

# PREFACE



This textbook transitioned and morphed several times during the extensive writing process. As with any large-scale project, the destination was brilliantly clear at the onset, but along the way, the journey took unexpected twists. Our greatest challenge was trying to provide a book with “everything” in it. Combined, the co-authors have over 50 years of teaching experience. We have been elementary and secondary music teachers, and currently we each teach music methods courses at our respective universities. As music education faculty, we have observed numerous challenges pre-service teachers struggle to overcome—things that have become second nature to us after years of teaching—so, our natural response was to address “everything.” As a result and in our attempt to address the skills needed during the developmental process to becoming an effective music teacher, we began adding and adding and adding. For example, we tried to make connections between historical events to curricula structures of contemporary education. We tried to delve into the philosophical tenants to help students understand why they teach what they will teach. We tried to address the social-cultural context of contemporary students and how to best address teaching and learning to meet the various academic and social needs of children.

In our attempt to “cover all” and provide content about “everything,” we soon discovered that we had an extremely broad textbook with “touches” about several constructs of education (i.e., historical, philosophical, sociological), rather than an in-depth text focused on the subject—teaching general music. So, after several major revisions and the painful process of deleting more than 100 pages, we refocused and reconfigured this textbook to meet our initial purpose: to equip the pre-service music teacher with tools to effectively teach general music to elementary and secondary students. This is not a nod that we do not feel such foundational topics are not valid and important, but rather, we realized that we needed to refocus our textbook to provide preservice music teachers with a basic toolkit for success in the general music classroom.

As we set out to write *General Music: A K-12 Experience*, we acknowledged there are a myriad of materials for teaching general music—Kodály, Orff—Schulwerk, Dalcroze, and Gordon Music Learning Theory, notwithstanding. Numerous method textbooks exist for preparing the preservice music teachers for the contemporary classroom. Also, there is a plethora of resources for teaching basic elements of music through traditional ensembles such as choir, band, and orchestra. We asked ourselves, “what would make *General Music: A K-12 Experience* different and worthy of being used in the general music method courses?” We discussed a textbook for general methods class that would effectively tackle teaching elementary **and** secondary general music in one resource: its curricular possibilities, its teaching, and its role in contemporary music education settings. This defined our journey into creating a practical text for the field of music education.

Perhaps the most challenging part to teaching general music can be in understanding how concepts, elements, and contexts simultaneously operate in a lesson. **Part I: The Nuts and Bolts: Laying the Foundation to Teaching Music**, although brief, provides the preservice student with an overview of how to plan

for instruction, considering content standards in music, lesson planning, and assessment. Because it is possible this course (elementary methods or general music methods) may be the first methods course in an undergraduate music education major's curriculum, we spend considerable time on the "nuts and bolts" of devising lesson plans. A core competency in teaching, we discuss developing sequential lessons, considering the new national music education standards, task analyses, methodologies, and assessing student learning. In this section, pre-service and in-service teachers will be guided through practical application processes that will lead to successful implementation of music teaching to all student learners.

General music refers to a specific facet of the school curriculum designed to meet the diverse musical learning goals in the areas of singing, playing, creating, connecting with and responding to music (Abril, 2015). **Part II: Approaches to Engage Music Learning** introduces the primary methodologies recognized as sequential processes for teaching music to young children—Orff—Schulwerk, Kodály, Dalcroze, and Gordon Music Learning Theory. General music in the elementary classroom (grades K – 5) is often viewed as the precursor to more specialized music instruction and an opportunity to provide opportunities for children to "explore and experience" through various modes of learning. Also, this section consists of, what we refer to as, the "INGs" of music behavior—singing, playing, moving/dancing, listening/analyzing, and composing. Teaching general music includes performing music (singing and/or playing), listening to music, and analyzing music as a listener, performer, or audience member. It also includes experiences for creating music (composing or improvising), moving (dancing), and responding to music.

For many, the primary focus of general music includes the teaching and learning of the core elements of music: *rhythm, melody, harmony, timbre, form, and expression*. In **Part III: Teaching Music in the K-8 Classroom: Building a Foundation for Music Learning**, each element is introduced in an abbreviated sequence from beginning (K-2), immediate (3-5), to advanced (6-8) learners. Musical elements are experienced, manipulated, labeled, and internalized throughout the schooling of a child. Likewise, the elements are situated in the above-mentioned contexts of performing, listening, creating, analyzing, etc., in as many cultural contexts as possible. In this way, music can be taught from simultaneous points-of-view, using several resources (e.g., singing, playing instruments, and/or movement) as well as methodologies that exist for the teacher (e.g., Kodály, Orff—Schulwerk, or Music Learning Theory). Understanding those resources and how they can be used are also indispensable to the music teacher in planning and delivering instruction. The teaching elements section provides preservice teachers with the basics of teaching the elements of music to young children (i.e., melody, harmony, form, timbre, rhythm, and expressive qualities) through the various lenses of engagement (i.e., playing, singing, moving, analyzing, composing, and responding to music). These are illustrated with sample activities that are mini-lessons that illustrate a sequential teaching pattern of teaching. Uniquely, Part III provides teaching tips, key ideas, sample and "snapshot" activities. The teaching tips offer simple advice on strategies for a particular topic. Key Ideas provide insight and/or information regarding related materials and resources. Snapshot Activities offer a diverse selection of activities that demonstrate the use of music behaviors to teach music concepts.

As the child progresses from elementary to secondary grades of middle school and high school, music programs in the United States traditionally become more specialized and performance-based (i.e., bands, choirs, and orchestras). The opportunities for music learning and making become limited for students who do not elect to participate in performance-based ensembles. Although there are voluminous materials and resources for teaching general music in the elementary setting, such materials become increasingly more sparse for teaching general music in the middle school and high school setting. We posited about the kinds of music middle and high school students were consuming, creating, and in what ways are they involved with music, which is oftentimes not the traditional band, choral, or orchestral experience. Research suggests that an overwhelming percentage of the young children value music, but those who enroll in school-based music program is small (Elpus & Abril, 2011).

Secondary General Music has the potential to capture a greater population of students than the usual twenty percent who participate in secondary ensembles (Elpus & Abril, 2011). Also, Secondary General Music is a way to continue the music learning and participation for the population not in ensemble-based music making as it can open up the doors of creativity, expression, and cultural collaboration for more students. However, Secondary General Music is often provided through two types of curricular offerings: (a) non-performance

based classes, such as International Baccalaureate (IB) Music programs, Advance Placement (AP) Music Theory and Music Appreciation; and, (b) performance-based courses such as class guitar and class piano. There are a few offerings of other non-traditional ensembles, such as Steel Pan ensembles, Mariachi bands, or even engaging in music using technology. The growth of class piano and class guitar has increased quite a bit over recent years, but such classes can limit participation by the available number of resources (i.e., pianos, guitars, etc.), or even exclude students who may and/or may not already have a strong musical background. Music appreciation classes, too, are such a departure from their ensemble counterparts in the high school where students are actively engaged in making music as part of a choir, band, or orchestra; the disconnect may make such courses unappealing to many students.

So, we asked ourselves “different” types of questions when developing the Secondary General Music section of this textbook. What impact could music education have if it were more relevant to the lives of students? What is our world like? What does the 21<sup>st</sup> century musician look like? What does the research indicate about student participation and musical preferences? Who are our students? In what type of communities are contemporary students being educated and how can connections be made to the informal music experiences that occur in their communities? How can the student with limited or no musical background or has had no musical experience since elementary school be musical once again? Can Secondary General Music be re-envisioned into something else?

For **Part IV: Secondary General Music: Experiencing, Engaging, and Exploring Music** innovation was the driver to create curricular choices “outside” the traditional box of music education. We enlisted several music and arts specialists from across the country with expertise in various facets of music and non-traditional music education topics. Part IV looks at such possibilities through various lenses: world music ensembles, general music with the related arts, and music business and technology. You will also notice that topics of social justice are interwoven throughout various chapters in Part IV. At the core of each chapter is music learning—performing, analyzing, listening, composing, and improvising. With that said, this Part functions to provide a myriad of possibilities in teaching music at the secondary level outside of the traditional ensembles of choir, band, and orchestra.

There is no way all of the chapters in this section can be included in a single secondary general music course, or even a single semester in a methods class; we recognize that fact. However, the chapters do offer various ways of teaching music that are interdisciplinary in nature. The interdisciplinary goes beyond connecting typical subject matter content, too. These chapters offer ways to learn music and to connect how it functions in its various roles. They are structured broadly to provide room for the teacher’s personal philosophy, teaching situation and/or school environment to determine curricular implementation that will suit their students the best. For example, you may wish to combine teaching musical concepts with a particular culture using its genres and performance practice to expand music-making experiences for your students. You may decide that sociological and societal paradigms can be understood and manipulated through the study of music, its elements, and popular genres. You may also wish to teach music through collaboration. Whatever you decide, these chapters demonstrate how you can structure courses, units, and cultural understanding through music. Here are the themes that drive this Part’s content, and do not be surprised if you see them overlapping throughout this Part—that’s intentional.

In the section titled **Using World Music and Creating World Music Ensembles**, contributing authors provide insightful ways music of other cultures can be shared with our children. Furthermore, these contributions teach lessons that go beyond those that are just musically based. If taught effectively, we are teaching students how to respect and accept others who may be different from them. In *Chapter 11: Experiencing Brazilian Music Through the Rhythms of Maracatu & Samba* (Dekaney & Dekaney), *Chapter 12: The Art of Teaching Samoan Music* (Penerosa), *Chapter 13: The Teaching and Learning of Music From East Africa: Songs and Dances of Tanzania* (Henninger) and *Chapter 23: Exploring Culture, Exploring Self: Trinidad and Tobago* (Brown) serve as models for your general music classroom to meet these goals. The study, performing, and participation in these cultures should also positively affect student perceptions of different people, their culture, and even customs associated with that part of the world.

The inclusion of world music in music education programs has become increasingly important. Our Western society is becoming more diverse and impacting our music classrooms. Music teachers are given the

opportunity to teach children of many different ethnic and cultural backgrounds. Having the opportunity and responsibility to teach in such diverse settings should encourage one to assume greater responsibility for the type of music and music experiences that are shared with one's students. As students participate with world cultures and their music, they are thrust into a state of comparing and contrasting how these societies interact with their own, musically and personally.

With so many diverse cultures to include, it is nearly impossible to incorporate them all within the given time of a typical classroom schedule, and we are not advocating for that. So, where does one begin? One deciding factor for teachers when choosing which cultures to represent within the curriculum may be to consider the school's population. Furthermore, it offers a representation of the beauty of cultural music to students who have not had the opportunity to travel to other countries or experience different cultures first hand. In addition, utilize your students and their family members among the community to enhance your world music experiences; it brings authenticity and relevance to your students' hands.

Including culturally responsive music that speaks to a given portion of your student body can ultimately enhance your total music program. For instance, some students may be reluctant to become a part of a music program because they feel the repertoire being performed has no relevance to their life. By including music of other cultures in the repertoire of a Secondary General Music class, the teacher provides the opportunity to encourage a more diverse population to enroll in ensemble classes—the students are seeing that music is embracing all individuals. Finally, teaching music from different global cultures lends itself to interdisciplinary (i.e., cross-curricular) learning and teaching, as teachers incorporate social studies, language, and other content areas into the music classroom to promote meaningful and contextual learning. To these ends, several chapters in Part IV present a continuum of how world music and its many functions can be used in the general music classroom.

As Lamb (2010) wrote, “social contexts for music change depending on the individuals, groups, musical genres, and all the many characteristics or factors creating and modifying each individual, each group, and each genre” (p. 23). The contributions in **Music, Society, and the Individual Self** isolate various sociocultural interactions, including the function of a musical composition. Sometimes music is written to shine a light on a societal problem or to reflect societal norms. In *Chapter 23: Teaching Social Justice through Musical Theater* (Blizzard) illustrates using musical theatre through a lens of social justice. As discussed earlier, the chapter on Caribbean music (Brown) explores a rich musical heritage, but also so that the student can explore herself or himself in juxtaposition to this and their “home” society. This notion is expanded in *Chapter 24: Music and Self, Music and World* (Hess) through lessons that structure student’s music experiences as relatable to their own place in society as musicians and ultimately as citizens.

In **General Music and Curricular Connections in the Arts** we focus on interdisciplinary ways music can connect to itself and outside of itself. As Abril (2016) points out, the term (and subsequent implications) “general music” is by its nature akin to other professions that use the term, such as a general practitioner in the medical field. In these roles, the generalist is related and inextricably linked to the whole and not separated from it. So is the case with general music: it is linked to whole education of the child rather than “an option” operating in a vacuum.

As you will see, most of the unit’s chapters connect to other content areas in the curriculum, almost seamlessly: history, geography, language arts, visual arts, dance, theatre, and even traditional ensemble collaboration. Interdisciplinary study allows for collaboration, for deeper learning, and involves a shared vision of conceptual learning. For example, *Chapter 14: General Music and Traditional Ensemble: Exploring New Realms in General Music* (Spano) provides an innovative way to bring music students together in traditional ensembles with the secondary general music class collaborating with each other to deepen everyone’s learning. Not only are connections between music being made, but also interdisciplinary connections to outside of music are illustrated. In *Chapter 18: Teaching Music through Film in the Secondary General Music Classroom* (Blizzard) explores the connections between film and music, and as stated above, how the story in a film interacts with composed music that reflects society’s values (for good or for bad), placing the student at the center of music’s function. Furthermore, music can be interdisciplinary with the allied

arts, such as *Chapter 15: Radio Plays: Bringing Together Sound and Creative Drama* (Goldbogen), *Chapter 17: Contemporary Approaches to Integrating Visual Art and Music* (Dalton and Hrenko), and *Chapter 16: Roots and Culture: Exploring Afro-Caribbean Music & Dance* (Carey). Coupling music with the other arts give more opportunities for interdisciplinary study that also cross into and link to other curricular areas of social studies, language arts, and science.

Technology is pervasive in society. For this reason, **Technology and Music Industry** provides the preservice teacher ideas to incorporate technology beyond just using the smartphone to look up something on the Internet. Students instantly have access to information, connect on social media, and use Smartphones and I-devices with ease. In fact, the technology often changes faster than one can assimilate it. Music is no exception. In *Chapter 19: Experiential Music Appreciation and the iPad* (Pendergast) provide a contemporary approach to the traditional music appreciation curriculum by using the iPad as the “instrument.” In *Chapter 21: Music Composition with Technology* (Pendergast) provides sequential lessons to demonstrate how students can compose music with limited or no previous experience. This chapter demonstrates ways to teach composing using smart devices such as iPad’s and iPhone devices, allowing for yet another avenue of musical performance and expression.

Students consume recorded music voraciously in our culture, especially since it is omnipresent on the Internet, through smartphone applications, and shared instantly on various social media platforms. The music industry, in other words, is at the students’ fingertips, but understanding how to use it responsibly and ethically is not always realized. For this reason, *Chapter 20: Teaching Marketing through the Internet and Social Media* (Butler and Reina) offer lessons and strategies to include ways where students can not only compose and upload their music to the World Wide Web, but how to market themselves as a popular musician: branding their artistry, marketing themselves on social media, and developing promotional materials. Through the learning and the manipulation of technologically-based music industry techniques in the music classroom, the students can develop life-long skills in understanding how to responsibly and effectively market themselves in any field. Finally, manipulating music in informal music situations—a phenomenon in which most students are involved—gives them creative outlets to be involved with music as life-long learners.

## FINAL THOUGHTS AS YOU USE THE TEXT

What follows, then, is a practical text. One that structures success in planning and teaching, provides the preservice music educator with “a multitude” of resources, and content that is research-based. This textbook’s curricular intent is for general music methods’ courses for preservice music majors, as well as a resource for inservice music educator. Depending on a university’s curriculum, the text can serve a one-semester course in General Music Methods, or a two-semester sequence in Elementary General Methods and Secondary General Methods.

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