

Primary Music Objectives (Prepared by Sheila Linville and Julie Troum)

Primary Music Description: As Montessori teachers we believe that the musical experience for the young child should be organic and continual throughout their school day to enhance tactile and aural exploration. We approach music as a way to increase social interaction and student engagement. It is intended to further involve the learner as an active participant, integrating music into all aspects of the curriculum. Group musical participation should also be viewed as a way of cultivating a community of learners, reinforcing messages of peace and unity. The musical selections and instruments are selected to entice students into participation and spontaneous movement (Montessori, 1970).

The central purpose for music in the Montessori school setting is to awaken the senses of the students through discrimination among complex sounds, in order to lay the foundation for future musical training (Standing, 1998). Exploration of sound is also integral to the Orff-Schulwerk process of music education. Students experience the elements of music through voice and instruments as they learn through exploration, imitation and creation (Choksy, Abramson, Gillespie, Woods & York, 2001; Hackett & Lindemann, 2007).

Primary Music Objectives: Included are the foundations of singing, rhythm, and movement

(Non-Musical Goals)

- Increased expressive communication**
- Elicitation of emotional expression**
- Increased engagement**
- Increased memory**
- Increased positive interaction between those within the school environment**
- Enjoyment**
- Foster imagination and creativity**
- Kinesthetic Awareness**
- Improved motor control and balance**
- Increased social support between the child and those within the school environment**
- Establish smoother transitions between activities**
- Set the tempo for the desired pace of the classroom environment**
- Promote self-efficacy (perceived competence concerning specific tasks)**
- Increased audiation (inner hearing)**
- Increased vocabulary**

(Musical Goals)

- VOCAL MUSIC STUDY (GROUP LEAD BY INSTRUCTOR)**
- Differentiate between the speaking and singing voice**
- Model clarity and diction using the speaking or singing voice**
- Provide healthy vocal models for the singing voice**
- Call and response or imitation**
- Repetitive verses or choruses**
- Non amplified audio recordings**
- Singing games**

INSTRUMENTAL MUSIC STUDY

Tactile (touch) and aural (sound) exploration

Echo accompaniments and short melodic patterns on barred instruments

TUNED PERCUSSION INSTRUMENTS FOR USE

Color coded glockenspiels to cultivate tonal relationships

Montessori Bells

Pitch tubes (Boomwhackers)

NON-TUNED PERCUSSION INSTRUMENTS FOR USE

Rhythm sticks

Hand-held shakers

PROPS

Scarves

Hand drum for teacher

Individual pitched tubes for tapping

Orchestral or handmade instruments for demonstration and for student contact

Bean bags for passing games

CURRICULUM INTEGRATION

Interact with children's literature through singing or use of musical instruments

Exposure to world music styles and cultures (social studies)

Exposure to music composed during time periods in history (social studies)

Sing songs that incorporate study in a given topic that highlight math, science, language arts

Movement to music that replicates sounds in nature or vocabulary

MONTESSORI BELLS

Ear training through the Montessori bells to match pitches and increase memory and construct a scale

Provides the children with independent musical lessons within class

MOVEMENT

Rhythmic understanding through the body (gross motor movement)

"Walking the line" to a steady tempo provided by a drum or audio recording or live performance

Respond to assigned rhythm patterns of the drum by designated locomotor movement

Imitate instructor provided rhythm patterns through body percussion on a steady beat

Creative (improvised) movement to audio recording depicting nature, geometric objects

Creative (improvised) movement to audio recording reflecting changes in the tempo (speed)

LISTENING EXPERIENCES

Historical background presented as preparation

Recognizable rhythm patterns

Instructor-modeled musical expression on an instrument or voice

Instructor-solicited active and spontaneous kinesthetic response

Variety of expressive attacks presented (legato, staccato, dynamic change)

Instructor-lead steady beat

PREKINDERGARTEN (AGE 3-5)

The years before children enter and are in kindergarten are critical for their musical development. Young children need a rich musical environment in which to grow.

The standards outlined in this section reflect the following beliefs concerning the musical learning of young children:

1. All children have musical potential
2. Children bring their own unique interests and abilities to the music learning environment
3. Very young children are capable of developing critical thinking skills through musical ideas
4. Children come to early-childhood music experiences from diverse backgrounds
5. Children should experience exemplary musical sounds, activities, and materials
6. Children should not be encumbered with the need to meet performance goals
7. Children's play is their work
8. Children learn best in pleasant physical and social environments
9. Diverse learning environments are needed to serve the developmental needs of many individual children
10. Children need effective adult models and be singing and creating music

Curriculum Guidelines

A music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments, as well as introductory experiences with verbalization and visualization of musical ideas. The music literature included in the curriculum should be of high quality and lasting value, including traditional children's songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods.

Play is the primary vehicle for young children's growth, and developmentally appropriate early music experiences should occur in child-initiated, child-directed, teacher-supported play environments. In the prekindergarten, the teacher's role is to create a musically stimulating environment and then to facilitate children's engagement with music materials and activities by asking questions or making suggestions that stimulate children's thinking and further exploration.

As Montessori teachers, we believe the music program should have two different types of experiences. The first is that music should be an organic experience and taught by the classroom teachers. We believe the music should be a natural experience and integrated daily into the curriculum. The Primary Teachers need a cohesive musical training program. They need training in both voice and instruments. The two programs we have chosen are two levels of the MusikGarten program and Level I Orff training.

The Second type of experience is that of group music taught by a Music specialist. The group classes will be 30 minutes in nature and will be in (two) eight week sessions. This sixteen week program will be taught by a credentialed music teacher, who has training and experiences in the Montessori primary classroom. This group music time will allow the children to experience the important social and musical aspects of sharing music and making music together.

Effective music teaching in the prekindergarten and kindergarten should:

1. support the child's total development--physical, emotional, social, and cognitive
2. recognize the wide range of normal development in pre kindergartners and the need to differentiate their instruction
3. facilitate learning through active interaction with adults and other children as well as with music materials
4. consist of learning activities and materials that are real, concrete, and relevant to the lives of young children
5. provide opportunities for children to choose from among a variety of music activities, materials, and equipment of varying degrees of difficulty
6. allow children time to explore music through active involvement

Assessment

The assessment of prekindergarten children provides special challenges. A substantial body of music education research has determined that young children know and understand much more about music than they can verbalize. Also, young children have not yet developed the ability to respond in a paper-and-pencil testing format. Another factor that affects their assessment is the very wide range of individual developmental differences displayed by young children.

Because of these characteristics, methods of assessment that are most appropriate to assess young children's music knowledge, skills, and attitudes include: (1) checklists or anecdotal reports completed by teachers, parents, or aides to record and describe verbal and nonverbal behavior; (2) systematic observation documenting such behavior as time on task, number of instances of an event or behavior, and participation tendencies over time; and (3) rating scales to provide data related to quality of responses, such as degrees of accuracy, originality, or involvement. Finished products and correct solutions are not the only criteria for judging whether learning has occurred. Audiotaping and videotaping are recommended methods of gathering samples of children's musical behavior for assessment and of examining growth and development over time. In order to develop a profile of each child's musical responses, representative samples of assessment materials should be placed in a music portfolio that is maintained for each child, beginning with the child's entrance into an educational/child-care setting and culminating with entrance into kindergarten.

Musical Experiences for Two-, Three-, and Four-Year-Old Children

Two-, three-, and four-year-old children need an environment that includes a variety of sound sources, selected recorded music, and opportunities for free improvised singing and the building of a repertoire of songs. An exploratory approach, using a wide range of appropriate materials, provides a rich base from which conceptual understanding can evolve in later years. A variety of individual musical experiences is important for children at this age, with little emphasis on activities that require children to perform together as a unit. As a result of their experiences with music, four-year-olds should initiate both independent and collaborative play with musical materials, and they should demonstrate curiosity about music.

The standards in this section are intended for age 4. The skills of young children develop along a continuum, and developmentally appropriate activities should be used at earlier levels. Age 5 is included in the K-4 section.

1. Content Standard: Singing and playing instruments

Achievement Standard:

Children

- a. use their voices expressively as they speak, chant, and sing
- b. sing a variety of simple songs in various keys, meters, and genres, alone and with a group, becoming increasingly accurate in rhythm and pitch
- c. experiment with a variety of instruments and other sound sources
- d. play simple melodies and accompaniments on instruments

2. Content Standard: Creating music

Achievement Standard:

Children

- a. improvise songs to accompany their play activities
- b. improvise instrumental accompaniments to songs, recorded selections, stories, and poems
- c. create short pieces of music, using voices, instruments, and other sound sources
- d. invent and use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas

3. Content Standard: Responding to music

Achievement Standard:

Children

- a. identify the sources of a wide variety of sounds
- b. respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music
- c. participate freely in music activities

4. Content Standard: Understanding music

Achievement Standard:

Children

- a. use their own vocabulary and standard music vocabulary to describe voices, instruments, music notation, and music of various genres, styles, and periods from diverse cultures
- b. sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage
- c. demonstrate an awareness of music as a part of daily life

The American Montessori Society Standards

ACTION PLAN FOR PRIMARY

Primary Teacher Training

2009-2010 Maitland Training-Bells/When/Wheres

2009-2010 MuskGarten Training-Over two year cycle

2010-2011

2009-2010 Julie Troum Training to enhance the application of music to classroom learning-Over a two year cycle

2010-2011 and 2011-2012

Maybe in the third year the Orff Training.

Attending the Florida Music Educator Association State Conference 92 teachers per year)

PURCHASE

Musical bells for three primary classrooms

Music curriculum with training

ACTION PLAN FOR ELRMENTARY

Orff instruments

Philharmonic experience

These objectives were compiled with the American Montessori Standards

The National Association for Music Education