

**Multi-dimensional Learning in the 5th Grade General Music
Classroom**

by

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Abstract

My lesson plan shown in my video teaching demonstration will show 5th graders performing a traditional song from the Apache tribe by singing, playing xylophones and other non-pitched percussion instruments, and playing a passing game. These students will accompany their voices by playing an ostinato pattern on the xylophone.

I have developed as a teacher through the Masters' Program because I have learned new ways of teaching, especially when it comes to exposure to Orff and Kodaly methodologies, and improvisation within the classroom. I am now more comfortable incorporating improvisation, as well as music from many other cultures into my lessons, and my students are growing as musicians and as people due to it.

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Chapter 1 - Teaching Philosophy

Teaching Philosophy

General music is a necessary component of our education system because it benefits the students, and the community at large. Music supports our cultural heritages and fosters a broader mind. Having a musical education provides students with essential skills that can be applied in and out of the music classroom, and it supports our society's core values.

Students who attend music class on a regular basis will be given the priceless opportunity to become musically literate, gain musical independence, make informed musical decisions, read music, problem-solve, use creativity and imagination, and express themselves. Music learning benefits students in ways that other curricular areas cannot. Self-confidence, music appreciation, a sense of community and belonging are all found within the music classroom. Students will gain logical and mathematical skills, teamwork experience, body awareness, interpersonal and intrapersonal intelligences, and creativity that will make them well rounded members of society.

Having a musical education leads to success in other disciplines, but music for music's sake alone is a significant reason for its inclusion in the general education curriculum. Music accompanies our daily lives—in our houses, places of worship, on the radio, in films, at social gatherings, and mass assemblies. Additionally, it is an integral part of our past and present nation, and helps us preserve and celebrate cultures across the globe.

The goal of my general music program is to create citizens who will appreciate and practice the art of music making for the rest of their lives. I will focus on the concepts of rhythm, melody, harmony, and form to give my students the necessary musical knowledge that will enable them to become musically independent. Through a multidimensional and all-

inclusive approach, my program will help students grow emotionally, intellectually, physically, and musically.

How My Philosophy Informs My Teaching

My teaching philosophy drives my teaching, and is present in the following lesson. The students practice an array of skills throughout. This includes mathematical skills through the rhythm practices, teamwork through the passing game, history and culture through the song choice, and creativity through the improvisational opportunities. Students leave the lesson feeling empowered, creative, and feeling like true musicians.

Chapter 2 - Lesson Plan

LESSON PLAN 1

Music Standards Being Addressed:

- MU:Cr1.1.5a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose
- MU:Cr3.2.5a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

Materials of Instruction

- “Hey Ya Na” (Edwards, 2009.)
- “Chumbara” (Thompson, 2018.)
- Sound and projection system
- Piano
- Xylophones and mallets for small group of students
- Small rock for passing game
- Unpitched percussion instruments for small group of students

Objectives

- Students will engage their body and focus their mind through the Brain Dance.
- Students will perform rhythm patterns accurately and in-time using the Rhythm Drill Video.
- Students will demonstrate an understanding of rhythm value relationships by performing the given note to the steady beat during the Rhythm Value War game.

- Students will exercise their voices and show their vocal range by echoing the slide whistle.
- Students will sing the song “Chumbara” with mostly accurate pitches and rhythms.
- Students will perform a Native American song, “Hey Ya Na” by singing and with xylophone and unpitched percussion accompaniment
- Students will improvise their own part on the xylophone during “Hey Ya Na” within the parameters given by the teacher.

Lesson Sequence

1. Teacher leads Brain Dance Sequence to a song of her choosing for that day.
2. Students clap and pat along with the “Rhythm Drill” video.
3. [VIDEO 1: Note Values](#)

Teacher holds up various cards with musical note values (quarter, eighth, sixteenth) and students perform whatever rhythm they see on a loop until the card is changed.

4. Students are divided into 2 teams, and teacher shows a different card to each team, but they must maintain their part.
5. [VIDEO 2: Slide Whistle](#)

Once this is finished, teacher plays various melodic patterns on the slide whistle, and students echo it back using their voices.

6. [VIDEO 3: Chumbara](#)

Students sing the song “Chumbara” (previously learned by rote) as teacher accompanies on the piano. The teacher then chooses one student at a time to come to the front and pick a syllable out of three bags to replace the syllables of “Chumabra”. Students sing the song using the new syllables.

7. Next, students review singing and body percussion for the Native American song, “Hey Ya Na.” The teacher plays the piano to accompany them. Their body percussion mimics the crossover pattern that is used later on the xylophones.
8. [VIDEO 4: Hey Ya Na](#)
Once students have mastered this, they form a circle on the ground in preparation for the passing game that goes with the song. Students practice the passing game without a guesser in the middle yet, to establish the steady beat.
9. Teacher invites several students to join her on the xylophones to accompany the game. Students watch and mimic the teacher’s patterns on the xylophones until they are ready to add the voices.
10. At this point, the xylophones are playing and the students are singing, so it is time to introduce the passing game. One student is the guesser in the middle. That student closes their eyes during the A section then opens their eyes for the B section to see if they can identify which student in the circle has the rock in their hand on the final beat of the song.
11. Students on the xylophones choose someone to take their place and teach them the xylophone part through peer learning.
12. Teacher introduces a new part for unpitched percussion instruments and invites a few students to play them.
13. Once students are comfortable on all parts, teacher invites students to improvise their own patterns using only the pitches that they had been performing earlier on the xylophones.

14. This continues until all students have had a turn playing and improvising on a xylophone.

Assessment(s) (You should have a specific assessment for each objective you wrote) How will you know that students have learned what you have taught? What will students do to demonstrate their learning?:

- The teacher will listen to students to hear if they are playing correctly and singing with accurate pitches.
- The teacher will observe students playing the xylophone for accuracy.
- The teacher will observe students playing the game for steady beat and understanding of A and B sections.

My goals for this lesson were to get students to perform accompaniment on the xylophone, sing a song with accurate pitches and rhythm, and experience the Native American culture. My students learned and applied mallet and xylophone technique, how to sing an Apache song, and how to work as an ensemble through this process. I employed scaffolding, through the sequential process of teaching the song. For example, the students started by listening to the song, then sang it, then added body percussion, and finally the instrumental accompaniment. This helped students because they were learning in small bits and building on that knowledge. I assessed students through observation in this lesson, though I would like to make a more formal assessment in the future.

Moving forward, I will adjust my instruction by allowing more time for improvisation. This would mean devoting another class period to this, but I felt that the class period from this lesson was too short to fit in quality improvisational opportunities for all students. I also will

have students compose and notate their own xylophone accompaniments for the song. That would fit in the composing component that this lesson did not reach.

This instruction expanded my thinking and enhance my teaching practice because there were so many elements incorporated into the lesson. Students did not only sing, but they also played instruments, performed body percussion, read notation, worked as a team, and improvised. This way of teaching addressed the strengths of all learners.

Chapter 3 - Reflections

Throughout my work in the Masters' Program at K-State in Music Education, my teaching practice has developed and grown. I now have increased knowledge of Orff, Kodaly, Dalcroze, and Gordon methodologies and feel comfortable incorporating them into my teaching practices. I have been exposed to an abundance of research through academic readings. This has expanded my knowledge on everything from culturally responsive pedagogy, to assessment and curriculum. Through experiences in class and in Symposium, I have been exposed to new lesson ideas and songs that I already have been using in my own classroom. I feel I can go back to school in the fall after the summer program recharged and full of new ideas.

My overall confidence as a music educator has increased exponentially. I began the program after completing my first year of teaching, so I had a lot to learn. I quickly put what I learned at K-State into practice in my classroom, and I can tell my teaching has improved and my students are benefitting from it. I am incorporating more world music, movement, and instruments into my lessons thanks to what I learned in the program. I also feel as if I am more able to advocate and support my music program. Lastly, the opportunity to meet and network with other music teachers was eye-opening. They taught me a lot and we got the opportunity to bounce ideas off each other. After three summers of the program, I feel more than prepared to run a successful music program.

Bibliography

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