

# Music in Childhood

Campbell & Kassner

Chapter Summaries

# Music in Childhood

Overview

Part One - The Musical Child

Part Two - The Facilitating Teacher

# The Musical Child

- Multiple Meanings of Music
- From Theory to Practice
- Methods

# The Musical Child

- The Singing Child
- Pitch
- Moving
- Rhythm
- Playing
- Listening
- Creating

# The Facilitating Teacher

- Motivation & Management
- Curriculum Design
- Assessment
- Integrated Curriculum
- Cultural Diversity
- Exceptional Children

# 1. Multiple Meanings

- Questions for you... *(Discuss in groups - report out)*
  - How do you use music in your life?
  - Are there musical skills you feel you can teach more easily than others?
  - What do you think all children should know and be able to do?

# 1. Multiple Meanings

## **10 Functions**

- Emotional Expression
- Aesthetic Enjoyment
- Entertainment
- Communication
- Symbolic Representation
- Physical Response
- Conformity to Social Norms
- Rituals and Occasions
- Cultural Values
- Bring People Together

# 1. Multiple Meanings

- Children's Musical Capacities
  - All children are musical!
  - Children ***naturally*** listen, sing, dance, play and express themselves musically



# 2. Theory to Practice

## Theories of Learning

- Stages and Phases
- Social Systems
- Musical Play
- Constructivism
- Social Learning
- Neuroscience
- Learning Styles
- Instructional Theories

# 2. Theory to Practice

Relating Theories to Practice

- Classroom Environment
- Child-centered Curriculum
- Teacher as Transmitter
- Instructional Strategies
- Motivation & Management

**Informed Teaching!**

# 3. Methods of Teaching Music

- Dalcroze
- Kodály
- Orff
- Feierabend
- Gordon
- Yours

# 3. Methods of Teaching Music

- Emile Jaques **Dalcroze**
- Students demonstrated mechanical, not musical understanding
  - Eurhythmics - Movement not dance
  - Ear-training - Solfege & solfege rythmique (fixed do)
  - Improvisation
- Imagination, keen listening, response to music
- [https://www.youtube.com/watch?v=5yJk9eA\\_mL4&feature=plcp](https://www.youtube.com/watch?v=5yJk9eA_mL4&feature=plcp)
- <https://www.youtube.com/watch?v=fnjwRHyOD1o>

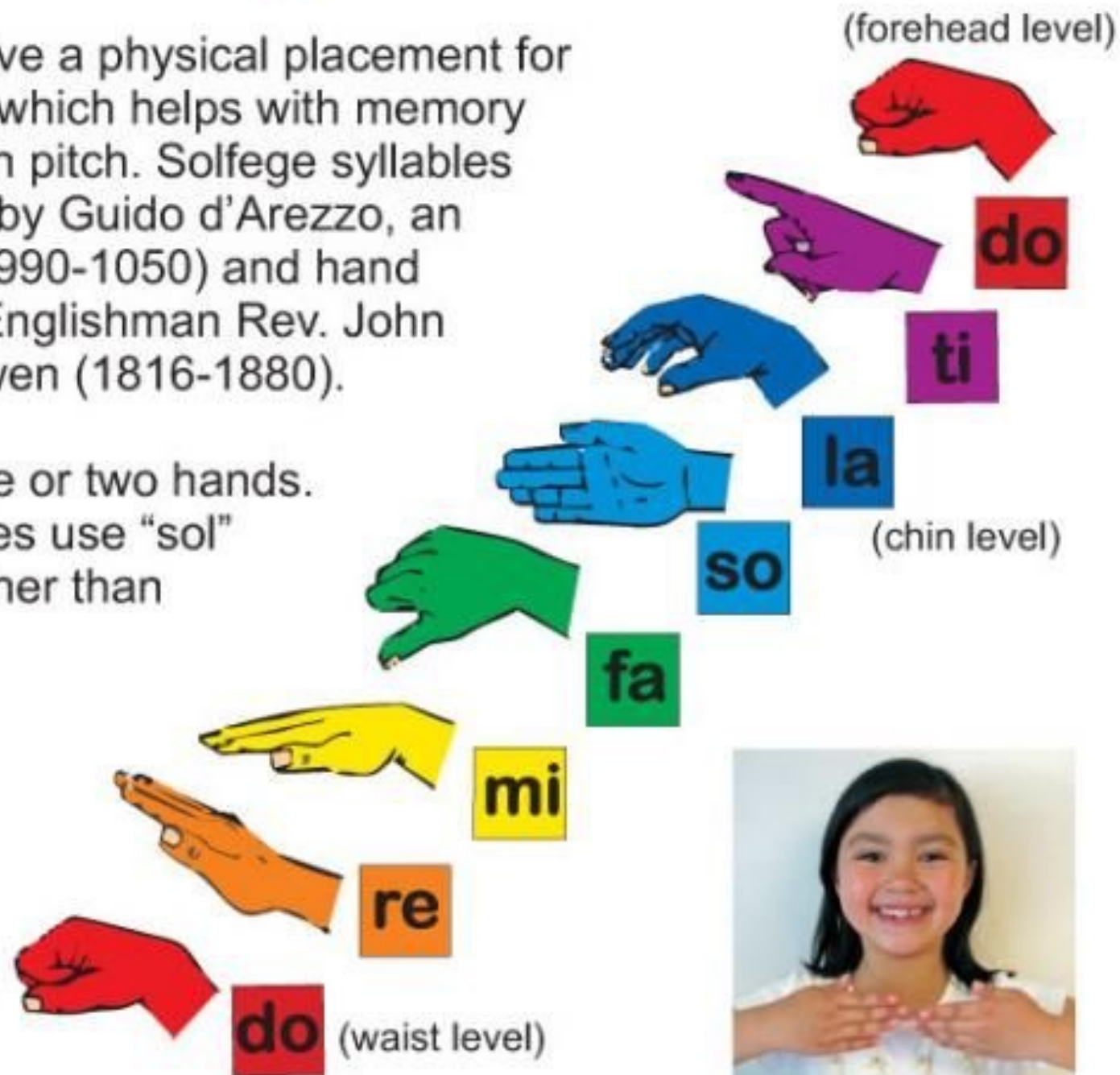
# 3. Methods of Teaching Music

- Zoltán **Kodály**
  - Music belongs to everyone!
  - Sequence derived from child development
  - Inner hearing (Gordon's "audiation")
  - Solfege syllables and Curwen hand signs (moveable do)
  - Use of quality music (folk and art)
    - Pentatonic melodies
  - <https://www.youtube.com/watch?v=F8Ru09OH3zM#t=96>
  - <http://pws.cengage.com/CPReader/View/9781285159553/default.aspx?eISBN=9781285159553#cdd988f7-2167-450b-b427-c75a2309008b>
  - Solfege Singing and Solfege Singing and reading (Cengage)

# Curwen Hand Signs

Hand signs give a physical placement for vocal pitches which helps with memory and singing on pitch. Solfege syllables were created by Guido d'Arezzo, an Italian monk (990-1050) and hand signs by the Englishman Rev. John Spencer Curwen (1816-1880).

Use either one or two hands. Some countries use "sol" and/or "si" rather than "so" and "ti".



hand sign for "so"

# 3. Methods of Teaching Music

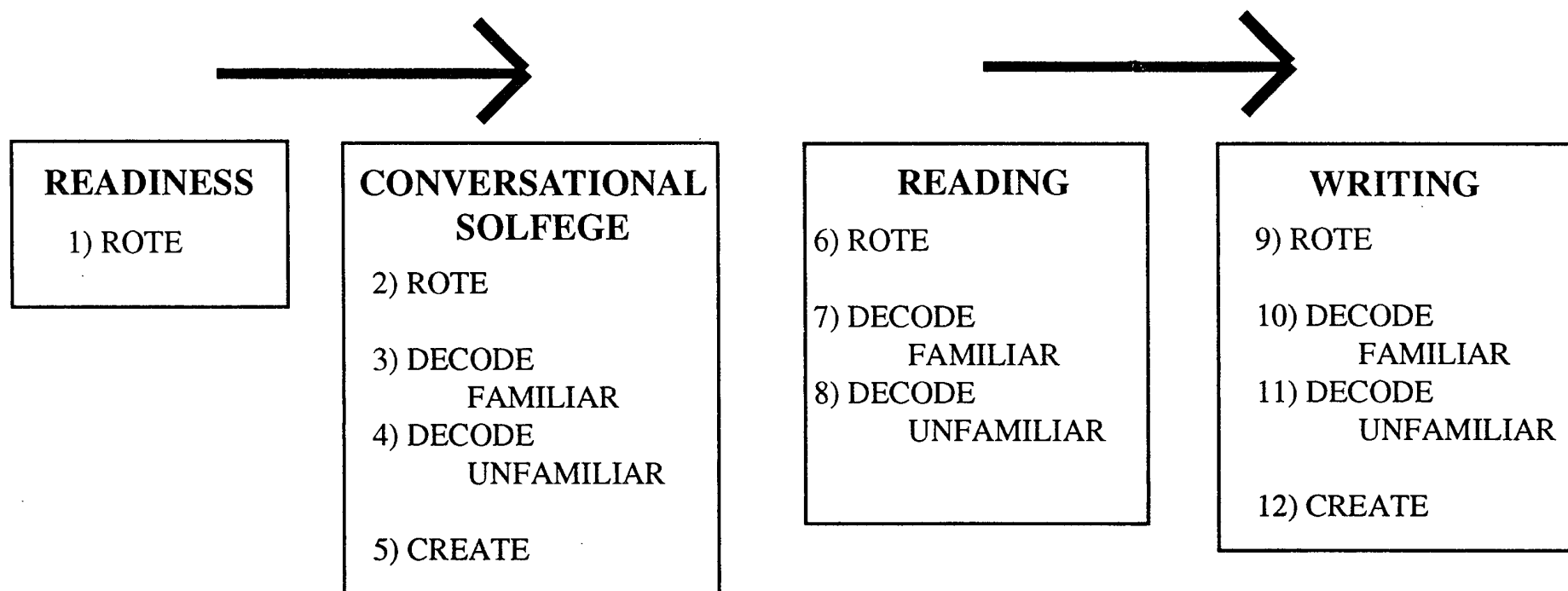
- Carl **Orff** (Schulwerk “Schoolwork”)
  - An “approach” not method
  - Expression through musical experience
  - Singing-Saying-Dancing-Playing-Improvisation-Movement
  - Child’s world of play and fantasy
  - Use of instruments (xylophones, percussion, recorder...)
  - Imitation-Exploration-Literacy-Improvisation
  - <https://prezi.com/xtzl1kunyfst/orff-schulwerk/>
- Gundul Pachul (2x)

# 3. Methods of Teaching Music

- John **Feierabend**
  - First Steps in Music
    - Tuneful-Beatful-Artful
  - Conversational Solfege
    - Music Literacy
  - Influenced by Kodaly and Whole Language Approach
  - 12 steps: Rote-Decode familiar-Decode unfamiliar-Create-Reading rote-Decode familiar-Decode unfamiliar-Writing (*same sequence*)-Create through inner hearing then decode into notation



# The 12 Steps of CONVERSATIONAL SOLFEGE™



## ALSO REMEMBER:

- 1) SING FOR THE CLASS NOT WITH THE CLASS.
- 2) DEVELOP SKILL WITH PATTERNS BEFORE SONGS.
- 3) DEVELOP INNER HEARING AT EVERY STAGE.
- 4) MOST LEARNING TAKES PLACE WHEN A CHILD SINGS BY HIM OR HERSELF.
- 5) DEVELOP VOCAL PROFICIENCY BEFORE INSTRUMENTAL APPLICATIONS AT ANY LEVEL.

# 3. Methods of Teaching Music

- Edwin **Gordon**
  - Music Learning Theory
  - Same as development in language
  - Audiation

# 3. Methods of Teaching Music

- Yours
  - Use your strengths (but work on your weaknesses)
  - Be eclectic
  - Remember: Kids approach music naturally, wanting to learn and love it!

# 4. The Singing Child

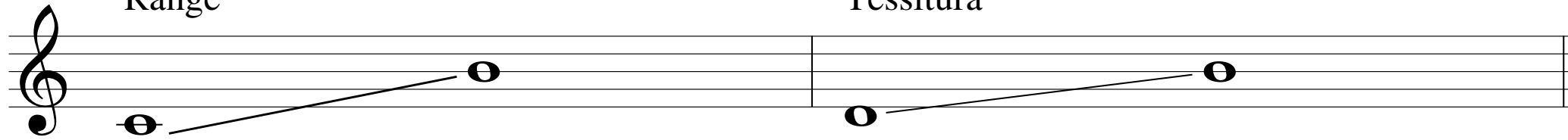
- Singing IS musical expression
- Are children singing less and less well now?
- Kids sing all the time - even without knowing it
- Childhood singing is universal
- “Training” can begin very early

AGE	DEVELOPMENTAL ACTIVITY
LESS THAN ONE	Vocalizes (babbling) vowels and consonants
ONE TO TWO	Babbles in irregular rhythmic patterns Imitates the contour of songs' melodic phrases, but not discrete pitches
TWO	Babbles in extended melodic phrases Babbles in small intervals of seconds, thirds Imitates occasional discrete pitches of songs
THREE	Invents spontaneous songs with discrete pitches and recurring rhythmic and melodic patterns Reproduces nursery rhymes and childhood chants
FOUR TO FIVE (KINDERGARTEN)	Discovers differences between speaking and singing voices Shifts song qualities from light and airy to the playground yell for lively songs Sings spontaneous songs spanning two octaves Sings in tune within range of five pitches, d to a
SIX TO SEVEN (GRADE ONE)	Sings in tune in range of C to b, with smaller tessitura Can begin to develop head voice, with guidance Begins to have expressive control of voice
SEVEN TO EIGHT (GRADE TWO)	Sings in tune in range of octave, about C to c' or d to d', with smaller tessitura
EIGHT TO NINE (GRADE THREE)	Sings in tune in range of B <sup>''</sup> to e <sup>''</sup> ', with smaller tessitura Can perform fundamental harmony songs such as melody over vocal ostinato or sustained pitch
NINE TO TEN (GRADE FOUR)	Sings in tune in range of A <sup>''</sup> to e', with smaller tessitura Sings with increasing resonance (grades four, five, and six) May experience first vocal change (boys, beginning age ten) Can perform canons, rounds, descants, countermelodies Can sing with appropriate phrasing, with guidance
TEN TO ELEVEN (GRADE FIVE)	Sings in tune in range of A <sup>''</sup> to f', with C to c' octave tessitura Is increasingly selective of song repertoire Prefers songs in middle range Prefers songs without sentimental or babyish texts Can perform two-part songs
ELEVEN TO TWELVE (GRADE SIX)	Sings in tune in range of G to g', with C to c' octave tessitura Can perform three-part songs

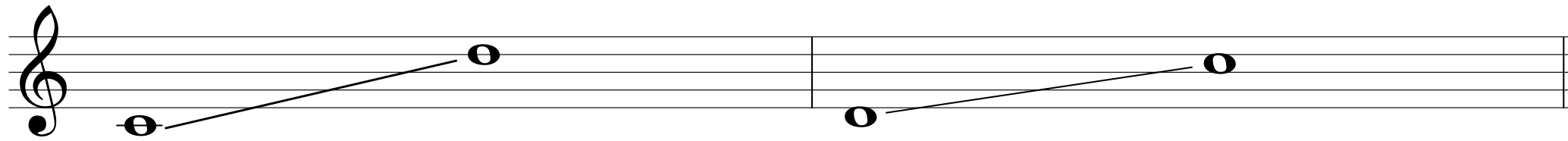
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Range

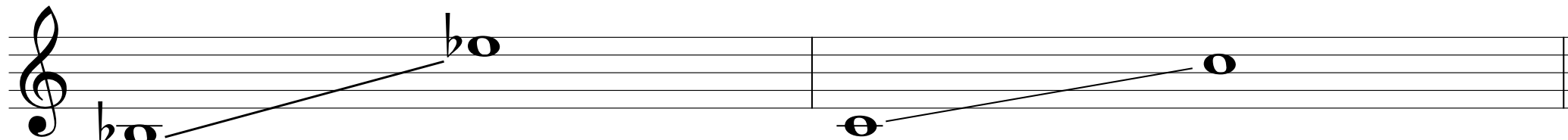
Tessitura



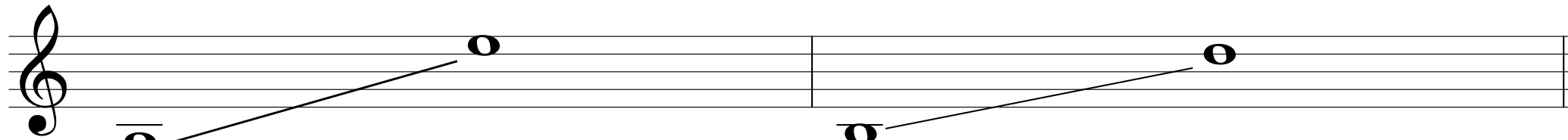
First grade; ages six to seven



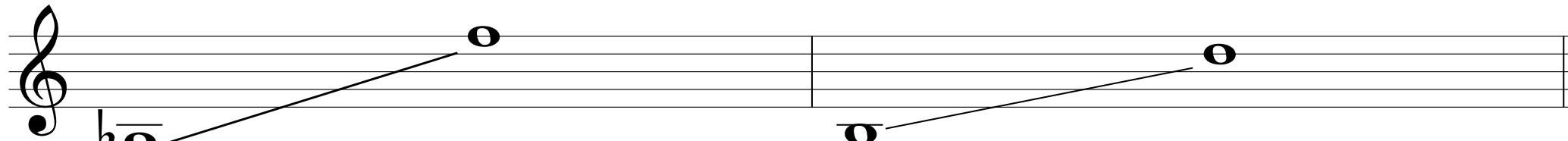
Second grade; ages seven to eight



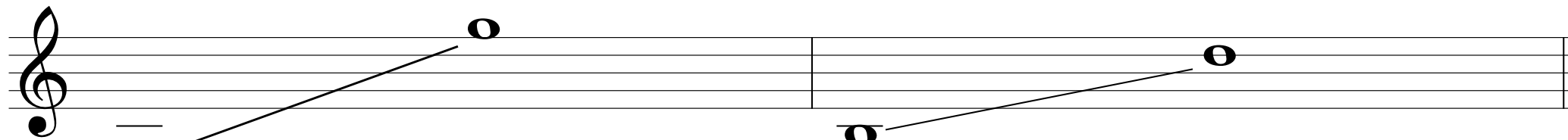
Third grade; ages eight to nine



Fourth grade; ages nine to ten



Fifth grade; ages ten to eleven



Sixth grade; ages eleven to twelve

# 4. Physical Training

- Posture
  - Marionette
- Breathing
- Vocal exercises
  - Breath control
  - Vowel sounds

# 4. Accurate singing

- Hear and perceive melody
  - Focused listening
  - Draw melodic shape
- Hand signs
- Pitch discrimination
  - Pitch matching
  - Tonal memory



# 4. Vocal model


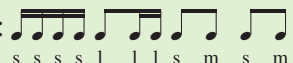
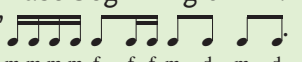


- Kids are great imitators
- Same range or tessitura?
- Always set pitch and tempo
- Song selection
  - Good music
  - Age-appropriate (range & tessitura)
  - Subject matter
  - Style (you are comfortable with)

# 4. Rote/Note

## BY ROTE

1. "Can you keep the steady pulse?" Teacher sings the song while children accompany by patting and clapping.
2. "Can you draw the melody's rises and falls?" Teacher sings the song again while children draw in space the melodic contour.
3. "What word is sung on the highest pitch of the song?" Teacher sings the song again, followed by children's answer.
4. "Listen and then sing after me: 'Kookaburra sits on an old gum tree.'" Teacher sings first phrase; children imitate.
5. Repeat first phrase as necessary.
6. "Listen and then sing after me: 'Merry, merry king of the bush is he.'" Teacher sings second phrase; children imitate.
7. Repeat second phrase as necessary.
8. "Listen and then sing after me: 'Laugh, Kookaburra, laugh, Kookaburra.'" Teacher sings third phrase; children imitate.
9. Repeat third phrase as necessary.
10. "Listen and then sing after me: 'Glad your life must be.'" Teacher sings final phrase; children imitate.
11. Repeat final phrase as necessary.
12. "Let's sing the first two phrases, first me and then you." Teacher sings phrase one and two; children imitate.

## BY NOTE

1. Teacher presents notated rhythm patterns:  "Take a minute to practice. Silently chant and clap the familiar patterns."
2. "Let's chant and clap as I point to the individual patterns." Teacher and children perform them, using favored chant system (for example, ti-ri-ti-ri, ti-ti-ri, ti-ti ti-ti).
3. Repeat as necessary.
4. "Sing with me":  Teacher and children sing together.
5. Repeat as necessary.
6. "Now, what would happen if we sang that phrase beginning on mi? Shall we try it?"  Teacher and children sing together.
7. "Let's try singing these phrases with our hand signals and our musical syllables." Teacher and children sing and signal the two phrases.
8. "Look at two new rhythm patterns":  "Let's clap and chant them." Teacher and children clap and rhythmically chant.
9. "What if we added pitches to those rhythms? Could you sing them?" Teacher presents notation for last two phrases.
10. "What's the highest pitch?" (Do.) Listen and follow with your hand signs: 
11. "Now sing with me." Teacher and children sing last two phrases with syllables and hand signals.
12. Repeat as necessary.

# 4. Part Singing

- 3rd grade - 2 parts
  - echo/call response with sustained note
  - drones & ostinati
- 4th grade
  - Rounds, descants (harmony above), counter melodies  
Harmony below)
- 5th-6th grade
  - 3 pt rounds, 2 pt choral pieces

# 4. Assessment of Singing

- Understanding of what is “good” singing
- Formative
  - In tune, in time, relaxed/open, expressive
- Summative
  - Record/evaluate
    - Beginning of musical portfolio

# 5. Pitch and the Child

*“Melody is like taking pitch for a walk.”*

- Perception and understanding of pitch
- Developing sensitivity to pitch and pitch pattern

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*Percept: notice qualities of melodies*

*Concept: identify/describe how melodic qualities function*

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# 5. Taxonomy (ordering)

- Same or different
  - Shape or contour
    - Recognition (familiarity)
      - Pitch register
        - Pitch direction
          - Pitch motion (steps, leaps, repeats)
            - Tonality (Home base)
              - Melodic phrase
                - Scale pattern



**TABLE 5.1 Children's Melodic Development and Teachers' Guidance**

AGE	PERCEPT AND CONCEPT	TEACHER ACTIONS
LESS THAN SIX MONTHS	<p>Responds to differences in pitch.</p> <p>Can match vocally sustained pitches and begins to imitate sounds.</p>	<p>Sing with words or neutral syllables such as "loo."</p> <p>Sustain pitches in middle register. Imitate sounds. Generate new ideas.</p>
SIX TO EIGHTEEN MONTHS	<p>Differentiates between pitch contours.</p> <p>Sensitive to phrase endings and intervals.</p>	<p>Continue vocal play.</p> <p>Sing nursery songs and other simple songs from child's culture.</p> <p>Play recorded music.</p>
EIGHTEEN MONTHS TO FOUR YEARS	<p>Able to recognize familiar phrases and songs based on contour and rhythm.</p> <p>Increased ability to replicate familiar material.</p> <p>More attention to absolute value of pitches than to relative value.</p> <p>Sensitivity to phrase, shown through movement.</p>	<p>Sing many songs with children.</p> <p>Engage in vocal play, extending the range upward and downward.</p> <p>Add words to vocal play upward and downward and high and low to match pitch patterns.</p> <p>Experiment with keyboards and computer programs that reinforce contour and pattern discrimination skills.</p> <p>Show contour and phrase with bodies.</p>
FOUR TO EIGHT YEARS (KINDERGARTEN TO GRADE THREE)	<p>Beginning to conceptualize aspects of pitch and melody such as high and low, upward and downward.</p> <p>Able to demonstrate this knowledge first (age four to five) through showing and later (age five to six) through telling.</p> <p>Sensitivity to intervals and to tonality emerges.</p> <p>Continued development of phrase as unit.</p>	<p>Provide many opportunities through singing, movement, use of bells, and use of computer programs to demonstrate pitch concepts and contours.</p> <p>Have children vocally supply endings to familiar songs.</p> <p>Help them add musical vocabulary to describe melodic events.</p> <p>Respond to phrase endings.</p>
EIGHT TO TWELVE YEARS (GRADES THREE TO SIX)	<p>Can identify discrete aspects of pitch motion such as steps, leaps, and repeated tones.</p> <p>Perceives patterns moving downward most easily—later moving upward.</p> <p>Recognition of melodic sequence.</p> <p>Can build concepts of scale and mode around age ten to eleven.</p>	<p>Continue to build experience with melodies through singing, shaping through movement, and playing instruments.</p> <p>Add reading of contours and patterns using precise notation.</p>

# 5. Vertical Pitch Structures

- Listen to rich harmonies
- Add accompaniment
- I - V<sup>7</sup> sequence
- Major and minor



**TABLE 5.2** Children's Harmonic Development and Teachers' Guidance

AGE	PERCEPT AND CONCEPT	TEACHER ACTIONS
FIVE TO SEVEN (KINDER-GARTEN TO GRADE ONE)	Developing sensitivity to relation between melody and harmony—harmonic fit. Small number of children beginning to notice separate vertical events. May perceptually combine two pitches into one.	Help children distinguish between accompanied and nonaccompanied music. Ask children to indicate when chords need to change as accompaniment to a melody.
EIGHT TO TEN (GRADES TWO TO FOUR)	Stronger ability to notice numbers of vertical events. Beginning to sense closed or strong and open or weak cadences.	Build triads and add to songs. Sing songs with combined lines such as ostinatos and rounds. Add Autoharp accompaniments to songs.
ELEVEN TO TWELVE (GRADES FIVE TO SIX)	Able to correctly identify number of simultaneous events. Clear sense of strong and weak cadence. Can harmonize accurately by ear.	Keep refining perception of simultaneous sounds through listening. Have children use simultaneous sounds and cadences creatively. Give students melodies to harmonize with basic chords.

# 5. Musical Thinking

*“...people develop sensitivities to pitch and pitch structures as a natural part of responding cognitively to the music that surrounds them. The challenge for the teacher is to build on these precepts and expand them into conscious concepts that can be applied through a lifetime of musical experiences.”*