A presentation for the music educators of Westfield Washington Schools

Wednesday, March 13th, 2024



## **ADVENTURES IN ACQUISITION**

How Children Learn Language & Music

Dr. Becky Marsh, presenter

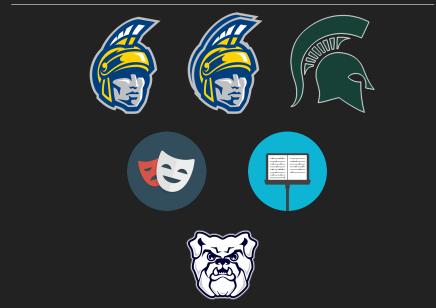
Butler University

Indianapolis, IN



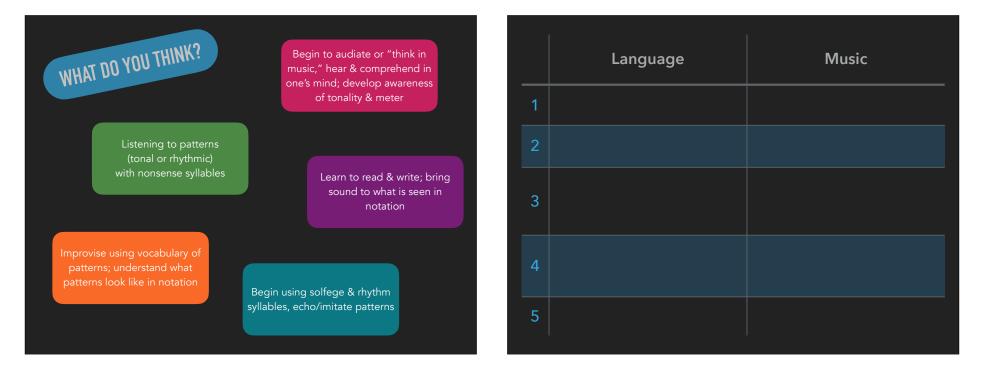
www.beckymarshmusic.com

Introductions



"The student is infinitely more important than the subject matter."

-Nel Noddings



	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	
2		
3		
4		
5		

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	
2	Try to imitate what's heard (babble <i>then</i> imitation)	
3		
4		
5		

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	
2	Try to imitate what's heard (babble <i>then</i> imitation)	
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	
4		
5		

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	
2	Try to imitate what's heard (babble <i>then</i> imitation)	
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	
4	Develop the ability to think & speak; engage in conversation; recognize sight words	
5		

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	
2	Try to imitate what's heard (babble <i>then</i> imitation)	
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	
4	Develop the ability to think & speak; engage in conversation; recognize sight words	
5	Learn to read & write	

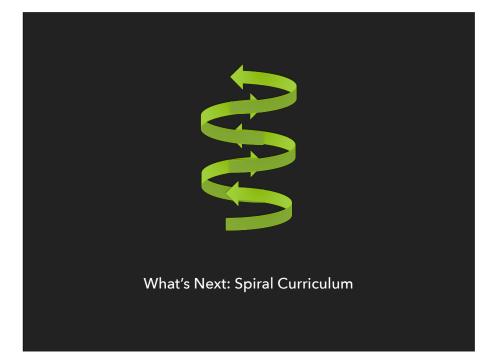
	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listening to patterns (tonal or rhythmic) with nonsense syllables
2	Try to imitate what's heard (babble <i>then</i> imitation)	
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	
4	Develop the ability to think & speak; engage in conversation; recognize sight words	
5	Learn to read & write	

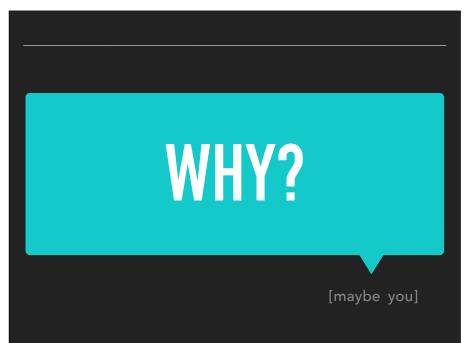
	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listening to patterns (tonal or rhythmic) with nonsense syllables
2	Try to imitate what's heard (babble <i>then</i> imitation)	Begin using solfege & rhythm syllables, echo/imitate patterns
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	
4	Develop the ability to think & speak; engage in conversation; recognize sight words	
5	Learn to read & write	

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listening to patterns (tonal or rhythmic) with nonsense syllables
2	Try to imitate what's heard (babble <i>then</i> imitation)	Begin using solfege & rhythm syllables, echo/imitate patterns
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	Begin to audiate or "think in music," hear & comprehend in one's mind; develop awareness of tonality & meter
4	Develop the ability to think & speak; engage in conversation; recognize sight words	
5	Learn to read & write	

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listening to patterns (tonal or rhythmic) with nonsense syllables
2	Try to imitate what's heard (babble <i>then</i> imitation)	Begin using solfege & rhythm syllables, echo/imitate patterns
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	Begin to audiate or "think in music," hear & comprehend in one's mind; develop awareness of tonality & meter
4	Develop the ability to think & speak; engage in conversation; recognize sight words	Improvise using vocabulary of patterns; understand what patterns look like in notation
5	Learn to read & write	

	Language	Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listening to patterns (tonal or rhythmic) with nonsense syllables
2	Try to imitate what's heard (babble <i>then</i> imitation)	Begin using solfege & rhythm syllables, echo/imitate patterns
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	Begin to audiate or "think in music," hear & comprehend in one's mind; develop awareness of tonality & meter
4	Develop the ability to think & speak; engage in conversation; recognize sight words	Improvise using vocabulary of patterns; understand what patterns look like in notation
5	Learn to read & write	Learn to read & write; bring sound to what is seen in notation





### **CURRICULAR GOALS**

Long-Term Vision

Student-Centered

Attainable

Relevant & Responsive

Informed

Sustaining

Collaborative

Transparent

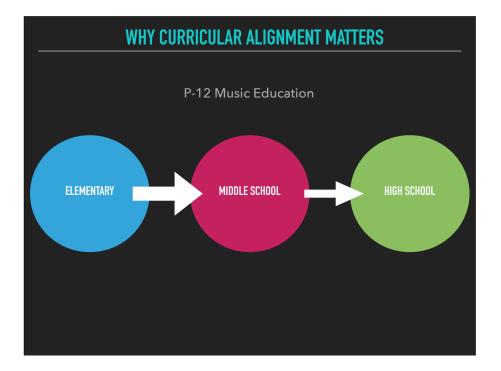
Resources

Support

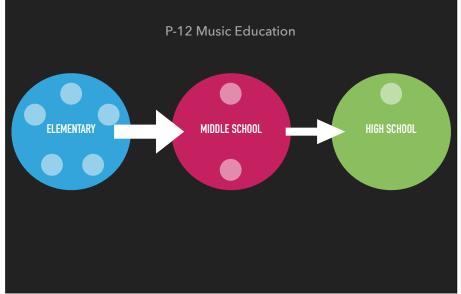
Time

### WHY CURRICULAR ALIGNMENT MATTERS





#### WHY CURRICULAR ALIGNMENT MATTERS



# Let's consider CURRICULAR ALIGNMENT

as a way to think about transitions being points of expansion rather than a series of "start overs."

## Let's consider CURRICULAR ALIGNMENT

as an informed way to think about transitions being points of expansion rather than a series of "start overs."

### THANK YOU!

## Becky Marsh, PhD

Assistant Professor of Music Education Butler University Indianapolis, IN

> bmarsh1@butler.edu www.beckymarshmusic.com

> > I'd love to chat!