

Differentiated Instruction in the Elementary Music Classroom

Presented by

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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.

What Do We Differentiate?

Content

Process

Product

Curriculum

The "How" of teaching

Reflect /Application

Concepts

Modality (Multiple Intelligences)

Tangible results (change)

Topics

Delivery

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.

Piccadilly Travel

Teaching Example for Delivery in Multiple Modalities: Kinesthetic, Aural/Oral and Visual & Multiple Delivery formats and Flexible Grouping

Purposeful Pathways Possibilities for the Elementary Music Classroom Book 2

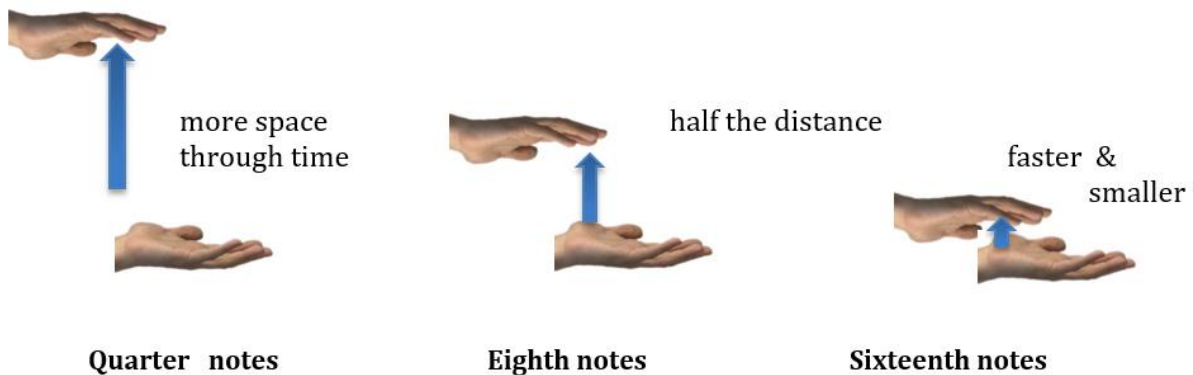
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PATHWAY TO Rhythm: Experiencing note values against the steady beat

- 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 exercises.) 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.



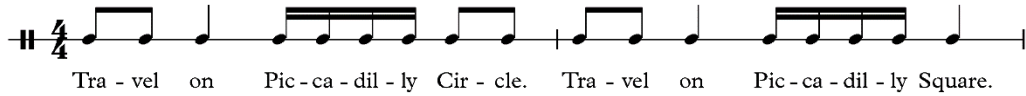
- Begin with the quarter note pulse and change to eighth notes, then sixteenth notes. Students respond by changing as quickly as possible to the new note values. Vary the rhythmic values in unpredictable places. Example:

The image displays three systems of musical notation in 4/4 time, illustrating a rhythmic challenge. Each system consists of two staves. The first system shows a steady quarter note pulse in the right hand and eighth notes in the left hand. The second system shows eighth notes in the right hand and quarter notes in the left hand. The third system shows sixteenth notes in the right hand and eighth notes in the left hand.

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.”

- Students travel a given **pathway** following the quarter note pulse, then reverse the **pathway** and come back to their starting place.
- Explore the same **pathway** again. Can they change how they traveled the **pathway**? Perhaps sideways, backward, low, or high?
- Create a new pathway on the board with the class. Repeat the process, exploring the new **pathway** and different ways to travel on that **pathway**.
- Ask the students to create their own individual **pathways**. While they are traveling their **pathways**, you speak the rhyme. Encourage them to explore diverse pathways with prompts such as, “Can you make a pathway that is curved?” or “Create a pathway that is made up of straight lines and sharp turns.”



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Continue to let the students explore different **pathways** while they learn the rhyme through **echo imitation**.

- When the students are able to recite the rhyme without your help, ask them to travel with the steady beat in their feet and clap the rhythm of the rhyme while they chant it.


TEACHER TALK: *Background information*



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

PATHWAY TO Literacy:

- Words are visible on the whiteboard. Speak the rhyme while the students listen.
- Ask the students what they notice about the rhyme. (Lots of “Piccadilly.” Moves quickly. Etc.)
- Students clap , reading from the board.
- Speak the rhyme while the students listen for . It occurs three times.
- Notate  above the words each time it occurs. “Travel on” two times, and “here to there.”
- Students speak the rhyme and clap  each time it occurs.
- Students work at decoding “Piccadilly.”

TEACHER TALK: *Asking leading questions to support discovery of sixteenth notes*

Support the students in discovering that there are four sounds on a single beat. Ask questions like, “How many sounds are in the word Piccadilly?” and “How many beats does it take to say those four syllables?” Introduce the concept of sixteenth notes and the appropriate notation. There are a variety of syllables used for  in today’s music classrooms. We like “ti-ka, ti-ka.” Pick a system that works for you and be consistent.

- Notate  above every “piccadilly.”
- Have the students walk the steady beat while saying the rhyme and clapping the rhythm. Ask them to listen for other places where there are four sounds on one beat and notate  above those words.
- Fill in the notation for any places left to decode: “circle” and “square.”
- Students read the notation for the entire rhyme with rhythm syllables.

The ultimate goal within a differentiated classroom is for the teacher to become a Facilitator for student synthesis of material:

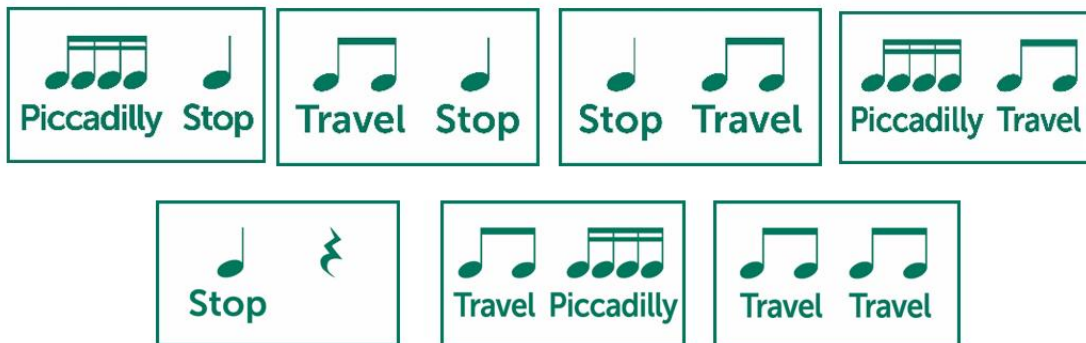
Composition and performance are an essential component for student synthesis

Allows for independence or group work

Modifications and stretch can occur depending upon how the teacher constructs the student manipulative options.

PATHWAY TO Composition: a a b c form using H

- Analyze the form of the rhyme, labeling each 4-beat motive: a a' b c
- For purposes of our composition project we're going to work with a a b c. (Students may choose to make an a' at the very end of the project if they wish.)



- Using the collection of **rhythmic building blocks**, compose a 4-beat **motive** by combining two cards.
- Repeat that **motive**, creating a a . . .
- Create the b **motive** by combining **rhythmic building blocks** and add this new motive to the form: a a b
- Create a third motive – c. This is a great time to review **cadence**. Their c motive should have a strong **cadence**.
- Speak the entire composition together: a a b c
- Play it on the floor, use rhythm sticks/mallets as the drumsticks & the floor.

- Students work individually or in small groups to create their own Piccadilly pieces in a a b c form, using **rhythmic building blocks**.
- Share the compositions with the class, either as speech or floor drum pieces.
- Consider combining these compositions with “Piccadilly Travel.” One group plays their floor drum piece while the rest of the class speaks the rhyme.

PATHWAY TO Ensemble: Three part speech and UTP

- Review the rhyme with the class. Ask the students to speak the rhyme as they pat the rhythm on their laps.
- Repeat. This time you speak and clap the ostinato for “Next stop, Leicester square”. (Pronounced “Lester.”)
- Use **simultaneous imitation** to teach the “Leicester Square” **ostinato**.
- Divide the class in half. Half speak and pat the rhyme. Half speak and clap the **ostinato**.
- When they can hold the two parts together, model the third **ostinato** (Mind the gap! Careful! Careful!). Add this **ostinato** only if the students can hold together the first two parts on their own.
- Divide the class into three groups: the main rhythm, and two **ostinati**.
- Put together all three parts using speech and **BP**.
- Transfer to **UTP**.
- Consider combining this **UTP** piece with student compositions in a satisfying final form.

Piccadilly Travel

Sams/arr. Hepburn

The musical score is written in 4/4 time and consists of two systems. Each system has three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: "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." The score includes various musical notations such as quarter notes, eighth notes, and rests.

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