



Achieving unity and consensus
between performance and
classroom music education.

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Classroom Music + Instrumental Ensembles

- Shared 'core' values:
 - *A well-trained ear,*
 - *A well-trained intelligence,*
 - *A well-trained heart,*
 - *A well-trained hand.*
- Practical application opportunities for applying classroom activities to performance ensemble rehearsals
- Common learning strategies and tools of classroom music: notation recognition, singing, rhythm & pulse
- Aural development training applications
- Generic learning: cross-discipline applications

Classroom Music

- Music appreciation: listening, aural and visual
- Music literacy
 - rhythmic vocabulary
 - pitch recognition
 - terminology
- Basic theory principles
- Composition
- Practical study
- Musical expression
- Historical context



Performance Ensembles

- Promote a sense of security and community through:
 - Consistent sequential rehearsal framework/activities:
 - Providing worthwhile performance outcomes through scope sequence learning process
 - Enhanced group music-making opportunities
 - Communal accountability/people skills/responsibility
- Reinforce a sense of student self-worth
 - Opportunities for rewarding achievement
 - Recognition of individual and group contributions
 - Peer acceptance and support: acknowledgement of contribution and accomplishment – ‘sum is greater than the parts’
 - Personal ownership, responsibility and leadership

Complimentary relationships: classroom music and ensemble activities



1. Exploring creative music-making within the classroom framework: improvisation and composition
2. Individual performance development
3. Developing skills for communal activity collaboration
4. Opportunities to transfer skills and knowledge towards larger ensemble performance experience

KEYS

- Developing imagination/creativity through exposure to music
- Identification and appreciation for essential targets and rewarding outcomes
- Scope & Sequence process learning
- Breaking free of our own inhibitions & fears of utilising unfamiliar strategies
- Improved literacy
- Singing and movement

COMMON GOALS

- Develop clear understanding basic elements of music language, vocabulary, and notation
- Provide opportunities to experience and share music creativity within a formal ensemble
- Identify and explore processes and contexts of musical styles, genres and traditions
- Combine musically expressive actions within group performance
- Develop critical evaluative listening and observation skills
- Ability to express musical ideas and emotions within instrumental and/or vocal ensemble context
- Present authentic, convincing performances, demonstrating empathy with other performers
- Experience and enjoy the act of significant, creative music-making

Classroom Music → Beginning Band

- Identifying common classroom music experiences
 - Unison & part singing
 - Kodaly tonic 'Sol Fa', Curwen hand signs, French rhythmic notation "tah - ti
 - Dalcrose - body movement
 - Karl Orff; tuned, and un-tuned percussion
- If students lack the above classroom music experience, introduce:
 - Singing & Kodaly tonic 'Sol - Fa', including Curwen hand signs
 - Counting/French rhythmic notation (tah - te) syllables
 - Complimentary movement exercises

Instrumental/Choral Student Learning Objectives

Begin by sharing/using classroom music skills involving

- Singing/tone production
- Rhythm identification
- Notation literacy
- Expression
- Composition
- Movement
- Cognition



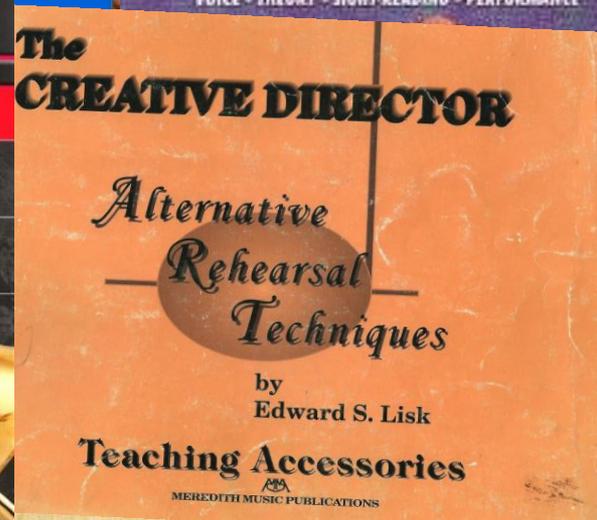
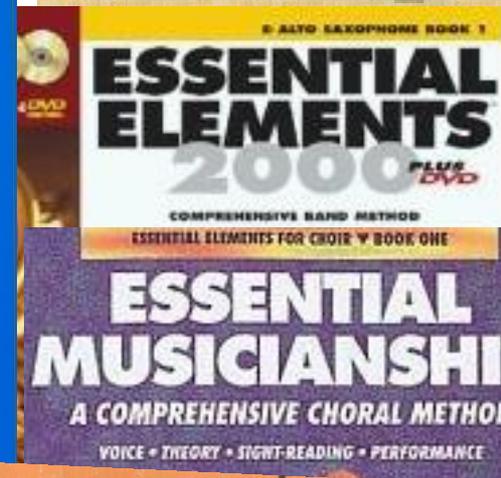
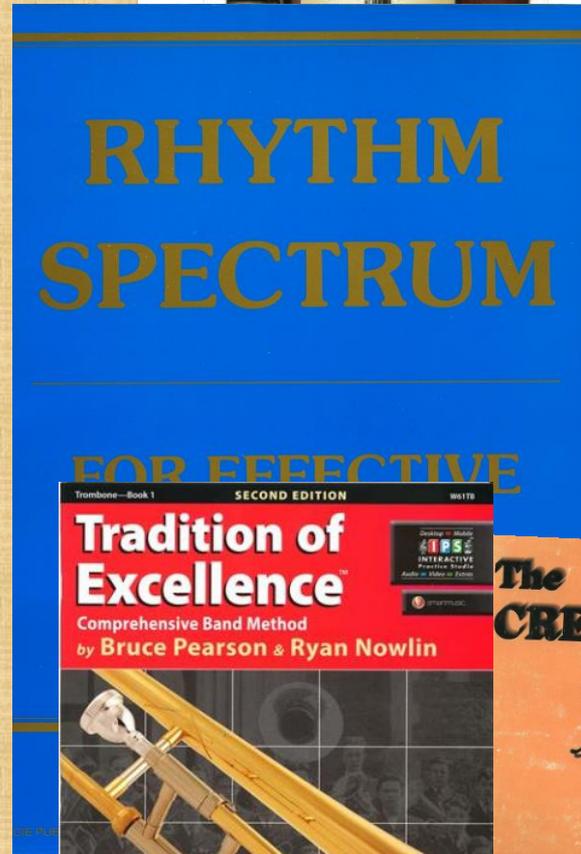
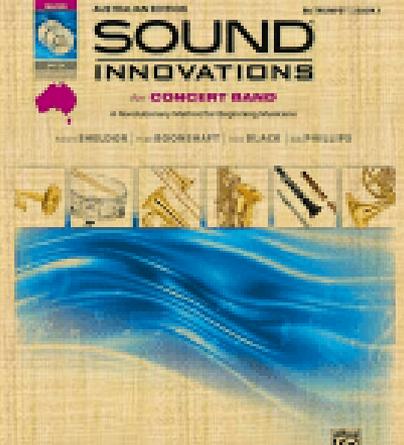
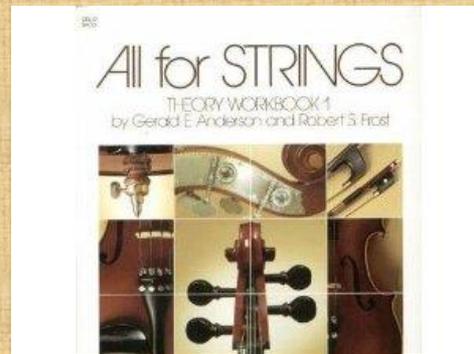
When we employ this process, we support, reinforce and honour our communal music making and understanding with our colleagues.

Performance-based Student Learning Objectives

- Correct embouchure, hand position and posture
- Produce characteristic tone quality
- Demonstrate accurate internal pulse
- Acquire an effective counting/sub-division system
- Rhythmic identification/vocabulary acquisition
- Pitch notation recognition/identification
- aural skill acquisition
- Articulation identification
- Automisation of technique skill, dexterity and agility
- Musical notation literacy
- Independent learning

Adaptations for integrating classroom music techniques

We need strategies and materials to aid in applying common learning techniques. These will assist in combining ability and desire to use these resources in 'home' practice.



Sample 1st Term

Beginning Band/Choir
combined with

Classroom programme of
study

1

Introducing 'listening' practical
criteria (6 Elements of Music)
(*melody, harmony, rhythm, texture,
colour, form*)

2

Introducing the use of movement
& response (Rudolf Laban
Centres of Effort & Dalcrose)

3

Introducing rhythm notation

4 Instrument demo/selections

Building a rhythm vocabulary

5 Issue instruments:
Care and handling

Introducing pitch
notation/singing

Sample 1st Term

Beginning Band/Choir
combined with

Classroom Programme of
study

6 First rehearsal (instrument
sound production)

Building a pitch vocabulary

7 Book introduction & practice –
Goal identification “five minute’
investment

Connections – literacy, listening,
performance

8 Begin process of total learning
applications

Introduction: music history

9 Progress with goal identification
and home practice applications

Movement

10 Closure – forward

Closure - forward

Additional Resources

James Jordan - "Evoking Sound" and "The Musician's Soul"

Elsa Findlay - "Rhythm and Movement: Applications of Dalcroze Eurhythmics and Dalcroze"

Virginia Hoge Mead - "Eurhythmics in Today's Music Classroom"

Rudolf Laban - "Movement Studies"

Anthony Young and Angelina Elli "*Spreading the love: Achieving an integrated musicianship based approach across instrumental and classroom programme*" s

A well-rounded musician requires a breadth of training with musicianship at the core. The researchers investigated how powerful collaborations between educators in different instructional contexts yield positive results for students. They found connections between sports training and music instruction as well as potential for improvement in student outcomes through collaboration between "classroom", "instrumental" and "ensemble" instructors.

<http://www.kodaly.org.au/spreading-the-love-achieving-an-integrated-musicianship-based-approach-across-instrumental-and-classroom-program/>

The effective music education programme

