2001

The importance of music in the elementary curriculum: How it can be integrated to meet content standards

Lovina-Marie Sawyer Bundy

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THE IMPORTANCE OF MUSIC IN THE ELEMENTARY CURRICULUM:
HOW IT CAN BE INTEGRATED TO MEET CONTENT STANDARDS

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

by
Lovina-Marie Sawyer Bundy
September 2001
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Approved by:

Dr. Mary Jo Skillings, First Reader

Dr. Laura Young, Second Reader
ABSTRACT

Improving the quality of teaching and learning are primary concerns of educators, as they continue to search for better ways of engaging students in the learning process. Music has been proven to be at the very core of learning for children as it relates to achievement in math, reading and other disciplines. It has also proven through the test of time to be an invaluable vehicle for providing a sense of belonging within the structure of our schools.

This project will provide classroom teachers with examples of how music can be taught on a daily basis through the integration of disciplines. After completing an extensive review of literature, the writer evaluated teaching standards of both music and curriculum subject areas found similar learning goals and designed a series of twelve lesson plans that integrated these standards. Each lesson was written in an easy to follow lesson format and can be easily adapted and extended as well as modified as teachers see fit.

The writer used prior training and knowledge in the field of music education to design these lessons.
and identified endless possibilities and resources for classroom teachers to use to integrate music into their daily teachings. It is hoped that this project will assist classroom teachers in integrating and demonstrating the importance of music in the elementary curriculum.
ACKNOWLEDGMENTS

I would like to thank the following people for their contributions and encouragement throughout the writing process of this project.

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And my mom, Leona, for taking care of Granny so that I could further my education and complete this project. I appreciate you.
To Granny

Your love, encouragement, and support are the reasons why I have made it. Thanks for being my best friend and not letting me give up when the "late night, last minute" papers were due. You are my angel of guidance.
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CHAPTER ONE
INTRODUCTION

Music has essential qualities that are necessary in providing students with a well-rounded education. Bennett Reimer (1989) states that it would be absurd to abandon the academic subjects, such as science, social studies and language. These subjects are basic disciplines, each with its own character of knowing the world. However, the arts are activities, which deserve a place in a regularized curriculum.

"There are many reasons stated in the literature for studying music. Reimer (1970) emphasizes the aesthetic values, but other authors also mention transfer of skills, alternative cognitive styles of learning, and artistic modes for learning other subjects, including acculturation and multicultural values education" (Howard, 1987). In spite of this, music is often the first subject to be eliminated due to budget and time constraints.

Music specialists are not hired to teach music consequently, the responsibility for music instruction is left to the classroom teacher who often neglects
this subject due to a lack of confidence. "Barry (1992) found that a teacher lacking confidence in his or her ability to teach music effectively will not provide students with the same number and quality of musical experiences as will a teacher exhibiting greater confidence. She also found that generalists lacked confidence in leading unfamiliar songs, teaching without a recording, and teaching basic music concepts" (Byo, 1999).

In a time when teaching to the test has become a way of survival for educators, teachers tend to concentrate on reading, writing, and math, leaving music by the wayside. Yet research has shown that children can learn concepts easier when music is incorporated into the curriculum.

- Brain versus music studies performed by Diana Deutsch at the University of California/San Diego demonstrated that the mental mechanisms that process music are deeply intertwined with the brain's other basic functions, including perception, memory, and even language (Dickinson, 2001).
• In another University of California study, preschoolers who received daily group singing lessons and weekly keyboard instruction for eight months performed much better on tests of spatial reasoning (which is the basis for mathematical thinking) than children who had no music lessons. The University of California researchers of this study suspect that when children exercise cortical neurons by listening to classical music, they are also strengthening circuits used for mathematics. (CAT and PET scans show that musical and spatial reasoning function in the same areas of the brain.) (Dickinson, 2001).

• First graders who were taught the rhythm and melodies of folk songs 40 minutes a day for seven months showed significantly higher reading scores than a control group. (Dickinson, 2001)

[Not only does music provide sensory experiences and images that the learner can rely upon, but it significantly adds to students’ skill and conceptual]
development" (California State Board of Education, 1989).

In view of the facts that music instruction is beneficial to students in all aspects of learning and that most classroom teachers are not comfortable with teaching music, this project provides classroom teachers with a valuable resource for integrating music into various subjects while meeting content standards.
CHAPTER TWO

REVIEW OF THE LITERATURE

History of Music Education in Public Education

The introduction of music in the public schools and the concept that every child has a right to receive elementary music instruction as part of the educational curriculum dates back to the early 1800's with Lowell Mason, a pioneer in music education (Goodman, 1982). Mason developed his own curriculum and long-range lesson plans and taught children through ear training and singing. According to Goodman (1982), Lowell Mason believed that music was for all children and should be part of the general education. Additionally, all children should be taught to read music and to sing, and this should be accomplished in the public schools. Mason also believed that each person is born with undeveloped capacities for memory, reason and imagination and the study of music helps develop these powers.

For many generations, the expansion of music through all grade levels was the responsibility of the classroom teachers. The widespread effort to improve
the teaching of music reading and broadening the music curriculum facilitated the spread of public school music throughout the country. Companies like Silver-Burdett and American Book Company began to publish music textbooks for the public schools and sponsoring music education techniques seminars. These texts were also designed to assist classroom teachers in teaching music.

Following World War II, during the 1950's, a teacher shortage enabled inept teachers to hide behind the label of progressive education. As a result of the teacher shortage, Music Educators National Conference (MENC) issued a wake-up call to all teachers to “1) assume leadership of the music curriculum and set standards, 2) become knowledgeable about general education and its problems and issues, 3) involve professional musicians, and 4) understand general culture” (Daniel, 2001).

In 1967, at the Tanglewood Symposium, sponsored by MENC, professionals were invited from many different areas of American society to discuss and define the role of music education in America as well as make suggestions on how to improve music education.
(Schmid and McKenna, 1978). Not only was music education impacted throughout history, but the curriculum for general education was also affected.

Historically, teachers have been struggling to meet the standards of curricula that are consistently under reconstruction. By the late 1980's, A Nation At Risk (Gardner, 1983) movement faded and set stage for America 2000 (United States Department of Education, 1993), a reform agenda of the Bush Administration. Its purpose was to support state and local efforts to reform K-12 education. Furthermore, "America 2000 (United States Department of Education, 1993) was intended to do what the curriculum reform movement of the 1960's, the accountability movement of the 1970's, and A Nation At Risk (Gardner, 1983) and the "excellence movement" of the 1980's had been unable to accomplish." The Clinton Administration had renamed this as Goals 2000 (United States Department of Education, 1998; Eisner, 1995). In March 1994, the United States Congress passed Goals 2000: Educate America Act, which established the arts to include music among the
disciplines in which every young American should demonstrate competence (Byo, 1999).

With the present political pressure being passed down from the federal government to the states and from the states to local school districts, teachers are being held accountable for improving test scores. Policymakers have decided to get tough thereby forcing states to take steps in rewarding achievements and punishing failures in an effort to ensure that children are getting a good education and tax dollars aren’t being wasted (Jerald, Curran, & Boser, 1999).

Conclusion

Students learn beneficial values through music that prepare them for success throughout their lives. Major corporations use these same values as a basis for evaluation when hiring employees for their companies. Companies like Folgers (2001) and H.J. Heinz (Habermeyer, 1999), contribute thousands of dollars each year in hopes that music education might be saved and enhanced in the daily lives of America’s children.
CHAPTER THREE

STATEMENT OF GOALS AND OBJECTIVES

The main purpose of this project is to provide an educational resource for elementary classroom teachers who lack musical background and/or experience in teaching music in their classrooms. After researching supportive text for this project, the writer used her training and background to design twelve lessons which integrate music with content areas; four lessons each for third, fourth, and fifth grade curriculum. These lessons were designed to include music not necessarily to teach a musical concept. These lessons can be developed and integrated into the curriculum with little knowledge or training in the field of music and can be easily integrated with Language Arts, Science, and Social Studies lessons.
CHAPTER FOUR
DESIGN OF THE PROJECT

This project was designed in the form of a resource guide for elementary classroom teachers who understand the value of music and wish to have students experience these values in the classroom. Realizing that there will be teachers who do not know how to begin the lessons, in-services will be required to assist these educators with the concept of integration of music with other subjects.

Each plan is designed to enable classroom teachers to integrate music with daily lessons and can be easily understood by most teachers who have not had formal training in music education. In addition, teachers in grades three, four and five critiqued each plan as to its practicality and adaptability to their classroom curriculum. The writer felt that this was a vital step in the project.

Each plan was designed to meet the needs of the teacher and students in terms of practical application within the structure of the school day. The model used was the writer’s own work in the classroom, where
each child receives approximately 30 minutes per week of actual music instruction with a music specialist. Due to budgetary constraints teachers do not receive this level of support.

Each lesson plan included in this project stated required content area and music standards for each grade level targeted (see Appendix A). In addition, clearly defined objectives, teaching strategies and detailed procedural steps are provided to aid the classroom teacher in successfully teaching a lesson which includes music. There are four lessons for each of the following grade levels: three, four and five. However, each lesson is designed to be simple enough that the lower grade classroom teachers, grades K-2, can easily adapt the lesson format to meet their needs.

Evaluation of Lessons

A group of twelve teachers from grades three, four, and five were asked to evaluate the twelve lessons provided in this project. Each teacher wrote a short evaluation of each lesson and the results were compiled as a resource for the music specialists in
the district that the writer works. Lessons that received low marks from the classroom teachers were either modified or discarded. Teacher comments were documented at the end of each lesson as to the ease and appropriateness of the lesson. These comments have been integrated into the final draft of this project.

To conclude this project, a reference list of songs that teachers might know or might be interested in learning is included. These songs can be found in the Silver Burdett Ginn 2000 music series titled *The Music Connection*. Although the Silver Burdett Ginn 2000 music series is not the only music series available for guidance of music teaching for the classroom teacher, it is an excellent reference and resource for elementary classroom teachers and is highly recommended by this writer. *The Music Connection* music series was designed for the elementary classroom teacher by classroom teachers and music specialists.

The lessons and reference materials in this project are only samples and suggestions for the integration of music. Teachers with limited time may integrate music into one-day of music lessons or
expand the lessons to occur over several days, making the lessons into units. The lists of possibilities are endless.

Conclusion of Project

There is increased recognition by educators, researchers, and the public that integrating music lessons into content areas will enable our students to develop both academically and emotionally (Eastin, 2001). Recently, as stated in The Press-Enterprise (Riverside edition), the University of California system has gone public with their new criteria regarding academic ability as they evaluate their applicants. The university representatives referred to music and the arts in general as being of the highest priority, along with grade point averages and SAT scores. The article stated that the university would be de-emphasizing the SAT scores as an indicator of academic success at the college level and viewed music as a major player in the development of intellectual capacity (The Press-Enterprise, 2001).

Music educators have known for years that music teaches many disciplines, and that its usage can raise
test scores for students. Although state mandates and test score accountability have challenged teachers, they can provide students with a way to remember the subject matter taught and still meet required teaching standards (Kirst, 1987). Furthermore, students will be better equipped for the increasing number of jobs in California and the nation that require visual and performing arts-related skills.
CHAPTER FIVE

STATEMENT OF LIMITATIONS

In a school setting where there is no music specialist, a music director or coordinator from the district could be called upon to supplement and give small seminars on how to present these lessons. A commitment from the school district will be required in terms of supplying in-service time and a specialist who is willing to visit with and assist teachers who are having difficulty with the integration process. This specialist from within the district must be made available from time to time to actually "model" a lesson for the teacher within that teacher's classroom. These lessons should have an emphasis on how music contains history, math, science, art and cultural aspects that can be integrated into lessons that are already being taught and demonstrate how these lessons can be brought to life with the addition of music in the classroom.

In addition, the lack of computers, Internet service, and access to the Silver Burdett Ginn 2000 music series The Music Connection might hinder the
teaching of some lessons. Teachers should use their own judgment and adapt lessons to fit their teaching needs.

Teachers may be able to use other music examples, videotapes, audiotapes, etc., things they already own, to implement these lessons.
CHAPTER SIX
RECOMMENDATIONS

It is recommended that teachers attempt to use the lessons provided in this project or create their own lessons that integrate music into the content areas and discover the enhanced learning that allows students to achieve success.

It is also suggested that an in-service be held to introduce the concept of musical integration in the academic curriculum and demonstrate to teachers how music can be a mode for learning materials that must be taught and make each minute count for each child.
APPENDIX A

INTEGRATING AND MEETING STANDARDS
<table>
<thead>
<tr>
<th>Alphabetical Listing of Lessons</th>
<th>Content Areas Studied with Music</th>
<th>Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>♦ America, The Beautiful</td>
<td>Language Arts</td>
<td>Fourth</td>
</tr>
<tr>
<td>♦ Clouds</td>
<td>Science</td>
<td>Fifth</td>
</tr>
<tr>
<td>♦ Compare and Contrast</td>
<td>Language Arts</td>
<td>Fourth</td>
</tr>
<tr>
<td>♦ Composer: Arthur Honegger's</td>
<td>Language Arts</td>
<td>Fifth</td>
</tr>
<tr>
<td>♦ Pacific 231</td>
<td></td>
<td></td>
</tr>
<tr>
<td>♦ Fairy tales</td>
<td>Language Arts</td>
<td>Fourth</td>
</tr>
<tr>
<td>♦ Folktales</td>
<td>Language Arts</td>
<td>Third</td>
</tr>
<tr>
<td>♦ Introducing the Carnival</td>
<td>Language Arts</td>
<td>Third</td>
</tr>
<tr>
<td>♦ Animals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>♦ Lincoln Portrait, A</td>
<td>Social Studies</td>
<td>Fifth</td>
</tr>
<tr>
<td>♦ Mission Music</td>
<td>Language Arts/</td>
<td>Fourth</td>
</tr>
<tr>
<td>♦ Social Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>♦ Mosquito's Buzz, The</td>
<td>Language Arts</td>
<td>Third</td>
</tr>
<tr>
<td>♦ The Planets: Which One to Live On?</td>
<td>Language Arts/Science</td>
<td>Fifth</td>
</tr>
<tr>
<td>♦ Underground Railroad, The</td>
<td>Social Studies</td>
<td>Third</td>
</tr>
</tbody>
</table>
TITLE: Introducing the Carnival Animals
by Camille Saint-Saens

GRADE: Third grade

STANDARDS:

Language Arts:

2.0 Writing Applications (Genres and Their Characteristics): Students write compositions that describe and explain familiar objects, events, and experiences.

2.2 Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.

1.0 Listening and Speaking Strategies:

1.4 Identify the musical elements of literary language (e.g., rhymes, repeated sounds, and instances of onomatopoeia).

Music:

Listen to, Analyze, and Describe Music:

1.4 Describe the way in which sound is produced on various instruments.

Derive Meaning:

4.3 Describe how specific musical elements communicate particular ideas or moods in music.

5.0 Connecting and applying what is learned in music to learning in other art forms and subject areas.
Connections and Applications:

5.1 Identify the use of similar elements in music and other art forms (e.g., form, rhythm).

OBJECTIVES:

Students will be able to:

1. Describe how the musical instruments are used to personify animal sounds.

2. Make a list with the teacher’s assistance of words that describe the animal being depicted.

3. Write a narrative story about the animal.

4. Illustrate the animals.

TEACHING STRATEGIES: Discussion, Listening

MATERIALS:

✓ CD or tape recording of the “Carnival of the Animals” by Camille Saint-Saens
✓ Paper, pencil, crayons, folder
✓ Audio equipment

ANTICIPATORY SET:

The teacher will introduce the topic by asking students “What kind of animals might someone find at a carnival?” The students might answer lions, (wild) horses, elephants, kangaroos, donkeys, birds, and so on. The teacher explains that these are all good answers and introduces the musical piece “Carnival of the Animals” by Camille Saint-Saens.

PROCEDURE:

1. Teacher plays the recording of Camille Saint-Saens’ “Carnival of the Animals".
2. Students listen to the recording and write down each animal that is played.

3. The teacher then explains how Saint-Saëns wrote the music to portray different animals using a variety of instruments.

4. The teacher asks the students “Which animal does the first song represent?” (a lion) “Which instrument does the composer use to represent the lion?” (a piano) “How does the composer use the piano to represent the lion?” (by going up and down the piano keys - making it sound like a lion’s roar).

5. The teacher continues with similar questions about each of the songs. There are thirteen different pieces that make up the “Carnival of the Animals”. These pieces are 1) Royal lions, 2) Hens and/or Roosters, 3) Wild Horses, 4) Turtles, 5) Elephants, 6) Kangaroos, 7) Fish Aquarium, 8) Donkey, 9) Cuckoo bird, 10) Aviary, 11) Pianos, 12) Fossils/Bones/Dinosaurs, and 13) Swan.

6. Each day after listening and discussing a different song, the teacher helps the students make word lists that describe the animal for that day. Some examples of word lists might be verbs, adjectives, and places the animals might live and so on. After the students make these lists describing the animal; they are to write a narrative story about the animal pretending to be this animal giving a presentation to an audience about themselves as the animal.

7. After completing each of the thirteen stories, the teacher has the students illustrate the characters on a manila folder to be used as a book cover. The teacher then has the students assemble the stories into the folder and give their new book a title.
ASSESSMENT: Students will be evaluated on the content of their stories as well as neatness and creativity.

ADDITIONAL OPTIONS: Each student could write about his or her favorite animal and the teacher could assemble the stories to form a class book.

BACKGROUND: This piece was written as a musical joke for the people of Paris. Animals and their different personalities are represented through the use of various instruments.

TEACHER EVALUATION: This lesson proved to have an easy application for the general classroom teacher. It was found to be simple to play the recording and discuss various animal sounds with the students. There was some difficulty in that the teacher was not completely knowledgeable about all of the instruments that were used; however, an ordered listing of each instrument was helpful in assisting the teacher. Overall, the project taught animal sounds, the timbre of instruments, and the humor that music can have and familiarized each student with specific animals that they may not have known. This integration is exactly how students learn most efficiently, which is through the use of music and other art forms. Through this lesson, the teacher had a hands-on tool that required minimal preparation, yet it gave the class an integrated lesson that was beneficial in several disciplines. (Third grade teacher)
TITLE: Folktales
GRADE: Third grade
STANDARDS:

Language Arts:
Narrative Analysis of Grade-Level Appropriate Text
3.2 Comprehend basic plots of classic fairy tales, myths, folk tales, legends, and fables from around the world.

Music:

Diversity of Music:
3.4 Identify differences and commonalties in music from various cultures.

Derive Meaning:
4.3 Describe how specific musical elements communicate particular ideas or moods in music.

Connections and Applications:
5.1 Identify the use of similar elements in music and other art forms (e.g., form, rhythm).

OBJECTIVES: Students will be able to understand how music is used to tell a story.

TEACHING STRATEGIES: Direct Teaching, Listening, and Cooperative learning

MATERIALS:
✓ CD or Tape recording of "Peer Gynt Suites" by Edvard Grieg
✓ Audio equipment
✓ Paper and pencil

ANTICIPATORY SET: The teacher will read the Norwegian story for upon which the Suite is based.
PROCEDURE:

1. The teacher plays the recording of “Peer Gynt Suites” for students.

2. The teacher asks students to describe the music in relations to the story.

3. The teacher asks students how the composer made the story more exciting.

4. The teacher asks students how they could embellish a story using some of the same techniques.

5. The teacher then divides the students up into pairs to write a folktale.

ASSESSMENT: Students will be evaluated on their abilities to work in pairs and create a story.

BACKGROUND: In Norway, children learn about the story of Peer Gynt (pehr ghihnt). Peer was a young man who was very adventurous. One of his adventures took place among some nasty trolls. Edvard Grieg (EHD vahr greeg) wrote the musical work, “In the Hall of the Mountain King,” for the story of Peer Gynt.

STORY:

Peer Gynt liked to play jokes on people. One day he made the townspeople very angry and they began to chase him. Peer made his escape by running into the woods, where he tripped and fell, bumping his head on a rock. When he looked up he saw a lovely girl, who was the daughter of the Mountain King, standing over him. Peer decided to ask her to marry him. Hoping that the king would say yes, he went to the palace. The king was happy to welcome “Prince” Peer into his family. But there were certain tasks to be met. If Peer wanted to be [a
member of the family, he would also have to learn to live like a troll.

Peer wasn’t too happy about that, but he decided that it might not be so bad to have to stay out of the sunlight, or to eat the terrible troll food, or even to dress like a troll, complete with a tail with a bow at the end. But when the king wanted to change Peer’s eyes so that he would see like a troll, Peer decided that he didn’t want to marry the king’s daughter causing her to fall to the floor in a faint; the Mountain King grew furious and called all the trolls to capture Peer, who was trying to escape.

Peer discovered that the palace door could not be opened, so he cried for help, but no one heard him. Then suddenly there was a loud crash. The palace and trolls disappeared. Peer found himself alone in the woods rubbing his very sore head. (Silver Burdett & Ginn 1991 World of Music, grade 2 teacher’s manual, p.28)

TEACHER EVALUATION: This project worked beautifully! As music videos have become powerful communicators of social trends to young people, this lesson gave imagery that kept the students enthralled. Implanted in the minds of the students is the beauty of the music, the myth of Peer Gynt and a piece of Norwegian culture. Through this music, the story gained a new life that connected with the students and made it a fun project. (Third grade teacher)
TITLE: The Mosquito’s Buzz

GRADE: Third grade

STANDARDS:

Language Arts:

**Narrative Analysis of Grade-Level-Appropriate Text**

3.2 Comprehend basic plots of classic fairy tales, myths, folktales, legends, and fables from around the world.

Music:

**Listen to, Analyze, and Describe Music**

1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

1.5 Describe the way in which sound is produced on various instruments.

Connections and Applications

5.1 Identify the use of similar elements in music and other art forms (e.g., form, rhythm)

OBJECTIVES:

1. Students will be able to identify the instruments that make the buzzing sound in the music.

2. Students will identify the characters in the story.

TEACHING STRATEGIES: Discussion, Listening

MATERIALS:

- CD or tape recording of “Dance of the Mosquito” by Liadov
- Audio equipment
✓ Why Mosquitoes Buzz in People’s Ears by Verna Aardema (Winner of the Caldecott Award)
✓ Paper and pencil

ANTICIPATORY SET:

The teacher will play “Dance of the Mosquito” by Liadov for students to listen.

PROCEDURE:

1. Teacher introduces the story Why Mosquitoes Buzz in People’s Ears by Verna Aardema. “Why do you think mosquitoes buzz in your ear?”

2. Students respond.

3. Teacher reads the story out loud.

4. Teacher asks students again “Why they think mosquitoes buzz in their ear?” Students answer, “because the mosquito has a guilty conscious and wants to know if the people are still mad.”

ASSESSMENT: Students will be evaluated on their ability to listen and participate in the class discussion.

ADDITIONAL OPTIONS: This lesson could be expanded to include a lesson in science about insects.

TEACHER EVALUATION: This was a totally cute story. The lesson was simple to do and the students enjoyed it. A follow-up will be done to study insects and the music will be brought back at that time. It was very simple. This lesson brought almost every student into the discussion! (Third grade teacher)
TITLE: The Underground Railroad

GRADE: Third grade

Standards:

Social Studies:

3.4.6 The lives of American heroes who took risks to secure freedoms (e.g., biographies of Anne Hutchinson, Benjamin Franklin, Thomas Jefferson, Abraham Lincoln, Frederick Douglass, Harriet Tubman, Martin Luther King, Jr.).

Music: Listen to, Analyze, and Describe Music

1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

1.5 Describe the way in which sound is produced on various instruments.

3 Understanding the Historical Contributions and Cultural Dimensions of Music

Diversity of Music

5.1 Identify differences and commonalities in music from various cultures.

Derive Meaning

4.3 Describe how specific musical elements communicate particular ideas or moods in music.

Connections and Applications

5.1 Identify the use of similar elements in music and other art forms (e.g., form, rhythm).
OBJECTIVES:

1. Students will become knowledgeable about slavery in America and how songs (spirituals) enabled slaves to endure their hardships.

2. Students will learn about Harriet Tubman and how she led slaves to freedom.

3. Students will discover the symbolism used in the "drinking gourd".

4. Students will learn that many spiritual songs were associated with escape.

MATERIALS:

✓ CD or tape recording of "Follow the Drinkin' Gourd" (can be found in the Silver Burdett Ginn 2000 music series The Music Connection – third grade)
✓ Audio equipment
✓ Two books:
   1. The Drinking Gourd by F.N. Monjo (Harper Collins and Scholastic)
   2. Follow the Drinking Gourd by Jeanette Winter (Knopf)

ANTICIPATORY SET: The teacher asks students "Who is a hero?" and "Who is your hero?" The teacher then asks the students to name some famous women heroes.

PROCEDURE:

1. The teacher introduces Harriet Tubman, the famous conductor of the Underground Railroad.

2. The teacher shares background information with students. (See background at end of lesson.)

3. The teacher introduces the following two books:
   a) The Drinking Gourd by F.N. Monjo
b) **Follow the Drinking Gourd** by Jeanette Winter (Knopf).

4. The teacher divides class into two groups (heterogeneous groups are best) and has each group read a different book.

5. After each group has read their book, the teacher has each of the groups discuss the characters, plot, theme, main idea, and setting. Each student should write down the group's answers on their own paper.

6. After each group discusses their book, they present the book to the class.

7. The teacher then guides students in a class discussion about the similarities and differences in the books, putting the information in a Venn diagram.

8. Using the Venn diagram, students write a comparison/contrast composition.

**ASSESSMENT:** Students will be evaluated on their ability to work in small groups and participate in discussion.

**BACKGROUND:** Teacher tells the students that during the days of slavery, with the help of an Underground Railroad slaves tried to escape cruelty by fleeing North to freedom. The Underground Railroad was not a train but a group of people, both blacks and whites that were against slavery and tried to help the slaves escape to freedom.

The people who formed the Underground Railroad in 1840, hid escaped slaves in their cellars, barns, fields, and even inside their tree trunks. The slaves usually traveled during the night and slept during the day. Many of the slaves escaped unharmed, but many more were killed.

Harriet Tubman was known as a conductor of the Underground Railroad because it was her job to guide the slaves to freedom and was very successful.
This lesson was adopted and modified from Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher written by Michon Rozmajzl and Rene Boyer-Alexander (c. 2000). This is an excellent resource for the elementary classroom teacher.

TEACHER EVALUATION: What a wonderful way to integrate history, music and much-needed morals into the minds of our young people! We made this into a full class project and created our own enhancements including art projects. (Third grade teacher)
TITLE: Fairy tales

GRADE: Fourth grade

STANDARDS:

Language Arts: Structural Features of Literature
3.1 Describe the structural differences of various imaginative forms of literature, including fantasies, fables, myths, legends, and fairy tales.

Music: Connections and Applications
3.2 Integrate art forms into a well-organized presentation.

OBJECTIVES: Students will be able to describe the differences and similarities between the book version and the music version of the fairy tale.

TEACHING STRATEGIES: Discussion, Cooperative groups, and Listening

MATERIALS:
✓ CD or tape recording of Tchaikovsky's “The Sleeping Beauty” Suite, Op.66
✓ Paper and pencil

ANTICIPATORY SET: The teacher plays the recording of "The Sleeping Beauty" Suite.

PROCEDURE:

1. The teacher asks students to write down words that describe the music they are hearing.

2. The teacher then reads the Grimm’s fairytale version of Sleeping Beauty.

3. The teacher asks students to write down words that describe the story.
4. The teacher divides the students into two teams. Each team will write a persuasive presentation about the character in the story who was the least guilty in hurting Sleeping Beauty. The students must use their descriptive words to support their viewpoint.

5. After students write their arguments, each group presents their side of the case.

ASSESSMENT: Students will be evaluated on the content of their presentation and the ability to work together in groups.

TEACHER EVALUATION: This project was a little abstract, but with more time spent on explanations and examples, we were able to move forward. It is fascinating to hear music that is inspired by works of literature. Our class is finding that music and reading have so much in common. I could see the emotions in the faces of my students. The words came to life. The friendly little competition was fun.

(Fourth grade teacher)
TITLE: Compare and Contrast

GRADE: Fourth grade

STANDARDS:

Language Arts: Writing Strategies: Organization and Focus
1.3 Use traditional structures for conveying information (e.g., chronological order, cause and effect, similarity and difference, and posing and answering a question).

Music: Listen to, Analyze and Describe Music
1.3 Describe music according to the elements of music, using the terminology of music.

1.5 Recognize and describe aural examples of music forms, including rondo.

Connections and Applications
a. Integrate art forms into a well-organized presentation.

OBJECTIVES: Students will be able to compare and contrast two musical selections.

TEACHING STRATEGIES: Listening, Discussion

MATERIALS:
✓ Two CD's or tape recordings of contrasting/comparable music selections
✓ Audio equipment
✓ Paper and pencil

ANTICIPATORY SET: The teacher holds up an apple and an orange in front of the class. He/she then asks the students to list differences and similarities between the two items. The teacher helps the students place
the listed items in the correct sections of the Venn diagram.

**PROCEDURE:**

1. The teacher plays a recording for the students to listen to while making lists of descriptive words.

2. The teacher plays a recording of a second piece while the students make another list of descriptive words.

3. Teacher and class place descriptive words in a Venn diagram.

4. The students write a five-paragraph essay comparing and contrasting the two pieces of music.

**ASSESSMENT:** Students will be evaluated on the organization and neatness of their essays.

**TEACHER EVALUATION:** This project can be a continuing routine for our class. I never realized that music had form and shape, just as writing does. My students were able to recognize the form of the music immediately. (Fourth grade teacher)
TITLE: Mission Music

GRADE: Fourth grade

STANDARDS:

Language Arts:

Writing Applications (Genre and Their Characteristics)

2.3 Write information reports:
   a. Frame a central question about an issue or situation.
   b. Include facts and details for focus.
   c. Draw from more than one source of information (e.g., speakers, books, newspapers, other media sources).

Social Studies:

4.2 Students describe the social, political, cultural and economic life and interactions among people of California from the pre-Columbian societies to the Spanish mission and Mexican rancho periods.

Music:

3.0 Understanding the Historical and Cultural Dimensions of Music

Role of Music
3.1 Explain the relationship between music and events in history.

Diversity of Music
3.2 Identify music from diverse cultures and time periods.
5.2 Recognize the influence of various cultures on music in California.
OBJECTIVES:

1. Students will be able to explain the relationship between missions and their music.

2. Students will be able to research and compile a list of songs used by the missions.

TEACHING STRATEGIES: Research, Listening, and Demonstration

MATERIALS:
- Recording of mission music
- Audio equipment
- Computer with access to Internet
- Printer
- Books and reference materials

ANTICIPATORY SET: The teacher plays a recording of mission music.

PROCEDURE:

1. The teacher leads students to the following website: Mission Music


2. The students research the website to find and list ten to fifteen different songs.

3. The teacher circulates around the room to help the students stay on task.

ASSESSMENT: Students will be evaluated on their ability to stay on task and to locate songs on the Internet.

This lesson is limited to availability of computers.

TEACHER EVALUATION: What a great way to learn about some of the early history of our state! Music is a
storybook of history and the culture of the people who created it. In the future, I will teach most, if not all, of my history lessons with music and art. My students are learning to love history, literature, reading and music all in one beautiful package.

(Fourth grade teacher)
TITLE: America, the Beautiful

GRADE: Fourth Grade

STANDARDS:

Language Arts:

2.1 Write narratives:
   a. Relate ideas, observations, or recollections of an event or experience.
   b. Provide a context to enable the reader to imagine the world of the event or experience.
   c. Use concrete sensory details.
   d. Provide insight into why the selected event or experience is memorable.

Music: Connections and Applications
1.2 Integrate art forms into a well-organized presentation.

OBJECTIVES: Students will write a narrative composition describing what makes America beautiful.

TEACHING STRATEGIES: Discussion, Listening

MATERIALS:

✓ CD or tape recording of "America, the Beautiful" by Ward / Bates
✓ Paper and pencil

ANTICIPATORY SET: The teacher shows class some pictures of various sites in America and asks students "What are some things that make America beautiful?"

PROCEDURE:

1. The teacher plays the recording of "America, the Beautiful" for students.
2. The teacher asks students to listen carefully for adjectives.

3. The teacher asks students to share the adjectives they heard.

4. The students write a narrative describing something that, in their opinion, makes America beautiful.

**ASSESSMENT:** Students will be evaluated on their ability to use adjectives, organize a composition, and participate in class discussion.

**TEACHER EVALUATION:** We take our patriotic songs for granted, and for that matter, our independence and freedom. The sounds are so beautiful in this song, and the words paint a picture of beauty. Some students had difficulty in describing what is beautiful in their surroundings and lives. Class discussions took place about what we need to learn to appreciate. Then we were able to talk about freedom, what being "patriotic" means, the 4th of July and many other things relating to the beauty of our country. A few students came up with beautiful compositions about the beauty that they see. Fantastic! (Fourth grade teacher)
TITLE: A Lincoln Portrait

GRADE: Fifth grade

STANDARDS:

Social Studies:
5.3.6 The influence and achievements of significant leaders of the time (e.g., biographies of Abraham Lincoln, John Marshall, Andrew Jackson, Chief Tecumseh, Chief Logan, Chief John Ross, and Sequoyah).

Music: Diversity of Music
3.6 Describe the influence of various cultures and historical events on musical forms and styles.
3.7 Describe the influences of various cultures on music of the United States.

OBJECTIVE: Students will become familiar with the importance of Abraham Lincoln.

TEACHING STRATEGIES: Listening, Discussion

MATERIALS:
✓ CD or tape recording of Aaron Copland’s “A Lincoln Portrait”
✓ Audio equipment
✓ Poem by Carl Sandburg, “Lincoln”.
✓ Pictures or slides of the Lincoln Memorial in Washington, D.C.
✓ Stories about Abraham Lincoln

ANTICIPATORY SET: The teacher shows pictures or slides of the Lincoln Memorial and discusses the meaning of the pillars including the power and stillness represented by the figure of Abraham Lincoln.
PROCEDURE:

1. The teacher will read the poem “Lincoln” by Carl Sandburg.

2. The teacher asks students “How does this poem portray the spirit and background of our sixteenth president of the United States?”

3. The teacher plays recording of “A Lincoln Portrait” by Aaron Copland.

4. The teacher asks students a similar question about the music.

5. The teacher reads aloud the book Abraham Lincoln, 16th President of the United States by Rebecca Stefoff.

6. The students complete a comprehension worksheet.

ASSESSMENT: Students will be evaluated on their participation in class discussion and completion of the comprehension worksheet.

TEACHER EVALUATION: This lesson would fit well into a group of lessons about our presidents. It doesn’t require that I be a musician, but I can teach about leaders and add a touch of classical music to the lives of my students. (Fifth grade teacher)
TITLE: Clouds

GRADE: Fifth grade

STANDARDS:

Science: Earth Science

3.c Students know water vapor in the air moves from place to another and can form fog or clouds, which are tiny droplets of water or ice, and can fall to Earth as rain, hail, sleet, or snow.

Music: Listen to, Analyze, and Describe Music

1.6 Identify and describe music forms, including theme and variations and twelve-bar blues.

Derive Meaning

4.2 Develop and apply appropriate criteria to support personal preferences for specific musical works.

5.0 Connecting and applying what is learned in music to learning in other art forms and subject areas.

OBJECTIVES:

1. Students will be able to identify the materials that compose clouds.

2. Students will understand how clouds are formed.

TEACHING STRATEGIES: Listening, Discussion, Demonstration, and Cooperative Learning

MATERIALS:

✓ CD or tape recording of “Clouds” by Claude Debussy
✓ Audio equipment
ANTICIPATORY SET: The teacher will play recording of “Clouds” by Claude Debussy and ask students to describe the music.

PROCEDURE:

1. The teacher divides class into partners and distributes a glass cup or jar to each group.

2. The teacher asks: “Do the cups feel wet or dry?”

3. The teacher has students fill their cups with ice.

4. Students add cold water to their cups.

5. The teacher asks: “Do the cups feel wet or dry? Do the cups feel hot or cold?”

6. Students leave cups sitting for about half an hour.

7. The teacher then asks students “What do you notice about the outside of your cups?” “Are they wet or dry?” “Where did the water come from?” (Teacher may need to direct the students towards the idea that the water came from the air.)

8. Students can leave the ice water glasses out overnight or for several hours.
9. If the class has studied evaporation, then discuss with them what happened to the water on the outside of the glass. If necessary, refer to the evaporation lesson. (This lesson and others related to weather can be found on the following website: http://faldo.atmos.uiuc.edu/w unit/LESSONS /condensation.html)

10. The class is divided into four or five groups with each group receiving two Petri dishes, two paper clips, and one tin lid.

   a) A member of each group places the paper clips into one of the Petri dishes, and then sets the tin lid on top of the paper clips.
   b) Another group member places 6-10 salt crystals on the tin lid.
   c) The teacher pours a thin layer of water into each Petri dish while keeping the tin lid dry.

11. A member from each group places an empty Petri dish on top of each set up - being careful to not bump any water onto the tin lid. Plastic wrap or some other clear cover could also be used.)

12. Allow the set up to sit for about one half-hour.

   a) Ask the students to predict what might happen.
   b) Have one group member record what happens. (Eventually water from the dish will collect and condense around the salt crystals leaving little drops of salt water on the tin lid.)
   c) Ask: “What happened to the salt?” and “Why are there drops on the lid instead of salt?”

13. Explain the process of condensation and how it is responsible for cloud formation.
a) Students may ask where the salt comes from or how does the salt get into the sky.
b) Explain that condensation can happen around other small particles like dust and that salt can get in the sky from the evaporation of ocean spray.

14. Each group now takes the lid off their set up and makes predictions about what will happen to the drops. (After about half an hour, the water will evaporate and only salt will be left.)

15. Students record what they observe happening on their lids.

*If the class has already studied evaporation, then review what happened to the water. If they haven’t, this would be a great introductory lesson.

ASSESSMENT: Students will be evaluated on their abilities to work in small groups.

BACKGROUND: Water from in the air collected around each salt crystal until the salt dissolved or melted. Now, all that is left are small drops of salty water on the lid. This process is called condensation. This is the same thing that happens in clouds before it rains.

USEFUL INTERNET RESOURCES:

Weather Unit -
http://faldo.atmos.uiuc.edu/w_unit/LESSONS/condensation.html

This website is an integrated curriculum unit with weather as its theme. It has several interesting lessons, which include this lesson that I have used for this project.
TEACHER EVALUATION: Science, art and music all wrapped up in one. This is the way to teach. This project takes time and can be expanded or condensed as needed. Beautiful. Music truly is at the core of our curriculum, or at the very least, a catalyst for learning. (Fifth grade teacher)
TITLE: The Planets: Which One to Live On?

GRADE: Fifth grade

STANDARDS:

Language Arts:
2.0 Writing Applications (Genres and Their Characteristics)
2.4 Write persuasive letters or compositions:
a. State a clear position in support of a proposal.
b. Support a position with relevant evidence.
c. Follow a simple organizational pattern.
d. Address reader concerns.

1.0 Written and Oral English Language Conventions
1.1 Sentence Structure
1.2 Grammar
1.3 Punctuation
1.4 Capitalization
1.5 Spelling

Science: Earth Science
5.0 The solar system consists of planets and other bodies that orbit the sun in predictable paths.
5.b Students know the solar system includes the planet Earth, the Moon, the Sun, eight other planets and their satellites, and smaller objects, such as asteroids and comets.

Music: Listen to, Analyze, and Describe Music:
1.6 Identify and describe music forms, including theme and variations and twelve-bar blues.
PROCEDURE:

1. The teacher asks students "Who can name the planets of the solar system?" (Mars, Venus, Mercury, Jupiter, Saturn, Uranus, Neptune, and Pluto).

2. Students describe the music from each section of the suite and relate it to the characteristics of the various planets in our solar system.

3. While students take notes, teacher replays individual sections as the class discusses the piece.

4. Based on the music they heard, students choose a planet in which they would like to live and write a persuasive composition on why or why not they should make that planet their new home.
   a) Students will need to research their planet by using encyclopedias, textbooks, and the Internet (if available).
   b) The composition should include facts that support their persuasion.

5. After writing the persuasive composition, students will present their arguments for their chosen planet.

ASSESSMENT: Students will be evaluated on the neatness and content of the composition and presentation.

This activity can be done individually as well as in small groups.
USEFUL INTERNET RESOURCES:

The Observatorium – http://observe.ivv.nasa.gov/
This is a public access site provided by NASA.

The Nine Planets –
http://www.seds.org/nineplanets/nineplanets/

This site is an overview of the history, mythology and current science knowledge of each of the planets and moons in our solar system.

TEACHER EVALUATION: Many of my students were completely enthralled by this lesson. Studying the planets and the universe is very popular with many students. I did not realize that there was music written about each planet in our system. Again, the imagery was fantastic. The websites were great. We are integrating technology along with classical music and the study of the planets. (Fifth grade teacher)
TITLE: Composer: Arthur Honegger’s Pacific 231

GRADE: Fifth grade

STANDARDS:

Language Arts: Literary Criticism
3.7 Evaluate the author’s use of various techniques (e.g., appeal of characters in a picture book, logic and credibility of plots and settings, use of figurative language) to influence readers’ perspectives.

Music: Listen to, Analyze, and Describe Music
2.1 Analyze the use of music elements in aural examples from various genres and cultures.

OBJECTIVES:

Students will be able to:
1. Identify the composer of the musical work being studied.

2. Describe the composer’s history.

3. Describe the historical background of the work being studied.

4. Identify rhythmic changes.

5. List and define musical terms used in lesson. (See dictionary in Appendix D)

TEACHING STRATEGIES: Listening, Discussion

MATERIALS:
✓ CD or tape recording of “Pacific 231”
✓ Audio equipment
✓ Paper (perception chart) and pencil

ANTICIPATORY SET: The teacher will ask the students to listen for a specific mode of transportation depicted in the music.
PROCEDURE:

1. The teacher will play the recording of "Pacific 231".

2. The teacher will introduce the musical work and its composer.

3. The teacher will lecture on the history of "Pacific 231" and its composer.

4. Students and teacher will discuss the various rhythmic changes in the work.

5. The teacher will pass out call chart and discuss each section.

6. The teacher will explain musical terms being used.

7. The teacher will pass out perception chart and replay "Pacific 231".

8. Students will review chart while listening to the recording.

ASSESSMENT: Students will be evaluated on their participation in class discussion.

Background of composer: Arthur Honegger was born to Swiss parents in Le Havre, France on March 10, 1892. He later resided in Paris after 1913. Honegger began his musical studies under the direction of his mother who was an amateur pianist. He later continued his studies at the Conservatoire of Zurich. Due to the outbreak of WWI, Honegger was temporarily forced to
give up his studies and enlist in the Swiss army. In 1916, he was able to return to Paris where he resumed composing and helping to make Paris the artistic capital of the world during the postwar years. In 1929, Honegger and his wife, Andree Vaurabourg, visited the United States where he was referred to as the “world-renowned composer.” He spent the last decade of his life as a professor of composition at the Ecole Normale de Musique in Paris.

Background of selection: “Pacific 231” was composed in 1923 and was first performed on May 8, 1924, at the Paris Opera under the direction of Serge Koussevitzky. In an interview, Honegger explained his passion for trains, which began as a child when his family would travel from Le Havre to Paris. He always inspected the engine first.

At the time of composition, Pacific, model 231 (named after the wheel ratio), was the huge engine used for heavy express trains in Europe. Honegger was not aiming to imitate the noise of an engine, but rather expressing in terms of music. The work opens with an objective contemplation followed by: quiet
breathing of the engine at rest, straining at
starting, and gradually increases speed and finally
reaches the state of three hundred tons of weight
thundering through the silence of the night at a mile
a minute, then slowly returns to the station.

TEACHER EVALUATION: Many of my students love trains,
so this lesson was an immediate hit! No sales pitch
was required. It spoke for itself. The attention
span was so good that the students were begging to
keep on with the project. Teaching math concepts with
music is a fun departure and very productive. (Fifth
grade teacher)
“PACIFIC 231”

Call Chart

<table>
<thead>
<tr>
<th>Section</th>
<th>Call</th>
<th>Measures</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td></td>
<td>1-7</td>
<td>strings, French horns, and cymbals forte</td>
</tr>
<tr>
<td>Section A</td>
<td>2</td>
<td>8-26</td>
<td>woodwinds and strings joined by low brass; full orchestra forte</td>
</tr>
<tr>
<td>Section B</td>
<td>3</td>
<td>27-38</td>
<td>staccato; melody in strings</td>
</tr>
<tr>
<td>Section C</td>
<td>4</td>
<td>39-45</td>
<td>forte; upperwinds and strings have melody</td>
</tr>
<tr>
<td>Section D</td>
<td>5</td>
<td>46-53</td>
<td>staccato; melody in lower winds</td>
</tr>
<tr>
<td>Section E</td>
<td>6</td>
<td>54-61</td>
<td>melody in upperwinds; countermelody in lower winds; French horns have triplet pattern</td>
</tr>
<tr>
<td>Section F</td>
<td>7</td>
<td>62-66</td>
<td>accented beat pattern in strings joined by the woodwinds</td>
</tr>
<tr>
<td>Section G</td>
<td>8</td>
<td>67-72</td>
<td>strings are joined by the woodwinds</td>
</tr>
<tr>
<td>Section H</td>
<td>9</td>
<td>73-78</td>
<td>eighth note rhythm with 4/4 time signature; strings with woodwinds have melody</td>
</tr>
<tr>
<td>Section I</td>
<td>10</td>
<td>79-87</td>
<td>melodic line in bassoon; countermelody in strings</td>
</tr>
<tr>
<td>Section J</td>
<td>11</td>
<td>88-96</td>
<td>brass and strings have melody</td>
</tr>
</tbody>
</table>
Section K
Call 12
Measures 97-104

musical round starting with bassoons – French horns – trumpets- French horns – clarinets- oboe

Section L
Call 13
Measures 105-108

melody is in oboe part moving to upper strings

Section M
Call 14
Measures 109-112

melody in flutes and clarinets

Section N
Call 15
Measures 113-117

melody in flutes and oboe returning to upper strings

Section O
Call 16
Measures 118-132

woodwinds have melody with a triplet pattern

Section P
Call 17
Measures 133-139

melody in strings

Section Q
Call 18
Measures 140-146

melody in upperwinds

Section R
Call 19
Measures 147-168

solo in 1st clarinets

Section S
Call 20
Measures 169-194

melody in winds; countermelody in strings

Section T
Call 21
Measures 195-203

melody in winds; countermelody in strings

Section U
Call 22
Measures 204-207

winds and strings have melody; countermelody in brass; orchestra forte

Section V
Call 23
Measures 208-217(end)

rhythm changes to give slow feel
## Perception Chart

<table>
<thead>
<tr>
<th>Call #</th>
<th>Section</th>
<th>Instruments/Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>strings, flutes, cymbals, piano (soft), forte (loud)</td>
</tr>
<tr>
<td>2</td>
<td>Section A</td>
<td>forte, piano</td>
</tr>
<tr>
<td>3</td>
<td>Section B</td>
<td>staccato, legato, woodwinds, strings</td>
</tr>
<tr>
<td>4</td>
<td>Section C</td>
<td>piano, forte, lower winds, upperwinds</td>
</tr>
<tr>
<td>5</td>
<td>Section D</td>
<td>lower winds, percussion</td>
</tr>
<tr>
<td>6</td>
<td>Section E</td>
<td>countermelody in brass, melody in lower strings, countermelody in lower strings, melody in upperwinds</td>
</tr>
<tr>
<td>7</td>
<td>Section F</td>
<td>beat pattern accented, strings/woodwinds, beat pattern unaccented, brass/woodwinds</td>
</tr>
<tr>
<td>8</td>
<td>Section G</td>
<td>strings joined by woodwinds, brass joined by strings</td>
</tr>
<tr>
<td>9</td>
<td>Section H</td>
<td>eighth note rhythm with 4/4 time signature, sixteenth note rhythm with 4/4 time signature</td>
</tr>
<tr>
<td>10</td>
<td>Section I</td>
<td>countermelody in bassoon, countermelody in strings</td>
</tr>
<tr>
<td>11</td>
<td>Section J</td>
<td>brass have melody, flutes have melody</td>
</tr>
<tr>
<td>12</td>
<td>Section K</td>
<td>musical rounds with six groups, musical solos with six groups</td>
</tr>
<tr>
<td>13</td>
<td>Section L</td>
<td>oboe has melody, French horns have melody</td>
</tr>
<tr>
<td>14</td>
<td>Section M</td>
<td>flutes / clarinets have melody, brass have melody</td>
</tr>
<tr>
<td>15</td>
<td>Section N</td>
<td>melody returns to upper strings, melody returns to flutes and oboe</td>
</tr>
<tr>
<td>Section</td>
<td>Details</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td></td>
</tr>
</tbody>
</table>
| O       | woodwinds have triplet pattern  
                   brass have triplet pattern |
| P       | melody in strings  
                   melody in brass |
| Q       | melody in upperwinds  
                   countermelody in upperwinds |
| R       | solo in 1st clarinets  
                   solo in oboe |
| S       | melody in woodwinds  
                   melody in strings |
| T       | countermelody in woodwinds  
                   countermelody in strings |
| U       | forte  
                   piano  
                   winds/strings  
                   brass |
| V       | slow feel  
                   fast feel  
                   rhythm same  
                   rhythm changes |
APPENDIX B

"THE MUSIC CONNECTION"

TO INTEGRATION
The following items listed can be found in the 2000 Silver Burdett Ginn music series The Music Connection. This music series was designed to assist not only the music specialist, but also the classroom teacher.

This section of the project contains a comprehensive list of songs that classroom teachers should know and can use to integrate music into various subject areas.

Third Grade Song List

- **Creative Writing and Writing**
  - American Children
  - Billy Boy
  - Casper, the Friendly Ghost
  - Everything is Beautiful
  - Home on the Range
  - I Know an Old Lady
  - It's a Small World
  - Make New Friends
  - Never Smile at a Crocodile

- **Language Arts**
  - Billy Boy
  - Down in the Valley
  - Each of Us Is a Flower
  - I Know an Old Lady
  - If I Only Had a Brain
  - It's a Small World
  - Make a Rainbow
  - Never Smile at a Crocodile
  - Peace Like a River
- Polly Wolly Doodle
- Rockin' Robin
- This Land is Your Land

- **Literature and Literature to Share**
  - Beauty and the Beast
  - Casper, the Friendly Ghost
  - Down in the Valley
  - Follow the Drinkin' Gourd
  - He's Got the Whole World in His Hands
  - Home on the Range
  - If I Only Had a Brain
  - It's a Small World
  - Loco-Motion, The
  - Make a Rainbow
  - Make New Friends
  - My Home's in Montana
  - Never Smile at a Crocodile
  - Peace Like a River
  - Polly Wolly Doodle
  - Rockin' Robin
  - Rudolph, the Red-Nosed Reindeer
  - Take Me Out to the Ball Game
  - Winter Wonderland
  - Yankee Doodle

- **Mathematics**
  - Billy Boy
  - Follow the Drinkin' Gourd
  - Take Me Out to the Ball Game
  - Everything is Beautiful
  - For the Beauty of the Earth
  - Never Smile at a Crocodile
  - Peace Like a River
  - Rockin' Robin
  - Rudolph, the Red-nosed Reindeer

- **Social Studies**
  - America
  - American Children
  - Deep in the Heart of Texas
  - Follow the Drinkin' Gourd
  - Loco-Motion, The
Peace Like a River
• Polly Wolly Doodle
• Rudolph, the Red-nosed Reindeer
• Star-Spangled Banner, The
• Yankee Doodle

Fourth Grade Song List

• Language Arts
  • America, the Beautiful
  • Candle on the Water
  • Clementine
  • Do Wah Diddy Diddy
  • Happy Days
  • Over the Rainbow
  • Rio Grande
  • Rock Around the Clock
  • Star-Spangled Banner, The
  • Sweet Betsy from Pike
  • Waltzing Matilda
  • We Shall Overcome
  • We’re Off To See the Wizard
  • Wells Fargo Wagon, The

• Literature / Literature to Share
  • Ballad of the Boll Weevil
  • Clementine
  • Do Wah Diddy Diddy
  • Dry Bones
  • Gonna Ride Up in the Chariot
  • Chanukah
  • Over the Rainbow
  • Rio Grande
  • Rock Around the Clock
  • Sakura
  • Silver Bells
  • Star-Spangled Banner, The
  • Sweet Betsy from Pike
  • We Shall Overcome
  • We’re Off to See the Wizard
- Wells Fargo Wagon, The
- Yellow Rose of Texas

- **Mathematics**
  - Ballad of the Boil Weevil
  - Inchworm, The
  - Rio Grande
  - We’re Off to See the Wizard

- **Science**
  - Dry Bones
  - Foolish Frog, The
  - Frog Music
  - Returning Hunter, The
  - Side by Side
  - Stars of the Heavens (Las estrallitas del cielo)
  - Windy Old Weather

- **Social Studies**
  - America
  - America, the Beautiful
  - Bluebells
  - Clementine
  - Gonna Ride Up in the Chariot
  - Here We Come A-Wassailing
  - I’ve Been Working on the Railroad
  - Kookaburra
  - M.T.A. Song, The
  - Oh, Susanna
  - Old Texas
  - Paddy Works on the Railroad
  - Rio Grande
  - Song for Children, A
  - Sweet Betsy from Pike
  - We Shall Overcome
  - Wells Fargo Wagon, The
  - Yellow Rose of Texas, The

- **Writing**
  - Candle on the Water
  - Do Wah Diddy Diddy
  - Dry Bones
  - Happy Days
  - Over the Rainbow
  - Star-Spangled Banner, The
• Sweet Betsy from Pike
• Waltzing Matilda
• Yellow Rose of Texas, The

Fifth Grade Song List

• **Language Arts**
  • Away to America
  • De Colores
  • Freedom
  • Girl I Mean to Be, The
  • Give My Regards to Broadway
  • I Shall Sing
  • Jingle-Bell Rock
  • John Henry
  • Johnny Has Gone for a Soldier
  • Keep in the Middle of the Road
  • Laredo
  • Magic Flute, The “Der Vogelfanger” (“The Bird Catcher”)
  • Seventy Six Trombones
  • Shoo, Fly
  • Sing
  • Somewhere Out There
  • Streets of Laredo
  • There’s Just Something About a Song
  • Under the Sea

• **Literature/Literature to Share**
  • America, the Beautiful
  • Angels We Have Heard on High
  • Away to America
  • Battle Cry of Freedom
  • Blowin’ in the Wind
  • Casey Jones
  • Crescent Moon
  • De Colores
  • Deck the Halls
  • Erie Canal
  • Festival of Lights
  • For the Beauty of the Earth
- Girl I Mean to Be, The Harmony
- Huron Canal, The
- John B. Sails, The
- Johnny Has Gone for a Soldier
- Keep in the Middle of the Road
- Let’s Go Singin’
- One Moment in Time
- Precious Friends
- Seventy Six Trombones
- Streets of Laredo
- Under the Sea

- Mathematics
  - Erie Canal
  - One Moment in Time
  - Sing
  - There’s Just Something About a Song

- Science
  - Blow the Wind Southerly
  - Child of the Universe
  - For the Beauty of the Earth
  - Girl I Mean to Be, The
  - Let’s Go Singin’
  - Turn, Turn, Turn

- Social Studies
  - Amazing Grace
  - America
  - America, the Beautiful
  - Away to America
  - Battle Cry of Freedom
  - Casey Jones
  - De Colores
  - Erie Canal
  - Ev’ry Time I Feel the Spirit
  - Fifty Nifty United States
  - Girl I Mean to Be, The
  - It’s Up to You and Me
  - John B. Sails, The
  - John Henry
  - One Moment in Time
  - Paddy Works on the Railway
  - Star-Spangled Banner, The
  - Streets of Laredo
• Wabash Cannon Ball

• **Writing**
  • America, the Beautiful
  • Away to America
  • Battle Cry of Freedom
  • De Colores
  • Deck the Hall
  • Erie Canal
  • For the Beauty of the Earth
  • Girl I Mean to Be, The
  • Give My Regards to Broadway
  • I Shall Sing
  • One Moment in Time
  • Precious Friends
  • Somewhere Out There
  • Star-Spangled Banner, The
  • Wabash Cannon Ball
APPENDIX C

SOCIAL STUDIES AND MUSIC SONG INDEX

WITH RELATED STANDARDS
Third Grade - Social Studies

Standard: 3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places and environments in a spatial context by:

1. Identifying geographical features found in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, and lakes).
2. Tracing the ways in which people have used the resources of the local region and modified the physical environment (e.g., a dam constructed upstream changed a river or coastline).

• Songs about America
  o This Land is Your Land by Woody Guthrie
  o Blow, Ye Winds - American Folk Song
  o Buffalo Gals - American Minstrel Song
  o Alekoki (Hawaii) English version by Aura Kontra
  o Louisiana Lullaby - Folk song from Louisiana
  o Deep in the Heart of Texas by June Hershey and Don Swander
  o Down in the Valley - Kentucky Folk Song
  o America, the Beautiful by K. Bates and S. Ward
  o Home on the Range
  o Red River Valley
  o She'll Be Coming Around the Mountain
  o Shenandoah

• Songs about diversity
  o American Children by M. Black and E. Bialek

• Songs about the Railroad
  o The Dummy Line
  o Follow the Drinkin' Gourd - a song from the Underground Railroad

Fourth Grade - Social Studies

Standard: 4.2 Students describe the social, political, cultural and economic life and interactions among people of California from the pre-Columbian societies to the Spanish mission and Mexican rancho periods.

• Mission Music

Website: www.Californiamissions.com/music/history.html
Fifth Grade - Social Studies

Standards:

5.7.6 American ideals (e.g., know America, the Beautiful, The Star Spangled Banner)

5.9 Students know the location of the current 50 states and the names of their capitals.

- Songs that express American ideals
  - Star Spangled Banner
  - This Is My Country by Al Jacobs
  - This Land is Your Land by Woody Guthrie
  - Simple Gifts - Shaker Song
  - Battle Hymn of the Republic by Julia Howe
  - Lift Every Voice and Sing by J. R. Johnson
  - Yankee Doodle
  - Yankee Doodle Boy by G. M. Cohan
  - You're a Grand Old Flag by G. M. Cohan
  - America, America - traditional

- Songs about the Fifty states
  - Fifty States in Rap by Dr. Corey (Published by Helicon Music Corporation; c.1991)
  - Oh, Susanna by Stephen Foster
  - Fifty Nifty United States by Ray Charles
  - Dixie
  - Tennessee Stud
  - Old Texas
  - Yellow Rose of Texas - American Song
  - Streets of Loredo - Cowboy Song
  - Celebrate the States: A Musical Travelogue arranged by Carl Strommen (Published by United Artist Corporation; c.1977)
    - Theme from New York, New York
    - Chattanooga Choo Choo
    - Deep in the Heart of Texas
    - Rocky Mountain High
    - California Here I Come
    - America, The Beautiful

This is a wonderful arrangement for introducing songs about various states in a narration format. This would also make a wonderful program presentation for classroom teachers with minimum experience in teaching music.
• **Official State Songs** - all of these songs can be found on the following website: [www.50states.com/cap.htm](http://www.50states.com/cap.htm)
  - **Alabama**
    - Alabama by J.S. Tutwiler and E.G. Gussen
  - **Alaska**
    - Alaska’s Flag by M. Drake and E. Dusenbury
  - **Arizona**
    - Arizona by M.R. Clifford and M. Blumenthal
  - **Arkansas**
    - Arkansas by W. Holyfield
    - Oh, Arkansas by T. Rose and G. Klaff
  - **California**
    - I Love You California by F.B. Silverwood and A.F. Frankenstein
  - **Colorado**
    - Where the Columbines Grow by A.J. Fynn
  - **Connecticut**
    - Yankee Doodle
  - **Delaware**
    - Our Delaware by F.B. Hynson and M.S. Brown
  - **Florida**
    - The Swanee River by S. Foster
    - Florida, My Florida by Rev. Dr. C. V. Waugh
  - **Georgia**
    - Georgia On My Mind by S. Gorrell and H. Carmichael
  - **Hawaii**
    - Hawai'i Pono'i by K.D. Kalakaua and Prof. H. Berger, the Royal Bandmaster
  - **Idaho**
    - Here We Have Idaho by M. Helm, A.J. Tompkins and S. Hume-Douglas
  - **Illinois**
    - Illinois by C.H. Chamberlain and A. Johnston
  - **Indiana**
    - On the Banks of the Wabash, Far Away by P. Dresser
  - **Iowa**
    - Iowa State Song by S.H.M. Byers
  - **Kansas**
    - Home on the Range by B. Higley and D. Kelley
  - **Kentucky**
    - My Old Kentucky Home by S.C. Foster
  - **Louisiana**
    - Give Me Louisiana by D. Fontane and Dr. J. Croom
    - You Are My Sunshine by J. Davis and C. Mitchell
  - **Maine**
    - State of Maine Song by R.V. Snow
  - **Maryland**
    - Maryland My Maryland by J. R. Randall
  - **Massachusetts**

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• All Hail To Massachusetts by A.J. Marsh
  • Michigan
    • Michigan, My Michigan by W.O. Miessner and D.M. Malloch
  • Minnesota
    • Hail Minnesota by unknown
  • Mississippi
    • Go, Mississippi by H. Davis
  • Missouri
    • Missouri Waltz by J.R. Shannon, J. Valentine and F.K. Logan
    • Shenandoah
  • Montana
    • Montana by C.C. Cohan and J.E. Howard
    • Montana Melody by L. and C. Harvey
  • Nebraska
    • Beautiful Nebraska by J. Fras
  • Nevada
    • Home Means Nevada by B. Raffetto
  • New Hampshire
    • Old New Hampshire by Dr. J.F. Holmes and M. Hoffman
  • New Jersey (This is the only state with an unofficial state song.)
    • I'm from New Jersey by R. Mascara and P. Frankenfield
  • New Mexico
    • O, Fair New Mexico by E. Garrett
  • New York
    • I Love New York by S. Karmen
  • North Carolina
    • The Old North State by W. Gaston and Mrs. E.E. Randolph
  • North Dakota
    • North Dakota Hymn by J.W. Foley and Dr. C.S. Putnam
  • Ohio
    • Beautiful Ohio by B. MacDonald, W.B. McBride, and M. Earl
  • Oklahoma
    • Oklahoma by O. Hammerstein II and R. Rodgers
  • Oregon
    • Oregon, My Oregon by J.A. Buchanan and H.B. Murtagh
  • Pennsylvania
    • Pennsylvania by E. Khoury and R. Bonner
  • Rhode Island
    • Rhode Island It's For Me by C. Hall, M. Day and K. Chester
  • South Dakota
    • Hail! South Dakota! by D. Hammitt
  • Tennessee
    • My Homeland, Tennessee by N.G. Taylor and R.L. Smith
• When It's Iris Time In Tennessee by W.W. Newman
• My Tennessee by F.H. Tranum
• Tennessee Waltz by R. Stewart and P.W. King
• Rocky Top by Boudleaux and F. Bryant
• Tennessee by V. Rorie
  o Texas
    • Texas, Our Texas by W.J Marsh and G.Y. Wright
  o Utah
    • Utah, We Love Thee by E. Stephens
  o Vermont
    • These Green Mountains by D. Martin and R. Buglass
  o Virginia
    • Carry Me Back to Old Virginy by J. Bland
  o Washington
    • Washington, My Home by H. Davis and S. Churchill
  o West Virginia
    • West Virginia Hills by Mrs. E. King and H.E. Engle
  o Wisconsin
    • On, Wisconsin! by J.S. Hubbard, C.D. Rosa and W.T. Purdy
  o Wyoming
    • Wyoming by C.E. Winter and G.E. Knapp
Music Terms

♦ Acceleration - An increase in tempo.

♦ Chord - A combination of three or more tones sounded simultaneously.

♦ Counterpoint - The art of adding to melody a part or parts that shall be related to but independent of it, according to the fixed rules of harmony.

♦ Diminution - The repetition of a theme in notes of one half or one quarter the time value of those first used.

♦ Dissonance - The perceived instability of a complex of two or more sounds.

♦ Dynamics - The volume of sound; the loudness or softness of a musical passage.

♦ Form - The design of music, incorporating repetition, contrast, unity, and variety.

♦ Forte - Loud. Abbreviation: f.

♦ Harmony - The vertical blocks of different tones that sound simultaneously; a progression of chords.

♦ Lyric - highly enthusiastic, exuberant

♦ Melody - A logical succession of musical pitches arranged in a rhythmic pattern.

♦ Orchestra - A large group of musicians who play together on various musical instruments, usually including strings, woodwinds, brass, and percussion instruments.
Pacific - This type of train was chosen because it is used for heavy loads and built for great speed.

Rhythm - The combinations of long and short, even and uneven sounds that convey a sense of movement.

Score - The written form of a musical composition for orchestra or vocal parts, either complete or for a particular instrument or voice.

Staccato - short and lightly accented.

Suite - A number of disparate instrumental movements with some element of unity, most often performed as a single work.

Tempo - The pace at which music moves, based on the speed of the underlying beat.

Timbre - The distinctive quality of tone of a sound.

(Taken from the 1996 Visual and Performing Arts Framework for California Public Schools)
REFERENCES


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