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Music handbook for primary grade teachers

Risa Maree Fiorillo

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MUSIC HANDBOOK FOR PRIMARY GRADE TEACHERS

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Elementary Education

by
Risa Maree Fiorillo
December 2001
ABSTRACT

Music education has proven to be an integral part of the entire education process for students, for it provides them with opportunities to develop and utilize both the aesthetic and cognitive functions of the brain. Unfortunately, well developed, state recommended music curriculum programs over the years have not been as widely enforced in elementary schools as they could be. This may be due to several factors, which include inadequate or lack of teacher education, funding decisions, or curriculum time constraints. If a primary grade level music education model can be developed, one that educators are able to easily integrate into their academic program, perhaps the goals of music education could be easier met.
ACKNOWLEDGMENTS

This handbook is designed to assist both new and veteran teachers in providing a basic music foundation for primary age students in the classroom. It is recognized that elementary music instruction given by state qualified music teachers is sometimes limited due to budgeting restraints and other setbacks. This has created a need for general education music teachers to fill the gap by teaching music, oftentimes without having had any formal music education courses. This handbook features lesson plans that are related to the eight goals and objectives specified in the Visual and Performing Arts Framework for California Public Schools, 1996. It directly supports the Framework goals by providing sample music lesson plans at the primary grade level and additional support through a references list and a musical definitions appendix.

I would like to thank my graduate advisory committee for their support in my endeavor to complete this project in a successful manner. Dr. Mary Jo Skillings and Dr. Laura Young have continually assisted me throughout the compilation of this handbook. I am very appreciative of their support during my graduate course of studies.
DEDICATION

I would like to thank my parents, Louis and Justine Fiorillo for their belief in my ability to complete my master's project in a timely and successful manner, and for their loving encouragement throughout the compilation of this handbook. Equally so, I am forever grateful for their consistent and persistent love for me throughout all of my life’s endeavors.
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CHAPTER ONE
INTRODUCTION

Statement of the Problem

Music, defined as vocal, instrumental, or mechanical sounds that have rhythm, melody, harmony, unity or continuity has always been at the core of humankind as both a vital and integral part of our society. "Music is an art, a discipline, a language, and a vehicle of instruction that has the power to transform and renew lives through display of its unique beauty, power, and aesthetically pleasing properties" (Kelstrom, 1998, p. 39).

Educators throughout civilized countries are aware of the positive effect music has and continues to have on both social and interpersonal dynamics. Music education teaches human values, which cannot be learned from any other subject, making this the primary justification for its intrinsic, inherent value in society (Stewart, 1997).

The role of music education in schools throughout our country has traditionally varied in its scope of teaching content and delivery, and has been dependent upon numerous mandates, including financial restraints and other factors related to a particular school, district, or state. While
there are several mandated standards for education, including national standards for arts education, individual state visual arts framework standards, guidelines for district core curriculum of the fine arts, and other related requirements, consistency in music curriculum delivery has been demonstrated as an area of default in our educational system.

Even though the mandates stated in the publications listed above specifically spell out organized goals, objectives, and plans for carrying out music education instruction, particularly for individual school districts or the state as a whole, personal human judgments and inconsistencies oftentimes result in the sidestepping of school and state board educational ideals. This inconsistency frequently occurs in order to accommodate situations deemed necessary to district or statewide functioning, particularly financial considerations. These decisions can result in administrative or other choices that negate the purpose of all forms of arts education for students, music included, because these programs are oftentimes either cut back in the instructional time or altogether eliminated from schools and/or districts.

"Hopefully educators are aware of the fact that an important purpose of music instruction is to help change
the negative perception that views a large portion of the population as being without musical talent" (Colwell & Davidson, 1996, p. 61). In order for classroom teachers to support this underlying perception they must accept that, with or without the availability of professional music teachers they need to take a grassroots stand for this mandated music instruction by supporting its involvement in the classroom in either a direct or indirect manner.

While districts typically support music programs beginning at the upper elementary grades, students at the primary grades are often lacking exposure to classroom music instruction on a regular basis. Presently there is a deficiency in attaining the goal that involves classroom teacher perceptions, education, and confidence in their capabilities to be involved in classroom music instruction, along with other factors including district and state requirements which include the prioritizing of preparation time and lesson planning.

There is a critical need for a classroom teacher handbook that can be used as a general guide to instruct teachers in the planning, organizing, and implementation of music education in their classrooms. This project will demonstrate how the use of this manual can feasibly be implemented in order to help offset the declining number
of credentialed music teachers employed in school districts.

This handbook takes into consideration the general lack of sufficient teacher training in music instruction, along with teaching time constraints, and potential roadblocks, such as the acquisition of music and instrumental supplies.

Purpose of the Study

Academic research in the area of music and learning has proven that there is both a deficiency and need for classroom music education commencing at the primary grade levels. The research has shown that by incorporating music education into the academic curriculum the arts can be more effectively taught and other academic subject areas can gain from the diverse teaching strategies the arts bring to education.

There are two goals of this project. One is to demonstrate to teachers what primary grade level students should be learning in music, as defined by the components of the eight goals and objectives listed in the Visual and Performing Arts Framework for California Public Schools. A second goal of this project is to design a music education handbook for primary teachers that can serve as
a basis for integrating music into the curriculum. It will also serve as a foundational tool that teachers can refer to as they continue with the program through utilizing additional music sources. The handbook will include sample lesson plans that align with the goals and objectives for music education, in accordance to the Visual and Performing Arts Framework for California Public Schools.

Definition of Terms

**Accompaniment:** subordinate music that supports a principal voice or instrument

**Beat:** a repeating pulse that can be felt in some music

**Coda:** a short section added to the end of a piece of music

**Compare:** to examine for likenesses and differences

**Compose:** to form or produce by putting together, or composing

**Dynamics:** the loudness and softness of sound

**Fast:** moving quickly, as in the pace of a piece of music

**Half note:** a note that is half the length of a whole note

**Improvise:** to make as it is being performed

**Leap movement:** from one tone to another, skipping over the tones in between

**Lyrics:** words to a song
Melodic rhythm: a line of single tones that move upward, downward, or repeat themselves.

Mood: the feeling that a piece of music gives

Obstinato: a short melodic phrase that is constantly repeated

Phrase: a musical sentence that expresses one musical thought

Refrain: a part of a song that repeats itself by using the same melody and words

Repeated tones: two or more tones in a row that have the same sound

Rhythm: the way a movement is organized in a piece of music using beat or no beat, long or short sounds, meter, accents or no accents, tempo, syncopation, or other musical expressions

Solo: a piece of music for a single voice or instrument with or without accompaniment

Steady beat: regular pulses

Step: moving from one tone to another with no skipped tones in between

Tempo: the speed of the beat in the music

Tone color: the special sound of each instrument or voice

Verse: a section of a song that is repeated using the same melody but different words
Whole note: the largest rhythmic unit in notation
Whole rest: a rest to show a silence that lasts four beats

Limitations of the Study

Two limitations to this project exist. First, the handbook is designed for use as a resource tool that provides necessary groundwork and an impetus for implementing and continuing with classroom music instruction. Because the handbook aligns with the requirements for the Visual and Performing Arts Framework for California Public Schools this strongly suggests that at both the school and district levels administrative support, such as budget or scheduling concerns, will be necessary in order to maintain well functioning classroom music programs. This type of support is quite often lacking at the primary grade levels. Lack of adequate resources, including teacher training and lesson plan time allotment could be a primary deterrent in carrying out the objectives of this handbook.

A second limitation is the awareness that teacher support is a vital aspect of the implementation and continuation of a primary grades music program. Unfortunately, teachers often develop opinions about their own musical abilities that constrain their desires or
confidence levels for teaching music. It is the author’s aim to provide a handbook that will be user friendly to the credentialed teacher’s musical abilities.

It is the aim of this project to create a music handbook for first, second, and third grade teachers that might supercede any of these perceived limitations, and demonstrate its worthiness as a vital piece of work in music for primary-aged students.
CHAPTER TWO

REVIEW OF THE LITERATURE

Introduction

The Literature Review will comprehensively demonstrate the need for music education programs at all grade levels, as the district, state, and national music education guidelines and frameworks also mandate.

The Literature Review clearly justifies the learning relationship between music and core subject matters. It contends that music plays a crucial role in developing intellectual and cognitive skills necessary for both math, science, and language arts learning.

According to the California Department of Education (1996) music is an essential subject matter for all students. It provides them with knowledge that helps them comprehend their world in ways that support their learning in other core subjects.

The California Department of Education (1996) explains that many educators are aware of the necessity for providing quality music education for all children, grades kindergarten through twelve. Oftentimes school districts overlook this area when budgeting for music teachers, leaving the district with programs that provide
music education for upper elementary, middle, and high school students only, neglecting primary aged children. Decisions such as these prove that finances are dictating whose interests are being served, rather than being based on philosophical curricular needs.

This literature review will justify and demonstrate the need for implementing classroom music programs at the primary grade levels in order to augment existing music programs, most of which typically begin at the upper elementary grade levels.

Visual and Performing Arts Framework for California Public Schools

Ernest Boyer, president of the Carnegie Foundation for the Advancement of Teaching, explains:

...The arts are one of mankind's most visual and essential forms of language, and if we do not educate our children in the symbol system called the arts, we will lose not only our culture and civility but our humanity as well. (as cited in California Department of Education, 1996, p. v)

According to the California Department of Education (1996) arts education is based on three convictions:

The first is that the arts have an intrinsic value, which makes them indispensable in the center of every student’s education. Second, the arts have instrumental value, for they assist students in the learning of other disciplines. Third, the arts have enduring value; for in an educated society everyone has the knowledge and
background that allows them to experience and enjoy the arts throughout their lives. (p. 3)

Because of the contribution of each of these three values to the cognitive, emotional, and spiritual development of each child the arts are considered an integral part of the basic educational program for all students (California Department of Education, 1996).

Based on Boyer's viewpoint it seems that the California Framework's fundamental goal for every student in California, grades kindergarten through twelve, is to experience the four art disciplines: dance, music, theater and visual arts. Art education for California students in these four areas of study has been designed around the following ten essential ideas.

**Ten Essential Ideas in Arts Education**

The ten essential ideas in arts education, as stated in the Visual and Performing Arts Framework for California Public Schools, provide a concrete and measurable manner in which to justify the arts in education.

The first idea is that the arts are considered core subjects in education because each of them contains a distinct body of knowledge and skills that enable students to understand their world. By including active learning
through practice, rehearsal, and creation or performance of works of art, academic rigor can be expressed as a basic characteristic of education (California Department of Education, 1996).

The second idea is that arts instruction encompasses four components that bring instructional balance to an arts curriculum. The first component, artistic perception, addresses the processing of sensory information that occurs through elements unique to the arts. The second component, creative expression, refers to the production of works in the arts, either by creation or by performance of original or existing works. The third component, historical and cultural context, addresses the understanding and appreciation for the arts in the time and place of creation. The final component, aesthetic valuing, focuses on analyzing and making informed judgments, and pursuing meaning in the arts (California Department of Education, 1996).

The third essential idea is that the arts enrich and are enriched by other subjects because of deeper insights gained through understanding the connection between the arts and other subjects. Subject matters such as history, geography, science, or literature can be enriched by providing students with insights into a period of time
from a variety of points of view through reflection on the arts in connection to society's beliefs (California Department of Education, 1996).

The **fourth essential idea** is that the arts promote creativity, thinking, and joy. The arts develop students' abilities to think, observe, create, assess, and respond, therefore causing the whole self to be involved and also expanded by experiences in this area (California Department of Education, 1996).

The **fifth essential idea** is that the arts offer different ways to make meaning through encouraging and rewarding personal expression. The arts are excellent examples of multiple, active ways in which to make meaning because this expression cannot be acquired passively; there must be active participation (California Department of Education, 1996).

The **sixth essential idea** is that the arts reflect and influence cultures. The arts open avenues for acquiring knowledge of the history, experiences, and contributions of cultures throughout the world and for learning about the cultural heritage of the United States (California Department of Education, 1996).

The **seventh essential idea** in arts education is that the arts promote aesthetic literacy through communication
in images, metaphors, sounds, movements and other forms. This helps students become aesthetically literate through reflection, analysis, and synthesis of arts information, and its transference into meaningful context (California Department of Education, 1996).

The eighth essential idea is that assessment is inherent in the arts. Students are assessed in order to learn more about what they know and can accomplish and to use that information to improve curriculum, instruction, and ensure accountability. Assessment in the arts can foster personal reflection and the ability to think and write about what has been learned, and then assimilating that learning to future actions (California Department of Education, 1996).

The ninth essential idea in arts education is that technology expands the arts. Computers and multimedia technology broaden the possibilities for the arts. Further, telecommunications allow the sharing of these developments with a larger audience. The use of this technology is essential to enhancing student learning and expanding human expression through the arts (California Department of Education, 1996).

The final essential idea in arts education is that the arts prepare students for full participation in our
society. Education in the arts provides preparation for work in any field, according to research on workplace training. Workplace knowledge can be defined by five competencies: ability to use resources; interpersonal skills; manipulation of information; understanding of systems, and use of appropriate technology. Arts education applications provide for all five of the identified competencies (California Department of Education, 1996).

In essence, education in the four arts areas allow students the opportunity to participate in society in an intelligent way by looking at things carefully, hearing things thoughtfully, and feeling things sensitively (California Department of Education, 1996).

Music education, one of these four art disciplines, extends its worth into practical areas of people's lives. Foremost, it provides a foundation for many potential careers, as depicted by these musically related occupations: pre-kindergarten to postsecondary music educator or consultant; arts administrator; instrumentalist; vocalist; technical producer; songwriter; arranger; business and management; media specialist; designer; or government service specialist (California Department of Education, 1996).
Not only can education in the music arts provide a career mechanism for students it also contributes a vision for aesthetic development in kindergarten through grades twelve in California schools. According to the California Department of Education (1996), music has inherent aspects which characterize its power to reach the perceptual, intellectual, cultural, and spiritual dimensions of human experience, and needs to be viewed as a forefront to the core subjects taught in California public schools.

Arts Education at the Elementary Level

According to the California Department of Education (1996), young students need to participate in a well-defined and carefully organized arts program composed of all four arts disciplines; dance, music, theater, and visual, in order to develop basic knowledge and skills in these areas. The California Department of Education (1996) explains how implementation of the arts programs in the early grades provide students with the tools to develop the essential first step toward learning to communicate, both verbally and nonverbally.

Furthermore, the California Department of Education (1996) expresses its belief that music is eclectic in nature in that it provides an opportunity for young
students to explore a variety of music experiences, including singing, playing instruments, listening and responding. Such varied exploration opportunities can promote cultural and personal understandings and insights, as well as develop students' musical knowledge and skills.

In overview, the California Department of Education (1996) clearly depicts and justifies a need for all students to have access to instruction in classroom or general music, as well as participation in choral and instrumental ensembles. It also contends that this instruction needs to be provided by credentialed music specialists, as funding allows for it. Essentially, students in kindergarten through grades twelve need access to organized music classes, taught by specialists, that meet regularly during the school day in order to ensure the attainment of a comprehensive and sequential curriculum and continuity of learning.

The Deficiency in Music Education Training

The Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve clearly states a rationale and purpose for the need for inclusion of a comprehensive kindergarten through grade twelve arts program, music included, and taught by
music specialists. Some districts allow classroom teachers who are not trained in music instruction the opportunity to implement a structured music program into their existing curriculum. Utilizing teachers with less musical backgrounds may inhibit student learning over time. The effects of such inconsistency can increase the discrepancy between the Visual and Performing Arts Framework's standards and the actual practices of the profession. This discrepancy is not the intention of either the California State Board or the California Department of Education, and proves that the need for assistance in closing this educational gap exists.

Theory of Multiple Intelligences

It has long been believed that our education system should create learning environments that allow students to grasp basic skills that apply to real-life situations; to be able to work at rates achievable to them, without individual progress being compared to others; and to be provided curriculum, instruction, and assessment procedures that depict the many methods in which students process information.

Gardner, a specialist in developmental psychology, has conducted and published research that supports the
above described educational philosophies. In 1983, he published a piece of work entitled *Frames of Mind*, proposing a new perspective on human intelligence and growth (Gardner & Hatch, 1989). Gardner defines "intelligence" as the ability to solve problems, or to fashion a product. His definition of "creativity" is closely related to that of intelligence, but also includes the ability to pose questions regularly in a particular domain (Gardner & Hatch, 1989). Gardner suggests that the previous definition of intelligence had been limited solely to the ability to solve problems in isolation, defining intelligence as one general intelligence factor or quality. Hoerr research suggests that intelligence does not relate to a single property, or capability, of the mind but can be distributed among several other kinds of intelligences (1996).

According to Gardner and Hatch (1989) these aptitudes, or intelligences, can be identified within specific domains of brain functions that he defines as the eight intelligences. Gardner introduces the Theory of Multiple Intelligences, in which he bases development of human intelligence as capable of eight relatively independent forms of information processing, with intelligence levels differing from each other in their
profiles. The intelligences, described below by Armstrong, include:

1. Linguistic: the intelligence of words
2. Logical-mathematical: the intelligence of numbers and reasoning
3. Spatial: the intelligence of pictures and image
4. Musical: the intelligence of tone, rhythm, and timbre
5. Bodily-Kinesthetic: the intelligence of the whole body and the hands
6. Interpersonal: the intelligence of social understanding
7. Intrapersonal: the intelligence of self-knowledge

Gardner’s learning style model is based on the theory that for whatever instructional goal is to be taught the objective should be linked to words, numbers, logic, pictures, music, the body, social interaction, and/or personal experience. (1995, p. 26)

Gardner’s theory shows a strong link between the natural ability and use of music as a basis for learning and developing intelligence in any area of study within the academic environment. This implies that natural musical abilities are an essential part of one’s growth process and therefore need to be incorporated as a means by which students can develop their intelligence levels in any given area of study.

Taking into consideration that nearly all children have both an interest and ability in music, as demonstrated by researchers who have proven that musical qualities are displayed as the first properties of speech
of youngsters, a form of concentrated musical involvement becomes a necessary function in order to raise musical intelligence levels (Colwell & Davidson, 1996). This research demonstrates the need for music instruction at all levels of education in the public schools.

Jordan (1996) explains that schools who implement programs based on Gardner's theories strive to create a varied set of teaching methods that involve interactions with real-life activities and events, encouraging all students to use materials, strategies, and activities that could benefit students with many intelligences. A particular vital aspect of the program is that teachers focus on assessing student strengths, as opposed to deficits, thereby shifting the focus from conventional labeling to that of a more growth oriented foundation for teaching.

Gardner's theory supplies a temporary link to interpreting discrepancies between what academic assessments reveal and unique artistic tasks that students perform well, such as lead acting roles or musical performances. He views these accomplishments as significant products of right brain function. These accomplishments are seldom evaluated in standardized tests, which typically require left-brain response, or an
almost exclusive stress on linguistic and logical skills (Jordan, 1996).

According to Hoerr (1996), Gardner's Theory of Multiple Intelligences has strong implications for how educators view students while they instruct, assess, and communicate with them and their guardians. Gardner’s publication has inspired a number of research and development projects, many of which are taking place in schools throughout the nation.

Colwell and Davidson's research (1996) clearly shows that musical intelligence does not develop without broad-based instruction that extends beyond performance opportunities. This implies that schools need to provide opportunities for students to explore and use various systems to support the growth of musical intelligence and the building of other connections to other intelligences.

Gardner’s inclusion of musical ability as one of the eight multiple intelligences supports findings of the California Department of Education (1996) and helps support the need for an organized and systematic music program that allows every student the opportunity to excel in music.
Gestalt Learning Theory

Another learning theory, referred to as Gestalt Theory, is based on the concept that cognitive learning takes place when sensory information is organized into meaningful wholes that are based on prior learning experience, or individual parts (Zentz, 1992). The significance of this theory is that it describes the final whole of learning as different from or greater than the sum of its parts (Zentz, 1992). In the musical sense, this could reflect the difference in results when many students, playing individual instruments, come together as a whole, such as in a concert setting. Gestalt Theory attempts to explain the phenomenon of human perception through people’s natural inclinations to organize information into effective forms.

According to music education researchers Rudolf E. Radocy and J. David Boyle Gestalt Learning Theory states that:

Information is intuitively organized according to four basic principles, or laws...which define the human tendency to see the world in groups of elements:
1. The law of proximity. Elements are grouped according to nearness or space in time.
2. The law of similarity. Objects or events are grouped with “same” attributes, such as timbre, color and shape.
3. The law of common direction. Elements are grouped according to their extrapolated completion.

4. The law of simplicity. Information is grouped with a preference for smoothness, symmetry, and regularity. (as cited in Zentz, 1992, p. 34)

These four general learning principles, or laws, are quite prevalent in music instruction. The first law suggests that a teacher should begin teaching a concept in its most readily perceivable form, such as learning the elements of a musical beat. The laws of similarity, common direction, and proximity are used to guide students toward better music-reading skills, such as reading different musical forms, or developing musical patterns. This learning style suggests that students who are taught in this manner will learn to comprehend music as a whole through first recognizing and deciphering its functioning parts, then continuing on to its more complex parts (Zentz, 1992). The Gestalt Learning Theory has strong implications for its ability to extend its teaching format from the area of music, utilizing the four basic principles, to other subject matter areas taught in schools on a daily basis. Grasping and experiencing the ability to read, write, and appreciate music through Gestalt Learning Principles can provide a solid foundation
for learning by carrying these principles over to other subject matters.

In summary, this line of research implies that the steps involved in learning musical skills and theory coincide with the four laws of Gestalt Learning Theory, representing a prime example of the theory's potential to act as a catalyst in the development of successful learning and teaching strategies in all academic subject matters, including music.

Music and Cognitive Research Findings

It has been clearly demonstrated that the act of learning music involves many cognitive processes (Taylor, 1993). According to Phillips (1993) the rationale for the place of music in the school curriculum embraces both utilitarian and aesthetic objectives. These relationships have been described in Gardner's Theory of Multiple Intelligences and Gestalt's Learning Theory.

Studies have also shown that "music is an academic subject that involves learning in the major domains of: cognitive, or knowledge; psychomotor, or skill; affective or feeling; and kinesthetic, or the senses" (Phillips, 1993, p, 18). Through music instruction students engage in the entire learning process and therefore develop better
insights as to how knowledge, skills, feelings and the senses relate to each other (Phillips, 1993).

Participation in music amounts to an experience that involves perception, a creative and formative act that converts information into meaning. This requires both cognitive and intellectual activity, intertwined to create a synthesis of knowledge, which in turn creates meaning, causing the aesthetic experience of music to become a learning experience (Carlin, 1997).

According to Black (1997) Donald Hodges, professor of music at the University of Texas at San Antonio presented discoveries on neuromusical research that demonstrate how music actually changes the organization of the brain. In one major discovery he was able to dispel the myth that musicians are predominantly “right-brained”, meaning they largely utilize the right hemisphere of the brain, whose functions include creativity, imagination, and artistic endeavors. He discovered that instead, music is distributed across locally specialized regions on both sides of the brain.

Weinberger (1998), in his research on music and its relationship to brain development found that:

Learning and performing music actually exercise the brain by developing specific skills and strengthening the synapses between brain cells
and the strength of connections among neurons. Brain scans taken during musical performances show that virtually the entire cerebral cortex is active while musicians are playing. (p. 38)

Black (1997) contends that brain research led to additional experiments in which neuroscientists discovered that infants are born with neuromechanisms devoted exclusively to music. Other studies now show that early and ongoing musical training helps organize and develop these neuromechanisms in the brain, along with exciting inherent brain patterns and promoting their use in complex reasoning tasks. Additional studies show that the brain has specialized circuits to encode music, and that this nourishment assists children in growing more connections that are neural and have extensions, thus increasing their intelligence levels (Black, 1997).

Awareness of these innate reactions to music suggests that educators can greatly benefit from directly utilizing these discoveries in classroom instruction in all subject areas. Therefore, music needs to be a required and essential part of the school curriculum. As an inborn trait present in humans, musical development needs to be continually nourished in order to carry over into daily applications in other subject matters. According to Merrion (1988) studies indicate that:
Music learning processes serve as a model for all learning. Music learning engages the student holistically, involving cognitive, psychomotor, and affective experiences. In addition, the processes nurture discipline and creativity in the learner, resulting in an affective experience that gives music its character and soul. (p. 8)

Numerous studies in the area of cognitive music development show that the benefits of teaching music to students at a young age far outweigh any disadvantages that might affect educators, such as being allowed sufficient preparatory time or obtaining specialized curriculum materials, such as musical instruments.

The need for music education at the early primary level is obvious and essential if a child is to successfully develop particular regions of the brain, and transfer that learning to other academic subject matters. Students possess innate strengths and weaknesses by which they learn the means, or paths, to process new information. Educators carry the responsibility of providing the opportunity for all children to have the right to learn through various modes of cognitive processing. Cognitive development through learning music provides several means by which children can activate these processes.
Music and Core Subjects

"Musical experiences are 'multimodal' - that is they involve auditory, visual, cognitive, affective, and motor systems" (Black, 1997, p. 20). All of these systems are considered essential in the area of academic learning, particularly science, math and language arts. It is no wonder that study after study indicates that music knowledge has the ability to intellectually enhance students in other subject matter areas.

According to Kelstrom, "Other countries, with Hungary, Japan, and the Netherlands leading the way, have already discovered the positive contribution music can make to students' aptitude and learning success. These countries have made music a major part of their curriculum" (1998, p 35).

Proponents of education from the aforementioned foreign countries agree that music education is beneficial to young students, and therefore deserves a place in the school with core subjects. Numerous studies over the past several decades confirm that music education, through its various types of representations and properties, plays a crucial role in developing students' intellect in other core subject matter areas, including science, math, and the language arts.
Music and Science

Music, in its various forms, involves itself in the scientific world through many avenues. It is typically assumed that classroom music instruction consists only of vocal and/or instrumental development. However, Davidson states his viewpoint through another perspective. He contends that "composing a piece of music for a student-constructed instrument promotes the teaching of physics more than music" (Colwell & Davidson, 1996, p. 60).

Many performance tests have revealed the true nature of the impact of music education to the field of science. One such assessment involves Kathy Mazourek, a music teacher in New York who, after analyzing the academic performance of students enrolled in high school band and chorus, noticed that when she examined her students' grades in several subjects, including science, they were incredibly higher than those of the other high school students in her classes (Black, 1997).

In her research Kelstrom (1998) states that Hungary is ranked first in the world in scientific achievement for eighth and ninth graders, of which they contribute their success to their comprehensive sequential music education
program and instrumental training required during the first eight years of a student's schooling.

These studies lend credence to the belief that a direct parallel can be drawn between music education and its ability to increase the levels of critical thinking skills in the area of science.

Music and Math

Music, as a symbol system, requires the use of various strategies and approaches to processing information, which is also a mandate for understanding mathematical processes. Learning to decode these individual music symbols and apply them to create a meaningful whole is a unique language, as is the language of math.

Oreck explains the symbol system world of music:

Music, like linguistic, spatial, and logical-mathematical areas, has a highly articulated notational system. Such symbol systems are used to record and solve problems within and across domains. Research suggests that students who use notations to record their musical ideas have an easier time learning to read other symbol systems. (as cited in Colwell & Davidson, 1996, p. 57)

Black (1997) explains that music can help expand student’s math learning through patterns and symbols by use of music matrixes in planning and assessing
curriculum. Music has been demonstrated to be a powerful tool for memorization, which is necessary in learning mathematical formulas (Snyder, 1997).

It is interesting to note that the ability to read music is based on understanding the number of beats per measure and the count of each beat. This information is calculated according to a process based on a fractional system, or parts of a whole. Understanding this process enables students to learn fractions, multiplication tables and math formulas more easily than students who are not enrolled in music courses (Kelstrom, 1998).

Kelstrom contends that: "the ability to solve problems necessary in some branches of mathematics is facilitated by experience in music study" (1998, p. 40). Dryden stated that "Musical instruction techniques that have been used for teaching mathematics have met with great success" (as cited in Kelstrom, 1998, p. 40).

Hungary, a top ranked country in the world for student achievement in 14-17 year old students integrates music as an integral part of their school curriculum for grades kindergarten though twelve. Oddleifson explains that "the Hungarian Embassy in Washington issued a statement saying that music education trains one to think, and there is a very close connection between musical
competence and mathematical ability” (as cited in Kelstrom, 1998, p. 38).

Kelstrom (1998) describes a series of studies conducted by the College Board from 1990 to 1996. It was found that music and art students consistently scored significantly higher on both the math and verbal sections of the Stanford Achievement Test. Students' response rate to a survey entitled “Student Descriptive Questionnaire” was high - 95% - and studies document the accuracy of self-reported student information.

In 1992 a study was taken by the Colorado High School Association on band and orchestra students at a four-year high school. Membership in the instrumental music groups was considered the independent variable and dependent variables were Science Research Associates test scores. The studies found that concert band and orchestra members not only scored significantly higher than non-music students in the area of math, but that their G.P.A.’s were also significantly higher than those of non-music students.

Weinberger (1998) describes findings from Rauscher, who studied the effects of music keyboard training in young children on spatial intelligence and the ability to form mental images of physical objects. Students were
given four spatial-temporal and recognition tests before and after keyboard classes, along with other students, who were given computer classes only. At the completion of the experiment it was found that the keyboard group displayed significant improvement on the spatial tests.

Another study in spatial intelligence involved students from the University of California in 1993 who listened to Mozart's classical pieces for ten minutes every day over a period of time. Their spatial IQ reasoning subtest scores on the Stanford-Binet Intelligence Scale increased dramatically over those of the control group, one which did not have participants listening to any music during the same period of time (Kelstrom, 1998).

In conclusion, research and studies have determined that music education is both crucial and necessary to the development of mathematical skills. This demonstrates the need for music to be regarded as an integral and mandated part of the subject matter curriculum in our school systems.

Music and Language Arts

According to Phillips (1993) music can be compared to reading, writing, listening, and speaking, for it conveys
thoughts, ideas, and feelings. The impact and power of music as a common means of communication among all people makes it a vital area of learning and thus advantageous to the classroom environment as a means by which to work through the learning process in all academic areas. Educators need to be aware that they have this viable tool available to them in reaching all students in many areas of learning, communication included.

An increasing number of studies over the decades lay claim to consistent findings that suggest the correlation between music intelligence and several forms of intellectual development in language arts. Researchers have studied music intelligence and its relationship and influence on the learning of speech patterns, language acquisition and development, writing, phonetic awareness, reading comprehension, readiness and other reading skills. Findings consistently suggest a relationship, as evidenced by the following examples.

Colwell and Davidson (1998) describe speech patterns, language acquisition and language development in conjunction to musical exposure as being that which "nearly all children have both an interest and ability in. Musical qualities are the first properties of speech seized by the toddler" (p. 57).
Rhythm is considered the starting point, with speech patterns being the basis for rhythmic developments. Through imitating basic skills in rhythmic speech and body percussion, such as clapping or foot stomping, a child can eventually learn to initiate new patterns to which he or she can begin forming sounds (Shamrock, 1997).

In regard to music and development of writing skills, research suggests a correlation. In one such finding by Mickela points to the fact that "eye/hand coordination and motor skills developed by playing a musical instrument transfer to writing skills" (as cited in Kelstrom, 1998, p. 39)

Weinberger describes the benefits of music education in learning to read. He purports that in order to understand the positive relationship between music education and reading three stages of learning need to be considered: "visually recognizing words; learning the correspondences between visual parts of words (graphemes) and their spoken sounds (phonemes); and achieving visual recognition of words without going through the earlier stages" (1998, p. 39). Music facilitates reading by improving the phonemic stage, as described above.

Additional studies conclude that phonemic awareness can be made stronger through the development of music
intelligence. Lamb and Gregory describe this relationship in a study:

First graders were tested on their ability to sound out nonsense syllables, which they viewed on cards, and on pitch awareness, in which they heard pairs of musical notes or chords in sequence and reported whether they sounded the same. Researchers assessed their phonemic awareness by having them listen to spoken words and tell whether the words began or ended with the same sound. They found a high degree of correlation between how well children could read both standard and phonic material and how well they could discriminate pitch. (as cited in Weinberger, 1998, p. 39)

This study suggests that good pitch discrimination enhances the phonemic stage of learning. Music training involves improving pitch discrimination, therefore providing a straightforward correlation between music training and reading.

Phonetic skills are also developed through the auditory discrimination process used when learning to play an instrument. Information processing, including memory training, listening, recall, and concentration, are all skills that are developed through music and used in learning to read.

Kelstrom (1998) gives a powerful illustration of an inner city school whose music program turned the entire school around. In 1985 this particular school, located in the Bronx, was near closure due to poor academic
achievement. The principal chose to convert it into an arts-based school, one of which students spend one-third of their day in music. Today the school is one of only three schools in the greater New York area in which 90 percent of the students are reading at the appropriate grade level.

Weinberger discusses a view of the correlation between music and reading comprehension:

Hurwitz and colleagues (1975) investigated whether music training improved reading performance in first graders. For 40 minutes daily for seven months, an experimental group learned how to listen to folk songs and recognize melodic and rhythmic elements. The control group...received no special treatment. The experimental group scored in the 88th percentile...in reading, and the control group scored in the 72nd percentile. The differences in scores did not result from better reading instruction because the same teacher taught both groups. (1998, p. 38)

These numerous studies strongly suggest a direct relationship between learned music skills and their application to the reading process.

According to Milley et al. an educational research firm reported in 1980 that 67 individual case studies in California showed that students' achievement in reading, writing, and math improved when arts were included in the curriculum (as cited in Kelstrom, 1998).
Having examined the relationship between music and core subject matters, which include science, math, and language arts, this author strongly suggests that research continue in these areas, in order to support efforts to mandate music education at all grade levels in our school systems.

In order to activate a successful music program another required component of education is the implementation of formal teacher preparation, including adequate inservice and music training, so that essential tools, both instructional and resourceful, can be provided. Music education is largely dependent upon administrative support, at both the site and district levels. Strong administrative support can provide an opportunity to demonstrate the high value placed on music education, which ultimately creates a trickle down effect to the front line employees - the teachers.

Music education is typically represented at low levels in school systems. This is partly due to misinterpretation of its intrinsic value in all areas of learning. It is also concerned with the pressures placed on teachers to raise student reading, writing, and math achievement levels, while excluding music achievement levels. Teachers and administrators could greatly benefit
by discovering ways in which augmenting core subject matters through music development could be effective in increasing student reading, writing and math skill levels. This has been confirmed through research, such as that described in this handbook.
CHAPTER THREE
MUSIC HANDBOOK

Four Components and
Eight Music Goals

The Framework designates four specific components of music education. They are as follows:

1. Artistic Perception - includes listening, contemplating, analyzing, evaluating and feeling.
2. Creative Expression - involves performing, composing, and arranging music.
3. Historical and Cultural Context - identifies music styles that help shape the cultural identity of each member of its culture.
4. Aesthetic Valuing - comprehends the power and expression that music embodies.

The Framework has adopted eight specific goals by which the four components can be carried out. These goals are as follows:

1. Students listen to and analyze music critically, using the vocabulary and language of music.
2. Students read and notate music.
3. Students sing or perform on instruments a varied repertoire of music.
4. Students improvise melodies, variations, and accompaniments.

5. Students compose and arrange music.

6. Students develop knowledge and skills necessary to understand and perform music from all parts of the world.

7. Students develop knowledge and understanding of the relationship of music to history and culture.

8. Students apply knowledge, skills, and understanding to make critical judgments about and determine the quality of music experiences and performances.

Below are examples of knowledge and skills needed to accomplish these eight goals:

**Knowledge and Skills Needed for Attaining Goal One:**

1. Students identify simple forms and elements of music, when presented aurally.

2. Students demonstrate perceptual skills by moving to music, answering questions about music and describing aural examples of music.
Knowledge and Skills Needed for Attaining Goal
Two:

1. Students use a system to read simple rhythms, patterns, and pitch notations in the treble clef in major.

2. Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.

Knowledge and Skills Needed for Attaining Goal
Three:

1. Students sing or perform on an instrument on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.

2. Students sing ostinatos, partner songs, and rounds; or play an instrument, using short rhythms and melodic patterns.

Knowledge and Skills Needed for Attaining Goal
Four:

1. Students improvise "answers" in the same style to given rhythmic and melodic phrases.

2. Students improvise simple rhythmic and melodic ostinato accompaniments.
Knowledge and Skills Needed for Attaining Goal

Five:
1. Students create and arrange music to accompany readings or dramatizations.
2. Students use a variety of sound sources in composing simple melodies.

Knowledge and Skills Needed for Attaining Goal

Six:
1. Students listen to and describe aural examples of music of various styles representing diverse cultures.
2. Students identify a variety of instruments from various cultures and describe how they sound.

Knowledge and Skills Needed for Attaining Goal

Seven:
1. Students sing and dance from memory a varied repertoire of songs representing genres and styles from diverse cultures.
2. Students perform expressively a varied repertoire of music representing genres and styles from diverse cultures.

Knowledge and Skills Needed for Attaining Goal

Eight:
1. Students devise criteria for evaluating performances and compositions and apply the
criteria in personal choices in music activities.

2. Students explain and demonstrate, using appropriate music terminology, their personal preferences for specific musical works and styles.

This handbook contains one sample lesson plan for each of the eight music goals. The lesson plans are examples of knowledge and skills that are focused on in the Framework as they apply to the eight goals.

Handbook Audience

This handbook is designed to serve as a tool for primary grade level educators in regular education classrooms in order to successfully implement music instruction on an on-going basis, one that will incorporate music into mathematics and language arts curriculum. The materials and methods may be adapted to other grade levels, but the activities and lesson plans are based on the curriculum criteria adopted by the State of California through grades three.

A broad knowledge of music is not required for the use of this guide. Teachers need not have musical background experience, although it would be beneficial to
enhancing the foundation of the program. A glossary of terms that is included in this handbook will aide in instruction.

Lesson Plan Design

The format of the handbook’s lesson plans is as follows:

1. Activity title
2. Required and optional instructional materials and musical instruments
3. Reference information
4. Goals of the activity and skills to be covered
5. Reference information
6. Objectives of the lesson plan
7. Vocabulary words used in the lesson
8. The instructional lesson, designed in a sequential format
9. Student assessment, designed for either individual, group or both
10. Curriculum integration into either language arts, fine arts, math, or a combination of these subjects
11. Titles of additional songs that can be used to achieve the lesson plan goals
CHAPTER FOUR
MUSIC HANDBOOK LESSON PLANS

Framework - Goal One
Lesson Plan

Students Listen to Music Critically

LESSON TITLE: Recognizing Rhythm

MATERIALS: Words to “Down in the Valley” (See Appendix A), folk song from Kentucky.


GOALS: To demonstrate rhythm by moving in time to the beat of the song

OBJECTIVE: To be able to demonstrate knowledge of music form by moving with rhythm to “Down in the Valley”

VOCABULARY: rhythm; repeated phrase; phrase; folk song

LESSON: 1. Set the tone of the lesson by introducing it as a song written during the pioneer days, when people in the southeastern area of the United States lived in log cabins that were built on expansive valleys. Describe a folk song as being one that is written by people of a particular country, and
2. Play or sing the song while students follow along on their song sheets.

3. Have students sing the first verse of the song several times until they know the lyrics. Next, model the movement of swaying in place while playing or singing the first verse. Students will then practice singing the song and swaying to the beat of the first verse.

4. Model finger snapping while singing the first verse. Tell students to pretend they are on a fishing boat that is out to sea and are experiencing a rocky ride. Ask them if they think ocean waves could create a musical rhythm and give examples of how it might.

5. Have students sing, sway and snap their fingers to the first verse of the lesson plan song.
6. Repeat this lesson, using the second verse of the song.

ASSESSMENT: Students will be able to sing, sway, and snap their fingers to the lesson plan song in a continual, repetitive rhythm.

INTEGRATING:

Language Arts: Students can write about their fabricated or real experiences with being on a fishing boat far out in an ocean. Tell them their boat comes across a very rocky storm, and have them write about how it feels to be on that boat and what events occur during the storm. "Did you choose to sing and sway to a song in your head, in order to help yourself remain calm?" Remind them of the trio who played their instruments on the deck of the Titanic before it went down. "How might their instrument playing have helped them and those around them to cope as the ship slowly sank into the ocean?"

The following songs can also be used to achieve the goal:

1. He's Got the Whole World in His Hands
   (Foresman, 2000)

2. Star Spangled Banner (Foresman, 2000)
3. Deep in the Heart of Texas (Foresman, 2000)
4. Rise, Sugar, Rise, (Foresman, 1969)
5. Pussy Willow (Boardman & Landis, 1969)

Lesson plan was adapted from Foresman, 2000.

Framework - Goal Two
Lesson Plan

Students Read and Notate Music

LESSON TITLE: Clapping out Patterns

MATERIALS: Words to "Billy Boy" (See Appendix B), folk song from England.


GOALS: To be able to accurately read and clap the four patterns described in this lesson plan.

OBJECTIVE: To obtain the goal of the assessment with 75% accuracy.

VOCABULARY: beat; pattern; quarter note; eighth note

LESSON: 1. Introduce the song as a being a folk song from the country of England that tells of a boy named Billy who is trying to find a girl to marry.
2. Sing or play the first two verses of Billy Boy several times as students follow along on their song sheets.

3. Teach the following four patterns by clapping and using notations on the board:
   - **Pattern A**: four-quarter notes,
   - **Pattern B**: three sets of eighth notes and one-quarter note,
   - **Pattern C**: one quarter note, one eighth note, one-quarter note, and one-eighth note,
   - **Pattern D**: one-quarter note, one-eighth note, one-eighth note, and one-quarter note.

   Have students clap these four patterns out as the teacher points to each pattern on the board.

4. Divide the class into four groups, and assign each group one of the four patterns. Have each group clap their pattern. When they are all able to clap their pattern, have all students clap their patterns at the same time.
Next, have the students quietly stomp their feet to their pattern, starting off slowly, then increasing the tempo as they become proficient at stomping to the notes and are told to increase their tempo.

5. Have each student choose one of the four patterns (Pattern A, B, C, or D) from the board, and ask them to walk around the classroom, clapping their chosen pattern. As they find other students who are clapping to the same pattern, they will form a group with these students and continue clapping. Remind students to choose only one of the four patterns that was taught and to check the board (which depicts the four patterns) if they forget how their pattern sounds.

**ASSESSMENT:** Write the four patterns (A, B, C and D) on the chalkboard and call on students individually, pairs, small groups, or the entire group to clap the patterns.
INTEGRATING:

Math: Each student will make addition and subtraction problems, using Pattern A, which consists of four quarter notes, as the base number, i.e. How many notes do three Pattern A's equal? Answer: 12. Four Pattern A's minus one Pattern A = 12. When each student has written three problems collect all problems and use them in a competitive math game, such as one-half of the class against the other half of the class in answering the problems correctly.

Language Arts: Students work in small groups to write their own versions of the songs, by either adding verses or choosing new topics. Once completed they can sing or recite their verses to the class.

The following songs can also be used to achieve the goal:

1. Rockabye Baby (Boardman & Landis, 1969)
2. The Snail (Boardman & Landis, 1969)
3. Skater's Waltz (Boardman & Landis, 1966)
4. Four in a Boat (Boardman & Landis, 1966)
5. Sugarbush (Leonhard, Krone, Wolfe, & Fullerton, 1967)

Lesson plan was adapted from Foresman, 2000.

Framework - Goal Three
Lesson Plan

Students Sing a Varied Repertoire of Music

LESSON TITLE: Melodic Patterns

MATERIALS: Words and music to "Peace Like a River" (See Appendix C), an African American Spiritual, and a chalkboard


GOALS: To sing a song, using a melodic pattern.

OBJECTIVE: Students will sing this African American Spiritual in tune, with rhythm and with the proper beat.

VOCABULARY: Phrase

LESSON: 1. Introduce the song as an African American Spiritual song. Read the lyrics then discuss key words such as peace, soul, joy, and love. Ask students to use the words to make up their own sentences and then share them with the class. Pose questions
such as, "Why might people choose to compose songs using words like these?"
"Can music help us feel better about ourselves?" "How?" "Can music become special to us? "Can we sing whenever we want?" "Do you sing when you’re happy, sad, or both?" "Can you write a song about anything you feel inside?"

2. Sing or play the first verse of the song at least three times while students listen. Then have students join in. When they master the first verse teach them the second verse. Then teach them the third verse. Strongly encourage the use of soft, calm, clear voices as they sing this calming, melodic song.

3. Add hand movements to the song. Ideas include:

**Peace** - move hands in a flying fashion

**River** - move the right hand in a very small, wave-like fashion in front of the body from the right to the left side.
Soul - touch the chest

Joy - make a big smile while bringing index fingers to the edges of the mouth

Fountain - bring arms straight up then out to the sides

Love - draw a heart shape in the air, using both hands

Ocean - move the right hand in a large, wave-like fashion in front of the body from the right side over to the left side.

ASSESSMENT: Students will sing the song while performing the movements to the designated lyrics.

INTEGRATING:

Language Arts: Discuss the definition and the use of nouns. Discuss nouns hear in the song, including joy, peace, love, river, fountain, and ocean. Have students make a list of words that represent something that can be seen and those that represent something that cannot be seen. Have students write a story on the topic of
their choice, using five or six nouns taken from "Peace Like a River" in their writing.

The following songs can also be used to achieve the goal:

1. City Friends (Marsh, Rinehart, Savage, Beelke, & Silverman, 1978)
2. Down in the Subway (Marsh et al., 1978)
3. Mary, Molly, and I (Marsh et al., 1978)
4. Three Pirates (Marsh et al., 1978)
5. Barnyard Song (Leonhard et al., 1967)

Lesson plan was adapted from Foresman, 2000.

Framework - Goal Four
Lesson Plan

Students Improvise Melodies, Variations and Accompaniments

LESSON TITLE: The Verb Song

MATERIALS: Words and music to "Are You Sleeping?" (See Appendix D), French Folk Tune


GOAL: To improvise a portion of the lyrics to "Are You Sleeping?"

OBJECTIVE: Students will be able to orally list several verbs they used to rewrite a portion of the song "Are You Sleeping?"
They will also be able to sing the original verse with proper tone and pitch.

VOCABULARY: Lyrics; improvise

LESSON:
1. Sing or play the first verse of "Are You Sleeping" several times while students follow along on their song sheets.
2. Students will practice singing the first verse of the song as a group several times.
3. Review the definition of verbs, or action words, and give examples of several, including the word sleeping. By show of hand and one at a time ask the students to substitute other action words for "sleeping". Print their answers on the board.
4. Sing the song together several times, using the student list of verbs as substitute words for the word sleeping. Have students stand up and sing the song while also creating physical movements to express their interpretation of each of the new
verbs that was chosen to replace the word "sleeping". For example, one verb chosen might be "running", at which they might jog in place, in a circle, with their hands, or down in a squatting position.

5. Ask students questions such as "Which verb is easy to act out?" "Which verb is difficult to act out?" "Why"? "Which of these verbs would you like to be doing right now?" "Which verbs from your list are made up of two syllables like the word sleeping is?"

ASSESSMENT: Students will work in small groups to perform their new song to the class.

INTEGRATING:

Language Arts: Teach students the lyrics to the French version of the song entitled "Frere Jacques".

The following songs can also be used to achieve the goal:

1. You Shall Reap (Boardman & Landis, 1966)
2. My Farm (Boardman & Landis, 1966)
3. Michael Row the Boat Ashore (Boardman & Landis, 1966)
4. A Child Was Born Upon This Earth (Boardman & Landis, 1966)

5. Miss Mary Mack (Marsh et al., 1978

Lesson plan was adapted from Marsh et al., 1978.

Framework - Goal Five
Lesson Plan

Students Compose and Arrange Music

LESSON TITLE: Creating Musical Glasses

MATERIALS: Ten sets of eight drinking glasses of various sizes; 20 wooden spoons

GOAL: To encourage exploration of musical sounds

OBJECTIVE: To work in pairs to develop a melodic rhythm through tapping on several drinking glasses with a wooden spoon

VOCABULARY: Compose; resonate; tone; harmony

LESSON: 1. Demonstrate how to "play a glass" by tapping a wooden spoon onto the side of a drinking glass set in an upright position, creating a resonating, bell-like tone. Strike the glass and have the class sing the note it makes. Discuss how a sound that can be made by gently striking a drinking glass can compare to a note that is made by
a musical instrument. Explain that various musical notes can be produced by tapping on differently sized drinking glasses.

2. Divide the class into pairs. Give each student one wooden spoon. Give each pair of students eight drinking glasses that represent the C major scale when tapped on with wooden spoons.

3. Ask students to strike each glass to determine which glasses play the lowest and highest notes, and also determine the position of the remaining six glasses. Ask each team to play the eight-note scale once they have determined the appropriate order for the glasses.

4. Allow students to experiment with notes and different harmonies by striking two glasses at the same time, using their wooden spoons. Tell them to strike the glasses gently and slowly, and to try to find two glasses
that sound harmonious when struck at the same time.

5. Ask students questions such as: "Do some glasses create a sound that lasts longer than other sounds?" "Do the taller glasses create deeper or lower notes"? "Does the note change when you hit the glass harder?" "What two glasses sound the best together?" "Why?" What two glasses sound the worst together?" "In what way?" "Can "music" actually "hurt" our ears?"

6. Tell students their assignment is to create their own music, using three or more of their glasses to create a repeating pattern. Work with students to help prepare them for this assignment by doing the following:

Have pairs of students strike two glasses that they believe sound good together in a repeated pattern, such as da, da, da, or da da, da da, da da.

7. Have students use their pattern but this time choose random striking on
any of the eight glasses, and then
repeat the newly-made pattern such as
the da, da, da pattern to strike the
C, D, then E glasses, and then repeat
the pattern, demonstrating proper
rhythm.

8. Allow students to experiment with
steps 6 and 7 until they have created
a short, melodic pattern by striking
on certain drinking glasses.

ASSESSMENT: Students will perform their created tunes
in front of the class.

INTEGRATING:

Fine Arts: Students use small objects from home, such
as stones, shells, or paper clips and fill
their drinking glass with different amounts
of these objects. Then they will listen to
the tone and pitch of the sounds the glass
makes when struck with a wooden spoon.
Teach them that the sound will depend on
the type and amount of objects that are
placed in their glass. Allow students to
glue some of the objects onto the outside
of their glass in pattern formations.
any of the eight glasses, and then repeat the newly-made pattern such as the da, da, da pattern to strike the C, D, then E glasses, and then repeat the pattern, demonstrating proper rhythm.

8. Allow students to experiment with steps 6 and 7 until they have created a short, melodic pattern by striking on certain drinking glasses.

ASSESSMENT: Students will perform their created tunes in front of the class.

INTEGRATING:

Fine Arts: Students use small objects from home, such as stones, shells, or paper clips and fill their drinking glass with different amounts of these objects. Then they will listen to the tone and pitch of the sounds the glass makes when struck with a wooden spoon. Teach them that the sound will depend on the type and amount of objects that are placed in their glass. Allow students to glue some of the objects onto the outside of their glass in pattern formations.
Framework - Goal Six
Lesson Plan

Develop Skills Needed to Perform Music From All Parts of the World

LESSON TITLE: Drum Fun!

MATERIALS: Lyrics and music to "Tongo" (See Appendix E), a Polynesian Folk Song; 20 small bongo drums


GOAL: To critically listen to music representing styles from a different country, and to be able to play music from that country, using a bongo drum.

OBJECTIVE: Students will be able to perform a specific drum pattern to a Polynesian work song

VOCABULARY: Solo; beat

LESSON:
1. Describe the Polynesian Islands and show the class its location on the world map. Show photographs of the people and how they live.

2. Tell students this is a "work song". Discuss the meaning of leaders and their importance in the work field.
Explain how this can be sung as a follow-the-leader song.

3. Sing the play or song at least two times while the students listen and follow along on their song sheets.

4. Students will sing along with the teacher, using their song sheets.

5. Students will then repeat each phrase after the teacher. The teacher will point to the students when it is their turn to echo, or follow, the teacher’s phrase.

6. Once students are comfortable with the song and the verse with the foreign words introduce students to the bongo drums.

7. Demonstrate how to strike the bongo to every beat of the song. Explain how this does not mean to strike it to every syllable in each word, but to every beat. Demonstrate the drum striking and its appropriate beats while humming the tune at least three times through.
8. Students will strike their drums four times to the beat while humming the first line of the song. Repeat this step until all have mastered the pattern. Continue in this manner for each line of the song, until all students are able to create a constant and steady beat to the song.

9. Students will sing the song while striking their drums to the new beat, with the teacher leading the group by singing each line and the group then following along in an echo-like fashion.

10. For a variation of this song students can substitute Tongo for their classmates' first names that contain two or three syllables. Ask for one name change suggestion at a time then lead the students in the song as that name is sung four times in the song.

11. Other variations include the following ideas - instead of using their drums students can click their fingers, clap
their hands, stomp their feet or sway their bodies to the beat that they have been practicing. They can also work in partners, sharing the drum beating by switching off. The song tempo can be increased or decreased so they can practice new beats. A student leader can be chosen, one who will lead the group by singing each line of the song and then pointing to the group to echo after him or her.

ASSESSMENT: Students will sing the entire song and be able to strike their bongo drums steadily throughout the song.

INTEGRATING:

Fine Arts: Students will make bongo drums using medium sized tin coffee cans and plastic lids. Cover the cylinder portion of each can with a natural color of construction paper, such as yellow, green, or brown. Glue natural objects such as leaves, bark, thick grasses or acorns to the construction paper for decorative purposes. Leave a one-inch section empty around the top portion of the
construction paper so the drum can be safely held without any objects falling off. Use these drums to sing and chant Tongo and other chanting songs to be learned in the future.

Another alternative to coffee cans is to ask students to bring one pan and one wooden spoon to school to use for drumming.

The following songs can also be used to achieve the goal:

1. Oh Dear! What Can the Matter Be? (Boardman & Landis, 1966)
2. Saraspond (Boardman & Landis, 1966)
3. Chebogah (Boardman & Landis, 1966)
4. Glockenjodler (Marsh et al., 1978)

Lesson plans were adapted from Marsh et al., 1978.
Framework - Goal Seven
Lesson Plan

Students Develop an Understanding of the Relationship of Music to History and Culture

LESSON TITLE: Martin Luther King Day

MATERIALS: Music to "Keep Your Eyes on the Prize" (See Appendix F), African American Freedom Song


GOALS: To develop an appreciation and understanding of how history can effectively be put to music to help communicate the past to others.

VOCABULARY: music mood or tone

OBJECTIVE: To be able to understand the meaning of the lyrics from the song "Keep Your Eyes on the Prize" and be able to perform it as a group.

LESSON:

1. Share a short about Martin Luther King, Jr. Discuss details about his life. Teach vocabulary words such as segregation, civil rights, passion, dedication and persistence. Explain
what the word prize represents in the song.

2. Play or sing the first verse of the song at least three times while students follow along on their song sheets. Discuss the meaning behind the words in the verse.

3. Have students sing the first verse several times, using their song sheets.

4. Teach the second verse and have students sing it several times, using their song sheets.

ASSESSMENT: All students will sing the song "Keep Your Eyes on the Prize" from memory. Assess the performance for appropriateness of mood and beat.

INTEGRATING:

Language Arts: Read the book "About Martin Luther King Day", by Mary Virginia Fox. Discuss slavery, King’s life, and the holiday in his honor. Students can create a timeline that represents important landmarks in the
struggle for African American equality, including the Rosa Parks incident in 1963. Students can also write personal letters to Dr. King, expressing their feelings over the struggles he went through.

Dramatic Arts: Students can write and perform a short drama on Dr. King’s life which might include singing and dancing and involve major events of his life.

The following songs can also be used to achieve the goal:

1. Creole Lullaby (Boardman & Landis, 1969)
2. Allee Allee O (Boardman & Landis, 1969)
3. Night Herding Song (Boardman & Landis, 1966)
4. The Tale of Iktomi and the Sheeo (Marsh et al., 1978)
5. The Old Brass Wagon (Marsh et al., 1978)

Lesson plans were adapted from Foresman, 2000.
Framework – Goal Eight
Lesson Plan

Students Make Judgments about Their Musical Experiences

LESSON TITLE: Let’s Compare Music

MATERIALS: Lyrics and music to the six songs listed in Appendices A – F of this handbook and their musical instruments if designated.

REFERENCE: Lesson Plans for Goals One through Seven

GOAL: Using appropriate musical terminology learned from previous lessons students will share their personal lesson preference.

VOCABULARY: Compare

OBJECTIVE: To meet the goal of the assessment

LESSON:
1. Tell students to be thinking of their favorite song as songs from this handbook are discussed and sung over the next two to three days.

2. Discuss the seven lessons from the seven chapters in this handbook, using appropriate musical terminology to compare each lesson and its style to each of the other pieces.
3. Play each song for the group. Again, discuss each song’s style after singing it.

4. Students will vote by raising their hands in response to their preferred lesson.

ASSESSMENT: Students will share their favorite lesson with the class and the reason for their choice, explaining it through use of musical terms that have been learned during these lessons.

INTEGRATING:

Math: Discuss the reasons for and the use of graphs. Create a graph depicting the individual and total number of votes cast for each of the seven lessons from this handbook. Another graph option could depict votes cast for favorite musical instruments used in the handbook songs.
APPENDIX A

DOWN IN THE VALLEY
Down in the Valley

Folk Song from Kentucky

1. Down in the valley, valley so low,
2. Build me a castle forty feet high,

Hang your head over, hear the wind blow.
So I can see you as you pass by.

Hear the wind blow, dear, hear the wind blow,
As you ride by, dear, as you ride by,

Hang your head over, hear the wind blow.
So I can see you as you pass by.
Billy Boy

Folk Song from England

1. Oh, where have you been, Billy Boy, Billy Boy?
2. Did she bid you to come in, Billy Boy, Billy Boy?

Oh, where have you been, charming Billy?
Did she bid you to come in, charming Billy?

I have been to seek a wife. She's the joy of my life,
Yes, she bid me to come in. There's a dimple in her chin,

She's a young thing and cannot leave her mother.
APPENDIX C

PEACE LIKE A RIVER
Peace like a River
African American Spiritual

I've got peace like a river,
I've got joy like a fountain,
I've got love like the ocean.

I've got peace like a river, in my soul
I've got joy like a fountain, in my soul,
I've got love like the ocean, in my soul.

I've got peace like a river,
I've got joy like a fountain,
I've got love like the ocean.

I've got peace like a river, in my soul
I've got joy like a fountain, in my soul.
I've got love like the ocean, in my soul.
APPENDIX D

ARE YOU SLEEPING?
Are You Sleeping?
Frere Jacques

French Folk Tune

Are you sleeping, Are you sleeping,
Frere Jacques, Frere Jacques,

Brother John, Brother John?
Dormez vous, Dormez vous?

Morning bells are ringing, Morning bells are ringing
Sonnez les matines, Sonnez les matines,

Ding, dong, ding! Ding, dong, ding!
Din, din, don! Din, din, don!
APPENDIX E

TONGO
Tongo

Polynesian Folk Song

Ton - go. Ton - go.


Ton - go. Ton - go.

Oom - ba - de kim bye oh. Oom - ba - de kim bye oh.


Mah - de ka - ah - lo way. Mah - de ka - ah - lo way.
APPENDIX F

KEEP YOUR EYES ON THE PRIZE
Keep Your Eyes on the Prize
African American Freedom Song

Guitar

1. Got my hand on the freedom 'plow,
2. We fought jail and violence too,

Won't give nothin' for my journey now,
But God's love has seen us through.

Keep your eyes on the prize. Hold on!

REFRAIN

Hold on!

Keep your eyes on the prize. Hold on!
REFERENCES


