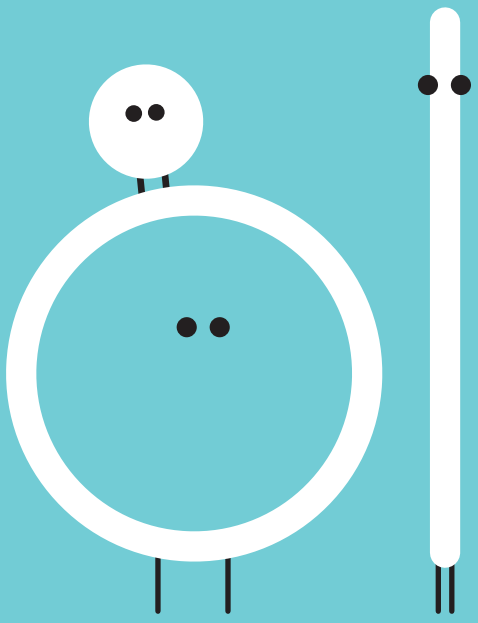
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Workbook

Music Together®

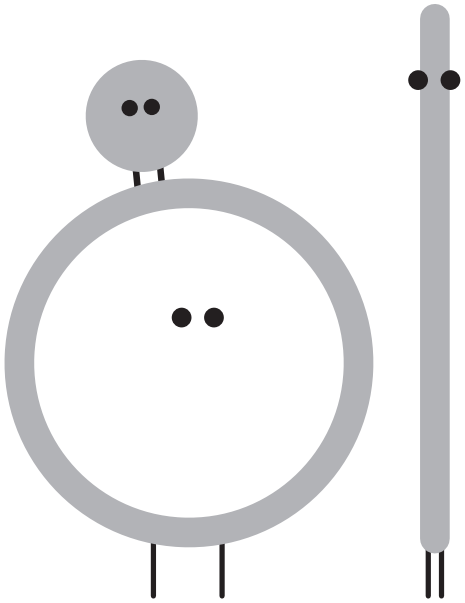
Introducing Music Together®



Teacher Training Book I

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Introducing Music Together®



Teacher Training Book I

Kenneth K. Guilmartin
Founder/Artistic Director
Music Together Worldwide
Hopewell, New Jersey

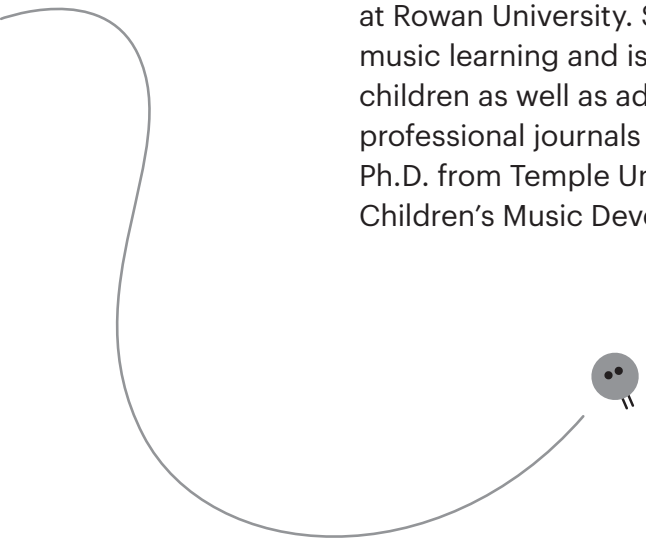
Lili M. Levinowitz, Ph.D.
Professor Emerita of Music Education
Rowan University
Glassboro, New Jersey

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Music Together® Program Authors

Kenneth K. Guilmartin conceived and led the development of the Music Together program. In addition to his ongoing roles as author, educator, and publisher, he has produced and arranged over 300 songs for Music Together in addition to composing a number of original songs for the curriculum. His other compositions include theater, instrumental, and choral music, ranging in style from the blues to opera. A graduate of Swarthmore College, he studied composition and pedagogy at Manhattan School of Music and is certified in Dalcroze Eurhythmics by the Manhattan Dalcroze Institute.

Lili M. Levinowitz, Ph.D., is Professor Emerita of Music Education at Rowan University. She is a national authority on early childhood music learning and is actively involved in teaching very young children as well as adults. Her articles appear frequently in professional journals and popular magazines. She received her Ph.D. from Temple University where she was director of the Children's Music Development Program.



Introducing Music Together®: Teacher Training Book I

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Introduction

A Brief History

The Music Together program was developed by Kenneth K. Guilmartin and his curriculum coauthor Lili M. Levinowitz, Ph.D. In 1985, Ken founded the Center for Music and Young Children (CMYC) to research and develop early childhood music programs for Birch Tree Group, Ltd., publishers of the Suzuki Method®, where he was an associate editor. Certified in Dalcroze Eurhythmics, he was concerned that the young children he knew and taught seemed unprepared to learn what the Dalcroze approach and others like Orff, Kodaly, and even Suzuki, had to offer.

Meeting Howard Gardner, Joseph Chilton Pearce, and early childhood educators like Lilian Katz confirmed for Ken the fundamental importance of music in human development, while providing ideas about how children actually learn and how learning is supported by the child's environment. He realized that the modeling of primary caregivers was critically important, especially because participatory forms of music-making were fast disappearing from many cultures—children were growing up with little or no opportunity for live music-making. Consequently, many were suffering a delay in the development of basic music skills, unable to sing in tune or move in a rhythmically accurate way as they approached school age.

Ken evolved a vision of an early childhood program that would provide a musically rich, developmentally appropriate learning environment by restoring the informal family music-making that was once part of many cultures. A weekly family class, that actively involves parents and caregivers, plus engaging audio and print materials for home use, would support the child's spontaneous music play in daily life. Since young children learn primarily through play, their innate music aptitude could blossom and grow naturally, simply, and joyfully.

At an Edwin Gordon seminar on music learning in children, Ken met Lili Levinowitz, one of Gordon's doctoral students, who was directing the Children's Music Development Program at Temple University. Not only was Lili a like-minded advocate for creating non-performance-oriented music experiences for the very young, but she was an experienced researcher. Ken hired her as a consultant for CMYC, and the two began to develop the curriculum which would become known as Music Together.

The coauthors searched out folk tunes and music from around the world, and composed new songs in order to provide a rich variety of tonalities and meters for the program's song collections. This artful mix—a Music Together hallmark—is not only aesthetically pleasing, but serves to strengthen children's music foundation.

The first Music Together classes were offered to the public in 1987. Since then, our classes for children from birth through age eight —and the grownups who love them®—can be found around the globe.

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Music Together Today

The coauthors remain intimately involved with the program. Ken serves as the Founder/Artistic Director of Music Together LLC, and Lili, Professor Emerita at Rowan University, is Music Together's Director of Research, keeping abreast of the latest developments in the fields of early childhood and music education. Through their efforts and ongoing commitment, Music Together has evolved into a comprehensive approach to music education that unlocks the potential for music-making in every child, regardless of "talent."

Among the many innovations that Music Together has brought to the field of early childhood music education are: the mixed-age family class, which allows siblings to attend together and participate at their own levels, free of any age-specific expectations; the active participation and involvement of parents and primary caregivers; developmentally appropriate practice principles from the world of early childhood education applied to music learning; a non-performance oriented, playful learning environment with music and movement activities that are also fun for grownups; and quality audio and print materials that inspire family music-making at home, and help integrate the music learning naturally into the family's daily life.

Music Together has become an essential part of life at home, in school, and in other settings worldwide, developing innovative curricula for a broader range of ages and settings. The Babies program, for families with infants 0–8 months, gives new parents and caregivers an immersion in playful music-making and tools to support their baby's earliest development. Rhythm Kids, for older children (4–8 years), is carefully designed to support them during the stage of secondary music development, as they continue to develop into the music-makers they were born to be. The Music Together In School curriculum uniquely bonds parents, teachers, and children through a shared repertoire of songs and activities that extend into the daily lives of students both at school and at home. Additional programs such as Generations, Music Together within Therapy, and Music Together con español provide rich music education in a variety of settings.

Creating the Future

Music Together is a robust teaching-learning community on the cutting edge of early childhood music education, keeping its curriculum fresh and ever-evolving by maintaining a "research attitude." Music Together remains ever-curious about children and their music development and how music learning can support all learning—in class, at school, and especially at home.

Music Together invites you to join in the important work of bringing music-making to families. Come help children claim their musical birthright and experience the Joy of Family Music®.

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Welcome to the Music Together Teacher Training!

This training will give you everything you need to know to start teaching Music Together. During your training, you will learn about Music Together's core philosophy and research application; discover how young children develop both rhythmically and tonally; and learn how to support that development through developmentally appropriate, non-formal teaching that facilitates parent/caregiver participation and family music-making.

Attendance

You are required to attend all hours of the teacher training and complete all homework and self-study modules (if in the online training). If you miss any of the training hours, you will be required to schedule makeup time in another training, where space allows. Note that this will delay your eligibility to begin teaching classes.



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Basic Music Together Philosophy

1. **All children are musical.**

2. **Therefore, all children can achieve basic music competence.** Music Together defines basic music competence as audiation and expression of tonality through in-tune singing and rhythm through accurate movement.

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3. **The participation and modeling of parents and caregivers,** regardless of their musical ability, is essential to a child's musical growth.

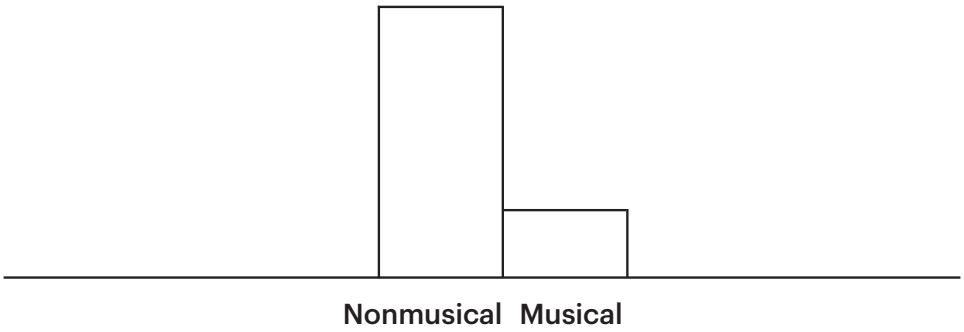
4. **This growth is best achieved in a playful, developmentally appropriate, non-performance-oriented learning environment** which is musically rich yet immediately accessible to the child's—and the adult's!—participation.

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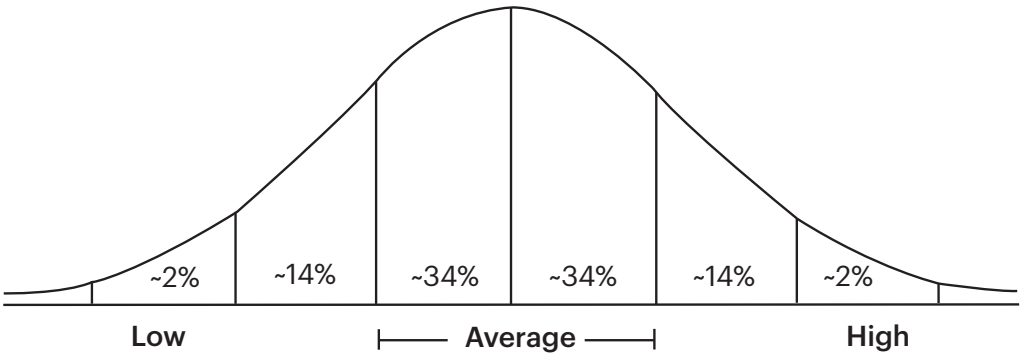
Music Aptitude

Music Aptitude is the inborn potential for music learning and growth. It is common in our performance-oriented culture for many people to consider themselves "nonmusical." However, music aptitude—like other types of intelligence—is distributed normally among the general population (see "bell curve" below). It is also similar to other types of intelligence in that it is *developmental;* that is, it fluctuates early in life in response to the quality of the music environment. While an individual's position within the bell curve may shift early in life, it remains true that fully 84% of the general population has an average-to-high music aptitude.

Common Misconception about the Distribution of Music Aptitude in the General Population



Normal Distribution of Music Aptitude in the General Population



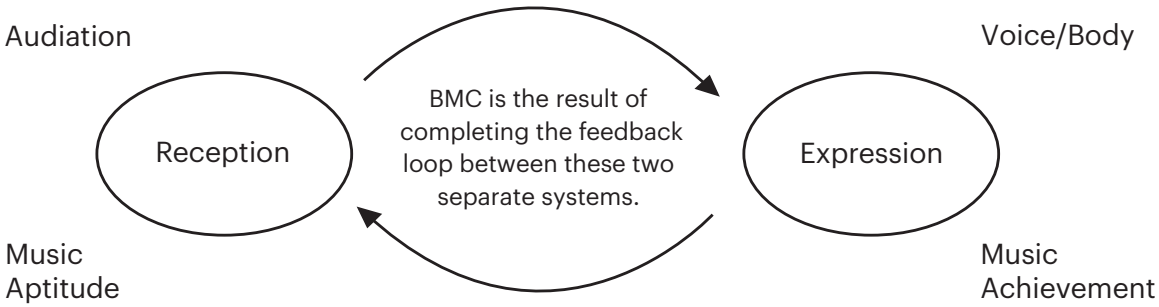
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Reception and Expression

Our *receptive system* takes in music information from the environment and processes it, helping us to mentally decode the music of one's culture. Our *expressive system* enables us to sound, sing, or move musically. At the earliest stages of music development, the child's music expression may be ill-defined and irregular, perhaps even unrecognizable as music behaviors.

Basic Music Competence (BMC) arises from an inner feedback loop between the receptive and expressive systems. As the growing child experiments with sound and movement, they begin to compare their music expression with the in-tune and in-rhythm models in the environment, gradually adjusting and refining their expression until it is accurate. Note that this ability to bring oneself into alignment is also a function of physical maturation; while it is possible that even very young children have a relatively sophisticated understanding of tonality and rhythm, they may not be able to express it accurately until after age three.

Receptive/Expressive Feedback Loop



Over time, the child moves from the *possibility* inherent in music aptitude to the *reality* of music achievement, with the help of a feedback loop between the receptive and expressive systems. The ability to audiate is necessary for accurate reception, while physical maturation of the voice and body is necessary for accurate expression.

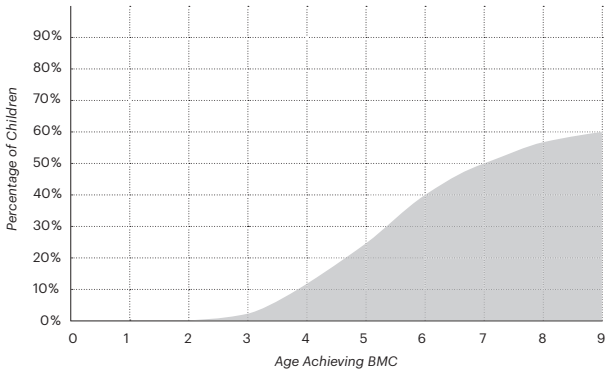
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Primary Music Development

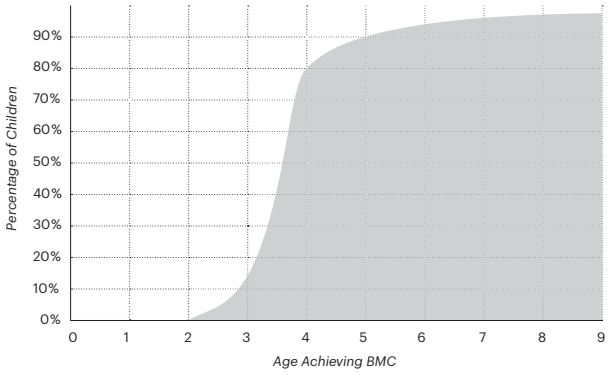
While music aptitude is distributed normally within the general population, not everyone fulfills the promise of their potential. The child's music aptitude will atrophy without sufficient stimulus, while varied music experiences will spark development. Guilmartin and Levinowitz coined the term *Primary Music Development* to describe the critical period—between approximately birth and age five—in which the child's music aptitude is most malleable and open to influence from the environment. By age nine, the child's music aptitude stabilizes as the neurological pathways in the brain mature.

In ideal conditions, it is possible for children to achieve basic tonal and rhythm competence around the same time they are achieving competence in language and gaining control over their bodies—around age three or four. However, because of the lack of active family music-making experiences which could stimulate music learning, many children are developmentally delayed in music by two to five years. They achieve basic music competence at age five, six, or beyond—if they achieve it at all. A study by Levinowitz showed that 50% of elementary school children could not find their singing voices! For the child who has not achieved basic music competence by around age nine, when this developmental window closes, further music learning is possible; however, it becomes a slower, more arduous process.

Children Achieving Basic Music Competence (BMC) – Actual



Children Achieving Basic Music Competence (BMC) – Potential



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Music Learning Supports All Learning®

At Music Together, we recognize the value of music for its own sake. Our primary goal is to help young children achieve basic tonal and rhythmic competence and open the door to a lifetime of music participation. Our musically rich, play-based, and developmentally appropriate approach includes parents and primary caregivers, regardless of music ability.

This unique combination fosters children's growth and development in many areas essential to success in school and life. A child's engagement in Music Together activities naturally supports language, social, emotional, cognitive, and physical development. At Music Together, we understand that Music Learning Supports All Learning®, and more and more research is confirming what we know about the benefits of music.

Our curriculum and program model support:

— Music Learning and Development

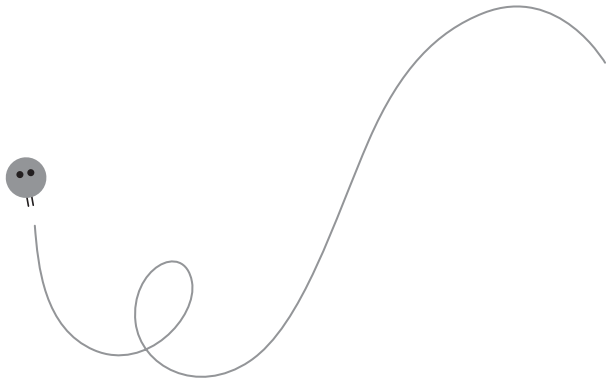
— Language Development and Emergent Literacy

— Social and Emotional Development

— Cognition and General Knowledge

— Physical and Motor Development

— Approaches to Learning



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What?

What did you experience (i.e., learn) during the music activities?

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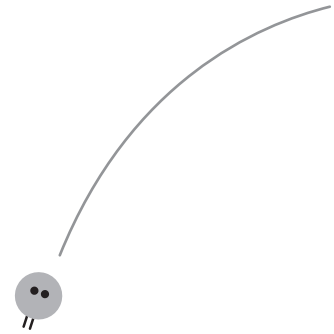
How?

How did the teacher “teach” these WHATs?

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Music Together Teaching Principles

These key teaching principles lie at the heart of the Music Together program. They will guide you in developing good relationships with children and grownups and in finding a sense of playfulness while you teach.



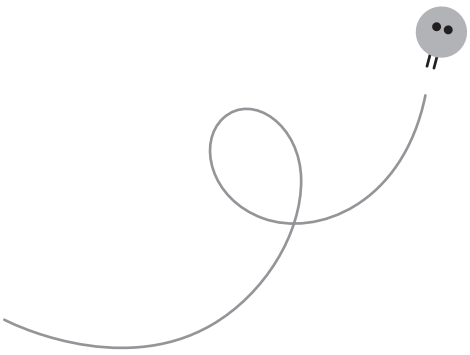
Actions, not instructions

Accept and include

SQ

Oops!

Build relationships through music and movement



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Notes



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Non-formal Instruction

Young children do not learn in the same way as adults. Adults often learn through formal instruction with logical explanations and examples. Children, however, learn by doing, by experiencing, by absorbing energies, sounds, movements and sights. Children teach themselves spontaneously about their world, building on memories of past experiences. In early childhood education, through the age of five, we use non-formal instruction because that best supports the way children learn.

Formal instruction relies on *language* to provide directions and deliver information. In non-formal instruction, we teach through experience, allowing children to learn what they need as they need it. If you have a background in traditional music education methods—Dalcroze, Kodaly, Orff, Suzuki, or other methods—you may be adept at teaching music *skills* and *concepts*, but less familiar with this experiential approach.

Let's compare Non-formal Instruction to Formal Instruction

Formal Instruction	Non-formal Instruction
Teacher	
Instruct	
Expectations	
Goal-oriented	
Accomplishing	
Achievement	
Performance	

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Observing Demonstration Classes

Use this space to jot down your observations as you watch the demonstration classes, focusing your attention on aspects of the class as per your trainer's direction.

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Notes



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Notes





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