

Enhancing

Musicianship in the Beginning Ensemble

National Core Arts Standards

MU:Cr1.1.E.Hs novice

Compose and **improvise** melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr3.1.E.Hs novice

a. Evaluate and **refine** draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria

MU:Cr2.1.E.Hs novice

a. Select and **develop** draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

MU:Pr5.1.E.Hs novice

a. **Evaluate** and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria

ASTA Curriculum Focus

Tonal Aural Skills and Ear Training

“Students demonstrate the following abilities...tonal - melodic and tonal--harmonic function (horizontal and vertical relationships/functions of tonality” (Benham et al., 2011, p. 18)

Why Music Learning Theory?

Musicianship, standards, expectations, balancing the beginning curriculum

How Children Learn Music

Sound-Before-Sight-Before-Theory

(Bluestine, 2000, p. 35)

- Teach sound before sign
- Lead the student to observe by hearing and imitating instead of explaining
- Teach but one thing at a time - rhythm, melody, and expression, before the child is called to attend to all of them at once
- Require mastery of one step before progressing to the next
- Give principles and theory after practice

“Musicianship develops only through active music making in curricular situations that teachers deliberately design to approximate the salient conditions of genuine musical practices.” (Elliott, 1995, p. 72)

“Making music through performing and improvising takes learners to the heart of musical practices, and improvising links students to performing and composing in practical and musical-social way”

(Elliott, 1995, p. 173)

What you will see?

Beginning Band

Warm-up process

- Tonal Development (Concert F)
- Vital Signs
- Engaging in the musical performance process
- Target Focus and evaluating performance

Learning Sequence Activities

- Establishing tonality
- Singing/Echoing patterns (discrimination learning)
- Performing Patterns
- Call and response with tonic and dominant
- Tunes with bass lines
- Voice leading
- Leading tones and “important notes”

Rehearsal

- Prehistoric Suite
 - Rhythmic accuracy
 - Individual part check in

Continued observations....

Beginning Orchestra

Tuning Process

Warm-up process

- Scale review with metronome
- Rhythm cards

Learning Sequence Activities

- Establishing tonality
- Singing/Echoing patterns (discrimination learning)
- Performing Patterns
- Call and response with tonic and dominant
- Tunes with bass lines
- Voice leading
- Leading tones and “important notes”

Rehearsal

- Dorchester Street Songs
 - Leading into phrases
 - Target focus and evaluating performance
- Into the Sky!
 - Phrase structure
 - Scaffolded rehearsal/practice techniques

How to implement or try in your rehearsals or lesson plans?

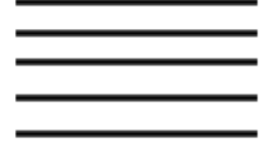
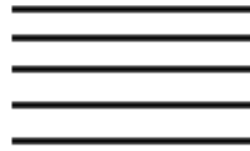
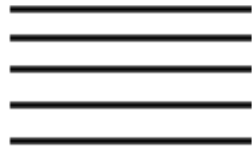
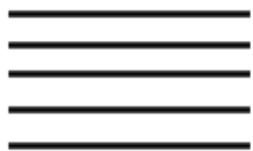
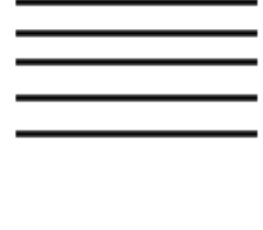
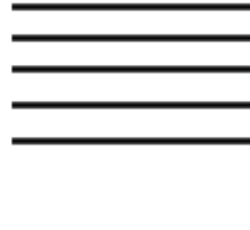
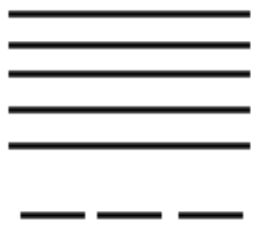
- Small Amounts - 5 minutes per lesson. Focus on a Learning Sequence Activity
- Know your tunes - Mary had a little lamb, Go Tell Aunt Rhodie, London Bridge, Boil them Cabbage...
- More tunes with varying bass lines - Boil them Cabbage and Simple Gifts
- Balance it with other pedagogical techniques (don't forget about reading notation)
- Rules of MLT
 - SING!!! Don't worry just start!
 - ALWAYS Establish tonality
 - Three note tonic and dominant patterns
 - Sound before site before theory

This is the over arching agenda points of the orchestra lessons you will be observing. Some additional techniques may be presented (i.e. Flashcards and learning targets)

DO =

Concert

For my instrument that =



The blank canvas...

Transcribing the patterns as well as the tunes is a great transition from rote learning to reading notated music...

Other concepts to focus on...

- Technology integration - Apple TV and SmartMusic
- Eddie Green & Tom Bennett Philosophy - Breaking down instrumental band performance into its simplest form (sometimes just one note). Highly detailed and focused performance and listening skill building.
- Targets and expectations of performance - Expectation of students thinking about their performance on a micro/macro level and reflecting upon their experience in the moment as well as over time (i.e. Student led rehearsal discussions). (Stiggins et, al, 2006).
- 1:1 iPads - Students all maintain a Google Drive accounts which they store concert reflections from beginning ensemble through advanced. They include a written reflection as well as artifacts about the performance.

Video Links and Resources

- General Music Examples

<https://www.youtube.com/channel/UC-B2QXPf3Jb5iqkmiy123DA>

<https://www.allianceamm.org/videos/gordon-valerio-03/>

<https://www.allianceamm.org/videos/gordon-marshall-13/>

<https://www.youtube.com/c/JenniferBaileySingToKids/videos>

<https://www.youtube.com/watch?v=zTAoD3-uAnQ>

<https://www.youtube.com/watch?v=bdjGBLogCsA>

<https://www.youtube.com/watch?v=d4GUTP7kZwU>

- Instrumental Teaching Example

<https://jessica-vaughanmarra.squarespace.com/teaching-videos-1>

https://drive.google.com/drive/folders/1CI1mbXAsjQnyOkboaBa26t2r_V4NHRIS?usp=sharing

- Composition examples

<https://giml.org/formembers/teaching-tools/>

Essential Vocabulary:

Basic terms for Music Learning Theory

- Audiation: “is the process of assimilating and comprehending (not simply rehearsing) music we have just heard performed or have heard performed sometime in the past. We also audiate when we assimilate and comprehend music we may or may not have heard, but are reading in notation or composing or improvising.” (Gordon 2006 p. ix)
- Aural/Oral Skills - The first (most elementary) level of Musical learning including tonal and rhythmic patterns.
- Discrimination learning: “students taught skills or patterns through imitation” (Gordon, 2006, p.179)
- Executive Skills - embouchure, articulation, posture, hand position, and finger dexterity in the context of audiation
- Inference Learning: “students are guided by the teacher to learn skills and tonal and rhythm patterns by teaching themselves. Students are not taught by imitation inference learning” (Gordon, 2006, p. 183)
- Learning Sequence Activities: that include skill learning sequences, tonal and rhythm learning sequences, and pattern learning sequences. They take place during the first ten minutes of a class or rehearsal” (Gordon, 2006, p. 184)
- Music Aptitude - The potential to achieve in music. Children may show little to no musical achievement but can in fact have a high music aptitude that hasn’t been tapped yet.
- Musicianship - A combination of musical skills categorized as with aural/oral and executive intertwined with prior knowledge and musical experiences.

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