAL UNDERSTANDING
Aural/Oral → Verbal → Symbolic
Reading → Writing

COMPOSITE SYNTHESIS
Reading → Writing

Music Learning Theory

- The sequencing in how we learn music
  - Not a teaching theory
  - Not necessarily a specific script…

Examples

- Bluestine…

- Method book…

- Runfalo book…

Aptitude

- Definition: Measure of potential to learn music easily

- Developmental Aptitude: Born with a particular level of aptitude which fluctuates according to the environment until age 9.

- Stabilized Aptitude: Gordon believes that music aptitude becomes stabilized after age 9.

Aptitude

- Must be measured by tests.
  - Not achievement tests!!!
  - Audie
    - Children 3-4 years of age
    - Measures Developmental MA
  - PMMA
    - K-3
    - 2 – 20 minute tests
  - IMMA (Grade 1-6)
  - AMMA (7-Adult)
  - MAP (5-12)

Audiation

- What is audiation?

  - When one hears **and comprehends** music silently when the sound of the music is no longer or never has been physically present.

How does it start?

- Preparatory Audiation
- Acculturation
  - Absorption
  - Random Response
  - Purposeful Response
- Imitation
  - Shedding Egocentricity
  - Breaking the Code
- Assimilation
  - Introspection

How do we audiate?

- Perceive what is there…

- Recall that which has been previously heard…

- Predict the sounds we anticipate will come next…

- Conceive sounds we wish to use to create or with which to improvise

Types of Audiation

- Listening to: Familiar or unfamiliar music

- Reading: Familiar or unfamiliar music

- Writing: Familiar or unfamiliar music from dictation

- Recalling and performing: Familiar music from memory

- Recalling and writing: Familiar music from memory

- Creating and improvising: Unfamiliar music while performing or in silence

- Creating and improvising: Unfamiliar music while reading

- Creating and improvising: Unfamiliar music while writing

Stages of Audiation

- Sound is heard and retained

- Sound is organized in audiation into tonal and rhythmic patterns – In other words, audiating musical syntax

- Patterns are held in audiation – From here tonality and meter are determined

- Retaining patterns that have been organized

- Patterns that have been audiated are recalled and compared

- Anticipations for familiar music and predication for unfamiliar music are made

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How do we audiate?

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- Recall

- Predict

- Conceive

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- Recalling and writing: Familiar music from memory
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- Creating and improvising: Unfamiliar music while reading
- Creating and improvising: Unfamiliar music while writing

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Strategies

- Rhythm
    - Move songs to complex patterns
    - Use movement for internalization

- Tonal
    - Move simple songs from major to minor
    - Use tonality to foster improvisation

- Improvisation
    - Have students sing a bass line
    - Create own accompaniment figures to songs

Applying the methods within your classroom

What might this look like?

- In groups of 2-3, share one idea you had about how you could implement strategies or techniques grounded in these methods into your classroom.

Application

- *Sound before Symbol before Theory*

- *Prepare - Present - Practice*

- *Exploration - Imitation - Improvisation - Composition*

Some Ideas

- Warm-ups

- Take the song home…

- Class compositions

- Rehearsal Planning

  - Whole/Part/Whole

  - General application v. Rehearsal application

- Transitions

- Closures

Rehearsal?

- Where and how can it impact your classroom during the rehearsal?

Suggestions for easier inclusion

- These are not necessarily designed to take up entire class periods

- To maximize student engagement, a multiple-activities framework should be used for most classes.

- A musical context should be provided for activities as often as possible; artistry, likewise, should be emphasized and expected by teacher and student alike.
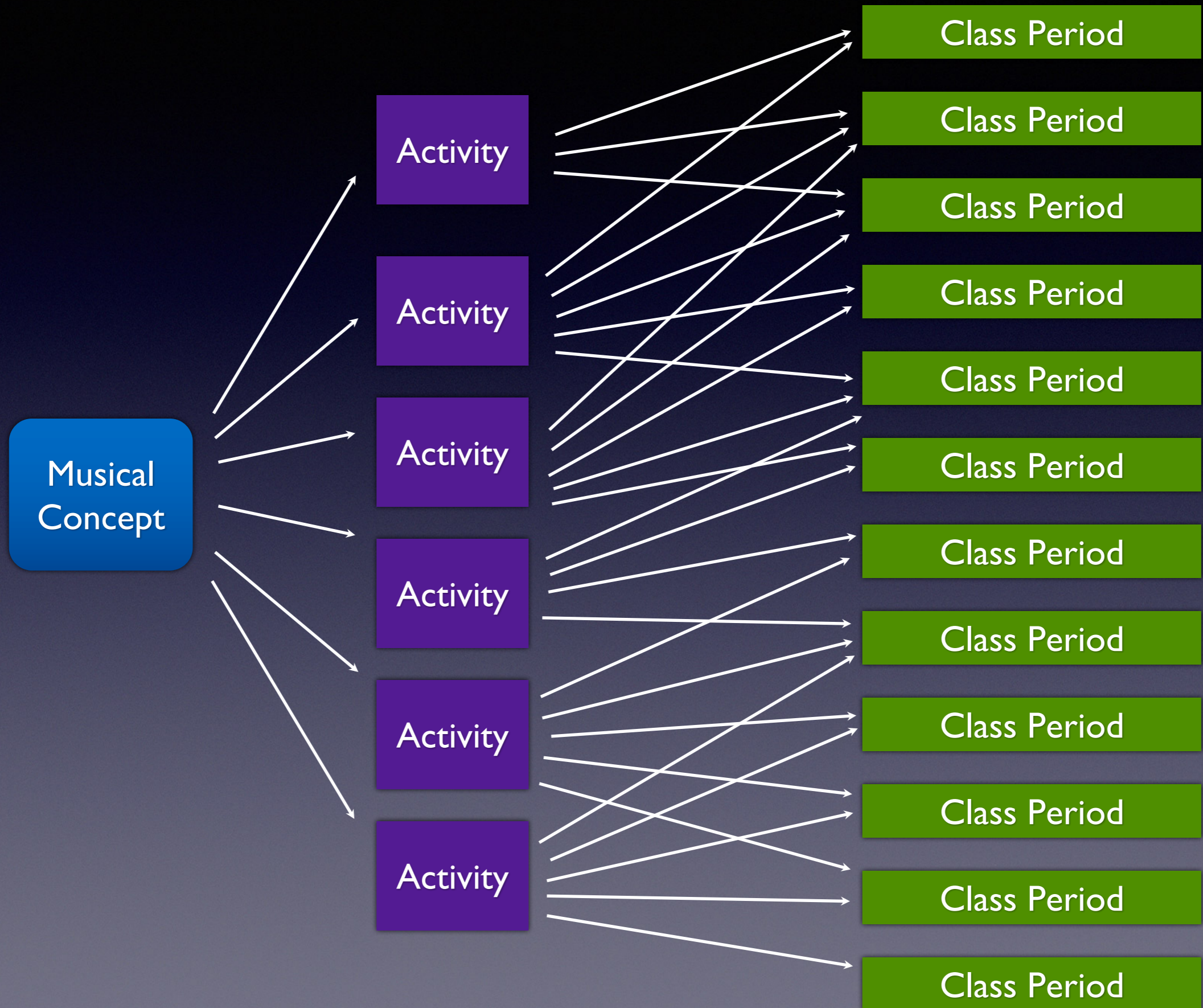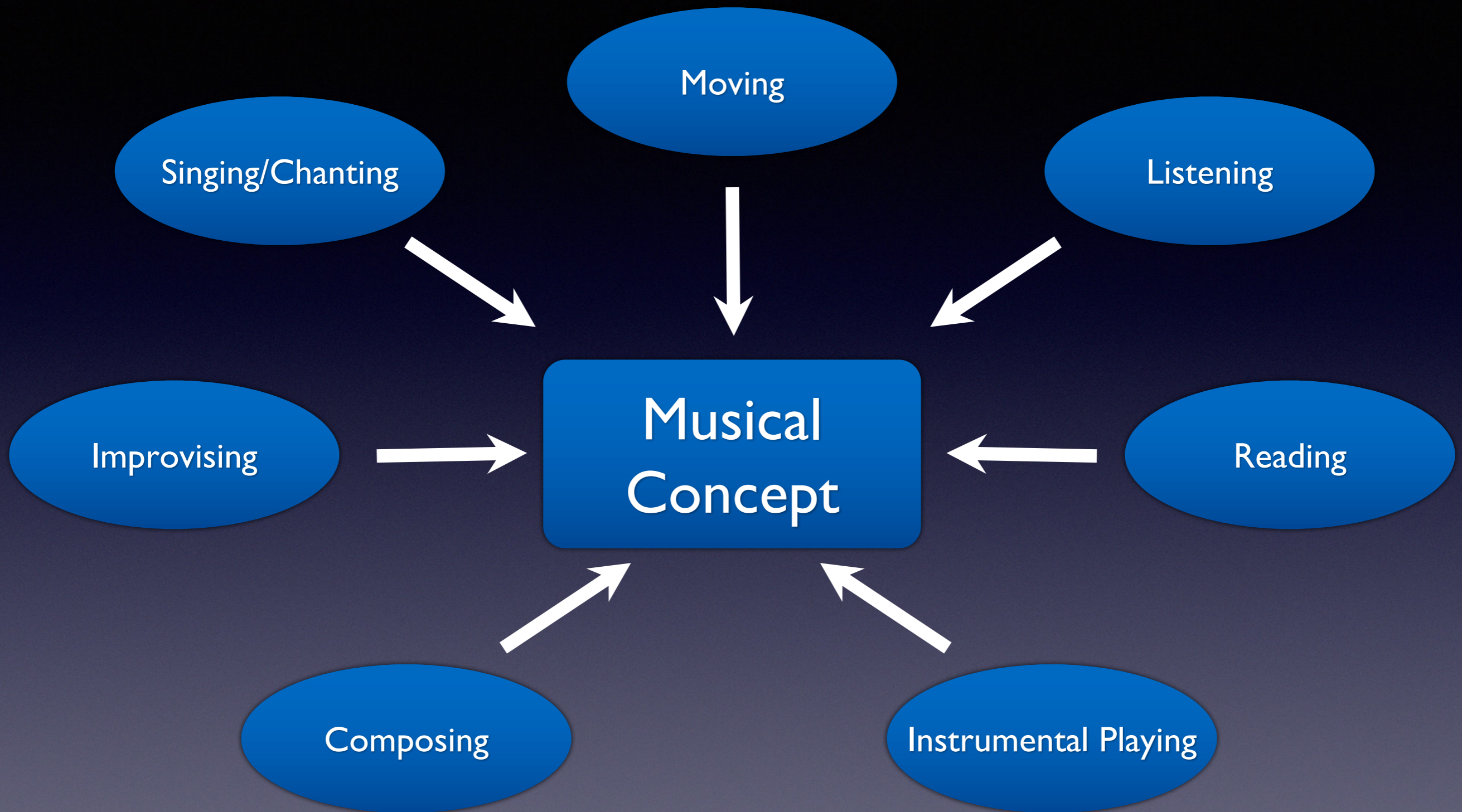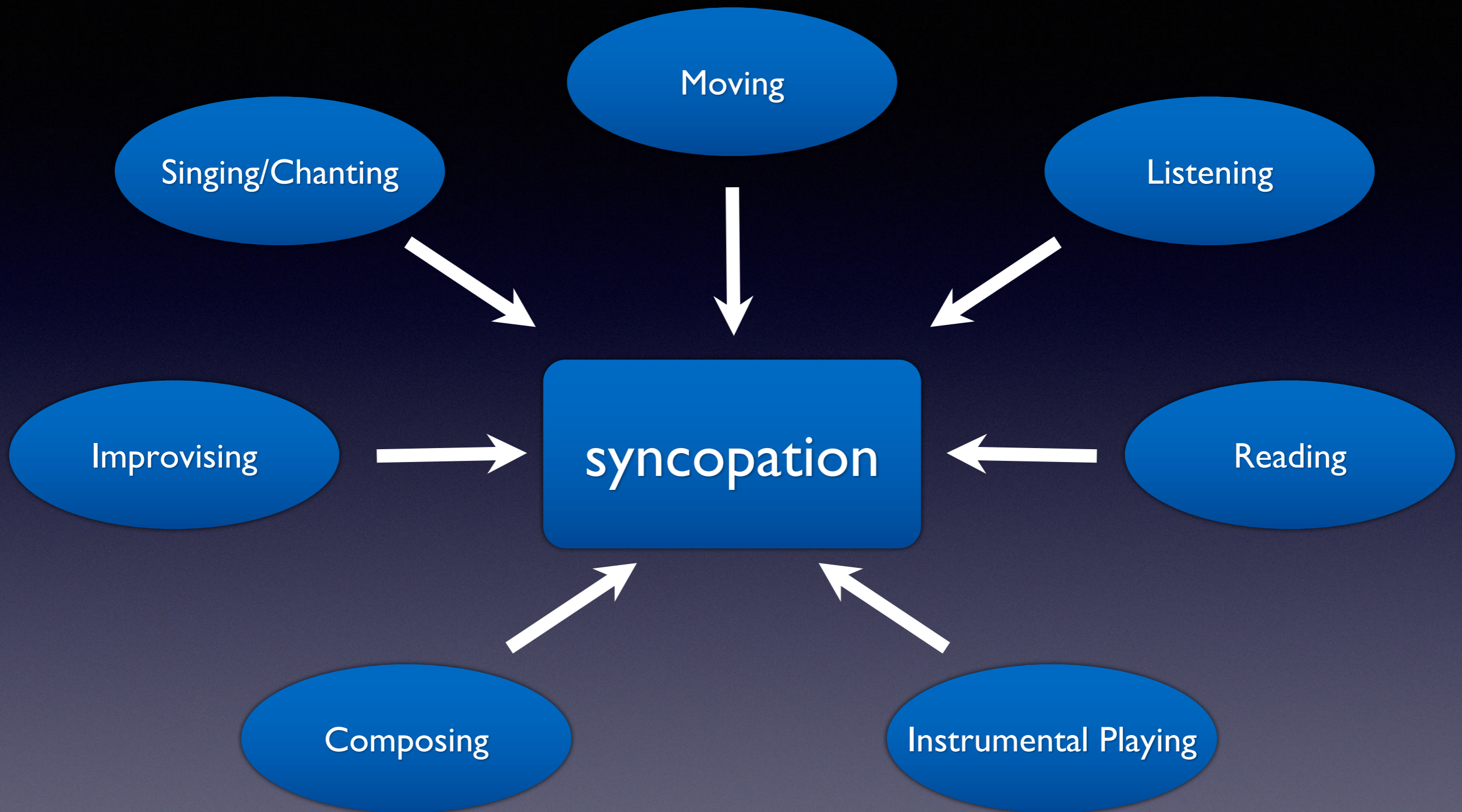
Prepare → Present → Practice

Prepare

Sing songs containing the musical concept

Chant poems containing the musical concept (could also be in the accompaniment)

Perform body percussion patterns containing the musical concept

Play the musical concept on an instrument

Listen to music containing the musical concept

Present

Identify

Name/label

Present in symbolic form

Practice

Read/write music containing the musical concept

Perform music (singing, chanting, with instruments) containing the musical concept

Improvise music containing the musical concept

Compose music containing the music concept

Identify the musical concept in listening examples

Rote Process → Reading

Sound → Symbol

Dependent → Independent

Sequence of Instruction

- Instructional Strategies
  - *Whole - Part - Whole*
  - *Simple to Complex*
  - Modeling ("Telling is not teaching")
  - Cooperative Learning Techniques
  - Questioning Techniques

One example…

- Count

- Count and finger

  - Repeat as necessary

- Sizzle and finger

  - Repeat as necessary

- Sing (NSS or Solfege) and finger

- Play

- Note: Model during steps 2 and 3

- How does this demonstrate Gordon and/or Kodaly?

Activity Extensions

- Creativity
  - Improvisation
  - Composition
  - Choreography

Helpful hints

- Physical Set-Up of the Room

- Established Routines

- Use of Transitions

- Assessment

Objectives/Assessment

- Backwards Design: *knowing the end result and working your way backwards from there*

Assessment

- What criteria guide the assessment of student learning?

- What procedures will you use for assessing student learning?

- For what purpose will you use assessment data?

Assessment of Musical Learning

Thoughts…

- Share with me your ideas and thoughts on assessments…
  - What do you find helpful?
  - What do you find frustrating?
  - How is it connected with music?

+ What was the objective of the activity?

- Take a moment to compose your own objective for this activity.

The Objective

- Given a sheet of paper and a model, students will create a paper airplane that will fly at least 20 feet as indicated by the blue line in fewer than two attempts.

Forms

- Which were used?
  - Criterion-Referenced Assessments
  - Norm-Referenced Assessments
  - Peer-Assessment
  - Self-Assessment
  - All of the above can be formal or informal!

Objectives/Assessment

- Backwards Design: *knowing the end result and working your way backwards from there*

  - *Create Unit and Lesson objectives that lead to meeting your expectations for each of your goals*
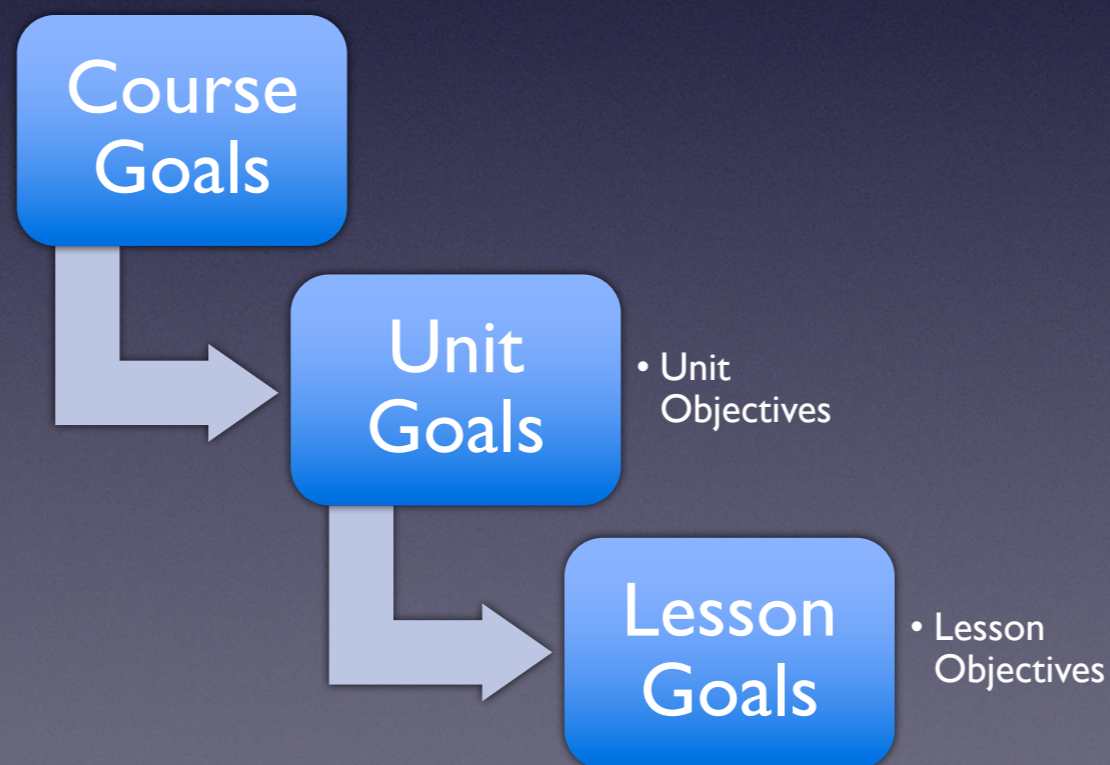
Assessment

- What criteria guide the assessment of student learning?

    - Knowledge

    - Skills

    - Techniques

- What procedures will you use for assessing student learning?

- For what purpose will you use assessment data?

Types

- Checklists

- Paper/Pencil

- Performance

- Rubrics

- Rating Scales

Actions

- Playing Tests

- Practicing

- Peer/Self Assessment

Format

- Authentic
  - Portfolios
    - Journal Entries
    - Recordings
    - Playing Tests
    - Peer Assessments
    - Self Assessments
    - And so on…
      - Align with your Course and Ensemble Objectives!!!

What might it look like?

Teacher Assessment Rubric

Student's Name_____ Instrument _____

	1 (Poor)	2 (Good)	3 (Proficient)	4 (Excellent)
Posture	Student displays poor posture demonstrating no knowledge of any areas of consideration.	Student displays limited knowledge of posture but is lacking in 2-3 areas of consideration.	Student demonstrates an understanding of posture but is lacking in one of the areas of consideration.	Student demonstrates proper posture throughout the duration of the exercise. Consider, feet flat on the floor, back straight, shoulders relaxed, on the edge of the chair.
Technique	Student displays poor technique demonstrating no knowledge of any areas of consideration.	Student displays limited knowledge of technique but is lacking in 2-3 areas of consideration.	Student demonstrates an understanding of technique but is lacking in one of the areas of consideration.	Student demonstrates proper hand position throughout duration of the exercise. Consider hand position, position of instrument in relation to body, economy of motion, attacks, and articulation.
Breathing	Student displays poor breathing demonstrating no knowledge of any areas of consideration.	Student displays limited knowledge of breathing but is lacking in 2-3 areas of consideration.	Student demonstrates an understanding of breathing but is lacking in one of the areas of consideration.	Student demonstrates proper breathing throughout duration of the exercise. Consider shoulder position, shallow vs. deep breathing, lack of tension in both inhaling and exhaling, air moves below the ribcage on inhalation.
Tone	Student displays poor tone demonstrating no knowledge of any areas of consideration.	Student displays limited knowledge of tone but is lacking in 2-3 areas of consideration.	Student demonstrates an understanding of posture but is lacking in one of the areas of consideration.	Student demonstrates proper tone throughout duration of the exercise. Consider consistency of sound, depth of sound, air support, and intonation.

Total: _____/16

Comments:

Student Self-Assessment Template

Student's Name_____ Instrument _____

Reviewer's Name_____ Instrument _____

Circle the box that best describes your observation of your stand partner's performance. Support your decision with brief comments at the bottom including strategies for success and improvement.

	Developing (1)	Passing (2)	Good (3)	Excellent (4)
Consider:				
Consider:				
Consider:				
Consider:				

Total: _____/16

Comments:

Student Self-Assessment Rubric

Student's Name_____ Instrument _____

Reviewer's Name_____ Instrument _____

Circle the box that best describes your observation of your stand partner's performance. Support your decision with brief comments at the bottom including strategies for success and improvement.

	1 (Poor)	2 (Good)	3 (Proficient)	4 (Excellent)
Posture	Partner displays poor posture demonstrating no knowledge of any areas of consideration.	Partner displays limited knowledge of posture but is lacking in 2-3 areas of consideration.	Partner demonstrates an understanding of posture but is lacking in one of the areas of consideration.	Partner demonstrates proper posture throughout the duration of the exercise.
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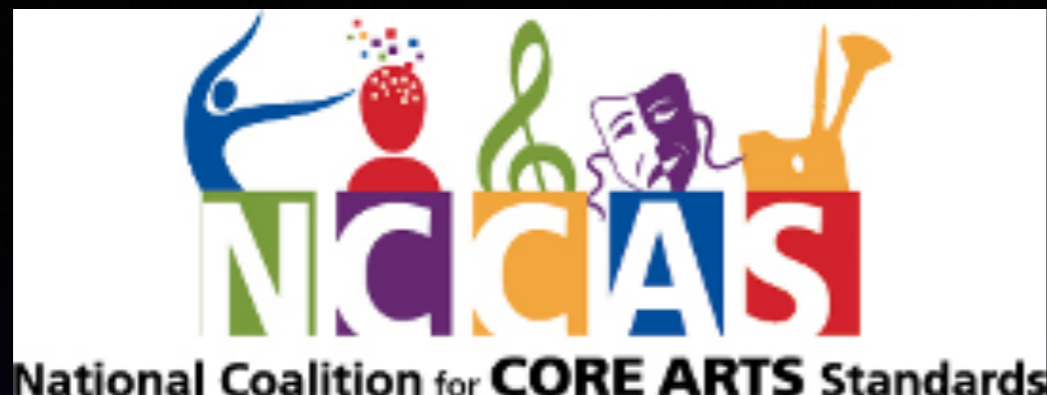# How is it used?

- Assessment of learning
- Assessment for learning
- Assessment as learning
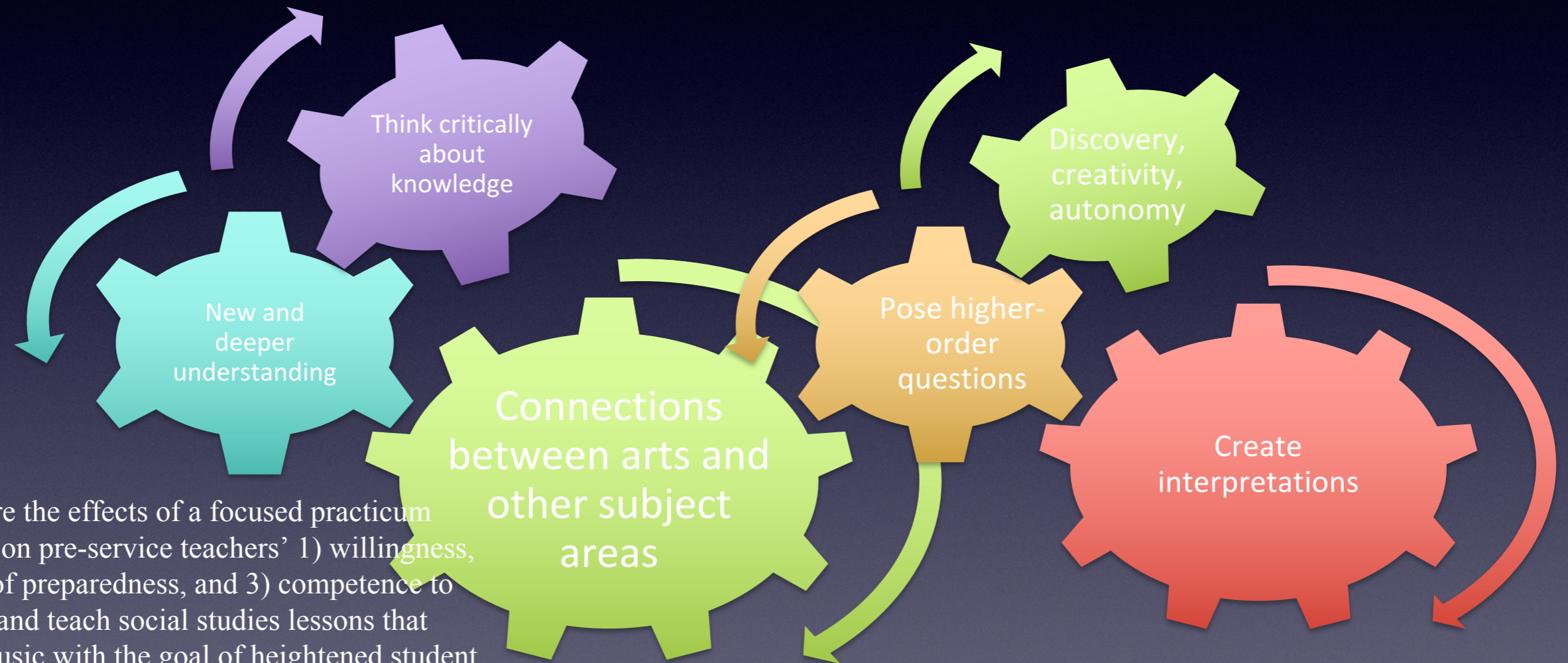
Cornerstone Assessments for National Music Standards

Experiences in Music Integration

Connections between arts and other subject matter can encourage…

Think critically about knowledge

Discovery, creativity, autonomy

New and deeper understanding

Connections between arts and other subject areas

Pose higher-order questions

Create interpretations

What are the effects of a focused practicum experience on pre-service teachers' 1) willingness, 2) sense of preparedness, and 3) competence to design and teach social studies lessons that integrate music with the goal of heightened student achievement and learning?

# Challenges to teachers:

Teachers may:

- Not perceive arts integration as a means to deepen student learning
- Perceive themselves as lacking knowledge necessary, especially musical knowledge
- Lack confidence in their ability to integrate arts
- Lack experience with a successful model of co-equal arts integration

Practicum Experiences

- Several reasons:
  - Improve Integration Skills
    - Especially immersed or two-way integration.
  - Improve Interpersonal Skills necessary to create an arts-integrated environment.
  - Explore connections between music and the other subjects.
  - Boost Confidence
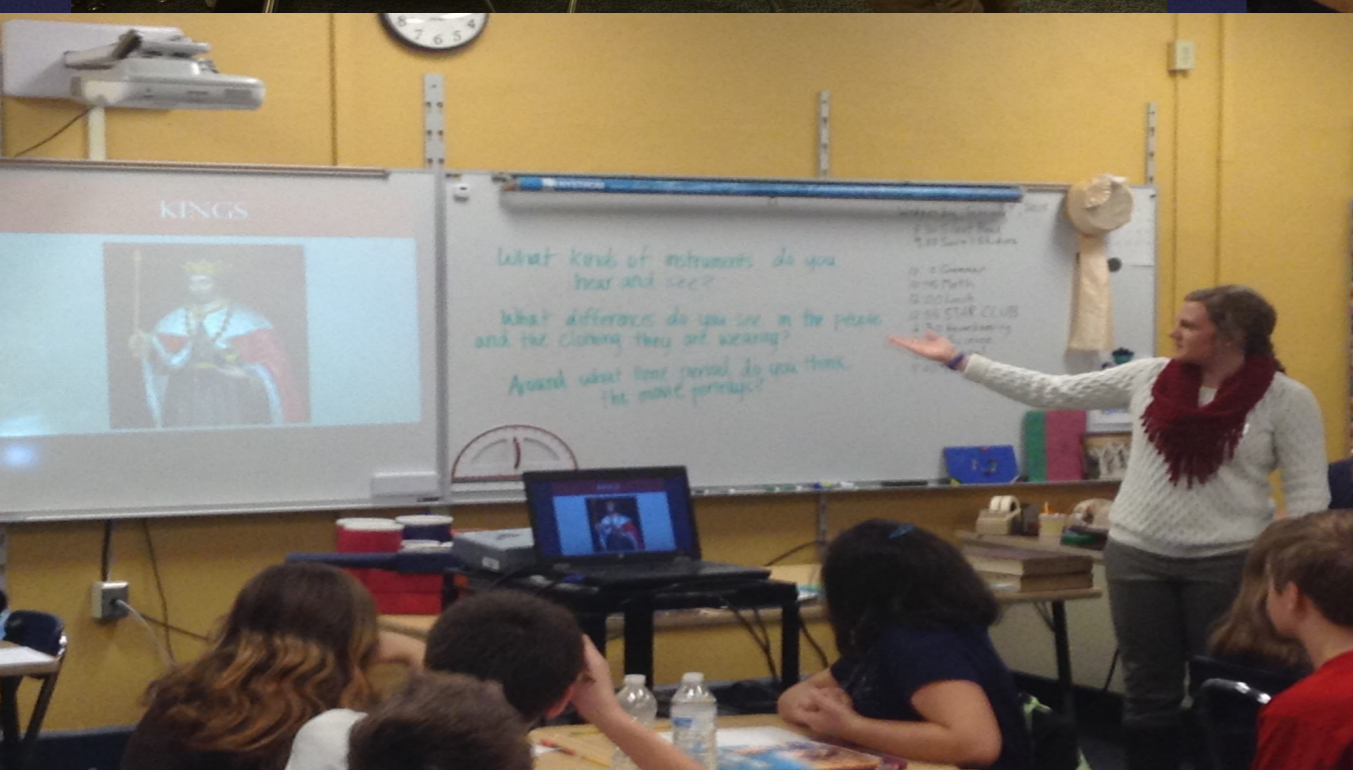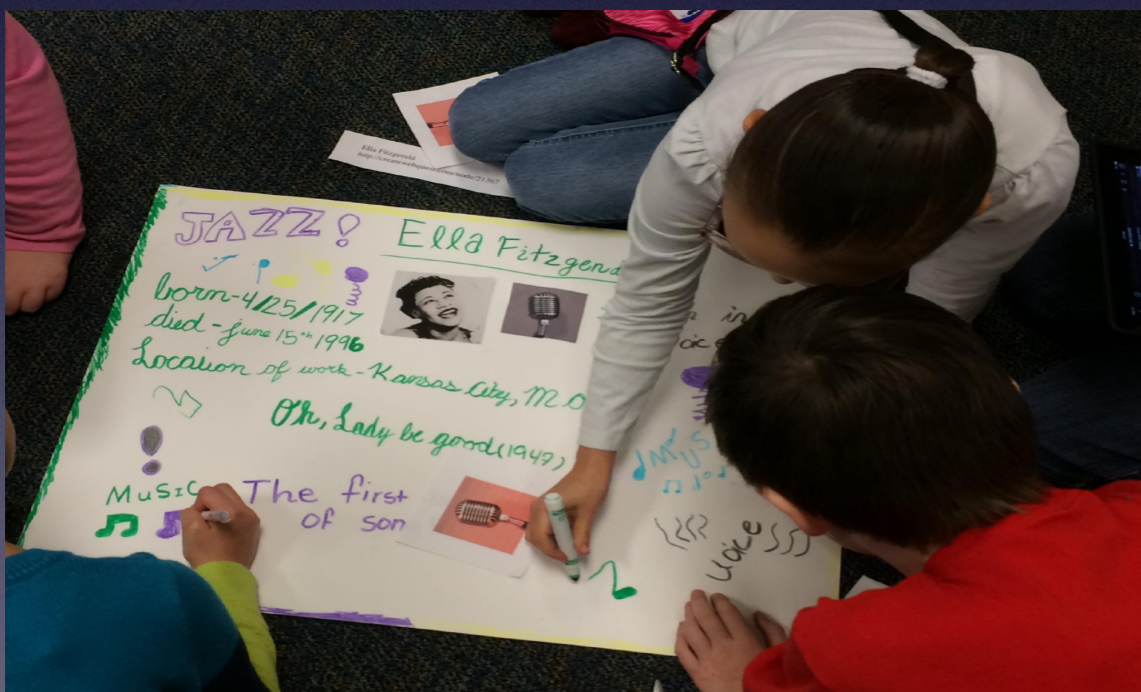
Development

- Secondary General Music Need
  - Area needed to get more students involved
- Experiences
  - Harris Burdick Inspired Experiment
  - Discuss the functions of Music
- Lesson Development
  - Explore connections with the various subjec
  - Design a lesson that successfully connects th
  - Peer and Self Evaluation after a MicroTeach

Implementation

- After making adjustments based on peer and teacher suggestions, pre-service teachers take the lessons to the schools.
- PST contact the classroom teachers to ensure connections will be made.
- Teach in groups of 4 for 50-minute lesson.
    - Closing activity should tie in the experiences back into waht they are discussing at the time.
        - Plot
        - Characters
        - Geographical landmarks
- Course Development
    - Based on experiences, extend the lesson inductively into a course

Reactions

MS Student - That was so cool! I wish they would be here every class… are they coming back?
MS Teacher - I am continually impressed by the [pre-service teachers]. They got several students who never interact or talk in class to become engaged in the material and share their thoughts!

Implications

- Must provide these integration experiences to relieve the stress of including less familiar material within our areas of expertise.
- Establishing connections outside of the music classroom also allows for uncovering opportunities for more music making within the school building.
- A practicum teaching experience focusing on co-equal integration provides PSTs with avenues to encourage creativity and critical thinking in their students.

Kansas A+ Schools Pilot

- A whole school transformational model focused on infusing creativity in the classroom through implementation of the A+ Essentials™.

- We want to share the importance of creativity and the arts within the classroom as well as its impact on student learning.

- Currently being piloted in 2 schools during the 2015-2016 School Year.
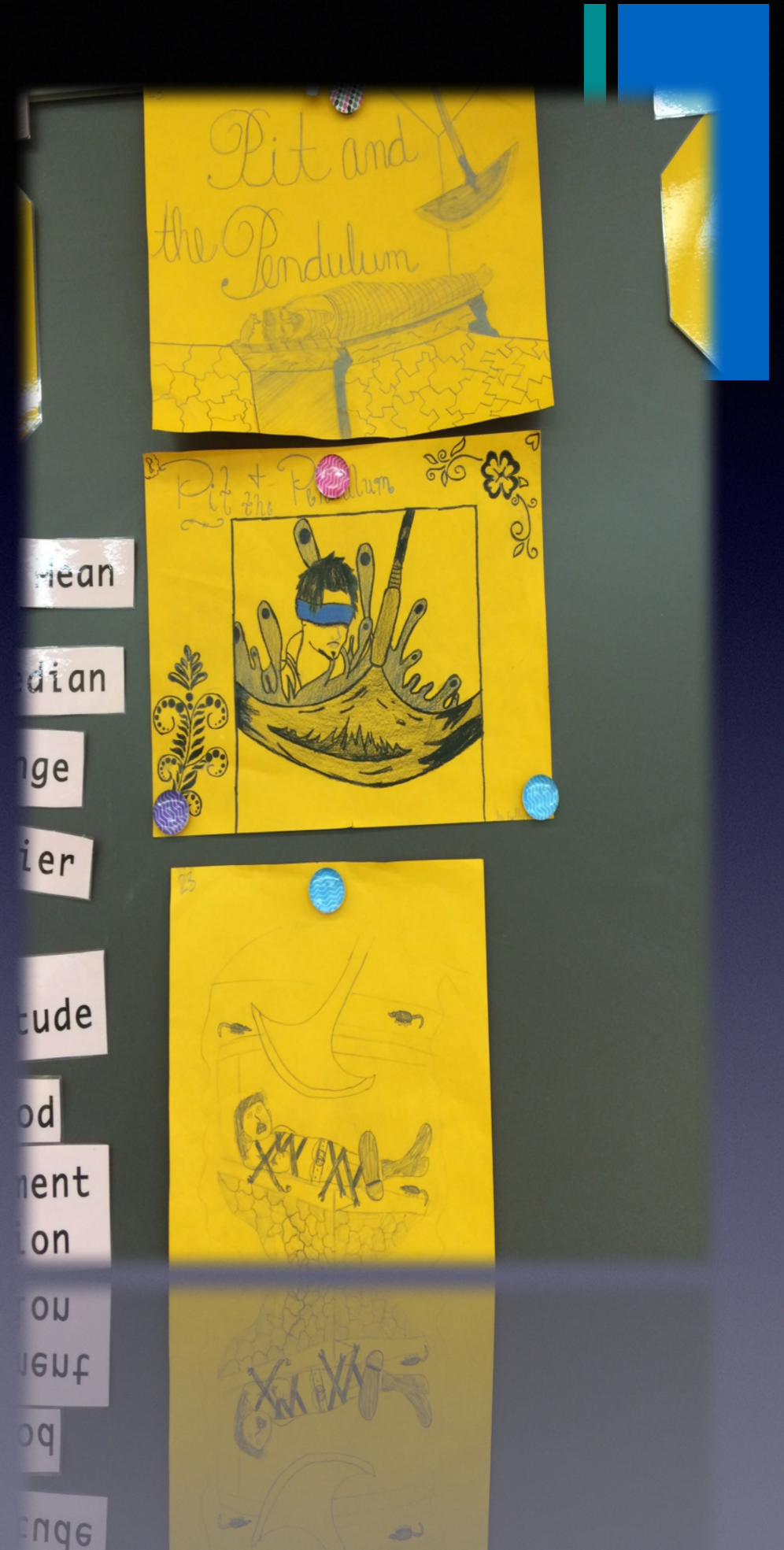
A+ *Essentials* ™

- **ARTS**

  - Valued as essential to the learning process, taught daily and included in planning

- **CURRICULUM**

  - Linking core classes to promote meaningful experiences and spark enthusiasm for learning

- **EXPERIENTIAL LEARNING**

  - Hands-on real world application of learning objectives, using differentiated instruction to support innovation and critical thinking

- **MULTIPLE LEARNING PATHWAYS**

  - Provide opportunity for information to be absorbed in a variety of ways

Share your experiences in integrating the arts…

- In groups of 2-3 share your experiences with integrating the arts throughout your school or district.

- Are these one-way or two-way/co-equal integration?

- Why?

Stories from the field

- All classrooms observed thus far are implementing A+ strategies.

- Teachers and students are excited with the program.

- Students are more involved in learning, and express this fact.

- Students feel more a part of the learning process.

- Teachers and students are actively involved and appear happy with the results of

- Active Learning using the Arts: Visual Arts, Music, Drama and Writing.

Initial Findings

- Implementation remains a work-in-progress

- Belief in the program is strong, but fully internalizing the ideas behind A+ is still growing.

- The Summer Institutes are critical

  - Camaraderie

  - Understanding

  - Networking

  - Trust

- Arts teachers are happier, but also frustrated in some ways because they are not being used as they had hoped.

Initial Findings

- Still viewed in the pilot schools as something that is done outside of regular work instead of a way to transform content delivery for maximum student learning.

- Relied initially on projects learned and experienced at the summer institute.

  - This is to be expected.

- Administration at both schools are on board with implementation of the program and extremely supportive.

What are the teachers saying?

- It has allowed us to connect with more teachers. "It is a lead to go talk to a teacher on the other end of the building, or our plan times don't overlap, and stuff like that."

- "We have a lot more positive culture in our classroom."

- "The collaboration between [the students] is much stronger."

- "It makes it more fun, exciting, and engaging." [both teaching and the students learning.]

- "I have seen much more self-expression displayed by the students and teachers throughout the school… the students have been positive toward it."

What are the students saying?

- "I would say my favorite classroom is... relaxed and, like, you get a say in what you're getting to do."

- "It's hands-on and not like a bunch of lectures."

- " I find school fun when we do different activities and songs... I don't like doing a worksheet because I don't remember it as well."

- The best thing about my school is "the art class because everyone gets to show their creativity."

- I like to learn by making our content "like an activity, because its more fun that way."

Looking Ahead

- We are compiling data on student attitudes, teachers' perspectives, and student performance. A comprehensive report will be shared in Summer 2016

- We are currently exploring funding opportunities to expand the Kansas A+ Schools Pilot beyond the 2017-2018 AY

Questions

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