

Differentiated Instruction in the Elementary Music Classroom

Presented by

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Possibilities for the Elementary Music Classroom Books I & II

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2015

BethAnn Hepburn, Differentiated Instruction in the Elementary Music Class

Planning for a differentiated instructional model is inherent in an active learning pedagogical approach to music education, growing from experiences and applying new knowledge. The end goal is to awaken the creative potential in each individual learner. There is no “one size fits all”, or “one way street map” to the learning. In differentiated instruction, teachers are encouraged and empowered to react to each child’s learning in the moment, and change their course depending on that need, this sense of educational immediacy is present in the *schulwerk*. In Liess’s 1966 biography *Carl Orff*, the author states, “The child’s natural inclination to growth and self-express by means of music making and improvisation is encouraged and developed. This is done entirely in terms appropriate to the child” (p. 59). The teacher should mold a lesson with the students, there is an ebb and flow to the creative process as students imitate, and then create, yet, each lesson can use completely different media and process, and the creative products may look different for each child.

Piccadilly Travel:

Modalities, Content, Creative Products, & Modifications Example

From: Purposeful Pathways Book II

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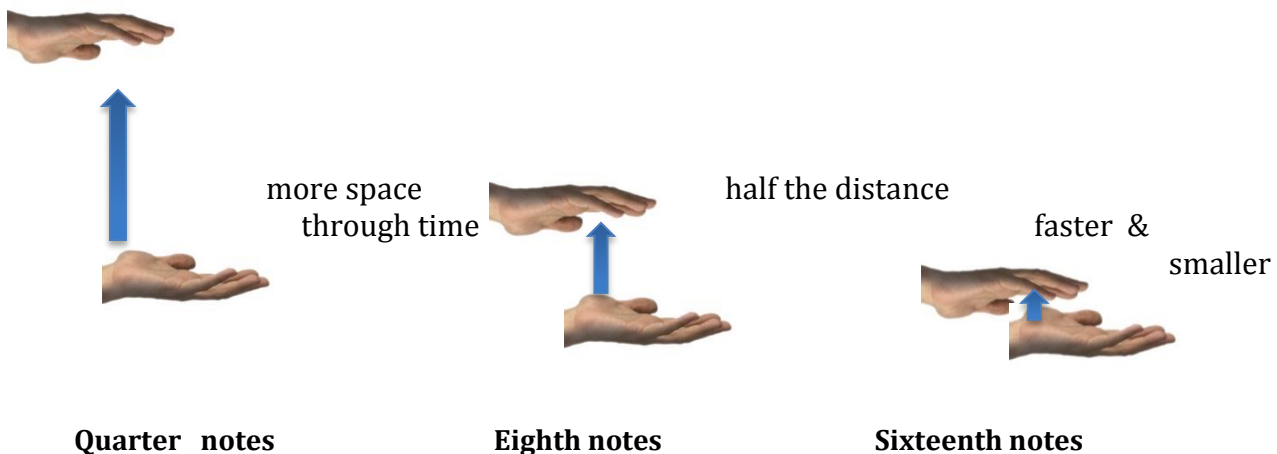
Piccadilly Travel

PATHWAY TO Rhythm: Experiencing note values against the steady beat

- Students walk the tempo of the steady beat, which you establish with your left hand on temple blocks or piano.
- On a higher pitch, play changes using ♩, ♪♪, and ♫♫♫. (In Dalcroze, these are called quick reaction changes.) The students respond to these rhythmic changes by clapping the rhythmic values you play, while maintaining the steady beat in their feet. Their task is to quickly respond to your rhythmic changes, striving to stay in sync with your right hand on the piano or temple blocks.

Teacher Talk: Time, space and energy while clapping

Quick Reaction exercises require total mental and kinesthetic awareness. Through these quick reaction experiences the students begin to understand how physical adjustments in energy, flow of body weight, and size of movement (space), need to occur in order to physicalize the music. This awareness of the relationship of time, space, and energy needs to be brought to the attention of the students. For example: the quarter note clap will rebound higher off the palm of the contact hand, physically showing a longer length of time through space than an eighth note, which requires less space but more energy. Sixteenth notes will utilize even less time and space, but significantly more energy.



- Begin with the quarter note pulse and change to eighth notes, then sixteenth notes. Students respond by changing as quickly as possible to the new note values. Vary the rhythmic values in unpredictable places. Example:

Students respond to the high-pitched rhythm by clapping the rhythm.




Play the steady beat in your left hand to accompany changing Rhythmic values. Students keep this beat in their feet.

Teacher Talk: Advanced challenge

For an advanced challenge put the steady beat in the hands and the rhythm in the feet. If the class can master that challenge, consider alternating the rhythm between the hands and the feet using a word cue, such as “switch.”

PATHWAY TO Creative Movement: *Exploring Pathways*

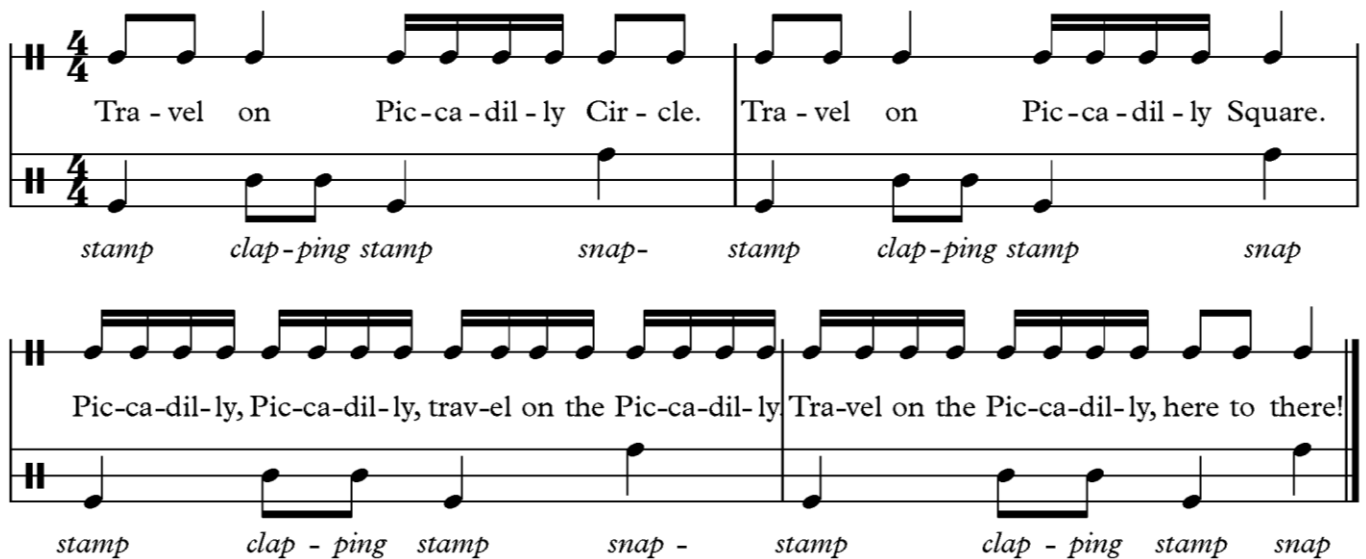
- Students can explore various floor pathways while experiencing the various note values used in the poem, and simultaneously hearing the poem.
- Begin with looking at an example of a pathway made from circles, lines, and squares. Have the students “draw the pathway” with their fingers in the air on where that pathway may take them across the floor.
- Travel that pathway following the quarter note pulse set by the teacher. Reverse the pattern and come back to their starting place.
- Explore the same pathway, can they change how they walked the path, perhaps sideways, backward, low, or high?
- Explore the same pathway again changing the tempo to the eighth note pulse, then sixteenth notes.
- Create a new pathway on the board with the class. Repeat the process, exploring traveling on the “pathways” different directions, heights, and tempi.

- Next, let the students create their own individual pathways, and return to a quarter note pulse. While they are traveling their new pathway, the teacher chants the rhyme.
- Continue to let the students explore different pathways, and echo the rhyme by phrase while they are walking the steady pulse.
- When the students are able to recite the rhyme without the help of the teacher, ask them to travel the rhythm of the words in their feet. This will help kinesthetically prepare the latter labeling of .

Teacher talk The Piccadilly line is part of the London rail system, and the Piccadilly Circus is a circle off of the line, Leicester Square is another stop along the route. The Piccadilly Circus is a bustling area, cars and people going here to there. The term “it’s like a Piccadilly Circus” refers to a lot of commotion.

Piccadilly Travel

Roger Sams



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PATHWAY TO Partwork: Poem with BP/UTP ostinato

- Teacher performs **BP ostinato**. Students watch and join when ready (**simultaneous imitation**).
- Divide the class in half. Half performs **BP ostinato**. Half performs rhyme. Trade jobs.
- Transfer the **BP** to various vocal sounds or **UTP**.

- Vocal sounds can be imitative of automobiles or other transportation. (Honk, beep, doors closing etc.) Each body percussion level becomes a different vocal sound.
- **BP to UTP.** Stamp=drum. Snap=triangle. Clap=woodblock.
- Perform poem with **UTP ostinato.**

PATHWAY TO Composition: a a b c form using

- Do a form analysis of the rhyme, labeling each 4-beat motive: aa'bc
- For purposes of our composition project we're going to work with aabc. (Students may choose to make an a' at the very end of the project if they wish.)
- Brainstorm possibilities for 2-beat building bricks using the following 1-beat words:

MODIFICATIONS

Utilizing assessments thoughtfully, the teacher can modify CONTENT, PROCESS, and PRODUCT



Student **Readiness** is Key: Readiness is a student's entry point relative to a particular understanding or skill.

Students with less-developed readiness may need:



- Someone to help them identify and make up gaps in their learning, in order to move ahead.
- more opportunities for direct instruction or practice
- activities or products that are more structured, or more concrete, with fewer steps, closer to their own experience or calls upon simpler skills.
- a more deliberate pace of learning



Students with less-developed readiness may need:



- Skip practice with previously mastered skills & understandings
- activities and products that are quite complex, open-ended abstract, or multifaceted
- A brisk pace of work, or a slower pace for further, deep exploration
- This task can be changed in complexity by adding a complementary ostinato, or even modified by lowering the difficulty of choices for students with Individualized Education Plans, perhaps they have fewer cards and only one with the new rhythmic figure to help them find the rhythm more successfully.



	
Piccadilly	Stop

	
Travel	Stop

	
Stop	Travel

	
Piccadilly	Travel

	
Stop	

	
Travel	Piccadilly

Elemental Phrase Choices: a a b a a b b a a b a c

Piccadilly Travel

Sams/arr. Hepburn

Tra - vel on Picc - a - dil - ly Cir - cle. Tra - vel on Picc - a - dil - ly Square.
 Mind the gap. Care - ful! Care - ful!
 Next stop Leice - ster square. Next stop Leice - ster square.

Picc - a - dil - ly, Picc - a - dil - ly, trav - el on the Picc - a - dil - ly. Trav - el on the Picc - a - dil - ly here to there!
 Mind the gap. Care - ful! Care - ful!
 Next stop Leice - ster square. Next stop Leice - ster square.

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Content	Modalities	Product/Modifications	Assessments

What do we differentiate? Author Diane Heacox states in *Differentiating Instruction in the Regular Classroom How to Reach and Teach All Learners, Grades 3-12* states these three overarching areas must be at the core of preparing for a differentiated instructional model: 1. *Content: concentration on the essential*, 2. *Process: addressing the learning style*, and 3. *Product: Synthesis and Critical Thinking*.¹

¹ Diane Heacox, Ed.D., *Differentiating Instruction in the Regular Classroom; How to Reach and Teach All Learners, Grades 3-12* (Minneapolis, MN Free Spirit Publishing Inc., 2002), .

What Do We Differentiate?

Content

Curriculum
Concepts
Topics

Process

The “How” of teaching
Modality (Multiple Intelligences)
Delivery

Product

Reflect Application
Tangible results (change)
Allow for modification/stretch

*Concentration on the Essential

*Addresses Learning Styles

*Synthesis/Critical Thinking

Adapted from *Differentiating Instruction in the Regular Classroom How to Reach and Teach All Learners, Grades 3-12*, Diane Heacox.

Differentiated Instruction Responds to the *individual learner*

Addressing: needs, styles and interests

Rigorous- Challenges that promote intrinsic motivation for students, the teacher recognizes & plans for individual student differences and sets goals based on each student. Not too hard....not too easy....just like porridge....it's *just right!*

Relevant- Focus on the essential learning within the discipline: for example not just singing to sing....or because it's “fun”. Choosing literature with purpose.

Flexible and Varied- Group may change: individual, partners, whole group, small groups. Teacher employs many different instructional strategies. Examples today: meeting the same concept goal by utilizing eurhythmics, Orff Schulwerk, and Kodaly.

Complex-No “surface skimming”: Challenge thinking, actively engage the student, and opportunities for use of academic language and demonstration of skills and concepts through construction/demonstration.

Content

The first step in planning for a differentiated instruction is to state clear curricular goals which illustrate “what” students will learn as a result of a lesson. Stating clear curricular goals illustrating what students will learn as a result of a lesson is the first step. Tomlinson and McTighe (2006) state, “*Curricular goals are the springboard from which differentiation ought to begin. If, as a teacher, I am foggy about precisely what students should know, understand, and be able to do as the result of a unit or lesson, I may differentiate instruction, but I am likely to generate multiple versions of fog.*”

Sequencing Music Learning Organizing Your Thoughts with clear Music Objectives (SLO's)

Elements of Music	Process	Media	Repertoire
Rhythm Melody Harmony Form Expression Timbre Genres	Experience Analyze/label Practice Create	Speak Sing Move BP Instruments	Folk Songs Folk rhymes Composed Elemental

Making the Case for Multiple Modalities in the Music Classroom

With the focus determined, the teacher must reflect on how to deliver the content. In Wormell's *Fair Isn't Always Equal* workshop on May 9, 2014, the presenter defined, “Differentiating instruction is doing what’s fair for students. It’s a collection of best practices strategically employed to maximize students’ learning at every turn, including giving them the tools to handle anything that is undifferentiated. It requires us (the teachers) to do different things for different students some or a lot of the time. It’s whatever works to advance the student.” Ideally, the lesson meets the needs of all learners and transforms the teacher from model to facilitator. At the onset, a teacher who plans for DI addresses the needs of auditory, visual, and tactile/kinesthetic learners (Sarasin, 1998). [Active Music Approaches and DI achieve this by allowing individual and co-operative groups to synthesize material and demonstrate their knowledge through different modalities.)

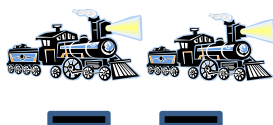
Engine, Engine Number Nine Scaffolding the Teaching Process:

Breaking down conceptual understanding is key in differentiation, assess, and move forward when the students are ready. This can also happen from grade to grade.

In Kindergarten PATHWAY to PULSE: *Kinesthetic awareness of beat/subdivision*

- Teacher plays the ♩ steady beat. Students walk the beat.
- Change the quarter note pulse to ♪ and students tip toe.
- Teacher speaks the rhyme while the students are traveling on the ♪

Iconic Notation of Long and Short



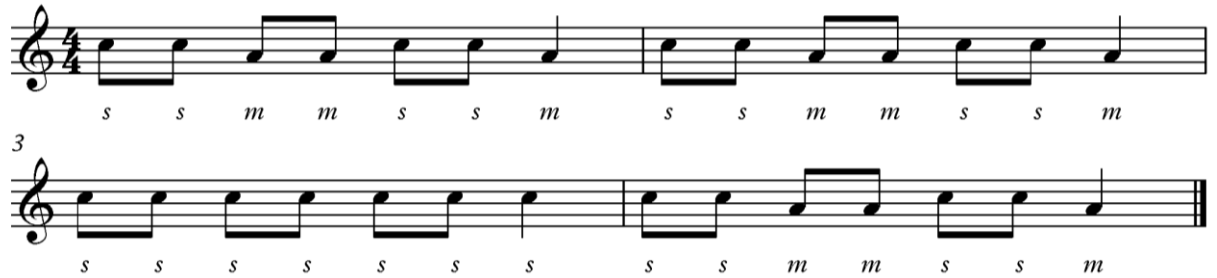
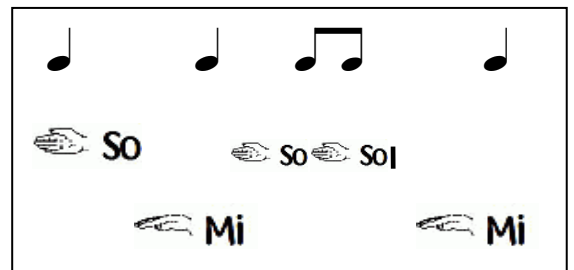
Iconic Notation of High and Low



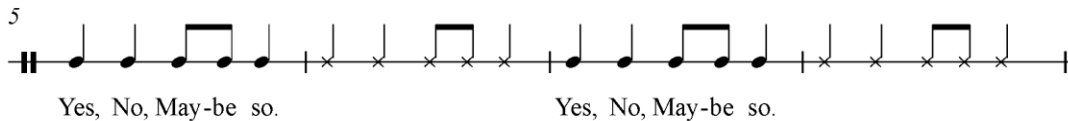
In First Grade

PATHWAY to LITERACY: *sol*, *mi*, *Sol*, *Mi*

- Teacher leads 4-beat echo patterns using hand signs.
- Read rhythm.
- Aurally identify *Mi* and move on the staff
- Read melody using solfege and hand signs



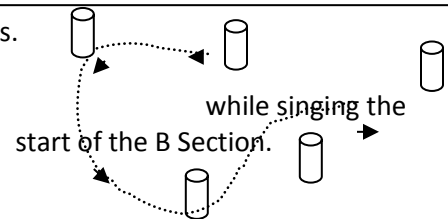
- Add text.
- Everyone says, "Yes. No. Maybe so," then claps the rhythm. Notate the rhythm together



PATHWAY to PULSE: *Moving echo pattern game*

- Arrange multiple "train stations" around the room.
- "Stations" are free-standing drums, or instruments on chairs.
- Students form trains of 6-8 people
- Trains locomote around the room to the eighth note pulse song, stopping at a train station by the
- Everyone says, "Yes. No. Maybe so." Leaders echo the rhythm on the drums.

"Engineers" lead train to new station during the "A" section by locomoting the steady beat, while chanting the rhyme.



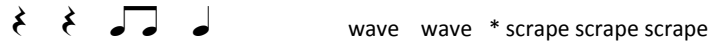
- After the engineer (leader) has had a turn to play the big drum, s/he goes to the end of the train and a new engineer takes over leading the train around the room, arriving at a new train station in time for the B Section.
- Repeat, giving all students an opportunity to lead.

PATHWAY to ENSEMBLE: *Steady beat chord bordun with ostinato*

- Pat steady beat while singing. Transfer the pat to the **BX/BM** on *chord bordun*.



- Prepare ostinato with body percussion & speech. Transfer to guiro.



- Put **BX/BM**, guiro and singing together.
- Rotate children through all three parts, as time permits.

Teacher Talk

**Prepare the guiro part with a two-finger scrape up and down*

Shake Them ‘Simmons Down

PATHWAY TO Movement Play: Play party with student created variants

- Students learn the song by rote as they play the singing game.
- Students stand in a circle and travel to the right until the phrase “Shake them ‘simmons down.” On that phrase they put their hands in the air and shake them down. (With younger students you may simply walk around the circle following each other. With older students join hands to travel around the circle.)
- The second verse is the same as the first, except you circle to the left.
- Students trace the melodic contour by drawing in the air as you sing each phrase. Students repeat each phrase, singing and tracing.
- Sing the song together, tracing the melodic contour.
- Ask for suggestions on new ways to perform the song. Everyone performs new ideas in a large group. (jump around, in and out, backwards walk, spin around, hop on one foot, etc.)
- After trying new ways as a class, the students create new versions in small groups. The students sing their new lyrics as they perform their version of the song.
- Allow time for each group to share with the class.

PATHWAY TO Literacy: Reinforcing low *la*

- Warm up utilizing the **solfa tone ladder**. Lead **4-beat solfa echo patterns** emphasizing low *so* and low *la*.
- Utilizing the SMARTboard, identify *so*, and *la*, in the song.
- Sing song with **solfa**.
- Sing with **solfa** while reading notation. NOTE: The rhythm of the last measure is simplified.

TEACHER TALK: G=*do* pentatonic on the staff

Note that this song is in the key of G=*do* **pentatonic**. This is not a key that the students are very familiar with. You're going to need to take the time to acclimate the students to the staff. "If *do* is on a line, then *mi* and *so* are also on a line." Etc.

so, do do mi mi mi do so, do do do do la, so,

so, do do mi mi mi do mi mi re re do

- Add text and show the new final rhythm, but don't make a really big deal of it.

PATHWAY TO Composition: 8-beat rhythmic compositions

- Students are given fruit manipulatives (or cards) to create patterns.

- Model an example of an 8-beat rhythmic phrase:

pumpkin apple watermelon squash watermelon apple pumpkin squash

- Speak the pattern first, then pat the pattern with the speech.
- Model how to transfer each one of the items to a different level of **BP**.
 - Clap on "pumpkin."
 - Snap on "apple."
 - Pat on "watermelon."

- Stamp on “squash.”

clap clap snap snap pat-ting pat-ting stomp pat-ting pat-ting snap snap clap clap stomp

- Place the students in groups of 3-5. Small groups create their own **BP** patterns.
- Remind them of the steps in the process:
 - Create a pattern using fruit/vegetable manipulatives or cards.
 - Practice saying and patting the words.
 - Transfer to levels of **BP** for practice, and then transfer to **UTP**.

**** Students Notate their rhythms after the kinesthetic & aural practice.**

PATHWAY TO Ensemble: Broken bordun, color part, UTP ostinato

- Prepare **BX broken bordun**, by patting and singing:

BX/BM

Cir - cle, cir - cle, do - oh do. Cir - cle, cir - cle, do - oh do.)

- Transfer to **BX** and perform with the song.
- Prepare **GL color part** with alternating finger snaps while singing song. Transfer to **GL**.
- Perform the song, **broken bordun** and **GL color part**.
- Add **BP** or **UTP ostinato**. (We’ve written one into the score, but we’d prefer that you use the patterns that the students created using fruits and vegetables.) Have one group perform their **BP ostinato** or play it on temple blocks or other **UTP** while the rest of the class performs the arrangement. Each level of **BP** can be a different timbre.