

identify phrases is a much more logical starting point. Throughout the study of each major conceptual category, start simple and grow more complex.

Now look again at the sample curriculum. Look at each broad category one at a time then across the grade levels. You will see that the sequence is comparable: simple to complex. You will be teaching what you learned in the order that you were taught. Neither the curriculum nor the sequence is new.

## SEQUENCING CONCEPTS ACROSS THE YEAR

If you are responsible for all of the musical experiences of your students, you will have to determine not only what to teach but when. Relax. This really isn't very difficult. You want to bring variety to your students. Logic would indicate that you would want to go from broad topic to broad topic across the year. Each time you return to the broad topic, you would take a step up on the simple-to-complex sequence within that topic area.

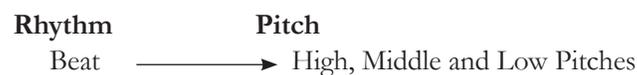
For example, you might start the year with the specific concept of beat which is in the broad category of Rhythm. This is a good place to begin. Beat holds the music together. The students will not be able to sing together or play instruments together without feeling the beat. Beat is the foundation for all performances, so it's the best place to begin. When beat is fairly well developed, you would want to provide variety by changing the broad category. You might want to go to Tone Color and begin with the first specific topic.



As students explore factors affecting tone color, they could make instruments. They could play the beat on their instruments. Or, instead of going to Tone Color, you might decide to go to Dynamics.



The students could sing loudly and softly and keep the beat loudly and softly. Perhaps you would prefer an even greater contrast. In which case, you could go to Pitch.



During a class session, the students could keep the beat to some songs while focusing on horizontal pitch in another.

There is no definite right or wrong in determining order. This is your choice. What do you like? What do you think your students need or will enjoy? The main point is to change categories! Do not do all of Rhythm before going on to do, for instance, all of Tone Color, then all of Dynamics. Be sequential, spiraling in a simple to complex, within each broad category, while going from category to category throughout the year. Cover the simplest or the first few simplest concepts in every broad category, then start over, moving to the next step in complexity. You know enough to easily guide musical experiences for one class for one year.

## SEQUENCING THE FORMATION OF A SINGLE CONCEPT

Imagine that you want to know whether or not your students can do double-digit addition. How would you find out? Most likely, you would give them addition problems including some with double-digits and you would see what they do. This might be referred to as a pre-test. Or, you might want to know whether or not your students can read words beginning with "th." Again, you'd administer a pre-test perhaps in story form and carefully watch and listen to their performance on the words beginning with "th." So, you would be determining what they can do independently. If the students can execute the tasks independently in a variety of problems and situations, you would know that the concept has been formed. "Independent" and "ability to transfer" are the results or outcomes of concept formation.

This is true of concepts in music. If you want to know whether or not your students have developed the concept of beat, have them sing a song they know or play a recording of a piece of music, and instruct them to clap the beat. Do not clap with them. The students' performance is the pre-test for beat. If they look confused and do nothing, you'll know that they have not had experiences with beat. Perhaps they'll clap, but not together and not all performing on the beat. You can assume that the topic has been introduced but that the students have not completely formed the concept. If they immediately all clap together on the beat, they've got it. Then you'll know whether they "know" beat or whether you'll have to introduce it or provide follow-up types of experiences.

Change concepts: Ask the students to make a high sound. This is a pre-test for high, middle and low pitches. If they shout, you'll know that they're confusing loud-soft with high-low. In other words, set up a situation in which students are given directions to a final, independent outcome and very quickly you'll know whether or not the concept has been formed. Of course, you don't have to leave them floundering. Instead, you can teach them.

If students have had no previous experience with the concept, you will have to present it. That means that you will demonstrate and label. Give examples from life experiences. Point out the crucial elements. Have them imitate you. Lead them through the experience. Do this with several pieces of music. As in other subject areas, once seldom is enough.

In subsequent lessons, you'll need to follow up with the development of the same concept. More imitation probably will be needed. Use a variety of types of participation. Use different songs and listening examples. Ask them the name of the concept. Ask them how they know, requiring them to cite salient characteristics to the degree appropriate for their age. Begin withdrawing your participation, challenging them to perform alone. After a series of lessons involving a variety of pieces of music and types of activities, the students will have developed the concept.

Finally, they will be ready to respond to directions which require them to perform independently. They will be able to transfer their understanding to unknown pieces of music. The "Evaluating Your Progress" chapter in "The Bare Necessities" required you to perform independently and to apply your understanding to unknown pieces. Your success provided proof that you had formed the concepts. Although you probably will not require individual performances by your students, the same criteria apply to group performances: independence and transfer.

## Levels of Development

As has been explained and as you might have learned in education classes, in order to provide conceptual guidance for your students, you must ascertain their prior knowledge and begin instruction with appropriate activities. In order for students to succeed and to enjoy the music experiences, learning should proceed sequentially through three Levels of Development. The following descriptions of all the levels will help you understand the teacher and student roles in each level and how the sequence was applied to your experiences in "The Bare Necessities."

1. The Introductory Level is appropriate for students with no prior knowledge. You will demonstrate and label. Students will imitate. You will present situations from life experiences and will provide an exemplary musical example.

All of the lessons in "The Bare Necessities" were on the Introductory Level. If you think back and even look at the lessons, you will see that each new component was introduced through life experiences and at least one familiar musical example. The name of the component was included and you participated in an activity to focus your attention and to help define the component. For lack of a live model impossible in a book, the activity was described in detail. Probably your instructor provided a demonstration

2. The Developmental Level is appropriate for students who have been introduced to the topic but need additional experience for concept formation. For a series of lessons, you will use many different pieces of music to lead students in a variety of activities. Gradually, they will be able to define factors and perform without your help.

Because you are an adult, the experiences and examples presented in "The Bare Necessities" could have been adequate for you to form some of the concepts. However, in nearly every case, a statement to the effect of "your instructor probably will. . ." was included. This is because Developmental Level experi-

ences might have been necessary. Only your instructor was able to observe your behaviors to know whether or not additional experiences were needed. Only he/she could assess your progress and determine how many more examples and how many varied activities would lead you to independence. The same situation will occur in your classroom. Only you will know the number of developmental lessons your students will need because only you can observe their growth.

3. The Independent Level is appropriate for students who have developed the concept. The students now need only directions. They can perform independently and can transfer to other pieces. Your only role is to observe and assess. See Figure 9.2 for a summary of teacher and student roles across the three Levels of Development.

Opportunities for independent performances were included at various points throughout "The Bare Necessities." Your instructor, too, most likely provided independent experiences to be sure that your concept formation was complete. The "Evaluating Your Progress" chapter was comprised entirely of Independent Level performances.

So, while progressing through "The Bare Necessities" forming many specific concepts, you began with an Introductory Level lesson provided in the text, continued with Developmental Level lessons provided by your instructor and arrived at the Independent Level as demonstrated in "Evaluating Your Progress." You have experienced this sequence. When you teach, use these three levels for the formation of every concept: Introductory, Developmental then Independent. You will see the students grow with each experience. Then, as they perform independently, the students will be proud of their accomplishments and you will know that you have been a successful teacher.

### Levels of Development with Teacher/Student Roles

Level of Development	Teacher's Role	Students' Role
Introductory Level (one or two lessons)	Provides life experiences Demonstrates and models Defines and labels	Imitate teacher Imitate teacher Imitate teacher
Developmental Level (several lessons)	Asks questions Provides more examples and varied experiences	Answer Participate in a variety of learning activities
	Provides support as needed, but gradually withdraws performance	Perform with support as needed
Independent Level (many lessons across year)	Gives directions	Perform without teacher assistance

Figure 9.2

## LOOKING AT A YEAR OF CONCEPTUAL DEVELOPMENT

Music moves through time and rhythm drives it. Therefore, rhythm, specifically beat, is a good place to begin the conceptual curriculum. When students have reached the Independent Level with beat, or at least are solidly in the late Developmental Level, it will be time to move to another broad category. Choose another broad conceptual category and find out if the students can independently show their ability in the simplest specific concept. If not, begin on the Introductory Level or perhaps pick up on the Developmental Level with that concept depending on their performance ability. If they are independent with the simplest one, move up one step on the sequence and test for that. Stop testing when you find a concept that has not been formed. Introduce the concept then move through the developmental level to independence. Go to the next broad curricular category and repeat the process. Round and round, spiraling through the curriculum: change broad category, determine the specific concept appropriate for your students, and teach it by going through the three levels, Introductory, Developmental and Independent. In that way, through your guidance in musical experiences, your students will develop concepts in rhythm, tone color, dynamics, pitch and form.

the simple-to-complex rule. Begin with the simple concepts and progress to more complex ones throughout the year. Apply the levels of development to each and every concept: Introductory Level, Developmental Level and finally Independent Level. You know that you will have to introduce the topic and then provide additional examples and experiences before the students can perform independently. As the year progresses, you'll focus on skills from time to time. Skills too will progress from simple to complex across time and with experience.

So, your year might look something like this. Present initial lessons involving the preparatory skills. Think ahead and teach songs that will serve as examples of beat. The amount of time devoted to lessons of this type will depend on the age of the students and the number of lessons per week. For a kindergarten class that has music just once per week, these lessons could take up to two months. For older students or in cases when there are two or more music classes per week, about two weeks might be sufficient. Watch and listen.

When the students have developed the preparatory skills and a repertoire of about four or five songs, they are ready to begin conceptual development. As previously stated, beat is a good place to begin. They will sing the songs they know while keeping the beat using their movements. They will be listening for the beat in many pieces of music. As beat develops, you might focus on skill development and have them step the beat, perhaps extending space around the room. Or, you could have them explore movements in the style of the music and/or create a movement ostinato to perform on the beat. You will have to decide the curricular direction based on the abilities and interests of your students.

When beat has reached an Independent Level or is at least in the late Developmental Level, you will change conceptual category and/or add a skill. You might begin introducing classroom instruments. When the students are competent playing a few basic ones, they could play on the beat. You might then want to move on to dynamics, for instance. The students could continue playing instruments to the beat but would be gaining additional control by varying dynamics. The same is true of singing, controlling the volume of their voices. You might introduce a poem or story and have them decide which parts are more appropriately read loudly or quietly. Lead them in trying it different ways and guide them in making decisions based on understanding.

So, by the time that two or three conceptual ideas have reached at least the late Developmental Level, all of the skills will be ready for use for future concepts. The skills will be refined and controlled with experience and will become more complex as the concepts become more complex. For instance, when melodic rhythm is combined with beat, movement skills will become more complex as they perform the two simultaneously. Also, they'll be playing different instruments to the different aspects, layering the sounds.

Throughout the year, move from conceptual area to conceptual area, climbing from simple to complex. Continue to increase the difficulty of the skills as the students gain control. From time to time, incorporate a special listening lesson either to reinforce a concept or as a special treat. Yes, there is a place in music class for special events and experiences. Sometimes, you might see that they need to sing for the joy of singing. Or, you may want to have some experiences revolve around another curricular topic. If the topic is cultural, you might include a video of native musicians.

It is not the purpose of a curriculum to bind you inflexibly. The purpose of a curriculum is to assure logical structure: simple to complex. The curriculum will assure student experiences in the development of both concepts and skills appropriate for the students based upon previous knowledge. Only you can make decisions on learnings and experiences that will be most beneficial to your students.

If you are required to teach music to your students, the school system probably will provide a music curriculum for you to follow. Some major cities provide their own elementary music curriculum as do counties where school systems are county-wide rather than being based in a single municipality. These curricula most likely are based on the curriculum of the state in which the city or county is located and might contain some alternative terms for music components. See p. 140 for examples. If your instructor wants you to look at samples of elementary music curricula, you might start by searching for “(name of your state) department of education elementary music curriculum.” That search could take you directly to the document. However, sometimes music is within an “arts” heading. So, if you don't see “music,” look for “arts.” You might check for a city near you or for a county, if applicable to your state, by searching for “(name of city or county) elementary music curriculum.” Try to get as close to “home” as possible when looking for a curriculum that might affect you.



In some cases, a curriculum provides an overview of desired musical behaviors for each grade level. In other cases, outcomes, objectives, benchmarks or other references to desired student achievement are not indicated for each grade level but are grouped. For instance, “by the end of third grade, the students. . . .” This approach provides a lot of latitude for teacher decisions. Some, but certainly not all curricula, provide assessment tools.

As you look at a sample elementary music curriculum, you will see concepts and skills familiar to you. However, remember that it was intended for music teachers. So, you probably will not recognize all the concepts. For instance, you might come across references to hand signals or patterns of tonal syllables, such as s – m and m – r – d. You might find mention of barred instruments and students playing a “bourdon.” This information is included when the music teachers using that particular curriculum are expected to follow a specific approach to music teaching, such as Kodaly or Orff, which is too complex to be included in this course.

You might also see references to the National Standards perhaps with a combination of letters and numbers that refer to a specific standard. In 1994, The National Association for Music Education (NAfME) presented nine standards for student achievement that include skills and knowledge to be attained by a specified grade level. Were you to examine the document, you would recognize much of the elementary portion of its content. The music curriculum of many states is based on the National Standards. If your instructor wants you to see the Standards, search “music education national standards.” In 2014, NAfME published the Core Music Standards portion of the National Core Arts Standards. The new document focuses on artistic processes central to all art forms with attention to student assessment. This can be accessed through a search for “national core art standards.” In “standards at a glance,” you can select any one of the arts. Through a curriculum in their state, music teachers are expected to use these NAfME documents as a basis for their teaching. The curriculum and standards provide cohesiveness to learning across the grade levels that they teach.



As a classroom teacher, you would not be responsible for teaching a series of grade levels. So, don’t get scared by what you do not understand. Rather, focus on what you do know. Look at the state or local curriculum and note all the concepts and skills that are part of your content knowledge. You’ll see that you have the competencies to teach your own class for one year. If required to teach music, you would be fine.

So, if you are totally responsible for the music lessons of your class, completely responsible for one class for one year, look at the age and general ability level. To start the year, set the Preparatory Skills, teach a few songs and watch your students’ reactions and growth rate. Then take a bit of time to block out a general conceptual/skills curriculum based on your observations. Be sure to pay attention to special holidays and events so that songs will be ready. Referring to concept and skill sequences, make notes about what they will be developing for every two weeks or perhaps a month. You can fill in the specifics later. You can vary when necessary, either going faster or slower according to the students’ responses. You can add special activities and events. But with a plan, you’ll know that students will have experiences in every broad conceptual and skill area. You truly will be guiding experiences that will lead to your students’ musical growth.

## LINKING LEARNING TO TEACHING

In this chapter, you compared the concepts and skills that you developed in "The Bare Necessities" to those included in a typical elementary school music curriculum to find that you are prepared to teach many of the topics. You might have gone online to examine elementary school music curricula in your state and/or region. You looked at the sequences of concepts and skills to see a simple-to-complex progression across grades similar to that typical of all curricular subjects. You learned how to determine an appropriate starting point for your students and to sequence a year of concept and/or skill development. You learned that the Introductory – Developmental – Independent sequence, usually followed in other subjects although likely with different labels, will ensure student success in every step of the development of each concept and skill.

As a result of your experiences, can you:

- *List the broad categories of conceptual development in music?*
- *Name several specifics in each category in simple-to-complex order?*
- *List the broad categories of skill development in music?*

- *Name several specifics in each category in simple-to-complex order?*
- *Search online for the elementary music curriculum of your state and/or region and for the National Association for Music Education (NAfME) standards?*
- *Describe the teacher and student roles for lessons in the Introductory, Developmental and Independent levels of a concept or skill?*
- *Describe the procedure you would use to determine your students' level of development for various concepts and skills?*
- *Plan a year of concept and skill development for your students?*

The contents of this chapter will be particularly valuable if you will be responsible for the music learning of the children in your class.

- You can interpret the curriculum provided, search online to find one pertinent to you or use the one provided in this text.
- You can assess your students' current conceptual and skill development.
- You can introduce new concepts and skills and systematically guide students in developing them to independence.
- You can plan the concept and skill development for your class for one year based on the curriculum, the student assessment and your competence.

If a music teacher is present, he/she will establish the curriculum for your students and present introductory lessons. If you are expected to follow up the lessons presented, some of the information will be useful.

- You can discuss your classes' music periods with the music teacher and will understand explanations of your students' conceptual and/or skill development and reports of their progress.
- You can follow up at an appropriate Level of Development so that students will progress and be ready for the next period with the music teacher.

If you are integrate music with other curricular areas, the information still will be beneficial in several ways.

- You can ask the music teacher what concepts and skills your students have developed so that you can plan activities in which they will be easily successful.
- You can adapt activities to your children's level of development, providing support if and when they need it.

Your understanding of the structure and sequence of music learning will serve you regardless of your role in providing music-making experiences for your students. At the least, you will know what music teachers do and realize that the time they spend with your students is more than merely fun and games. Music has the attributes of other curricular subjects: a sequenced curriculum that ultimately leads to student independence. As a result of studying this chapter, you have the competency to use a curriculum to plan appropriate experiences for your class. Under your guidance, within one year, your students can develop several concepts from every broad conceptual category along with skills necessary for performance. They will have set the foundation for life-long enjoyment of music as a listener or performer.