

Experience, Socialization, Application, and Relevance in Music

Education

by

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Abstract

This lesson plan was based on my music philosophy including the aspects of experience, socialization, application, and relevance. Students used aural skills while sight reading new music and singing dominant to tonic chords during warm up exercises. They created movement emphasizing different musical concepts and analyzed new music.

I have grown exponentially as a teacher since I started the Masters' program at Kansas State University. The two major developments in my teaching have been the paradigm switch from product to process and the cultivation of an environment where students take ownership of learning. My students have become independent musicians due to practicing aural skills, learning music theory, and activating higher-order thinking.

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Dedication

To my parents, Laurie and Brad Deal, who have encouraged me since day one. Thank you for teaching me that I can do anything I set my mind to.

Chapter 1 - Teaching Philosophy

Teaching Philosophy

It is important that I state that all students learn differently. With that being said, there are four aspects of music learning that I believe most students share: experience, socialization, application, and relevance. Students learn music by experiencing music. They learn by practicing, exploring, and collaborating in the classroom. I believe this process has a much higher success rate than simply memorizing music concepts.

Due to human nature, students are social. Whether or not they have interpersonal or intrapersonal intelligences, I believe all students benefit from social interaction. That is what makes group music making so incredibly special. It gives students a chance to experience learning together in a way which is not possible with other subjects. They are not simply learning facts and figures, they are consistently experiencing and discovering as a cohesive unit.

Students learn by applying their knowledge to different situations and problem solving. They should be able to take the basic knowledge of a musical concept and apply it to another piece of music or even a different genre of music. Discovering similarities and differences within music is what propels student learning. Remembering information is one thing, but applying that knowledge to solve a problem is something completely different.

The last section of my theory on how students learn music is relevance. Why is it important that students learn musical concepts? Oftentimes, educators see the relevance in what they are teaching, but fail to share this with students in a way which they can grasp. This simple concept can transform students from resisting the information that is being forced upon them to inspiring them to start asking questions and delving into the topic. If students see how knowledge can benefit them in the long run, they are more apt to wanting to learn.

In order for teachers to let students experience during the learning process, they must relinquish partial control of the classroom. This can be a dramatic switch from a teacher-centered classroom to a student-centered classroom. The positive results in this type of altered music room is often a rise in music leadership and student initiative.

Building socialization into the music classroom does not prove to be a difficult task due to the nature of music itself. Allowing students to interact during the learning process gives them another opportunity to comprehend the musical concept at hand. It can also help build rapport among students and with the educator.

In order for students to apply their knowledge to solve a problem, the teacher must take the facilitator role. This teaching tactic takes students away from the lower levels of Bloom's taxonomy such as remembering and understanding and moves them to the application stage of learning. Through application, students are encouraged to analyze, evaluate, and create.

The last aspect of my theory of teaching music is relevance. It is important as teachers that we educate our students in why learning musical concepts is important. We can do this by connecting educational content to their lives outside of the musical classroom. Addressing these questions is vital in the concept of relevance: "Why do students need to know this information?" and "How can they use it in the future?".

My four aspects of music learning and teaching make up a fluid model, one of which it is very difficult to discuss one aspect in complete isolation from the others. The overall theme of this theory is the paradigm switch from product to process. In conclusion, the music educator's purpose is to teach music concepts, guide the learning experience, facilitate social interaction, direct the application of knowledge, and to supply educational relevance.

How My Philosophy Informs My Teaching

I took in consideration my four aspects of music teaching and learning as I wrote the following lesson plan. Students experience music every day in the choral classroom. This was not a difficult concept to incorporate into my lesson. Students socialized by learning together, dialoguing as a class, and working in vocal parts. They applied their knowledge by problem solving tempo issues. The following lesson was relevant because students used their music theory and aural skills that they developed in future choir, band, and orchestra lessons. Another activity that was relevant was scaffolding. Throughout the process of learning a difficult rhythmic section, students learned the benefits of scaffolding in future learning.

Chapter 2 - Lesson Plan

Lesson Plan Format for an Ensemble Rehearsal

2014 Music National Standards:

Performing (Present)

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music rep

Responding (Analyze)

MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Teacher/Conductor's Name: Madison Deal

Rehearsal 1 2 3

Prior Knowledge/Skills (What do already know and can do?):

Students already know solfege pattern. Students practice sight singing almost every day. God Only Knows has already been introduced (notes/rhythms).

Rehearsal Objective (What will your students be able to do as a result of this rehearsal *with you*?)

Students will sing correct rhythms during rehearsed sections in "God Only Knows". Students will have a better understanding of the Beach Boys' background. Students will create movement for the first polyphonic section of "God Only Knows".

Assessment of the Rehearsal (How will *you* know if your *students can do* what they need to?)

Teacher will visually and aurally assess students as they rehearse the polyphonic section.

Relevant Contextual Factors:**Modifications/Accommodations needed:**

15 students, 10 of which are in band and/or orchestra 40 minute period, right after lunch 5 days/week	None
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Instructional materials, resources, & Technology:**Personal Improvement Objective:**

<i>Laptop, projector, speaker</i>	<i>Continue growth in leading activities that are not rehearsal based</i>
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Rehearsal Plan (A step by step plan for the rehearsal - with timing - that leads to your objective.)

<u>Time</u>	<u>Activity</u>	<u>Purpose of Activity</u>	<u>Sequence</u>	<u>Assessment</u>
3min	Color Chart Warm Up	Students will gain focus by speaking rhythm and doing actions in tempo with the metronome.	*Kinesthetic (tempo =130) *Rhythm (tempo=150)	Teacher will visually and aurally assess students
3min	V7-I Warm Up	Students will listen and tune the V7 chord before determining what note to resolve to. Students will analyze I chord and decide whether each chord tone is present.	S: Ti-Do A: Fa-Sol T: Re-Mi B: Sol- Do *Hold/resolve *Analyze	Teacher will aurally assess students. Students will analyze the chord and participate in dialogue.

5min	Sight Singing	Students will use aural skills and music theory knowledge to sight sing	C Major- 4/4-SATB- Level 5 *Chaos sing *Attempt *Isolate problem areas	Teacher will aurally assess students.
10min	“God Only Knows”- Background	Students will gain background knowledge about the Beach Boys and “God Only Knows” (Wilson, Asher & Lojeski, 2016)	Beach Boys- Presentation	Teacher will assess students by facilitating a class discussion about the background of “God Only Knows”.
15min	“God Only Knows”- Creating	Students will create a physical movement for their part in the first polyphonic section	*Pick what to emphasize *Create movement	Teacher will visually and aurally assess students. Students perform for the class.

Lesson Plan Format for an Ensemble Rehearsal

2014 Music National Standards:

Performing (Rehearse, Evaluate, & Refine)

MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Teacher/Conductor’s Name: Madison Deal

Rehearsal 1 2 3

Prior Knowledge/Skills (What do already know and can do?):

Students already know solfege pattern. All songs have already been introduced to students.

Rehearsal Objective (What will your students be able to do as a result of this rehearsal *with you?*)

Students will sing correct rhythms during rehearsed sections in “God Only Knows”, “Drift Away”, and “Here Comes the Sun”.

Assessment of the Rehearsal (How will *you* know if your *students can do* what they need to?)

Teacher will visually and aurally assess students clapping, stomping, and singing. Teacher will facilitate a class dialogue during the analyzation of “Drift Away”.

Relevant Contextual Factors:

Modifications/Accommodations needed:

15 students, 10 of which are in band
and/or orchestra
40 minute period, right after lunch
5 days/week

None

Instructional materials, resources, & Technology:

Personal Improvement Objective:

Laptop, projector, speaker

Continue growth in leading activities that are not rehearsal based

Rehearsal Plan (A step by step plan for the rehearsal - with timing - that leads to your objective.)

<u>Time</u>	<u>Activity</u>	<u>Purpose of Activity</u>	<u>Sequence</u>	<u>Assessment</u>
5min	Warm Up	Students will warm up their bodies and voices. Students will focus on vowel shape and good tone production.	*8-1 hand/foot shake *Scrunch/release *Zing-ah *Sha-ha-ha *Vowels/actions	Teacher will visually and aurally assess students
2min	V7-I Warm Up	Students will listen and tune the V7 chord before resolving to I.	S: Ti-Do A: Re-Mi T: Fa-Sol B: Sol- Do *Hold/resolve *Analyze	Teacher will aurally assess students
5min	“God Only Knows”- Warm Up	Students will perform polyphonic section with warm up created in previous lesson.	*What is polyphony? *Which measures are polyphonic? *What changes as it progresses?	Teacher will visually and aurally assess students.
5min	“Drift Away:- Analyze	Students will analyze “Drift Away” (Williams & Shaw, 2015) and order most difficult rehearsal spots.	*Analyze individually *List most difficult sections *Create ensemble list on board	Teacher will aurally assess students. Students will participate in class dialogue.
15min	“Drift Away”- Rehearsal	Students will accurately speak and sing rhythms correctly.	*Stomp on beat (ATB- m. 8) *Speak then sing *Which section is similar? *Speak rhythm-pickups m. 62	Teacher will aurally assess students.
5min	“Here Comes	Students will learn the clapping rhythm	*Clap all 8 th notes and speak	Teacher will visually and aurally assess students.

	the Sun”	during the bridge of “Here Comes the Sun” (Harrison & Billingsley, 2001).	*Clap all 8 th notes and sing *Sing and only clap the rhythm that’s written	
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Students and parents at this high school are given the option to sign an opt-out form if they do not want student pictures released onto the internet or other publications for educational purposes. All of the students included in this video, as well as their parents, chose not to sign this opt-out form. Permission has been given by the administration to use the video of the second lesson plan. https://krex.k-state.edu/dspace/bitstream/handle/2097/39034/video_lesson-deal-2018.MP4?sequence=1&isAllowed=y

The remainder of this chapter will be organized by activities within the preceding lesson plans. In the first lesson, I had each voice part create some type of action or movement for their part in the polyphonic section of “God Only Knows” (Wilson, Asher & Lojeski, 2016). Their assignment was to emphasize either the style, rhythm, or intervals. For the second lesson plan, students’ objective was for them to sing accurate rhythms and keep a consistent tempo. I believed it was very important for students to get up, move around, and use different learning styles. I also tried to incorporate some higher order thinking when fixing some of our tempo issues. Therefore, the teaching strategies that I focused on during this activity were multiple intelligences and bloom’s taxonomy. The assessment used was both aural and visual.

What I learned from this polyphonic activity was that it is alright if an activity doesn’t go quite as planned. Students seemed to enjoy the activity because it got them up and moving. Students were also more aware of how the vocal lines intermingled after this lesson. Moving forward, I would adjust this instruction by using a metronome throughout the rehearsal. Student

movement could be incorporated even more by having them march around the room if there are still inconsistent tempos.

My objective for the end of “God Only Knows” was for students to sing the dynamics that were indicated on the printed music. I used my knowledge of multiple intelligences to get students moving, singing, and dialoguing as a class. As with many young choirs, this choir had consistent issues with singing different dynamic levels. With this problem, all dynamics start to sound mezzo forte, lacking contrast. My thought process for this activity was to get students to emphasize the dynamic changes with body movement. Students were visually and aurally assessed throughout.

I learned from this activity that students are not all going to participate the first time. It is important to praise the ones participating and use them as an example for your desired behavior. I found that most students participated and responded well. This activity forced students to think about dynamics differently. Adjustments for future instruction would be to re-do this activity until there is one hundred percent participation. It would also be beneficial to have students create more than one movement for the dynamic changes. This would help in connecting the idea of movement and dynamics.

The objectives for the “Drift Away” (Williams & Shaw, 2015) analyzation activity was for students to analyze the music for themselves. I wanted them to become more aware of rhythm, dynamics, relationships between vocal parts, etc. My overarching goal was for them to take ownership of their learning. The main teaching strategies I used were bloom’s taxonomy and critical pedagogy. My strategy was for students to use higher order thinking skills in order to analyze music and create an ordered list of rehearsal spots. I believed this would force them to

think critically and in turn, put myself more into the facilitator role. Students were aurally assessed throughout the class discussion.

This activity taught me that forcing student to think about more than just their own vocal part is extremely beneficial. I learned how to trust in what I have taught them. Their musical knowledge continued to astound me the more I questioned them. I received wonderful feedback from students during this activity. They really had to look at the piece as a whole and figure out what order to rehearse difficult sections in. I would adjust this instruction in the future by making this activity an assignment that I give at the end of a class period. Students would be able to submit individual lists, or complete one on a google document with their entire voice part.

My objective for this “Here Comes the Sun” (Harrison & Billingsley, 2001) activity was for students to speak and clap accurate rhythms. I thought it was important to use scaffolding with teaching this concept of rhythm and changing time signatures. I knew my students were going to have a hard time clapping the correct rhythms while singing a different rhythm all together. Teaching one section at a time and then adding on was very important. Once the rhythms were learned, I wanted to add in pitches and see if we could do it all together. Students were visually and aurally assessed throughout this activity.

I learned that scaffolding difficult rhythm concepts makes it extremely manageable for a young ensemble. Students responded well to the activity and developed a sense of comradery as they succeeded as a group. Growth was apparent as students were forced to use a mixture of excellent counting skills as well as listening skills. Using a metronome playing straight eighth notes is an adjustment I would make to future instruction. This would have helped keep the beat consistent and enabled students to internalize the pulse.

Chapter 3 - Reflections

This program has allowed me to see many different facets of music education. It has helped develop my own teaching. I have taken and applied many ideas I have learned in this program. The biggest being the paradigm switch from product to process, which in turn has increased student ownership and music literacy. As I have reflected on my experiences in this graduate program and this monumental paradigm switch, I keep relating it to the old parable about a house being built on sand or solid rock.

Therefore everyone who hears these words of mine and puts them into practice is like a wise man who built his house on the rock. The rain came down, the streams rose, and the winds blew and beat against that house; yet it did not fall, because it had its foundation on the rock. But everyone who hears these words of mine and does not put them into practice is like a foolish man who built his house on sand. The rain came down, the streams rose, and the winds blew and beat against that house, and it fell with a great crash (Matthew 7:24-27, New International Version).

A house that is built on sand is all about the product. In music education, this indicates the music experience of concerts, contests, and number one ratings. I realize that these are wonderful aspects of music education, however, this way of teaching and learning does not give students the foundation for future music making. They are unable to create more impactful music experiences by themselves once they leave that ensemble. Going back to the parable, once the rain and storm wash away their house, they are unable to build another one because of their lack of a foundation.

Meanwhile, the house build on solid rock emphasizes the building of a solid foundation. In this way of music teaching and learning, students become individual musicians, creative

thinkers, and problem solvers. They have all the tools for future music making. They can create more meaningful music experiences because they have a foundation to build from.

I have incorporated many assignments and concepts I've learned from teachers here at Kansas State University. Critical pedagogy is one of these concepts that I now frequently use in my classroom. In this way of thinking, the teacher becomes the facilitator while students are encouraged to dialogue. This works very well in the choral classroom. I often have students dialogue about the text, meaning, and composer of a piece. This helps students become a part of the process of learning and puts some responsibility of their choral education upon themselves. I often use my knowledge on the zone of proximal development when leading my students in choral warm ups. One way this is done is by taking away solfege syllables so that students are only allowed to sing select syllables and must audiate the missing ones. We also add actions for each syllable in the scale. Students must think about not only what they are singing, but also what they are doing physically with their bodies.

Choral placement and arrangement was an area of choral education that I had heard of, but didn't have much knowledge on prior to graduate school. The Research in Music Education class gave me the opportunity to study this concept at a deeper level, even allowing me to conduct my own research. The assigned research report helped me explore the differences between choral arrangements and how they affect vocal development and musicianship. It has been an educational experience experimenting with choral placement in my own classroom and how it affects error detection skills and fundamental performance skills as well as develops musicianship.

After taking classes at Kansas State University, I got the idea to use a writing prompt activity to show how music changes perception. I like to incorporate a unit of music in movies

into my junior high general music classes. In this unit, I talk about the importance of music in movies, tv shows, commercials, etc. I now use the new writing prompt activity as an introduction to this unit. I split the class into two groups with only one group in the classroom at a time. The first group is presented with a picture that they write a short paragraph about. They are encouraged to talk about the characters, setting, and background. The second group is then given the same assignment. They then come together and share what they wrote. What the student are usually unaware of is that I have different music playing in the background for each group. This activity is used so students have a firsthand experience of how music changes what you perceive about everything around you.

Sight reading is not something that I spent a lot of time doing in high school or during my undergraduate studies. When I first started my position as a high school vocal teacher, we did beginner sight singing activities. I walked into a program that had practically zero music literacy other than the kids who were in band or orchestra. To help them learn how to read music, we had to start very slowly with solfege and sight singing. After attending my first summer at this graduate program, I had a better understanding of what and how to teach this concept. I was encouraged to use online sight singing resources which has dramatically increased our music literacy. My select ensemble is now able to sight sing four-part music at a moderate level.

Vocal pedagogy is a subject that I did not have a solid grasp on before entering this graduate program. I have now applied much of the knowledge I have learned about this subject into my own choral classroom. I integrate as much vocal pedagogy into rehearsals as I can. This includes teaching students proper tone production, breath management, etc. We also spend time talking about vocal changes and how to ease through the passagio. I make sure that my students

spend a lot of warm up time throughout the week vocalizing through the different ranges and breaks within their voices.

After taking Survey of Vocal Music for Adolescent Singers, I am much more confident in selecting repertoire for my vocal soloists. This is another subject that I lacked knowledge in. I learned in this class what repertoire is appropriate for different voice types and musical characteristics to consider when selecting vocal and choral repertoire.

The examples listed above are just some of the ways that this graduate program has positively affected my teaching. I have become a much more confident and knowledgeable choral educator after attending Kansas State University.

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