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Music Education for Mental Health: Creating a Participatory Music After School Program

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Music Education for Mental Health:
Creating a Participatory Music After School Program

An Undergraduate Honors Thesis
Submitted in Partial fulfillment of
University Honors Program Requirements
University of Nebraska-Lincoln

By
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Music Education
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Faculty Mentors:
Dr. Robert Woody, PhD, Music Education
Abstract

This thesis project, titled “Music Education for Mental Health: Creating a Participatory Music After School Program,” consists of a research paper and curriculum guide for the creation of a nonprofit after school program that will use music education to help youth with depression and anxiety. This program provides participatory music experiences to students in a supportive, cathartic environment. The paper details the research behind the psychological benefits of music, the activities that would be done with the students, and why there is a need for this program in current society. The curriculum guide consists of the addressed national music education standards, unit calendar, multiple sample lesson plans, and musical examples.

**Key Words:** Music Education, Participatory Music, Mental Health, Depression, Anxiety, School
Music Education for Mental Health:
Creating a Participatory Music After School Program

The U.S. Public Health Service declared the current state of mental health care for youth in our country a public health crisis in 2000. As advocacy and awareness for mental health has increased over recent years, so has the number of young people who have been diagnosed with a mental illness. Today, one in five students age 9-17 have experienced at least minimal impairment from a diagnosed mental illness or addictive disorder. (Weist) Finding new ways to provide mental health care and positive social experiences for students is essential, and participatory music education in the after school setting provides one such opportunity. This paper will examine the mental health care problems for students in today's world. It will also identify why music provides a proven and ideal solution to this problem by exploring many psychological benefits of music, current research supporting these claims, and cultural reasoning to support the development of an after school participatory music program. Lastly, it will identify potential options for a music curriculum based on music therapy practices that would provide solutions to the identified problems.

The Problem

Negative mental health is a national concern, affecting people of all ages, socioeconomic statuses, or cultural backgrounds. In the greater context of our society, we see mental health concerns reveal themselves through social media movements, school shootings, and advocacy fundraisers. For the purposes of this paper, mental health is
defined as a person’s condition regarding their psychological and emotional well-being. Of all mental health conditions, depression and anxiety are two of the most common and well known. One study found that between 2005 and 2014, the percentage of adolescents who had experienced major depressive episodes increased drastically from 8.7% to 11.3%. However as depression has become more prevalent, there has been little overall change to mental health treatments. As a result, more students are living with undiagnosed or untreated depression. (Mojtabai) Mental health problems pose serious threats to academic performance and social development, especially when left untreated. With this problem lies a unique opportunity and a demand to provide better care with more options for individuals.

Simultaneously, a current problem in music education is finding the balance between traditional presentational course offerings and participatory music course offerings. In an article entitled *Music Education for All Through Participatory Ensembles*, Matthew Thibeault defines participatory music as a field that “encompasses music that is primarily social, used for bonding with others, and which aims to involve all through an approach to music that is accessible to all.” Most school music classes, such as band, orchestra, or choir, are presentational. They involve a select group of students learning music and performing it for an audience. Once students reach secondary schools, these traditional ensembles require a certain level of skill and experience that often prevent new students from joining. Contrarily, music education nationally is beginning to seek ways for participatory music experiences to be integrated into schools. According to a 2007 presentation from the National Association of Music Merchants (NAMM), teens want more variable options for music making in schools, including the use of technology and
instruments common in popular music. (Bryant) Students who are unable to meet the qualifications for these presentational ensembles are looking for ways to be involved within the music department, and the department needs to make sure they are providing opportunities for all students.

When combining the problem of increasing mental health concerns for adolescents with the reality of music education’s changing role to include more participatory music, the opportunity for collaboration presents itself. One viable solution to these problems is the development of an after school program that uses participatory music education in an inclusive environment to help students with depression, anxiety, and other mental health conditions.

**Psychological Benefits**

Music making, especially when done in a safe, inclusive environment, has long been supported by research to be positive for one’s mental health. The National Endowment for the Arts declared in a report on Arts in Aging that involvement in the participatory arts have demonstrated a positive effect on mental health, as well as physical health and social functioning, in adults. Additionally, such participation helps people to communicate, build relationships with others, and develop self-identity. Similarly, U.S. employees with recreational music-making opportunities have been scientifically proven to have less stress, depression, and burnout than those not engaging with recreational music making. (Bryant) Furthermore, music has been shown to cause chemical changes in the brains of active participants. In a 2010 study, Abbie Fenress Swanson found that music can elicit a response in the brain to release chemicals that distract the body from pain. Research has
also shown that playing a musical instrument has the ability to reverse the body’s natural response to stress at the molecular level, as demonstrated by the Loma Linda University School of Medicine. (Bryant)

In addition to these general musical effects on mental health, many research studies have made conclusions involving how both listening to and playing music is psychologically beneficial. In 2013, Ferguson and Sheldon found through an experiment that “participants who listened to upbeat classical compositions by Aaron Copeland, while actively trying to feel happier, felt their moods lift more than those who passively listened to the music.” (Bryant) Active engagement enhances the musical experience and allows participants to feel more emotional change. While some studies demonstrate music’s abilities to increase happiness, still others show that music helps us safely experience sadness. One researcher, David Huron, explained in 2011 that listening to sad music causes the body to release the prolactin, the same chemical released when a person experiences true sadness. Huron argued that music provides a safe way to experience “sham sad-ness” without having to relive painful memories while still benefitting from the consoling effect caused by the chemical release. (Woody) Another study completed by Annemiek J. M. Van den Tol in 2016 confirms the idea that music listening can aid the healing process. It states that listening to sad music can help individuals find solace in negative life events rather than ruminating on them, which is associated with depression and Post Traumatic Stress Disorder. (Woody) In addition to actively listening, studies have also linked playing musical instruments to psychological benefits. A 2003 study led by Trip Umbach Healthcare Consulting, Inc. concluded, “Engaging in playing music reduces depression.” In this study, long-term care workers participated in a one-hour weekly
music-making program and recorded a 21.8% decrease in depressive symptoms after six weeks. (Bryant) Clearly, active participation in music through both listening and creating is beneficial psychologically as demonstrated by many scholars and researchers.

Current Music Therapy Research

Next, this paper will further demonstrate how participatory music can serve as an effective means of mental health care through the in-depth look at four research studies in music therapy.

First, a research study completed by Queen’s University Belfast and the Northern Ireland Music Therapy Trust provides firm evidence that music therapy reduces depression in adolescents with emotional and behavioral problems. This study was the largest ever of its kind to also use a randomized, controlled trial in a clinical setting and was completed between March 2011 and May 2014. To conduct the research, they split 251 children and adolescents into two groups; 128 people received the typical treatment while the other 123 people received music therapy to supplement the typical treatment plan. All treatment plans were designed to address emotional, developmental, or behavioral problems associated with depression. Through this study, the research team found that children and adolescents who underwent music therapy had “significantly improved self-esteem and significantly reduced depression compared with those who received treatment without music therapy.” Current results indicate that patient progress and results are effective long-term. (Queens University Belfast) “The findings are dramatic and underscore the need for music therapy to be made available as a mainstream treatment option,” stated Chief Executive of Northern Ireland Music Therapy Trust, Ciara
Reilly. “For a long time we have relied on anecdotal evidence and small-scale research findings about how well music therapy works. Now we have robust, clinical evidence to show its beneficial effects.” (Queens University Belfast)

While this study was the first of its kind to contain both a large sample size and random trial groups, many smaller-scale research studies provide convincing evidence in favor of music therapy as a legitimate care option for individuals with mental health conditions. One such study, as documented in The Journal of Alternative and Complementary Medicine, found similar results. This study non-randomly assigned to a group to receive typical mental health care treatment or a group to receive music therapy. Instead of the typical care, people in the music therapy group received 15 music intervention sessions for 60 minutes weekly or bi-weekly. Beck’s Depression Inventory, the State and Trait Anxiety Inventory, and the Relationship Change Scale, three standard measurement scales for mental health evaluations, were used to determine that the music therapy group made significant improvements in depression, anxiety, and relationships as compared to the typical treatment group. (Choi) Thus, this research suggests that music therapy treatment programs can positively affect mental health and relationships in children and adolescents.

Similarly, the Cochrane Common Mental Disorders Group organized a review of nine different research studies in order to evaluate music therapy’s effectiveness in treating people with depression of all ages compared to typical treatment programs or other alternative therapy options. In total, this review examined the short-term effects of music therapy on 421 people from children to elderly people diagnosed with depression. As found in previous studies, this review found that music therapy as a supplement to
typical treatment programs was more beneficial than typical treatment programs alone in regards to clinician-rated depressive symptoms, patient-reported depressive symptoms, and anxiety and functioning. Furthermore, the authors concluded that music therapy in addition to typical treatment seems effective in improving functioning of people with depression and decreasing anxiety. (Aalbers)

Another equally important study examined the effectiveness of music therapy treatment for Post Traumatic Stress Disorder (PTSD) through partnership with the program, Guitars for Vets. This is a non-profit organization that provides an acoustic guitar and six weeks of free lessons to military veterans struggling with physical and emotional injuries, including PTSD. Guitars for Vets’ mission is “to share the healing power of music by providing free guitar instruction, a new acoustic guitar, and a guitar accessory kit in a structured program run by volunteers. (Guitars for Vets)

The research study, conducted by the U.S. Department of Veterans Affairs, recruited 40 veterans and divided them into an immediate and delayed research group. Both groups received one hour of individual training weekly as well as one weekly group instruction session, however the delayed group began six weeks after the immediate group. Results indicated that participation in the guitar program caused distinct improvements in PTSD symptoms, depressive symptoms, and health-related quality of life. Moreover, it is important to note the overall popularity and acceptance of participating in the program. Of the initial 68 subjects recruited, only three declined to participate based on lack of interest. (Dillingham) This is promising for the installation of other music therapy programs appealing to a wide variety of people. All four of these studies strongly support the idea that music therapy and active participation in music can improve one’s
mental health, providing further backing for the development of musical programs to benefit individuals with mental health conditions.

**Cultural and Societal Support**

Participatory music would create an effective foundation for an after school program to help students with mental health conditions due to the extensive research supporting these benefits. Music is also an ideal candidate for such a program because music is universal and culturally uniting. As described in the book *Music and Language: Relations and Disconnections*, “Music is pervasive across human cultures and throughout history.” (Bryant) Music developed alongside language evolutionarily, holding an equally powerful influence on cultures around the world. Individuals of all cultural backgrounds and physical ability levels can connect through music, which is one reason that nearly all, if not all, students enjoy music through participating, listening, or other ways. Music is internally meaningful based on its well-established cultural norms. (Maratos) This helps engage people so they want to participate musically, even without formal training or intrinsic motivation in any other facet of their lives. In their article in the British Journal of Psychiatry, authors Anna Maratos, Mike J. Crawford, and Simon Procter further describe this phenomenon. “Music-making is social (and hence interpersonal), pleasurable, and meaningful: this may also be why randomized trials of music therapy have shown high levels of engagement with patient groups who are traditionally difficult to engage.” (Maratos)

Adolescent perspectives of music and society also play a vital role in ensuring that an after school program participatory music program would succeed. According to
Patricia Shehan Campbell in her article, *Adolescents’ Expressed Meanings of Music In and Out of Schools*, teenagers view music as a reflection of American culture and a vital part of life in the United States. (Bryant) It is critical to understand the perspectives of the individual students in order to best design resources to fit their needs. *The Impact of Music on the Lives of Children and Adolescents*, a presentation delivered to U.S. Congress in 2007, revealed many more youth perspectives as a result of various studies from NAMM. Teenagers have described music as a “social glue” or way to establish acceptance between different ages and cultures. (Bryant) This further supports the conclusions made by Maratos about music cultures. As research has proven, adolescents also agree that music helps them safely manage their emotions and cope with the difficulties in their lives, from the realities of peer pressure to family and friend crises. Perhaps most importantly, teenagers believe that music allows them to find and be their own unique selves. “Making music provides the freedom for teens to just be themselves; to be different; to be something they thought they could never be; to be comfortable and relaxed in school and elsewhere in their lives.” (Bryant) In addition to identifying the research in support of music therapy and participatory music’s role in benefitting mental health, youth perceptions of music as culturally and societally significant are essential in the creation of a successful after school music for mental health program.

**Curriculum Options**

As clearly demonstrated through numerous research studies concluding that music participation and therapy can help youth with mental health conditions and through societal support for music participation, music education can play a role in the solution of
today's mental health crisis. An after school program that combines music therapy and participatory music to help students who have depression or anxiety is a realistic and viable solution. A number of scholars and researchers have identified methods that may be effective options for this program’s music curriculum, including music listening, active participation, physical activity, drumming, improvisation, and popular music.

The first curriculum option is music listening. As discussed earlier with psychological benefits, listening to sad music often causes listeners to feel negative emotions and relive painful memories in a safe environment. This “cathartic grief” allows individuals to simulate these experiences without ruminating in the past. Studies have shown that music listening may be the most important coping method used to manage difficult times. (Woody) Dr. Robert Woody, author of the Psychology Today article, *Music as a Shoulder to Cry On*, predicts that active music making may result in even greater psychological benefit than just listening to sad music.

Participatory music also has a lot of support its psychological benefits. Active music making for the patient is especially effective in dealing with depression, and this approach is even more meaningful when both patient and therapist or teacher make music together. (Maratos) “The participatory field supports simultaneous participation of everyone across the age and ability spectrum with all participants’ contributions equally valued.” (Thibeault) For example, a simple progression could be played on a melodic instrument while others sing, dance, play percussion instruments, clap, etc. The options are limitless if the focus is on inclusion and acceptance. According to Maratos, physical, aesthetic, and relational are the three main dimensions the combine to create effective
active music making. These dimensions can be seen through a variety of other curriculum options in ways that exemplify participatory music.

Physical activity is the first of the dimensions. Movement and exercise are well known methods for relieving depressive symptoms and can easily be incorporated into music lessons through dance and body percussion, among many other possibilities. (Maratos) Singing and breathing together is another way to incorporate physical activity into the lesson and connect physically with those around you. Don McMannis is quoted in the article Use Music to Develop Kids’ Skill and Character in 2009, stating, “Music has positive effects on people’s emotions and creativity. When we sing together, we synchronize our breathing and feel more connected.” (Bryant)

Another curriculum option for music therapy is drumming and percussion. Drumming can be used for a variety of different purposes. Many music therapists utilize drumming as a way for individuals to vent anger, frustration, or other emotions in a safe and productive manner. Another technique is initiating “conversing” on the drums by passing rhythmic patterns back and forth and silently communicating with another person. (Bryant) This encourages not only creative playing but also actively listening and interpreting the messages of the other person. Improvisation on hand drums is another method that has been applied to help veterans cope with and understand their many vivid and often misdirected emotions. In Distant Thunder: Drumming with Vietnam Veterans, author J.W. Burt explains, “Drumming provided an opportunity for the men to express and control their feelings and helped build a sense of connectedness and group mission.” (Bryant) This incorporates not only physical activity while drumming but the relational dimension, as well.
Likewise, improvisation can be incorporated using any other instrument or voice. Improvisation is implemented in at least one way in a large number of all music therapy sessions due to its effectiveness and versatility. One such example was tested in a research study examining the value of music therapy in the treatment of depressed adolescents and adults with substance abuse. The experimental group attended twelve group improvisation sessions over a three-month time span to supplement their typical treatments while the control group only received the typical treatment plan. The study concluded that, as a result of the improvisational music therapy, the experimental group experienced considerably greater improvements in depressive symptoms according to the Hamilton Rating Scale for Depression. (Albornoz) When helping a patient improvise, therapists often reinforce their musical creations by adding an underlying rhythm or harmonic structure. “The aesthetic draws in the players to take the risk of doing things differently with others – to behave differently towards each other and to experience themselves differently.” (Maratos) Making music is a meaningful experience, although depression is commonly associated with a lack of meaning. Providing opportunities for self-expression helps provide purpose for individuals who may not be able to identify purpose elsewhere in their lives.

Lastly, opportunities for youth to partake in creating popular music like they listen to for enjoyment can also provide meaningful experiences for them. “Teens long for more variety and options for making music in school, including the expansion to instruments and technology used in popular music.” (Bryant) While many students don’t receive these opportunities during the school day, learning about GarageBand and notation software or creating their own rock bands can help individuals find value in the musical process. The
Guitars for Vets program is an example of a popular instrument being used for musically therapeutic purposes. Popular music provides another option for adolescents to engage with music in a way that appeals to them and can individually benefit them the most. While there are limitless options for music therapy, it is important to find the methods most effective for each person or group to best treat their needs.

**Conclusion**

Clearly, the myriad of psychological benefits and in-depth scientific research confirm music therapy's success in treating individuals with depression and anxiety. Furthermore, these benefits, paired with established cultural and societal reasoning, support the conclusion that a participatory music program would provide an effective solution to the mental health crisis plaguing our community. One in five students aged 9-17 have experienced the difficulties associated with a mental health condition. (Weist) New solutions need to be enacted to promote positive mental health. A participatory music after school program for youth with a curriculum based in music therapy research would provide this needed solution.
Works Cited


Bryant, Sharon. “Benefits of Learning and Playing Music for Adults.” NAMM Foundation, 1 June 2014, www.nammfoundation.org/articles/2014-06-01/benefits-learning-and-playing-music-adults?gclid=Cj0KCQ1Ag4jSBRCsARIsAB9ooauFK9VK9KBES8QUUtCtbqaz_iz7nAwUY8KOIUwlgPvSHjGNdLLSx0aAidREALw_wCB.


Department of Veterans Affairs,


Introducing the Ukulele

Curriculum Unit
Music Education for Mental Health
M4M

Nicole Shively
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A. Ukulele Unit

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Music Education for Mental Health
Established 2018

Music Education for Mental Health, or M4M, is a non-profit after school program for youth grades 6 through 12 that utilizes participatory music and music therapy practices to encourage positive mental health and improve the mental health of the participants. Our mission is to promote mentally and emotionally healthy individuals through experiential music learning in a safe, inclusive environment. M4M’s curriculum is based on research specifically designed to treat youth with depression and anxiety and encompasses six main goals: music listening, participatory music, physical activity, drumming, and popular music. The program meets for 50 minutes after school Mondays, Wednesdays, and Fridays following the district school calendar. M4M is a free program for all students who want to participate. No prior music knowledge is necessary. Students of all backgrounds are encouraged to join!
National Music Education Standards

**MU:Cr1.1.H.IIa** – Generate melodic, rhythmic, and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.

**MU:Cr2.1.H.IIa** – Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.

**MU:Cr3.2.H.IIa** – Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

**MU:Pr4.1.H.IIa** – Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

**MU:Pr4.3.H.IIa** Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

**MU:Pr5.1.H.IIa** – Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.

**MU:Re8.1.H.IIa** – Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.

Curriculum Goals

Music listening, Participatory music, Physical activity,
Drumming, Improvisation, Popular music
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<td>Labor Day</td>
<td>No M4M</td>
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<td>Introduce ukulele, Explore day</td>
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<td>Ukulele basics, Learn song #1</td>
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<tr>
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<td></td>
<td>Ukulele conversations</td>
<td></td>
<td>Participation Day</td>
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<td>18</td>
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<tr>
<td>Advanced technique, Ukulele tour</td>
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<td>Jam session</td>
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<td>Participation Day</td>
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<td>New unit begins!</td>
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</tbody>
</table>
Teacher Name: Nicole Shively
Date: 9/5/18

Subject/Grade: M@M 6th-12th Grade

Concepts/Skills/Values: Ukulele parts, First 2 chords: C, F, Improvisation

National Standards (check all that apply):
- Creating: [ ] Imagine [X] Plan & Make [ ] Evaluate & Refine [ ] Present
- Performing: [ ] Select [ ] Analyze [X] Interpret [ ] Rhrse, Eval & Refine [ ] Present
- Responding: [ ] Select [ ] Analyze [ ] Interpret [ ] Evaluate

Behavioral Learning Objectives:
Provided with teacher instruction, students will be able to play the C and F chords on their ukuleles with correct finger placement on the fret board.

Type of Assessment (check all that apply):
- [ ] Diagnostic [X] Formative [ ] Summative [ ] Formal [X] Informal

Assessment:
Students will successfully play the C and F chords on their ukuleles with correct finger placement on the fret board 4 times accurately.

Materials:
Ukuleles, Parts of the Ukulele PowerPoint, Harmonic pattern recording

<table>
<thead>
<tr>
<th>Sequence &amp; Duration of Activities</th>
<th>Time in Min</th>
<th>Activity</th>
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<tbody>
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<td>Soft music listening as students arrive.</td>
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<tr>
<td>3</td>
<td>Ice breaker question</td>
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<td>Pass out ukuleles with student assistance</td>
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<td>Exploratory time – No instruction, just discover sounds.</td>
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<tr>
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<td>Explain ukulele parts using powerpoint</td>
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<td>2</td>
<td>Learn C chord</td>
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<td>2</td>
<td>Play C chord repeatedly with a steady beat</td>
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<td>2</td>
<td>Learn F chord</td>
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<td>2</td>
<td>Play F chord repeatedly with a steady beat</td>
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<td>Play four C chords, then four F chords alternating.</td>
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<td>Exploratory time – No instruction, just discover sounds.</td>
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<tr>
<td>5</td>
<td>Group time – Accompany recording with C and F chords plus other discovered sounds</td>
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Teacher Effectiveness Reminders:
Atypical sounds and approaches to the instrument are okay.
This is a safe environment!
Other programs offered today: Music listening, Improv Drumming
Teacher Name: Nicole Shively

Subject/Grade: M4M 6th-12th Grade

Concepts/Skills/Values: Improvisation, Communication, Ukulele

National Standards (check all that apply):
- Creating: ☐ Imagine ☑ Plan & Make ☐ Evaluate & Refine ☐ Present
- Performing: ☐ Select ☑ Analyze ☐ Interpret ☐ Rrhrse, Eval & Refine ☐ Present
- Responding: ☐ Select ☐ Analyze ☑ Interpret ☐ Evaluate

Behavioral Learning Objectives:
Provided with a teacher model, students will be able to “converse” non-verbally using their ukuleles by alternating turns improvising with a partner.

Type of Assessment (check all that apply):
- ☐ Diagnostic
- ☑ Formative
- ☐ Summative
- ☐ Formal
- ☑ Informal

Assessment:
Students will successfully “converse” with up to 3 partners non-verbally by alternating turns improvising on their ukuleles and no more than three missed turns.

Materials:
Ukuleles

Sequence & Duration of Activities:

<table>
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<tr>
<th>Time in Min</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Soft music listening as students arrive.</td>
</tr>
<tr>
<td>3</td>
<td>Ice breaker question</td>
</tr>
<tr>
<td>5</td>
<td>Review C, Am, F, and G chords fingerings.</td>
</tr>
<tr>
<td>5</td>
<td>Play four of each chord on loop.</td>
</tr>
<tr>
<td>5</td>
<td>Exploratory/Improvisation time – Discover sounds, then improvise.</td>
</tr>
<tr>
<td>3</td>
<td>Introduce ukulele “conversations” – You may rotate through up to 3 different partners, holding a conversation nonverbally using only your instruments. Say something, and listen for what your partner is saying.</td>
</tr>
<tr>
<td>7</td>
<td>Model “conversation” on ukulele. Alternate “conversations” through solo/soli with teacher.</td>
</tr>
<tr>
<td>15</td>
<td>Ukulele “conversations” – rotate through up to three partners</td>
</tr>
<tr>
<td>5</td>
<td>Group time – Accompany recording with C and F chords plus other discovered sounds</td>
</tr>
</tbody>
</table>

Teacher Effectiveness Reminders:
Encourage creativity.
This is a safe environment!
Other programs offered today: Music listening, Improv Drumming
Teacher Name: Nicole Shively                  Date: 9/14/18

Subject/Grade: M4M 6th-12th Grade

Concepts/Skills/Values: Improvisation, Ukulele

National Standards (check all that apply):
- Creating: [ ] Imagine
- [x] Plan & Make
- [ ] Evaluate & Refine
- [ ] Present
- Performing: [ ] Select
- [ ] Analyze
- [ ] Interpret
- [ ] Rhrse, Eval & Refine
- [ ] Present
- Responding: [ ] Select
- [ ] Analyze
- [ ] Interpret
- [ ] Evaluate

Behavioral Learning Objectives:
Provided with teacher instruction, students will be able to improvise on their ukuleles while being accompanied by drummers, singers, dancers, etc.

Type of Assessment (check all that apply):
- [ ] Diagnostic
- [x] Formative
- [ ] Summative
- [ ] Formal
- [x] Informal

Assessment:
Students will successfully improvise throughout the session on their ukuleles while being accompanied by other musical parts and stopping fewer than four times.

Materials:
Ukuleles, Drums

Sequence & Duration of Activities:

<table>
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<td>3</td>
<td>Play chord progression with four counts on each note with any strum pattern.</td>
</tr>
<tr>
<td>2</td>
<td>Split students with ukuleles into 2 groups – one playing the chord progression, the other improvising.</td>
</tr>
<tr>
<td>5</td>
<td>Students with drums add in one at a time, students who are singing or dancing add in one at a time. When all students are in, continue improvising for 5 minutes. Switch ukulele groups. Repeat adding in students one at a time. Everyone find something you haven’t done yet and repeat participatory music process.</td>
</tr>
<tr>
<td>5</td>
<td>Switch to the last group and repeat.</td>
</tr>
<tr>
<td>5</td>
<td>Weekly review</td>
</tr>
<tr>
<td>15</td>
<td>Group time – All ukuleles play chord progression, all other students continue improvising.</td>
</tr>
</tbody>
</table>

Teacher Effectiveness Reminders:
Encourage creativity and positivity.
This is a safe environment!
All programs together today.
Let it Be
The Beatles

Intro:  C  G  Am  F  C  G  F  C

Verse I:
   C          G
When I find myself in times of trouble
   Am         F
Mother Mary comes to me
   C          G          F  C
Speaking words of wisdom, let it be
   C          G
And in my hour of darkness
   Am         F
She is standing right in front of me
   C          G          F  C
Speaking words of wisdom, let it be

Chorus:
   Am        G        F  C
Let it be, let it be, let it be, let it be
   Am        G        F  C
Whisper words of wisdom, let it be

Verse II:
   C          G
And when the broken-hearted people
   Am         F
Living in the world agree
   C          G          F  C
There will be an answer, let it be
   C          G
For though they may be parted
   Am         F
There is still a chance that they will see
   C          G          F  C
There will be an answer, let it be

Chorus:
   Am        G        F  C
Let it be, let it be, let it be, let it be
   C          G          F  C
Yeah, there will be an answer, let it be
   Am        G        F  C
Let it be, let it be, let it be, let it be
   Am        G        F  C
Whisper words of wisdom, let it be

Interlude:  F  C  G  F  C  x2

Solo:  C  G  Am  F  C  G  F  C  x2
Chorus:

Am   G   F   C
Let it be, let it be, let it be, let it be
Am   G   F   C
Whisper words of wisdom, let it be

Verse III:

C   G
And when the night is cloudy
Am   F
There is still a light that shines on me
C   G   F   C
Shine on until tomorrow, let it be
C   G
I wake up to the sound of music
Am   F
Mother Mary comes to me
C   G   F   C
Speaking words of wisdom, let it be

Chorus:

Am   G   F   C
Let it be, let it be, let it be, let it be
C   G   F   C
Yeah, there will be an answer, let it be
Am   G   F   C
Let it be, let it be, let it be, let it be
Am   G   F   C
Whisper words of wisdom, let it be
Song #2 Options:

1. I'm Yours by Jason Mraz (C, G, Am, F)
2. Counting Stars by One Republic (Am, C, G, F)
3. I Still Haven't Found What I'm Looking For by U2 (C, F, G)
4. Have You Ever Seen the Rain by Creedence Clearwater Revival (Am, F, C, G)
5. One Love by Bob Marley (C, F, G, Am)
6. Someone Like You by Adele (C, G, Am, F)