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AIME 2023 Journal

Volume 3: Fall 2023



AIME



AIME 2023 Journal

Volume 2: Fall 2023

Editor, Rachel Brashier

Assistant Editor,

Inspiring innovation





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Letter of Welcome

by Brent Turney

Welcome to the fourth annual AIME Conference at UWSP. We are excited to have you join us in person at UWSP, and online from all over the country.

We here at the University of Wisconsin-Stevens Point are proud of our dedication to Music Education and empowering future music making. We don't take this commitment lightly and are thankful to share, through this conference, encouragement, insight, and hopefully, inspiration for innovation. We are so proud of our faculty and alumni accomplishments, and we are constantly working to incorporate innovative best practices in our own teaching.

I continue to be inspired by the creativity, empathy, resourcefulness, and pluck of our faculty, students, and future educators during this time. We all need the kind of boost that this conference will impart. Sharing best practices, incorporating new integrative innovations, and mapping out our own growth through research will create the impact and excitement we all aspire to impart through our teaching. Welcome to AIME at UWSP!

Brent Turney

Chairperson

Department of Music

School of Performing Arts

Letter from the Editor

by Dr. Rachel Brashier

November 15, 2023

Dear Readers,

Hello, and welcome to the third edition of the AIME journal. The AIME (Active and Integrative Music Education) conference that now occurs each January has grown into an annual journal the following fall. It is hoped that the ideas presented at each AIME, where we think of music teaching and learning as a holistic endeavor and music learning, can be shared with a wider audience through this journal.

This journal, based on the AIME 2023 theme of “Inspiring Innovation” includes both research and writing about active practices in music education in ways that can benefit music teachers and their students in many ways. Whether you teach general music, choir, band, orchestra, or as is increasingly the case, a combination thereof, this AIME journal edition has information that it is hoped can inspire innovation in your classroom and your own musical practices.

The AIME conference and journal, as always, strives to be inclusive of practicing music educators who work in school classrooms, current music educators who have studios of private students, future music educators who are still in collegiate study at both the graduate and undergraduate level, retired music teachers who have so much still to contribute to our body of knowledge as a discipline, and current music educators in higher education, including music education professors, studio music professors, musicology and musicianship professors, conductors, accompanists, and music theory professors. If one or more of these describes you, we on the AIME board invite you warmly to join us each January in Stevens Point, Wisconsin for an edifying conference full of engaging and innovative ideas.

We strongly hope in our endeavors to bring together and foster learning amongst all those engaged in the Active and Integrative practices of music education, now and in the years to come. We hope you find something to inspire your own innovation in music teaching and learning in this third edition of our AIME journal!

All my Best,

Rachel Brashier

Rachel Brashier, AIME Editor

Letter from the Assistant Editor

by Karina Verdette

Over the course of the past few years, we as music educators have found ourselves using the term ‘innovation’ in a variety of ways. We had to adapt to online forms of communication for teaching, interacting with our peers, and a connection to the outside world. We felt the effects that the Covid-19 pandemic had on us, but it only made us more resilient. Inspiring Innovation connects to the concept that new ideas can have positive impacts. Educators in our field aim to inspire students to be innovative through their learning and more in the third issue of the Active & Integrative Music Education (AIME) Journal: Inspiring Innovation.

As we move forward, we look into music education as a whole and how innovation has inspired those changes. Judy Bond compares music education and active music making with her previous two articles from *Overcoming Obstacles* and *Cultivating Curiosity*. She examines the historical perspective of teaching music and how the methods of Kodaly, Orff, and Dalcroze use innovation to further inspiration. Rachel Brashier presents informal music making and how that corresponds to educating the new group of collegiate music students each year. Derrick Crow explores instruments and sounds inside the elementary classroom and how the different areas of music teach innovative skills. Matheus Cruz provides reasoning as to why the warm-ups in an ensemble rehearsal should lead directly into the repertoire that is being prepared. Laura Dunbar combines music education and literacy through the interdisciplinary use of innovation. Becky O’Brien reinforces the Kodaly method to help younger students sing in tune. Kelly Ruggieri conducted research on the impacts and inclusivity of music education within the LGBTQ+ community.

Myles Boothroyd’s work with the Very Young Composers (VYC) of Stevens Point shows that everyone is able to compose music. He examines the process and calculates data based on the last 12 years of the program. Austin Vonderloh’s research leads to a discussion on different styles of teaching in the general music classroom: creative vs. didactic.

As our world changes and grows, so will our learning and thinking in the music classroom. We might find ourselves with different opinions on approaches to teaching, and some of us might find that something we love to learn one year is not as helpful in years to come. Innovation has helped shape the culture and environment we have today in the music classroom. I am so grateful to have had the opportunity to work with the amazing educators who contributed to this journal. Their work and knowledge has inspired my teaching and my own research to come, and it is my hope that their work will do the same for you.

The Moving Picture of Music Education: Imagining A Rich Tapestry with Threads of Many Colors and Textures Woven Together through Innovation, Evolution, and Adaptation

by Judy Bond

A Note from the author: This article is conceived as the third in a series which started with “THE BIG PICTURE”, in the 2021 AIME Journal and continued in 2022 with “MOVING FORWARD WITH THE ALLIANCE FOR ACTIVE MUSIC MAKING”.



With the theme INSPIRING INNOVATIONS, the 2023 AIME Conference took another leap forward, opening the door for consideration of something NEW. Merriam-Webster (2012) defines innovation simply as 1: the introduction of something new, 2: a new idea, method, or device. When I thought about this I was immediately struck by the logical progression of the three AIME conference themes, from OVERCOMING OBSTACLES (2021) to CULTIVATING CURIOSITY (2022) and then moving forward to INSPIRING INNOVATION. Each theme inspired me to reflect on different aspects of music education, always moving forward from the basic requirements of musicianship, knowledge, skills, and dispositions to broader and deeper thinking about the role of music education in meeting not only musical demands but also global, social, emotional, and cultural expectations and needs of today’s students and teachers.

The first article in this series of three presented the idea that, as part of OVERCOMING OBSTACLES, music educators must become ARTISTIC CITIZENS, working together to achieve goals of diversity, equity, and inclusion (DEI), along with changing teaching and learning practices to become more culturally responsive. The AIME 2021 conference addressed this challenge in many of the presentations. Moving on to CULTIVATING CURIOSITY in 2022, I reflected on how curiosity led to the development of four approaches studied and practiced by many music educators today: Dalcroze Eurhythmics emphasis on embodying sound, Music Learning Theory emphasis on audiation and how we learn music, Kodály emphasis on folk song and music literacy, and Orff Schulwerk emphasis on the unity of music and movement. Following a description of how the Alliance for Active Music Making has brought the organizations supporting these approaches together, I chose to end the 2022 article with a series of questions, leading to this ending inquiry: What is your vision for the future of general music education, and where will your curiosity lead?”

From Curiosity to Historic Innovations with Lasting Impact

Music education is full of innovators and innovations. Awareness of our history shows how some of the great music teachers, like the four noted above, had several things in common. In addition to curiosity, these innovators were risk takers who had the energy, commitment, and confidence to pursue their new ideas. They also lived in environments where it was possible to explore new ideas with other musician/artist/teachers who shared common interests and believed in their work. We could say “the stars were aligned in their favor”. We continue to recognize, practice, and refine the innovations of the four major approaches, and in each case the blossoming of a new idea resulted in lasting impact and continuing expansion of the original innovation. These innovations, now more often referred to as “approaches”, are alive and well today because musicians, teachers, and students found success and joy through learning, sharing, and making music with the techniques, practices, and processes that developed over time with each new idea. In almost every case, the “new idea” of the innovator (Dalcroze, Gordon, Kodály, Orff) provided the inspiration for continuing innovations. Some of the more recent and current innovations presented in this article were inspired by these innovators.

Innovation inspired by facing a situation calling for change or adaptation in music education

The **Alliance for Active Music Making** offers another kind of music education innovation, with innovators who were involved in leadership of the organizations supporting the innovations of Dalcroze, Gordon, Kodaly and Orff saw a problem and were inspired to collaborate to develop a plan of action. In this case, the problem

was identified as lack of undergraduate experience in practical aspects of becoming a music teacher, especially regarding knowledge about how to integrate teaching processes from Dalcroze, Gordon, Kodály, and Orff into classroom music with elementary age children. The essential new idea presented was to organize teachers from the four groups to work together, exploring differences and commonalities, with a common purpose in mind. Although there were struggles to make this new idea a reality, the innovators and supporters of the idea persevered and the AAMM today continues as a successful organization, offering growth in music teaching and learning through collaboration and communication between teachers committed to different approaches. For more information, see the Alliance for Active Music Making website: www.allianceamm.org

Music for People was founded by cellist David Darling and flutist Bonnie Insull in 1985. The two innovators were inspired by the belief that all people, no matter what their musical background, should have the freedom to make and improvise music in an environment where there are no wrong notes and silence is your best friend. During more than four decades following the creation and founding of Music for People, the non-profit organization has grown through workshops, courses, and events where “social music making” invites everyone to participate. Current Program Director Mary Knysh is extending the work of the original innovators through workshops and courses offering leadership training and teaching the art of improvisation. For more information, including helpful resources, see the Music For People website: www.musicforpeople.org

Innovation inspired by efforts toward Diversity, Equity and Inclusion (DEI), Access, and Justice

The Black Lives Matter movement and the murder of George Floyd, along with rising concern about racial inequities and systemic racism, have impacted American life deeply, and leaders in music education have responded with changes in organizations, broadening the curriculum, repertoire choices, and greater variety in school music ensembles. Innovations have been inspired by new thinking about culturally responsive pedagogy (Lind and McKoy, 2016), new ideas about how to achieve justice through diversity and equity in music education (Howard, 2022), and the efforts of some music educators to become better informed about the impact of systemic racism on music curriculum and repertoire in order to make necessary and informed changes. Music education organizations have supported implementation of these innovations by appointing new members to boards and committees, making efforts to diversify membership, and listening to new perspectives from previously marginalized BIPOC music educators. The work of the online non-profit organization **Decolonizing the Music Room** (Pace and Batisla-ong) is an important example. To explore the work of the two innovators who founded DTMR, go to their website: www.decolonizingthemusicroom.com

Innovation to promote exploring global music from around the world

Patricia Shehan Campbell is well known for her innovative work in World Music Pedagogy. By combining the fields of ethnomusicology and music education, Campbell has provided music educators with a unique pathway to World Music Pedagogy through Five Dimensions, with listening as the beginning and the foundation, culminating in creating and integrating. A major goal is to promote global citizenship and intercultural understanding through music. (Campbell, 2023). Campbell’s work crosses between borders and cultures and is supported by music educators and ethnomusicologists who travel the world to engage with musicians far and wide. Much of the work is made possible and accessible by current technology. Campbell’s innovative thinking has had a tremendous impact on music education in a relatively short time, as World Music Pedagogy has been added to the list of major music education approaches.

Two music educator innovators inspired by the historic innovations of Carl Orff

Doug Goodkin’s *NOW’S THE TIME: TEACHING JAZZ TO ALL AGES* (2004) is one of several books by the prolific music educator author. Goodkin’s perception was that the majority of general music teachers using the Orff approach did not include jazz in their curriculum and most jazz teachers didn’t know anything about the Orff approach. Goodkin presented his new idea in the book’s introduction:

This book arrives as a labor of two loves—Orff Schulwerk and jazz. The first, a dynamic approach to music education. . . The second has been my passion for even longer as I’ve listened to, practiced, and performed jazz. Here I bring these two worlds together. (Goodkin, 2004)

The book is full of curriculum ideas, including teaching processes, scores, music and movement suggestions, notation of patterns and scores, and more, including a culminating curriculum for 8th grade students.

DISCOVERING ORFF: A CURRICULUM FOR MUSIC TEACHERS (Frazee, 1987) extends the work of Carl Orff by providing a sequence for teachers, including improvisation as an essential part of the curriculum, as Orff intended. This curriculum was an important innovation for teachers in the U.S., and it continues to be a resource valued and used in many schools by teachers who appreciate and need a clear outline of what to do and when to do it. Frazee continued to ask questions and explore new ideas since this major contribution to music education in 1987. She was not content with the status quo, and twenty five years after *DISCOVERING ORFF*, in 2012, Frazee’s questions and thinking resulted in publication of *ARTFUL—PLAYFUL—MINDFUL: A New Curriculum for Music Making and Music Thinking* (Frazee, 2012). This new curriculum is based on the concept that “less is more”, and the idea that taking more time with selected literature by moving from making music to creating music and then learning even more by allowing time to consider and examine the experiences in skill development, performance, improvisation and composition. This is the progression presented in *ARTFUL—PLAYFUL—MINDFUL*, the work of musician and music education innovator Jane Frazee.

Concluding thoughts

Do you hear the call? Are you inspired and ready to pursue your own new idea in this exciting time of rapid change in music education? As I pursued my ideas about this the topic *Inspiring Innovation* I discovered more innovators and innovations than I could possibly include in a short article. I hope the innovators and innovations listed here will inspire others to pursue new pathways.

Throughout my life in music education, including the three years of AIME conferences, I have grown as a person, a musician, and a teacher through gathering with other musicians and music educators in increasingly wider circles, from the small communities formed through partnerships, classes, in school districts and workshops, through state and regional meetings and conferences, and national and international conferences of organizations formed by music educators who gathered to learn from one another and make music together. YES, music making is a shared experience, often spiritual, and it is essential for music educators to share the art of music as we gather to learn from one another. By also sharing awareness of past and present music educator innovations we take responsibility for our individual decisions to pay attention—to take a deeper dive into some innovations while allowing others to remain at the level of awareness, with the possibility of later exploration or implementation. The opportunity to be part of “The Moving Picture of Music Education” opens the door for all music educators to be involved in exploring innovation.

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Biography

Judy Bond, PH.D, is Professor Emerita, University of Wisconsin Stevens Point, a past-president of the American Orff Schulwerk Association, recipient of the 2022 AOSA Distinguished Service Award, and Chair of the Alliance for Active Music Making Board of Directors. Judy has taught workshops, courses, and Orff Levels 1, 2, and 3 across the U.S. and internationally. Since retiring from UWSP in 2015, she has continued as an active music educator, advocating for collaboration and deeper understanding between teachers of Orff Schulwerk and other active music making approaches to teaching general music. Judy is an author of two K-8 textbook series published by McGraw-Hill.

Developing a Classroom Pedagogy for Thoughtful, Informal Music Making

Rachel Brashier

Our students engage in making music informally all the time, whether we choose to pull it into our classrooms or not. It is easy to think of informal, popular music making as an aside or as something outside of the music curriculum. Some may even look at it as something that hinders our formal teaching of music. Given that the majority of active musical interactions all of us, including our students, will have in our lives is with popular music making in an informal manner, we should consider how informal music making can be something we use to teach active music making. How can we use informal music making to help our students better identify and engage with different elements of music? How can these ideas be implemented pedagogically?



Lucy Green (2001, 2008) identified the processes commonly used by popular musicians and out-of-school music learners, a process she calls informal musiking. Green further asked how these activities could be translated into a pedagogy that places production and development of musical knowledge in the hands of the students themselves. Green (2001) codified several tenets of her informal musiking pedagogy wherein, as Ruth Wright (2016, p. 213) describes it, “Learners choose the music they learn themselves and it is music in which the learners are thoroughly encultured; [music] is learned by listening and copying recordings, rather than from notation; learning takes place in friendship groups; skills and knowledge are acquired according to individual need and often through peer teaching; and the musical areas of performing, composing, improvising, and listening are integrated with the emphasis on creativity.”

This seems an admirable pursuit, but this skill set was initially quite outside my comfort zone as a classically trained musician. Over time, I learned by trial-and-error and from my students how successful this approach could be as I tried several different ways of using informal and active music making pedagogically in my own classroom, and how much it fostered life-long learning for both me and my students. Since most educators tend to use things once we see them work with our own students, I would like to share one of my own pedagogical adaptations of Green’s principles for informal music making using a project I have consistently found successful in my own classroom. The first time I tried this lesson, the pacing felt very different than my typical lessons, but the energy from the students and the rapid improvement in skills I have witnessed as a result of teaching such lessons have convinced me that being patient and following the students through this project is key.

This project takes at least ten to twelve class periods of 30-45 minutes. Time is provided for students to work; I check in with students at intervals to see if I can be a resource. I first divide the students up into groups or ‘bands’ comprised of four to six students and ask them to name their groups. Next, I ask each group to select a popular tune, well-known jingle, or song from a movie that everyone likes as a group using their devices to access online resources. The group will then select the part of the song that they would like to ‘cover.’ I usually try to guide them towards the chorus or one verse and a chorus to ensure their project is not too long and the project is attainable. I provide some suggestions only if they get stuck as a group. After making their selection, the students are asked to listen to the segment they are going to cover three times as a group with no chatting or interruptions whatsoever.

After this intensive listening session, I provide access to a variety of instruments. Ideally, students have access to ukuleles, some barred classroom instruments, some drums, and I even encourage those who play in band or orchestra to bring their instrument to class for the duration of this project. The students work as independently as possible ideally. This means if they need to tune their ukulele, for example, they need to look up a tuning video online. After selecting instruments for their project, they are allowed to listen to the song as many times as they need to to start learning the music. They can listen or watch a video as many times as they need to, stopping and starting as they wish. They also are welcome to explore tabs, chords, and alternative notation

that others have placed online. The only true restriction is they are not allowed to download the traditional notation for the song.

I encourage them to cover the song using their instruments and voices in an unexpected manner that still allows listeners to identify the song they are covering. Students have several class periods to work on this, and then they use their devices to create music videos of their final creations. These videos are shared on a day in class. We watch each group's video, and students from other groups are encouraged to offer constructive feedback about what we noticed, what we valued, and what we wondered while watching the videos.

While this is not an activity that I grade based on the final product, I do confer briefly and individually with each student as the work is ongoing. This conference usually occurs right before we watch the music videos. Each student is asked what grade they gave themselves for effort and contribution to provide some one-on-one feedback. To increase students' awareness of what skills they have engaged with while doing this project, we have a group discussion after we watch the videos. As a class, I ask them different prompting questions such as: What did you learn as a student? What surprised you? What did you learn by yourself in some ways? Did you listen and copy in ways different from your normal ensemble experiences? Did you feel like we encouraged friendship group bonds? Did you feel your individual skill set was matched where it started, and encouraged to increase? Did you experience the musical areas of performing, composing, improvising, listening, and creativity?

While this was a project outside my comfort zone at first, it is now the one project my students ask for and want to repeat. Years after they leave my class, students bring up this project and remember things I have long forgotten. I think this is because students not only know they are learning, but they find it to be fun. The music learning process is very likely going to stick with them for a lifetime because of their experiences through it. This is why this project is so important to me. It is not the act of covering a popular song, or working in groups, or even learning how to use musical elements that have made this informal music-making activity such a key part of my approach to teaching music, particularly general music at a middle and secondary level. Rather, it is how this project seems to instill a life-long love of music learning and make students musically independent thinkers – the very core of what made me want to become a music teacher in the first place – which motivates me to return to it time and time again. I hope you find this project something worth trying with your students, and that it proves valuable in your own classroom as you adapt it to suit your own students' interests and your own teaching style.

Biography

Rachel Brashier is the Director of Music Education at the University of Wisconsin -Stevens Point. Originally from Illinois, she earned her Bachelors in Music Performance and Education at Eastern Illinois University and then taught K-12 music (general, vocal, and instrumental) full time in the Chicago area for over 12 years. She also holds Masters degrees in Musicology from Southern Illinois University Carbondale and in Ethnomusicology from the Eastman School of Music, and completed her PhD in Music Education at the Eastman School of Music. She served as a Visiting Professor of Music Education at Westminster Choir College in Princeton, NJ, and as an Assistant Professor of Music Education at Rowan University in Glassboro, NJ. She is currently doing research in the areas of music teacher identity development, informal music learning, and embodied musicking in communities of praxis. Dr. Brashier is interested in curriculum development, and has recently taught music methods courses as well as courses focused on social justice and critical pedagogy courses in music education.

Dr. Brashier is also a contralto and trained Greek Orthodox chanter who performs regularly. She is scheduled to present at the Narrative Inquiry in Music Conference 6 in Boston this May, and has presented at Narrative Inquiry in Music Conferences, the Society for Music Teacher Education Symposium, Mountain Lake Conferences, MayDay, the International Symposium on the Sociology of Music Education, the Society for Ethnomusicology Niagara Conference, the Feminist Theory in Music Conference, and the New York and New Jersey School Music Associations. She is regularly a clinician for school choirs of all ages, and has also conducted clinics for the Mid-Eastern Federation of Greek Orthodox Church Musicians and at the PEAK festival in Upstate NY. Dr. Brashier holds the T. Temple Tuttle Prize (Society for Ethnomusicology). In addition to her dissertation *Identity Politics and Politics of Identity: A Semiotic Approach to the Negotiation and Contestation of Music Teacher Identity among Early Career Music Teachers* (2019), has been published in *ACT* (2016) and *Ethnomusicology Review* (2014).

SYMPHONY PLASTIQUE: The Exploration of Pre Instruments in the Elementary Classroom

by Derrick Crow

The Symphony Plastique is a exploration of the new beginner instruments available. The Pbuzz, Dood, and Toot are a few of the new pre instrument instruments available. Plastic instruments have been thought of as lesser or novelty quality, in many ways the material and technology has produced inferior instruments, but in recent years, the material and technology has produced increasingly functional instruments. We will explore why pre instruments are a better alternative for elementary classrooms, why recorders are currently used, and how the Pbuzz, Dood, and Toot are the better choice. Before we can establish the value of pre-instrument instruments a clear and concise definition must be understood.



Before continuing, the operational definition pre-instruments must be clearly established. First, pre-instrument processes basic characteristics of western classical instruments, and use these characteristics to prepare young players to advance to the more technically advanced instruments. Second, pre-instruments share specific pedagogical skills with their classical counterparts. Finally, the instrument should play chromatically. For the purposes of this discussion the Dood, Toot, and Pbuzz are the specific instruments used to represent pre instruments. The Dood is a simple clarinet type instrument that uses a reed and recorder fingerings, the Toot is a flute stand-in that can either use a flute head joint or a simplified head joint and uses recorder fingerings, and the Pbuzz uses a brass mouthpiece and a simple slide to change pitches. Recorders do fit many of these criteria, and this is what has facilitated their inclusion in the elementary curriculum.

While recorders do match some of the criteria of the operational definition, the embouchure and the breath support do not have a direct relationship with any woodwind or brass instrument. This presents the question, why was recorders brought into the elementary classroom. We have included recorder for three main reasons. First, to improve musical literacy, second, build inner hearing, and third, teaches the fine motor skills needed for performing music.

While singing allows the student to merely follow the melodic line, playing an instrument force the musician to read the music. Playing a recorder requires knowing which fingering to use and eliminated the forgiveness of sliding into the pitch. The repetition of practicing fingerings forces the memorization of note names and their position in the staff. The movement from following to reading is a major milestone on the path music literacy. The next major concept of reading is being able to develop of inner ear.

Once you are able to read you have to be able to discern pitch, and be able to distinguish the relative distance between notes. Recorder forces the player to listen. If a performer blows to hard or to soft, the pitch will bend away from center. The pitch can be bent by not covering the finger holes properly. These two skills help young musicians develop their inner ear. These previous reasons are cognitive based reasons, but the final reason to include recorder in the elementary classroom is the development of gross motor and fine motor skills associated with musical performance.

Playing recorder develops fundamental physical abilities to play a musical instrument. You must maintain an embouchure, move fingers independently and together, and proper body posture. Each of these can be taught through recorder, and it is a path to future musicianship, but there are difficulties in transferring skills from recorder to woodwind and brass instruments.

While recorders do offer many ways to introduce fundamental skills for beginning musicians, it is not without problems. There are two glaring foundational skills that share neither a direct relationship nor are skills upon which the student may scaffolded upon as they develop as musicians.

Correct embouchure is essential for good tone production. A proper recorder mouth shape is slightly similar to a woodwind embouchure, but a sound can be produced on a recorder with out correct or consistent placement of mouthpiece, tone hole, instrument position, or even a tight seal on the mouthpiece. These variables negate any ability to transfer embouchure technique and limit the benefits of recorder as way of developing an inner ear. To develop inner hearing a replicated action must create similar results, and if making changes in embouchure, body posture, and instrument carriage do not change the sound or pitch, then the connection between the inner ear and finite muscle control of the embouchure. The connection between auditory understanding and musculature adaptation is a foundational skill in tone production of all western classical instruments.

Anyone who has the pleasure to enter a classroom while recorders are being taught will understand the effects of using normal breath support. The instruments are loud, squeaky, and shrill. The proper breath support for a recorder is highly restrained and a great of control, but a good tone can be accomplished with improper breathing. The recorder uses less air than all woodwind and brass instruments. While it could be argued the oboe uses a similar amount of air, there is no comparison between the back pressure created by playing. These factors could cause students to develop bad habits, such as clavicular breathing, which could delay their future growth by making them unlearn the bad habit and relearn the skill properly.

It becomes clear that teaching recorder could slow children's musical growth. That alone is a sufficient enough reason to explore and introduce new methodological practices for introducing foundational skills of western instrumentation.

The Pbuzz, Dood, and Toot offer solutions for the issues presented by recorder, and in multiple ways offer a more direct link for the beginning musician. The main benefits are the instruments are uniformed, the embouchure for these pre-instruments present a closer relationship with western classical instruments, and breath support is more representative of how brass and woodwind instruments react, and finally there is a greater consistency between instruments.

The pre instruments are more consistent between each instrument in quality of production and intonation. A recurring problem many music teachers have is parents will find the most economical instrument they can buy. A cheap instrument can have issues with intonation, blending, tone production, and consistency through the pitch intervals. The Dood, Toot, and Pbuzzes are internally consistent between pitches, are centered on A440, and blend well with themselves and other instruments. This also creates the ability to blend between other elementary musical instruments, and could allow for ensemble playing.

Each of the three instruments' embouchure directly relate to a classical instrument. The Pbuzz use a embouchure similar to all brass instruments. The mouth piece is the same size and depth as a trombone mouthpiece with a tenor shank, but the buzz used to produce a sound is similar in all brass instruments. The size of the aperture changes but the mechanics of buzz production is consistent throughout all brass instruments. The Dood shares an embouchure with all single reed instruments. The process is simplified by using a slotted reed and an affixed ligature, but the mechanics are consistent through out all single reed. The Toot uses the flute head joint and the embouchure hole is the same size as a full-size flute. The similarities in tone production extend to the breath support.

Breath support is representative of how the woodwind and brass react. By using classic embouchure the breath support has consistent and predictable results. Unlike the recorder if these instruments are overblown, they merely get louder or play at a higher octave. Playing an instrument is an interconnecting stream of physical and mental actions. If we do not breath properly it will be difficult to produce characteristic tone. The deep diaphragmatic breathing is a foundational principle of all musicality. The pre-instruments require the same control as classical instruments, and equip the students with transferable

All pedagogies have shortcomings, and instruments like the Dood, Toot, and Pbuzz are no exception. They require a greater amount of instructional time before the students can play. If we are teaching these instruments in a heterogeneous manner, the students must be able to work independently. This could be hard for students limited at the elementary level. One of the largest problems is the initial cost of supplying your classroom. Each of these are valid arguments, but each can be mitigated.

The belief that teachers will spend a greater amount of time working on embouchure, posture, and body carriage is true. This is also true when students start beginning instrument lessons. The use of pre instruments move the instruction of foundations to the start of their journey, and allows students to continuously grow. Our current curricula that rely on recorder forces the students to restart as they move past recorders. Even if students do not retain many aspects, most teacher would rather build upon previous knowledge instead of breaking old habits and teaching new.

Elementary students attention spans are limited, and teaching difficult skills is challenging. Educational philosophers would suggest that we can teach our pupils anything, but it must be presented in a manner appropriate with their knowledge and age. This may mean breaking the topic into smaller chunks, teaching all instruments in a homogeneous setting to build the foundational skills, or even introducing each section as a survey, and slowly build.

With everything being equal, the question becomes why. Why invest in a new set of instruments, why change a curriculum that has existed and succeeded for so many years, and what would this change in the grand scheme of music education.

I would argue the investment in the pre instruments is similar to buying ukulele, guitar, Orff, or any other instrument in the elementary classroom. First, it creates new exploratory opportunities for the students. Music is a experiential classroom meant to allow students to expand student's understanding of the discipline and its place in the world. Second, they create a stronger link between the elementary classroom and the classic ensemble. The direct relationship between Dood to clarinet, Toot to flute, and the Pbuzz to all embouchures allow for an easier transfer to the more traditional instruments of western ensembles. Finally, having a uniform quality of instrumentation. Many times, through my career, I have had students bring recorders from home, which range in quality from different brands with a slight intonation discrepancy to dollar store toys. The latter does not produce the characteristics sound of a recorder and becomes frustrating to students.

Musical instruments are expensive. A student instrument costs between 400 to 1000 dollars. Renting an instrument could cost \$50 or more a month, but many companies require a years commitment and a credit check. These factors would prevent many impoverished or low-income families from exploring instrumental music. The similarities to classical instruments allow children to explore instrumental music. The opportunity to try instrumental music would likely increase the number of students who join the band, and might also decrease retention issues.

This pedagogy does answer questions created by use of a recorder pedagogy and can fit into all existing pedagogies that use recorder, but as previously explained all methodological tools do have shortcomings. Some issues can be mitigated, and others can be solved by other tools in our arsenal. This not a falling cry for the elimination of records, nor is a prescription for success. Success and failure is based wholly on the educator uses their knowledge in conjunction with these pre instruments. In all methodologies the foundation is the teacher.

Biography

Derrick Crow holds a PhD in Education with a concentration in Arts Integration and Curricular Theory. He also holds a Bachelor's of Music Education from Eastern Illinois University, and a Master's of Music from Southern Illinois University Carbondale. His research interests include music medicine, aesthetic education, and arts integration. Through research and pragmatic experiences, he is striving to create educational growth that encourages creative and intellectual exploration. He has had the privilege to work as a music educator at the primary, secondary and collegiate levels, has worked as a student teacher supervisor for the Master's of Arts in Teaching Program, and as an adjunct lecturer at Southern Illinois University Carbondale. He is currently practicing his skills as an educator and musician by teaching young musicians at Danville Municipal School District.

Beyond the Traditional Warm-ups

by Matheus Cruz

We are tempted to reproduce what we have learned and experienced in many areas of our lives, and an educational setting is no different. Frequently, we do with our choirs what our middle or high school teacher did to us and our college teacher without sometimes asking ourselves, why? Undoubtedly, the vocal goals that



choral directors try to accomplish with their choirs are improving their vocal abilities through warm-up exercises that would help their students with vocal production, sustained musical phrase and breath control, range extension, coordinated onset, aural skills, ensemble mindfulness, and vocal independence. However, would reproducing the same exercises our past choral director did to us accomplish what we want for our students?

As a music educator/conductor, I believe that the choral rehearsal is a space that provides fantastic teaching opportunities, especially the rehearsal's warm-up portion. At that moment, the conductor/teacher can engage the students/singers, putting their minds disciplined and alert. A standard order of steps that leads to the warm-up or vocalization has been followed for many conductors: 1) relaxation, 2) alignment,

3) breathing, 4) phonation, and 5) vocalization. Combining technical elements, like posture and breathing, in one exercise is a way of compartmentalizing and being efficient with the rehearsal time. An example is if we begin the rehearsal by listening to a piece from the choir's repertoire. Without saying a word, the conductor starts a call-response activity incorporating posture and breathing, mingling with some rhythmic excerpt from the piece played as a black ground. From that, they would go straight to the vocalizes.

The warm-ups, once again, are when the conductor should lead the singers to connect the vocal techniques and the repertoire they are performing. Therefore, it is crucial to create vocal exercises that address both technical elements of the voice and the vocal difficulties that the repertoire might present. However, it is also important to remember that in the warm-up, "the experience of singing unison is more instructive than warming up the voice, and warming up the brain is more important than warming up the voice." Another meaningful connection that can be made during the warm-up is to empower the relationship between what they learn in their voice lesson and what they do in the choir. Glover affirms that "skills that have been mastered in warm-ups can be transferred easily into the repertoire, increasing musical productivity and enjoyment for the singers." Likewise, if the melody and key of the repertoire of those warm-up exercises are the same or similar, the connection and transfer of knowledge can be more organic to the singers. Instead, choral conductors often reproduce vocal exercises with their choirs and singers that they learned with our voice teachers and choir directors without fully understanding what they do and for whom they are. I will investigate and try to explain how choral directors can be inspired by new strategies that can accomplish their vocal goals without reproducing some old vocal exercises.

Vocal Exercises

The same vocal exercise can be used with different singers and age groups. However, a few considerations must take place, such as the extension of that exercise in terms of how low or how high you will go and how fast or

[A1] Kenneth H. Phillips. *Directing the Choral Music Program*. Oxford University Press. New York, 2016. 265.

[A2] Freer, Patrick K. "Choral Warm-Ups for Changing Adolescent Voices." *Music Educators Journal* 95, no. 3 (2009): 57–62. <http://www.jstor.org/stable/30219216>. 60.

[A3] Kean, Ronald. "The Year of Robert Shaw: Lessons from a Once-in-a-Lifetime Apprenticeship." *The Choral Journal* 56, no. 10 (2016): 61–67. <http://www.jstor.org/stable/43916880>. 63.

[A4] Sally Louise Glover. "How and Why Vocal Solo and Choral Warm-Ups Differ." *The Choral Journal* 42, no. 3 (2001): 17–22. <http://www.jstor.org/stable/23554079>. 18.

slow you will execute. Nevertheless, although the conductor can use the same exercise for different singers and age groups, they can use specific exercises that can contribute to that singer and age group within their particularity. For instance, exercises like [zzz] or [vvv] are usually used to close the vocal folds properly; therefore, they are often used with younger singers so that when they sing, it does not escape too much of the ear, and with elderly singers help their vocal folds maintain their muscle tone.

Example of the exercises on [Z] and [V].

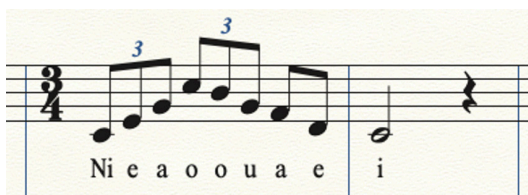


On the other hand, an adult singer probably would not need those two listed exercises; those would not be necessary, so if you usually do those, why do them? What would be their purpose for an adult choir?

A choir primarily formed by adult singers and often performing major works has different vocal needs than a youth or high school choir. The type of repertoire expected by the adult choir that performs major works requires flexibility, legato, agility, and vocal power (projection). Consequently, the vocal warm-up must reflect their vocal needs so that they learn how to apply what they did in the vocalization to the repertoire they are performing.

Here are some examples of those vocal exercises that I created and frequently used:

1) Flexibility (with different intervals)



2) Legato (breath management)



3) Agility (fast notes)



4) Vocal Power (Projection)



Creating Your Own

The discussion I raised in my presentation at the Active and Integrative Music Education (AIME) conference in 2023 was proposed to all participants to reimagine their warm-up sequence by thinking about their choirs rather than what they are used to doing with them in terms of vocalization. What if instead of using the same series of vocal exercises, they use a new one, a personalized sequence that applies to their choirs and the repertoire they are performing? Therefore, I show them how to create new warm-up sequences based on their group and chosen repertoire. That exemplified what I have done with my choirs within this new idea.

1. Create categories that fit your chosen repertoire, such as rhythm, intervals, and harmonies.
2. Choose one piece from each category. Those pieces are the selection for your first rehearsal.
3. Create one warm-up for each piece, focusing on the musical elements from the category where they were taken (rhythm, intervals, or harmonies).
4. Do the same with the rest of the repertoire selection.

Following the same conception: rhythm, intervals, and harmony, here is an example of what I did with a few songs from my repertoire selection:

a. Cirandas Brasileiras by Matheus Cruz

This exercise aims to master articulations, legato, and staccato within the precise rhythm. This is an example of a warm-up that uses melodic and rhythmical parts of the music. The sopranos and basses have a legato line, while tenors and altos a staccato melody. At the same point in the exercise, the goal is to assign different melodic lines to other choir sections so that everybody can experience both articulations. Students will sing all the lines, then they can choose which line they want to sing, and finally, they will sing their assigned queue.

b. Sure, On This Shining Night by Morten Lauridsen

This is an example of a warm-up based on the piece's melody. The challenge is finding the proper placement within each section and stabilizing the legato line with the moving notes. I intentionally used the text collected from the music. Therefore, finishing the warm-up portion with this exercise would be great, which could lead to the music facilitating the connection to the singers.

c. Laudate Dominum by Levente Gyongyosi

This next exercise for the same piece focuses on the interval relationship that happens all the time in this music (unison, majors and minors' seconds, majors and minors' thirds, and perfect fourths). The text was gathered from the music and the melodic material from the alto line.

[A1] The participants were middle and high school teachers and music education students.

Figure 3. Cirandas Brasileiras, exercise.

Musical score for 'Cirandas Brasileiras' exercise. The score is for Soprano, Alto, Tenor, Bass, and Piano. The Soprano part has lyrics: 'pa pa pa pa pa pa pa pa pa'. The Alto part has lyrics: 'pa pa ra pa pa pa ra pa pa'. The Tenor part has lyrics: 'ning pa pa pa ra ra pa pa pa ra ra pa'. The Bass part has lyrics: 'pa pa pa'. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Figure 2. Sure, on this shining night, exercise.

Musical score for 'Sure, on this shining night' exercise. The score is for Soprano (S) and Piano (Pno.). The Soprano part has lyrics: 'Sure on this shin - ning night.' The Piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Figure 6. Laudate Dominum, exercise.

Musical score for 'Laudate Dominum' exercise. The score is for Soprano, Alto, Tenor, Bass, and Piano. The Soprano part has lyrics: 'Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num'. The Alto part has lyrics: 'Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num'. The Tenor part has lyrics: 'Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num'. The Bass part has lyrics: 'Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num Lau-da - te, lau-da-te Do - mi-num'. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Conclusion

After I exposed the audience to this new idea of a warm-up sequence, I separated them into two groups. I gave them two pieces of music to create and present their warm-up sequence for that respective piece, applying this new idea of vocal exercises. After letting them explore and discuss their approach within the group, they gave their opinions on vocal exercises to the other group. The presentations were full of new and excellent ideas, inspiring us to continue incorporating these vocal exercises into our repertoire selection.

Mixing the traditional sequence of vocal exercises with this innovative idea will significantly impact their teaching. The results are a more innovative and creative sequence of warm-ups that will be more interesting to the students without compromising the learning outcome of a vocal standpoint.

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Biography

Dr. Matheus Cruz is the new Director of Choral Activities at the University of Wisconsin Stevens Point, where he conducts the UWSP Concert Choir and Choral Union and teaches academic courses in music education. Dr. Cruz has also been appointed the new Artistic Director of the Monteverdi Chorale at Stevens Point. Born in Brazil, Dr. Cruz received his Bachelor of Music Education from the State University of Maringá and a master's degree from the University of Missouri-Columbia, where he studied with Dr. Paul Crabb and Dr. Brandon Boyd. Before moving to the United States, Cruz worked as a K-12 public school teacher and directed community choruses and church choirs in Paraná. He received his D.M.A. from the University of Missouri-Kansas City.

Useful Literacy Strategies for the Music Classroom

by Laura Dunbar

It is not uncommon to hear the word “literacy” in education. Teachers are often asked by administrators to ensure their students are “literate.” The term literacy has different meanings, with the literal definition of literacy being “the ability to read and write” (“Literacy,” n.d.). Although reading and writing is a common way



to think about literacy, being literate in music includes more than reading and writing in symbolic notation. Music literacy also includes reading a music score, interpreting conducting gestures, and listening to sound (Moxley et al., 2012). Because music literacy activities encompass more than just reading and writing notation, the definition that will be used to frame this article is “competency or knowledge in a specific area” from the Oxford Dictionary (online). In addition to expanding the definition of what we think of as literacy, the second definition also aligns with what T. Shanahan and Shanahan (2008) call disciplinary literacy. Jetton & Shanahan (2012) conceptualize disciplinary literacy instruction as specialized ways of knowing and communicating to make meaning, as well as the specialized routines that students will need to be taught.

There are a variety of strategies music teachers use every day that help students process content. Fortunately, that is exactly what a literacy strategy is. A literacy strategy is a structure that helps students make sense of what students are learning. It is a way of breaking down information using a specific thought process. The purpose of this article is to demonstrate how a few literacy strategies typically used in other disciplines can be used in a musical way to help students process what they are seeing and hearing. All the literacy strategies below can be found in either the book *Classroom Strategies for Interactive Learning* by Doug Buehl or at ReadingRockets.org.

The Frayer Model. In music, the following symbol is called an accent: >. Merely asking students to identify this symbol does not necessarily mean they know what an accented pitch sounds like or how it is performed. What is the definition of an accent? How do you perform it? What is an example of how an accented pitch sounds? What is the opposite of an accent? Students thinking through and answering these questions align with the Frayer Model, in which you define, describe characteristics, find examples, and find non-examples of a new word. Although > is a symbol known as an accent, we can follow the same process to determine what seeing > in a musical context means.

Anticipation Guides. Just as it sounds, an anticipation guide is used to help students make predictions about what they will be reading. Anticipation guides can also be used to help students think about what they might hear based on the title of the piece or a picture provided by the teacher that may connect to a specific piece of music. For example, what might a piece of music about a castle sound like? Students could choose to agree or disagree to prompts like the prompts below. It would also be possible to show a picture of an old castle and ask students what they think a piece written about the castle in the picture would sound like. Once they have described the music they would expect to hear, students could listen to Mussorgsky’s “The Old Castle” from *Pictures at an Exhibition* to see if what Mussorgsky wrote matches what they anticipated, as well as how the music differed from their ideas.

Guided or Visual Imagery. Like Anticipation Guides, prompts can be used to help students connect the music to which they are listening with images they create. Here are two prompts I have found to be effective:

- If this was the background music in a movie scene, what would be happening on the screen?
- If you were going to create an image that would be shown when this piece/song plays, what would it look like (think album covers for example)?

Students can draw pictures or write down their descriptions while listening to the piece. They could also describe the scene to a neighbor after the teacher stops the music. Regardless of which is chosen, students are processing sound through the images to help make meaning.

Figure 1. Possible Anticipation Guide Prompts.

	Agree	Disagree
The music will be smooth.		
There will be lots of brass.		
The tempo will be slow.		
Etc....		

DRTA. DRTA is an acronym for Direct Reading Thinking Activity. This strategy has the teacher direct students' attention using questions. Students then read the selection. After reading, students process what they have read by comparing what they read to their predictions so they can determine what met or broke their expectations after reading. An example question for *Electricity* by Daniel Bukvich could be "what sounds does electricity make?" Students can make predictions about what they would expect to hear. Students could then look at the score and see what parts have notation they think might sound like electricity, as well as sounds that may not. After listening to a recording or playing the first movement of the piece themselves, students can discuss what met their expectations and what did not.

Quick Writes. These are likely a very familiar strategy in classrooms. A Quick Write is where students write either with or without a prompt for one to three minutes. Quick Writes can look like learning logs, admit/exit slips, or fill-in-the-blank questions. Students could define musical terms or share how they are feeling about their performance as a Quick Write in a music classroom. It would also be possible to have students write an eight-beat rhythm using known rhythm durations or write a melody using five known pitches.

Conclusion

Music teachers teach literacy skills in the music classroom every day. It is important that students have ways to process sound, which is our content. Teaching students these specialized routines known as literacy strategies help students build important skills that allow them to make meaning using sound and music symbology. Students need to do the "heavy lifting" so they can work toward conceptual understanding. Although the literacy strategies listed above are typically used in the context of the literal definition of literacy, these same strategies can be used effectively in the music classroom with a little bit of translation.

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Biography

Laura Dunbar is Associate Professor of Music Education, Elementary Specialist at the University of Wisconsin-Eau Claire where she also serves as Music Education Coordinator and teaches music education courses. She also teaches research methods course and a statistics and assessment course for the Master of Education in Professional Development (MEPD) program at UWEC, Level II Pedagogy and Materials for the summer Kodály Program at the University of Nebraska at Omaha, and a music psychology course at UWSP.

Teaching Students To Sing in Tune: Kodaly for the Rest of Us

by Becky O'Brien

“Younger children are often not aware of the tunefulness of their singing, so we can keep them singing without self-consciousness while we enable them to improve.” — John T. Lyon, 1993



Every child is a singer. Every child needs to see themselves in what we do to be excited to sing and become a stronger music maker. We want students to match pitch using their head voice, so we must give them material to sing utilizing their head-voice range. The following examines techniques and ideas for teaching tuneful singing (Danyew, 2021).

General Vocal Range Guide:

0 - 4 years = Sing mostly above an 'E' or 'F' above 'Middle C' (E4 & F4)

5 - 6 years = Sing mostly above a 'D' by 'Middle C' (D4)

7 - 10 years = students will be able to match more than an octave. Most can match from 'B' below 'Middle C' (B3) to about a 'G' (G5) an octave and a half above

10 years - Voice Change = students will match about an octave and a half from about 'A' below Middle C (A3) to about an F or G a 14-15th above. (F5 & G5)

Why would we follow those suggestions above? Think of it like this: Larger instruments sound lower notes. Smaller instruments sound higher notes. The biological adult female's vocal cords are approximately the size of a penny. The biological adult male's vocal cords are about the size of a nickel. The average elementary child's vocal cords are about the size of a dime. Our instrument varies as does our vocal range.

What are some warm up techniques and ideas for helping students to explore (and consistently find) their vocal range using the head voice: yawns, sirens, sigh patterns all utilizing various vowels sounds; echo and chants with various sounds, poems, characters phrases which make use of exaggerated vocal inflections; imitations of animals with scoops, rhythmic variances; animated storytelling, fingerplays, and nursery rhymes; any vocalizing focuses on exploration and sliding to specific pitches/places; straw breathing for older elementary to promote development of diaphragmatic utilization; and diverse percussive sounds with sustained and short lengths and patterns, adding various pitches for layered development. (Danyew, 2017)

As we desire students to match pitches and produce a lovely tone, we must give them listening experiences which inspire those tones. High quality modeling becomes crucial for the developing ear. Students often learn by repetition. Students listen to teachers, recordings, their peers, their family, and other community and professional groups as they grow in their musical repertoire of sounds. What makes a good model? Of course the accurate pitch which is centered and easy to listen to; but we also want to keep in mind that appropriate pitch tessitura with head voice utilization is imperative. The model should be in the head voice with a tone which reflects tensionless sound. A clean singing, which means one without scoops, sliding, or hard glottal attacks until pitch matching and good technique has been established. To match pitch, the most healthy Elementary school students singing should have a warm and light tone which is free of vibrato and therefore the model with which they learn should, at least at first, reflect those qualities. (Lyon, 2023) “Children sing best with voices that are like their own or with adult voices or instruments that have a light quality as similar to their head voices” John T. Lyon.

In using high quality recordings, whenever possible use children's voices in a key that is accessible for the age: Be mindful of the tessitura or the general range of pitches found. Finding recordings with a pleasant, relaxed tone. If possible, make your own recording. It offers you the option of modeling it well once instead of multiple times. Sometimes this is the best we can offer when schedules are restraining. (Lyon, 2023)

Simple songs, once learned can be a tremendous asset in developing vocal skills utilizing repetition either as a warm up, a classroom routine, a brain break, a transition, a winding down activity, or as a goodbye tradition. Students enjoy quick 2-3 'sing through' songs which get them either excited for the next activity or prepared to leave, etc. when done consistently at the same interval in the class routine. Once established, the songs can be interchanged and new songs can easily be added.

Help students muscle memory for pitch matching by presenting and practicing songs/games in the same key. This provides consistency for the skill we are asking them to develop, as it provides the same repeated muscle requirement each time we use that resource. It sounds simple enough, but consistency is helpful for student growth and understanding. (Danyew, 2017)

Let's get the body to assist with matching pitches and making music beautiful! Adding simple movement can help students to free up their tone, can help their voice follow the movement, can help them channel their entire body into the song and focus their full energy into making music, can reinforce rhythm, phrasing, dynamics, etc. Moving to music feels good and as stated, adds musicality and expression to experiences. See example below. (Danyew, 2021)

Example Adding Movement to folk song:

GREAT BIG STAR 

Great big star, way over yonder
(hands apart, show far away going over)

Oh my little soul's gonna shine, shine!
(bring hands in close to body)
(make two circles - one for each "shine")

While it sounds overly basic, we need to remember that encouraging students to sing with others helps them to match pitch. Proximity with hearing and feeling how others their age sing, especially if they can model well, can further help students succeed with vocal control and pitch matching. If you can arrange strong singers close to those who need extra support, this could prove very beneficial for them. (Lyon, 2023)

Remember to support intentional listening. This too sounds basic, but is easily forgotten. Encouraging students to notice detail about the piece, to find patterns, to find one word, picture, or feeling that describes the sound. Allow students to share ideas and their discoveries. Sometimes helping students to listen consciously can change the experience and make it more understandable.

Repeated musical patterns and utilizing ostinatos give students many opportunities to find that pitch, hear it, feel it, and to do it over and over again to allow for muscle memory to support them. Pentatonic songs, because of the absence of half steps, is usually an easier starting point for students who need pitch support. Ear Training with these intervals can prove valuable. In the example below, students get four patterns which are repeated, providing them experiences to 'do over' and improve their pitch control. This type of song makes singing accessible to many. (Danyew, 2017)

After students experience success in a group, they can take turns leading in a call and response (or leader and echo) songs. This is excellent SEL training as either part of a small group or as a volunteer with a solo. See example below using the song from the prior movement example.

Another tactic to help pitch awareness sounds backwards from our normal process. Instead of having a student match our pitch, match 'their' pitch. If you get the luxury, or can arrange it, work with a child one-on-one for a short time, it can be helpful to match a child's pitch when they are singing. This gives them a chance to hear and feel what it's like to sing in unison with another voice. This can be useful for singers who are capable of singing

Find the Repeated Melodic Patterns

Rocky Mountain

(Beth's Notes, 2023)

'Great Big Stars' - Unison/movement - to small group/solo LEADERS

Solo or Small Group Example - Call & Response

GREAT BIG STARS

AFRICAN AMERICAN SPIRITUAL

(Beth's Notes, 2023)

correct intervals, (or correct directional singing) but may still be struggling with pitch-matching. Once you have matched the child's pitch and repeated the pattern with them, try moving the pattern up or down and see if they can match (Danyew, 2021).

Two additional ideas which can be helpful with older singers are first to model sliding up and down to specific pitches and intervals for students to echo and 'feel' to fix trouble spots. Once they have conquered the interval sliding, practice the interval without sliding. Secondly, rote teaching with older students can sometimes alleviate pitch awareness in a positive manner. By removing the visual staff, we not only force students to listen, but we also disconnect their knowledge of the pitch name from the production of that pitch. Many older students have an unplaced belief they can or cannot sing specific pitches. Once the element of the pitch name is removed, we can help them to focus on hearing and finding the pitch rather than their perception of the named pitch. It can be a delightful time when, once singing is successful, to add the visual staff and allow them to learn of their accomplishment by reading the same piece.

Side thoughts for Music Teacher Voice Care: Rest is key. Schedule demands can be detrimental to our own vocal health. Ideally we should give our voice 10 minutes of rest every hour we use our voice. Hydrate! Give yourself a little treat - as hard candy and gum can be helpful for keeping the vocal cords wet. (A few good choices with slippery elm would be lozenges and Throat Coat tea.) Do not use medications or lozenges which contain any numbing materials as they may cause one to overuse, push or strain vocal folds and increase the risk of injury. Remember to speak in the upper portion of your vocal register. Refrain from using your 'fry voice'. Limit caffeine

and use of anti-inflammatory substances. Make use of amplification systems. Use high quality recordings as you are able - making a recording of yourself can save lots of repetitive use in a day! Check for and treat allergies. Some issues, like acid reflux can be 'quietly' harmful if we are not aware of them. (Danyew, 2017)

Most importantly, keep encouraging students. Engage them in music making. Make learning fun for all. We need to be our students' cheering section, especially as they grow a bit older. They need to know we believe in them. Musical development is a process that takes time. Sometimes it takes a lot of time. The older a student is, the longer it may take them to be able to successfully match pitch. They will mirror us in our passion for singing and our desire to learn. Let's learn well.

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Biography

Becky O'Brien received a bachelor's degree in General Music Education, Choral Education and Music with a Piano Performance Emphasis from UW-LaCrosse in 1993. She is currently pursuing her master's degree in Music Education from UW-Stevens Point. Upon graduation from UW-LaCrosse, she taught Elementary General Music, Choir and Band in the Arcadia School District and then K-5 General and HS choral music in the LaCrosse Public School District from 1994-2002. After moving to northeastern Wisconsin, Becky taught Elementary General Music in the Kaukauna Public School District, Middle School Band at St. John Sacred Heart, and Early Childhood Music at the Lawrence Community Music School from 2003-2011. From 2011-2013 Becky taught Choral and General Music at Clintonville Middle School. And then returned in 2011-2018 to teach HS Choir at Kaukauna High School. This is Becky's fourth year teaching Elementary General Music in the Appleton Area School District.

The Impacts of Inclusivity within Elementary Music Education on Students within the LGBTQ+ Community

by Kelly Ruggieri

Elementary music classes are an introduction to creating, performing, and connecting to music for many students. It can be where their love of music begins and provide a space of safety, support, and validation. Conversely, it can be where students withdraw from music because of feeling nervous, uncomfortable, or invalidated. For students within the LGBTQ+ community, how supported they feel in elementary music can have lasting impressions. I conducted a qualitative study interviewing five adults within the LGBTQ+ community to deepen our understanding of the perceived short and long term impacts of inclusivity within elementary music.



Why discuss the LGBTQ+ community in elementary school?

While there are adults who fear elementary school is too early to discuss the LGBTQ+ community, the topic I am discussing is not sex education; I am referring to gender identity and sexual orientation. Many people within the LGBTQ+ community already know or start to question their identity during elementary school. If elementary students are receiving other types of representation, why are we not including the LGBTQ+ community? LGBTQ+ students are part of every school population, so it is a worthwhile endeavor to understand the importance of this inclusion and to find tools to help achieve this in our schools.

Research and Findings

My research included interviewing five adults who identify within the LGBTQ+ community to discuss their experiences with and perceived impacts from inclusion within elementary music. By using in vivo coding, the three main themes found within the interview transcripts were invalidation, validation, and negotiation. Please note: all names in this article are pseudonyms.

Invalidation

One participant, Nicole, who identifies as a lesbian, had the highest number of references to feeling invalidation through her interview. In 4th grade, she was the only person who was not accepted into the musical. She believed it was because she did not dress like a stereotypical girl at the time. This experience caused her to become extremely aware of how she dressed, and she decided to dress more stereotypically feminine from then on. Two years later, she was accepted into a choir by this same teacher without an audition. She perceived this as confirmation that she was not accepted into the musical because of how she dressed. She mentioned, “It made it seem like [music] was an elite group that I wasn’t going to be in...Music was just always something that other people did.” She decided to never audition for anything again, and she stopped participating in musical activities altogether. She even mentioned how performing is something she dreams to do, but she still holds fear and shame surrounding music.

This connects to a study conducted by Kosciw, et al. (2013). They studied the importance of in school support for LGBTQ+ students and its impact on their academic achievement. They found that one of the strongest positive influences was supportive adults at school: “a greater number of educators was related to a decreased incidence of victimization, greater self-esteem, higher Gpas and fewer missed days of school.” Just one supportive adult in school could have changed Nicole’s musical future and comfortability in who she was.

Validation

Another participant who identifies as bisexual, Jenni, had the highest number of references to feeling validation. In elementary school, she joined an extracurricular auditioned girlchoir. The conductors of this choir embraced

each member of the choir and accepted their diversities. Jenni discussed how it was an environment that empowered each member to find and use their voice. During this time, Jenni was not clear of her sexual orientation yet, but this choir created a safe space for her:

It's only helpful to be in a supportive community... And then to know that it was an inclusive and open-minded environment... you just get to blossom at your own pace and nobody cares because what are we all there to do? Make music... And how beautiful it is that we build such great relationships along the way.

This connects to research conducted by Palkki and Caldwell (2018). They found that acknowledging and actively choosing to include LGBTQ+ students makes a large impact. They found:

Choir provided safety and encouragement that aided the disclosure ('coming out') process: "Choir was that safe space that helped give me the courage to come out to people...I wouldn't have been able to be comfortable with who I was without the comforting atmosphere of my choir teacher and classes." (p. 36)

Negotiation

One participant who identifies as a trans man, Michael, discussed how he knew he did not feel like a girl when he was just six years old. However, he did not come out until almost 15 years later because his mom asked him to wait. Living a life that did not feel true to himself, he described wanting to be "invisible." However, his elementary band teacher supported his musical abilities and pushed him towards greatness. This affirmation gifted Michael the joy of "[feeling] seen for a reason that I wanted to be seen." He mentioned:

I felt very much like I had a home in music. I felt so outcast everywhere else in school. And then like in band... I was an asset. I was essential... My teachers never made me feel like an alien like I felt everywhere else... which was so wonderful and so important to my growth as a musician and as a person.

While he was repressing his want for gender exploration, he was able to lean into the safety and his love of music. He negotiated his negative feelings about his gender identity for the comforting identity of being a musician.

Michael's experience relates to research completed by Espelage, et al. (2008). They surveyed more than 13,000 high school students aiming to further the understanding of mental health outcomes when lesbian, gay, bisexual, or questioning youth have familial and school support. This study found, "Although many sexual minority students indicate high rates of [depression, suicidal feelings, and alcohol-marijuana use,] students receiving support from parents and schools reported significantly less depression-suicidal feelings or less alcohol-marijuana use" (p. 13). Although Michael was struggling, his band teacher was the support that guided him.

10 Ideas About How To Implement LGBTQ+ Inclusion in Elementary Music

Every teacher has the ability to support their LGBTQ+ students. Teachers who embrace students' identities can have lasting and meaningful impacts. Whether this inclusion is explicit or discreet, here are some tips for you to incorporate in your elementary music classes.

Implementing LGBTQ+ inclusivity explicitly:

1. Include LGBTQ+ musicians in your curriculum.
2. Listen to music created by LGBTQ+ musicians and discuss how their perspective or environment may have impacted how the music was written.
3. Hanging a safe-space symbol (Safe Space Kit, 2019, p. 4).
4. Start a Gay-Straight Alliance (GSA) in your school (Starting Your GSA, n.d.)

Implementing LGBTQ+ inclusivity discreetly:

5. Use inclusive language. Address students or audiences with gender neutral terms like “students, sopranos, scholars, musicians, 3rd graders, everyone” etc.
6. Utilize gender neutral dress codes for concerts. Rather than specifying what boys and girls wear, write a list of appropriate clothes. For example, students may wear a nice shirt with either pants or a skirt. Dresses are also appropriate.
7. Understand the laws within your state. Seven states in the United States have signed legislation to include representation of the LGBTQ+ committees within “curricular standards for social sciences, humanities, the arts, or science, technology, engineering, and mathematics (STEM)” (Inclusive Curricular Standards, 2022, p. 1).
8. Create a safe environment where students feel comfortable to ask questions or add their perspective.
9. Persistently and clearly support your students. Whether you can safely have these conversations in your school or not, students know which teachers have their back.
10. Continually analyze your classroom environment, teaching style, and curriculum to see if there are ways you can be more inclusive.

By implementing these tips into your teaching, I hope you are able to create a more well-rounded and inclusive environment where all of your students feel free to be who they are while making music. As Jenni mentioned at the end of her interview, “You are fighting the good fight.”

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Biography

Kelly Ruggieri is an elementary music teacher in New Jersey and proudly teaches at her alma mater within the Scotch Plains-Fanwood school district. In this position, she teaches general music and 4th grade chorus. She earned her Bachelors in Music Education at Westminster Choir College of Rider University. While a student, she performed with Westminster Williamson Voices where she was a member of the residency choir within

the Oxford Choral Conducting Institute and helped record two albums: Ola Gjeilo: Sunrise Mass and Aurora. She was also a member of the Westminster Symphonic Choir where she performed with the Philadelphia Orchestra, the Princeton Symphony, and the Julliard Orchestra. She is a current graduate student at University of Wisconsin Stevens Point and finishing her thesis regarding the impacts of LGBTQ+ inclusion within the elementary music classroom.

Biographical Information for Poster Presenters



Creative Sparks: Sixth Grade General Music Students' Self-Perception of Understanding Music Lesson Involving Creativity

by Austin Vonderloh

Austin Vonderloh is a senior Music Education student with a Choral, Instrumental, and General Music certification. He has been heavily involved in the UWSP music department throughout his time there, including being the current President of ACDA and Horn Club and being on the State Solo and Ensemble student planning committee. After graduation, he will be in the UWSP Master of Music Education program. He aspires to be a conductor while working with higher education students and sharing his passion for music.



Very Young Composers: A Framework for Innovative Elementary Music Education

by Myles Boothroyd

Myles Boothroyd is a performing saxophonist, teacher, and music scholar. He serves as Assistant Professor of Saxophone and Music Theory at the University of Wisconsin-Stevens Point, where he oversees a thriving studio of saxophone soloists, quartets, and the student-led ensemble SaxPoint. He is the soprano/alto saxophonist for Generation Quartet, a Wisconsin-based chamber ensemble that presents recitals and clinics throughout the Midwest. Dr. Boothroyd is the chair of the 2024 NASA Biennial Conference Programming Committee and has earned top national prizes in the MTNA Solo and Chamber Music Competitions, NASA Collegiate Solo Competition, and Chamber Music Yellow Springs Competition. He is Editor of The Saxophone Symposium, the premier publication of saxophone literature, performance, and pedagogy in the US. His articles have been published in Nota Bene and in The Eastman Case Studies. Dr. Boothroyd holds a BME from Central Michigan University and MM, MA, and DMA degrees from the Eastman School of Music.

Creative Sparks: Sixth Grade General Music Students' Self-Perception of Understanding Music Lesson Involving Creativity

Austin Vonderloh



Introduction

The purpose of this study is to understand student performance and self-perception of their performance when there is creativity involved in a music lesson. Coulson and Burke (2013) state, "to assist students to become successful musicians, teachers should teach in ways that encourage creative thinking and problem solving in addition to facilitating musical achievement" (p. 430). This means that students who engage in creativity during a music lesson had more musical success. This study provides evidence as to what sixth grade general music students' thoughts are on creativity in music lessons were and whether it improved their performance or not on pre- and post-tests about musical form. It also provides evidence as to how creativity impacts music learning for students and whether it should be part of normal classroom instruction.

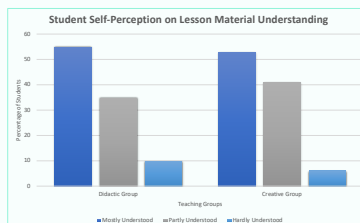
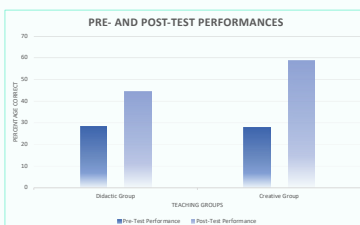
Results

The two groups each took the same quiz before the music lesson. The quiz tested their ability to understand musical form concepts, including the definition of musical form and auditory and written form examples. The didactic group (44 students) before quiz results averaged out to be 28.3%. The creative group (46 students) results averaged out to be 28%. Next, both groups took the same quiz after the music lesson. The didactic group quiz results averaged out to be 44.3%, and the creative group quiz results averaged out to be 58.7%. Therefore, the difference between these quiz results is quite extensive, with the creative group improving their understanding by about 14.4%.

On the feedback form, the students were asked to reflect on the lesson and their performance. The first questions asked an overall understanding of the material. Over half the students in both groups chose that they understood most of the lesson material. A little less than half the students in both groups chose that they understood parts of the lesson material. About 10% of students in the didactic and about 6% in the creative group chose that they didn't understand much of the lesson material. Then, the students were asked to write what helped them understand the material. In the didactic group, students responded with statements, including, but not limited to, "the music form letters", "the definition of musical form", "going through the google form", "when he showed us the photos of the 3 different forms", "the identification part of it", and "watching and listening". In the creative groups, students responded with statements, such as "the dancing videos", "learning ways to remember the different forms", "visual learning sections", "the part of us working together as a team", and "clapping out the music and listening to examples helped the most". Then, the students were asked to write what didn't help them understand the material. Most students in the didactic group mentioned that the constant talking I did was not helpful and that they didn't do enough practice. Some students in the creative group mentioned that the dancing motions and the group activities were not helpful. However, many of the students mentioned that there was hardly any part of the lesson that was not helpful. Some of them still struggled with learning the concepts with creativity involved. Overall, it shows that the students in the didactic group struggled when I kept on talking. It also shows that some students in the creative group found the creativity activities useful, but some of them did not find that useful. One student in my re-teach of the creative lesson to the didactic group said, "I thought it was more fun, but I don't think I would learn anything from it. I prefer the traditional way".

Methodology

I taught two different music lessons about musical form to two groups of sixth grade general music students. I taught the first group the music lesson involving creativity and the second group the didactic music lesson. At the beginning and end of the lesson, I had the students take the same anonymous, non-graded quiz to measure improvements from before lessons versus after. After I taught the lesson to the two groups, the students filled out an anonymous feedback form, answering qualitative questions about what helped or did not help their understanding of the material as well as what could be improved about the lesson to help their understanding.



Discussion

Although this research study only represents a small middle general music student population, it still provides evidence for musical success when creativity is involved. One major successor in encouraging creativity and improving success is when students musically explore on their own as it allows them to take the activity in their own hands. In addition to exploring, Coulson and Burke discuss that "Some type of structure was beneficial to developing skills in improvisation. As students progressed from the exploration level of improvisation, parameters such as limiting pitches or providing a rhythm to use increases motivation and strengthens their chance of success" (438).

This research study also provides an important discovery toward comprehending the self-perception of students. Many students in this study thought that the creativity aspect of the lesson was "fun", but they were unsure if it was going to be an effective learning strategy. Some schools are still opting for the traditional way. Even though those students still learn successfully in this way, the creative way will offer more success as well as musical engagement. Students don't have enough experience with creativity, thus not having the brightest viewpoint on creativity. Creativity is an activity that requires utmost fostering for it to be as successful as it can be. To have the success that it should, the self-perception of understanding needs to change. There are various steps music educators can take to achieve this. Menard describes that teachers must provide "a safe space in which creativity and musical exploration [are] encouraged" and "[challenge] each student with musical tasks or problems to solve—starting with small ideas—and then [encourage] development of these ideas" (65). By creating this, students slowly start using their own musical ideas in various creative projects. Another way to change the self-perception is to incorporate peer group work. Menard in mentioning Lucy Green's strategies supports that "informal learning happens not only individually—but also with peers, where there is an exchange of knowledge" (64). It is clear from the results that teachers should know each student individually to truly understand where their thoughts with creativity are currently at.

Future Research

1. Determine a way to change student self-perception on creativity.
2. Define a curriculum that slowly incorporates creativity in the music classroom.
3. Expand into my thesis.

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Very Young Composers

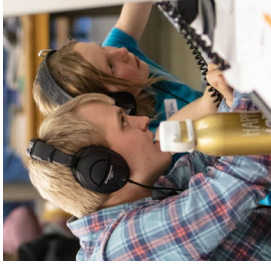
A Framework for Innovative Elementary Music Education

Foundational beliefs

- Anyone can compose music
- Everyone DOES compose music
- Age is not an obstacle

Background

- Pioneered by Jon Deak in 1995
- Replicated in Stevens Point in 2010 by Robert Rosen
- More than 350 students in 12 years

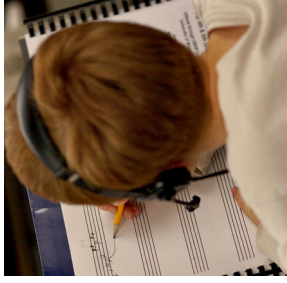


Scribing

- The core of the VYC experience
- One-on-one work between teaching artists and young composers

Scribing: essential components

- Patience, creativity, and flexibility
- Scribing ≠ teaching
- Every decision is left up to the young composer



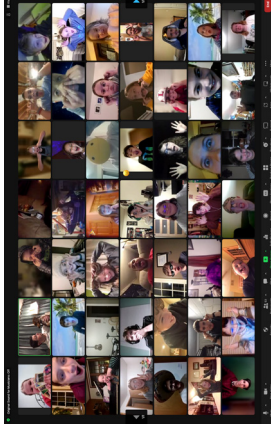
Other components

- Instrument interviews
- Group activities
- Digital keyboards
- Writing introductions
- Dress rehearsal and concert



The virtual environment: challenges

- Group interaction
- Connection and sound issues
- Exposure to live instruments
- MIDI sounds
- Software limitations
- Home environments



The virtual environment: advantages

- Location
- Fewer logistical challenges (reserving rooms, travel)
- Activities are recorded

The teaching artist *curates* the composer's work. What is paramount in VYC is that the child's voice is heard, unedited, "untaught," and un-judged. Only then can we hear what the child wants to say.

— Jon Deak, program founder



Robert Rosen, Executive Director
 Myles Boothroyd, Associate Director
 Alex Mueller, Associate Director

veryyoungcomposersproject.org



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