

### **The 21<sup>st</sup> Century Secondary General Music Classroom**

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#### **Who are we teaching?**

- In 2004, 21% of high school seniors participated in school music ensembles (Elpus & Abril, 2011).
- Approximately 34% of high school students from 1982-2009 participated in a school music course (Elpus, 2014).
- Barriers to instrumental music participation for some students.

#### **Why include multiple ways of learning and teaching music?**

- “Ideally, music education should equip young people to be lifelong music participants...not mere consumers” (Robert Woody, University of Nebraska Lincoln).
- Connections to one’s cultures and personal understandings...
- Coffman (2002): Membership in large ensembles becoming increasingly difficult
- Community Bands in the US:
  - 1890 = 1 for every 5000
  - 2010 = 1 for every 120,000

#### **Why create, perform, and respond?**

- Development of multiple facets of musicianship and understanding *enhance* performance (Austin, 1998; Garofalo & Whaley, 1979; Sherburn, 1984; K. Swearingen, 1993)!

#### **Curriculum Design: Essential Questions**

- What do you want students to learn?
- What do you want them to do that they cannot do already?
- In what modality will students work (e.g., notation, production, etc.)?
- What type of music instruction have they had before?
- How are you going to make them better? How will you meet them where they are and take them to new places?

#### **Music Technology: Why teach it?**

- 93% of students own a computer or have access to one
- Allows students to interact with music in a familiar domain
- Mainstream music is produced in a manner that is accessible to students

## Music Technology: Delivering the Instruction

### Classroom applications:

- MusicFirst provides a suite of cloud-based, cross-platform music applications that are ideal for the 1:1 setting
- Very inexpensive
- Web-based notation programs:
  - Noteflight ([www.noteflight.com](http://www.noteflight.com)): Web-based notation program
  - Flat ([www.flat.io](http://www.flat.io)): “Google Doc” like web-based notation program
- Screencasting programs (capture video and audio output – great for creating a tutorial video, complementing substitute activities, Flipped Classroom activities, assessing student knowledge by having students explain a concept to you and peers, parent/teacher conferences)
  - Screencast-o-matic ([www.screencastomatic.com](http://www.screencastomatic.com) for laptops/desktops)
  - Screencastify (Google Chrome extension)
  - ExplainEverything (for mobile devices)
  - Educreations (for mobile devices)
- Web-based digital audio workstations (comparable to GarageBand and Mixcraft):
  - Soundtrap ([www.soundtrap.com](http://www.soundtrap.com))
  - Soundation ([www.soundation.com](http://www.soundation.com))
- Apps for mobile devices:
  - Singing Fingers (drawing and music creation tool)
  - Bloom (instrument/composition/artwork)
  - FL Studio Mobile
  - GroovePizza (also for desktops/laptops)
  - GarageBand (also for desktops/laptops)
  - LaunchPad (Digital Audio Workstation)
  - Beatwave (Digital Audio Workstation)

### Classroom platform/file sharing options for dissemination of class instructions and delivery of course content:

- Google Classroom (through Google Apps – requires district subscription)
- Canvas, Moodle, Schoology (LMS offered through district)
- Edmodo (available to all)
- Hosted website (free through Weebly)

### Device management:

- iPad = Apple Classroom (allows teacher to control management of student iPads through Bluetooth connection)
- Chromebooks & PCs = GoGuardian

## Project ideas:

While developing the curriculum, choose projects that utilize the platform that you feel will best serve your students' needs:

- Simple rhythmic notation projects
- Traditional composition assignments
- Rhythmic dictation activities
- Basic sequencing
- Composing using musical forms
- Podcasting
- Using virtual instruments in Soundation or DAW
- Movie and video game scores
- Creating cover songs
- Creating remixes

## When teaching with technology:

- Model the process.
- Provide clear parameters.
- Hold students accountable to project parameters.
- Base assessment on parameters.
- Provide space!
- Allow students to share their work.
- Teach students how to use constructive and kind feedback.
- Be available as much as possible to provide feedback.
- Assume the roles of learner AND teacher.
- Motivate students to move beyond their "comfort zones" via the feedback process.
- Maintain positive interactions between yourself and students as often as possible.

**Technology is a means to the end: music teaching and learning. Technology serves the teaching process.**

**"Teach music; the technology will follow." – Barbara Freedman**

### **Songwriting: Why teach it?**

- Connects directly with students' own cultures and personal understandings
- Allows students to create, perform, and respond to each other
- Allows students to leave your class with a skill that they can use for a lifetime

### **The following points are key for a songwriting class:**

- Build relationships with students and have them build relationships with each other
- Create a safe and nurturing environment for your students

- Connecting with people and building relationships with them is *so* important for effective teaching.
- Songs can be VERY personal and deal with major topics – need to feel supported and secure by the teacher and peers.

### **As part of establishing a safe environment:**

- Whole-class activities to encourage sharing of ideas and build trust
  - Create new lyrics to existing songs
  - Create a song for a poem or writing piece
  - Create songs for different scenarios
- Teachers should be encouraging and acknowledge students' contributions
- Move to small group work, then pairs, then individuals
- Classroom set-up: have students be able to look at each other so they can connect.
- Teachers: share your songs!! Be vulnerable to invite students' feedback. Create an environment where all learn from each other. Establishing credibility with the students is HUGE!

### **Songwriting: Delivering the Instruction**

#### **Three categories:**

- Directed discussion and guided listening – teach musical and lyrical aspects of songs through listening and response-based activities:
  - Form & meter
  - Vocal expression & backing tracks
  - Metaphor & irony
  - Use of rhyming and alliteration
  - How to overcome writer's block
- Solo and collaborative songwriting – work independently or with others to create songs:
  - Scatter around the room and work on chord progressions, lyrics, rehearsing
  - Consider providing prompts and structure, particularly for novice songwriters who might need more parameters to guide their writing (e.g., a song using a specific chord progression, song that tells a story, etc.
- Song sharing – time in class to perform for others
  - Works can be in progress, finished, or revised
  - Great time to solicit feedback from peers and the teacher through a teacher-guided discussion
  - Affirm the work of the students – it can be nerve wracking to share a song. A positive classroom environment and applause will help!

#### **Assessment in Songwriting:**

- Always remember how vulnerable students can be when sharing a song with others...
- Comments should be primarily supportive, especially at the beginning of the course – suggest ideas for the student to consider

- Take more of the lead with class discussions discussion by asking directed questions to students; students can then take more ownership as the community “grows”
- Supportive
  - One main purpose is to increase students’ sense of confidence in themselves, as well as increase sense of security and trust in others
  - “What did you like about the song?”
- Descriptive
  - Instructor asks questions regarding lyrical and musical characteristics of songs
  - Highlight features that others might wish to use
- Prescriptive
  - All in the community – instructor and peers – provide suggestions for improvement – similar to a master class
  - Be sure not to move to this stage too quickly! It takes time to develop trust in the instructor and peers, as well as confidence in oneself

### **Ukulele: Why teach it?**

- Fulfills a need in your music program
- Relatively inexpensive and can buy in bulk
- Smaller and more portable
- You can play a lot of songs with not a lot of chord knowledge
- Easy to play outside of class
- Can get kids to sing
- It’s cool!!!

### **What should I look for when considering a ukulele to buy?**

- A soprano ukulele is usually best
- Beware of low cost ukuleles due to quality control issues
- Kala and Washburn Oscar Schmidt are two good models
- Consider padded gig bags
- Buy in bulk through your local music vendor?

### **Ideas for structuring and implementing ukulele into your class**

- First lesson: learn basic ukulele techniques and be able to play a short song by the end
- Reading rhythms
- Reading treble clef pitches
- Analyze harmony
- Recognize chord changes by ear
- Improvisation/Composition

### Integration of technology and ukulele

- Students record ukulele performances on 1:1 device; teacher grades using rubric on LMS (Canvas; Moodle, Schoology, etc.)
- Using ukulele as a recorded sound on a GarageBand or Soundtrap composition
- YouTube lessons featuring students teaching how to play popular songs

### Resources

*Ukulele for Music Teachers* by Robin Giebelhausen

- Download as an iBook from iTunes for FREE!!
- TONS of resources, including the basics of playing, rubrics, student worksheets, song charts, ideas for creativity, and more!

Philip Tamberino, *Uke Can Do It! Developing Your School Ukulele Program*. Lanham, MD: Rowman & Littlefield, 2014.

Philip Tamberino, *Uke Can Do It 2! Classroom Ukulele Method*. Lanham, MD: Rowman & Littlefield, 2016.

Scott Watson, *Using Technology to Unlock Music Creativity*. New York, NY: Oxford University Press, 2011.

William Bauer, *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*. New York, NY: Oxford University Press, 2014.

Jay Dorfman, *Theory and Practice of Technology-Based Music Instruction*. New York, NY: Oxford University Press, 2013.

Barbara Freedman, *Teaching Music Through Composition: A Curriculum Using Technology*. New York, NY: Oxford University Press, 2013.

John Kratus, "Songwriting: A New Direction for Secondary Music Education." *Music Educators Journal*, volume 102, issue 3, 2016.

### Summer 2019 Music Education Professional Development Week at Augsburg!

- June 24-27, Monday through Thursday
- Topics to be addressed:
  - Culturally Relevant Pedagogy in Music Education
  - Creativity in Music Education: General Music & Ensemble Contexts
  - Social Justice and Equity in Music Education
  - Working with Learners with Special Needs in Multiple Music Education Settings
  - Technology in Music Education
- Two registration options: Clock Hour Certificate OR 2 graduate credits
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