

2014

Integrating rock music in elementary school education

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Integrating Rock Music in Elementary School Education

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MPA 475: Senior Capstone
May 15, 2014



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Abstract

Though music education is declining in schools across the nation, the classrooms that still utilize it to enhance other subject matter have witnessed its benefits. However, when the opportunity arises to integrate music into everyday lessons teaching core subjects, which genres should be focused on? Since educators would not wish to waste time on music that does not appeal to children's listening preferences and knowing that weaving music in the educational fabric of the day teaches more effectively and efficiently, their preferred genre must be employed when the chance to integrate music, rare as it is, presents itself. Rock music is a genre that has allured the attention of young people for more than 50 years of its existence. Its prejudices and benefits will be examined as the future of rock music in education is discussed through the methodology of a sample lesson plan. First-hand statistical data from students at an elementary school will be presented along with direct music concept lesson plans, supporting the extra effort required to prepare and perform a curriculum integrating rock music.

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MPA 475 Senior Capstone

15 May 2014

Integrating Rock Music in Elementary School Education

Julie*, a bright fourth grader, did not receive many musical experiences at her elementary school. Though she enjoyed music very much at home, her father being a rock guitarist, she felt detached in the world of writing and assessment that made up her day at school. An additional struggle Julie bore was Attention Deficit Hyperactivity Disorder, her ability to focus on lessons she was not initially attracted to being compromised. However, her interest piqued when musical experiences were offered at her elementary school's after school program; her curiosity emerged when musical examples using rock were presented. Certainly, her background was conducive to this, but her teachers noted her enthusiasm. On a macro level, the idea that music, especially music of interest to children, can be used in conjunction with the instruction of core subjects, must be at least provoked by cases such as Julie's ("Student's Feelings About Music Class"). If children learn to respond to the "everyday" lessons in school with at minimum an increased enthusiasm, the benefits will inevitably reap down to their increased interest in the subject being augmented by music.

* As she will be called.

But what of rock music? Rock 'n' roll music, as it has classically been termed, is a recent evolution of the last century in the culture and sound of American music extending now to all parts of the globe. Since its establishment in the 1950s, rock has been enjoyed by millions, safely, billions of people. Of course, being the new genre naive to the traditions and biases in favor of older musical repertoire, it has not been utilized to the deserved extent in the educational community, wherein the focus tends towards the Western Classical repertoire. Now, with the rock genre enduring almost as long as the Classical Era in Western Classical music (generally accepted as lasting from 1750 to 1820), more institutions are recognizing the artistic and sociocultural merit the genre presents and are offering courses on such subjects; California State University at Monterey Bay, in fact, has a course titled "Reflections on American Music" where a good portion is dedicated to rock. The acceptance of rock in the curriculum of academic institutions provides a logical basis for considering rock music in the education at the elementary school level.

Music in Early Education: Why It is Necessary

With the importance of subjects such as math and language juxtaposed with the decreasing funds schools receive, is music in general important enough to even consider in elementary education? It is almost universally accepted that the answer is "yes." The research of Alfred A. Tomatis established that music assists in various intellectual processes. Tomatis coined the term "Mozart effect" in 1991's *Pourquoi Mozart? (Why Mozart?)*, where he analyzed the effects of music on the healing and development of the brain. The subsequent 1993 study "Music and Spatial Task

Performance” by Rauscher, Shaw, and Ky that appeared in the journal *Nature* augmented the idea of the “Mozart effect” in demonstrating that listening to Mozart (implying music in general) increased spatial reasoning abilities. Many studies and research since then have led to similar conclusions, and the cognitive benefits of listening to music have become mainstream knowledge.

One neuroscientist, Daniel Levitin, summarizes various studies in his book *This is Your Brain on Music*. Levitin explains why music may have developed neurological pathways in the brain. Evolutionarily speaking, early humans would have used music to convey important survival instructions on how to do things: “eat this plant and not this one” or “construct a tool this way.” Instead of simply relying on verbal instruction that could be forgotten, reinforcing the directives with meter, rhythm, rhyme, pitch, and melody allowed the brain to seal in information that could allow the person to survive as long as possible (260-267). Additionally, Levitin addresses the idea of being able to recognize the same composition though, technically speaking, the aspects of the piece of music are manipulated greatly. The analogy utilized to explain this phenomenon is the use of different fonts and font sizes on a page. It will not be demonstrated here, but if one imagines the present sentence written with the same letters but with differing fonts, sizes, colors, and syntax, the brain would be able to read the sentence, regardless of the “mutations.” A similar effect is produced by the brain when interpreting the melody of a composition; though a favorite song may be manipulated by transposition, modulation, instrument change, et cetera, one would still be able to recognize it.

Indeed, some non-musicians would not be able to pinpoint what had changed from the original melody at all (115-116). This persistence is astounding given that most computers become confounded and do not recognize song due to the technical differentiations that exist in the manipulation. Only recently have applications been designed with algorithms based on human detection for the purpose of identifying songs through manipulations. These ideas provide an explanation as to why humans essentially require music to assist in survival. Extending this to education, as mathematics and language are essential for survival, music proves to be among the reinforcers of such subjects and demands that it be included for effective elementary education.

Harvard University psychologist Howard Gardner lends support to the inclusion of music in the education of children. Gardner holds that “intelligence” includes various types of specialized intelligences, not only including linguistic and logical-mathematical but also musical, spatial, bodily kinesthetic, interpersonal, and intrapersonal. Gardner encourages teachers to “provide a comprehensively balanced school curriculum that assists students in developing the potential of all of their intelligences” (Anderson, xix). Since music blends many of these intelligences, music may be a way to parabolically kill two birds with one stone in the classroom.

Not only does evidence demonstrate that music may augment the education of children in general, but it may provide a more pronounced benefit to children with special needs. William M. Anderson notes, “Today’s classroom may include children with physical, sensory (hearing and/or visual), emotional, and cognitive

disorders--each year new disorders with their respective characteristics and diagnostic criteria are reported and added to the 'special needs' list (Anderson, 9-10). Notwithstanding, it goes on to mention, "Music may be experienced at almost every level of consciousness and may provide functional (learning, memory skills), therapeutic (self-awareness, self-expression), and aesthetic (perceptual, affective integrated with cognitive) outcomes regardless of the student's functioning level" (Anderson, 9).

The above finds little controversy; nevertheless, the problem lies in the money and resources, or lack of, that elementary schools receive, especially in the United States. According to the Center on Budget and Policy Priorities, "At least 34 states are providing less funding per student for the 2013-14 school year than they did before the recession hit" and "[t]hirteen of these states have cut per-student funding by more than 10 percent" (Leachman, 1). The states have lopped off many of the elements that make core education effective, and adding to the financial difficulties at the state level is more aggravation at the federal level; for example, "Since 2010, federal spending for Title I—the major federal assistance program for high-poverty schools—is down 12 percent after adjusting for inflation, and federal spending on disabled education is down 11 percent" (Leachman, 5). The financial burdens placed on schools are consummated by the cutting of music away from the curriculum; one approach to dealing with reduced funding is eliminating everything but math and language, and many schools are literally left with these to survive—the bare-bone nutrients that will not allow for growth and advancement of the

society in the future. Taking the worst-case scenario, schools forced to function on math and language alone must find a way to integrate music into other lessons; music may serve as the mortar in the building of knowledge, sealing the cracks between the core subject elements and strengthening them as a whole.

Reluctance in the Utilization of Pop/Rock Music and Counterarguments

Today, the benefits of music in education are not disputed so much as they are debated on how they are to find their way into the curriculum. Assuming music finds its way into the regular classroom schedule, what music should be presented with the likely constraining time limits? The tendency is to resort to folk melodies or classical repertoire, and these are certainly profound experiences that every student should have knowledge of. Yet, with the limited time allowing for the presentation of musical material, should not full advantage be taken of the situation in selecting music from an idiom that the students identify more closely with? Why is there reluctance in the implementation of pop music and styles in general in the classroom?

There exists, admittedly, a few notes of caution in using pop music and pop styles in the classroom, and these constitute some of the worries of its usage. First of all, popular music lyrics at times address with obscenity issues, such as deviant forms of sexuality and drug use, that are inappropriate for classrooms of young learners—ones that are supposed to develop thoughtful young people who will follow in socially acceptable ways the mainstream lifestyles of the citizenry (Herbert, 17). For certain, that is a serious concern that deserves consideration; fortunately,

an ample repertoire exists for the educator to choose from that do not contain those explicit elements but retain those that make the genre “pop,” without even considering that songs may be written in the style to avoid any issues. Further, a concern lies with the artists that epitomize the style, the stereotypical “rock star” being a negative character burned into society’s impressions of pop. Again, the concern is merited as media influences young people to a great extent, and the portrayal may distract from any specific subject’s attempted enhancement by using pop. However severe this grievance is, it is easily avoidable with careful selection of material; in fact, a fallacy is present in the argument against pop because of the imagery and artists behind it that will be discussed later. Moreover, since the proliferation of electronic media and Internet, ease of access to pop music presents itself to even the smallest of users, and students are already exposed to pop music outside of the classroom; some may contend that this is reason to shy away from reintroduction of material students are already familiar with. As above, the complaint deserves consideration to avoid overexposure and to allow for a diverse educational experience, yet the issue can once again be circumvented while still allowing for a fresh take on the pop genre. Many of these arguments will be analyzed more closely in the following discussion, but it must be stated that these are legitimate concerns that may not just hinder pop but much of modern media. On the contrary, the benefits produced in the balancing and considering of the above apprehensions prove worth the trouble.

Before considering the benefits of integrating rock music in the classroom,

the specific gripes of rock music as existing under pop must be addressed. D. G. Herbert summarizes six critical issues against the implementation of rock music in education, especially youth instruction. These are as follows: (1) Rock is an aesthetically inferior music; (2) Rock is damaging to youth, both physically and morally; (3) School time should not be expended teaching what is easily acquired in the vernacular; (4) Traditional teacher education has not provided substantial training in rock music; (5) Rock music is viewed as rebellious and anti-educational; (6) Effective instructional curriculum for rock music is relatively difficult to acquire (Herbert, 16).

With regards to complaint 1, it has absolutely no foundation in fact and proves to be a superficial and naïve umbrella characterization of the genre. “The aesthetic dimension of various rock genres has been systematically addressed by a number of scholars, revealing levels of musical complexity that correlate to unique systems of musicianship, creativity, and evaluation,” and many examples of progressive rock are of enough public awareness to shoot down this claim (Herbert, 16). The notion may be due to a remnant elitist attitude in the educational community and lack of historical consciousness, “failing the test of time” (Herbert, 16-17). Complaint 2, demonstrates a similar attitude. The danger of rock to youth even worked its way up to the United States Congress, where the Parent’s Music Resource Center took the position to the political extreme and lobbied to have warning labels placed on all recordings that were determined to be inappropriate (Herbert, 17), many of these focusing too much attention on imagery and taking

lyrics out of context. Though in an above consideration careful selection of material certainly must be exercised, if the decision is made to use a recording of a specific and unaltered rock recording, its presentation might, to the contrary, be used as a clever forum for initiating meaningful discussion of issues that are otherwise difficult to trigger; rock numbers such as Queen's "I Want to Break Free" and others like it may "focus students' attention on the social significance of the music they value, an opportunity may be created for their intellectual engagement with issues requiring social and cultural critique" (Oliver, 55). It is worth recognizing the effect of lyrics over young listeners is not based on scientific research (Herbert, 17). Hypocrisy is also present in this argument against rock with regards to the artist and media behind the music. Admittedly, students when given a specific song will recall the imagery associated to it by the media. Many allege that the artists' behaviors negatively affect the students; yes, though behaviors do undoubtedly have an effect on young personalities, they can be avoided in not using specific rock songs, even using existing rock songs with rewritten lyrics adapted to the specific classroom lesson. Frankly speaking, consideration must be also given to rock culture's disproportionate representation of male figures and mediated accordingly. Additionally, though the identity of an artist is an issue of relevance to most any music lesson; the rock artist is often viewed under a more judgmental lens; in contrast, the identities of classical musicians are seldom subjected to the same type of scrutiny. Herbert surmises (18):

We know Yo Yo Ma and Murray Perahia through their music—and we leave it at that. But if classical performers and composers were ever

to be examined for the sexual orientation or their political inclinations, some of the best known words, war-horses of the repertoire, would be censored. Controversial aspects of the personal habits and private lives of Hector Berlioz, Peter Tchaikovsky, Francis Poulenc, Benjamin Britten, and Wolfgang Amadeus Mozart have hardly been an issue of concern to music teachers.

Claim 3 also provides, to a certain extent, a fair point as well. With children being attracted to electronic media, they are exposed to rock music on television, movies, and the Internet. Some wonder to spend time on a genre that is already well known; in fact, a balanced and rounded experience is needed in every subject. However, given the enthusiasm that students have for rock music, as exemplified in the introductory anecdote, it is worth using rock to augment the learning experience certainly integrating other genres, time allowing. Further, rock familiar outside of school is not necessarily fully understood, so when brought into the classroom environment, further analysis of the musical material can be made. Regarding Claim 4, with access to information and training and with simple instruments such as the Q-Chord, teachers may now be able to arrange rock songs even if they are not trained musicians. Resources such as *Integrating Music into the Elementary School Classroom* by William Anderson, cited earlier, provide easy-to-follow guides that novices may use to perform basic songs with the class.

Claim 5 describes rock as “anti-education,” and with lyrics such as Pink Floyd’s “We don’t need no education” and Alice Cooper’s “School’s out for summer” as basis, there may superficially be some reason for concern. To be sure, songs as such can be specifically avoided; or rather than responding to such lyrics defensively

by shunning the rock genre as a whole adversarially, “the classroom may benefit from utilizing the power of such music to their advantage within the curriculum” (Herbert, 20). Claim 6, a relic of a bygone age, has no merit; with the proliferation of information via the Internet and with technology being a standard in today’s basic classroom, none can say rock music curriculum is under-developed. With many books and sources existing on the specific topic, in addition to the creative minds of educators taking initiative to adapt their own lessons to include rock, rock music lesson plans are more developed than they have ever been and have decades now in their evolution.

Assuredly, pop music and rock music, though with many prejudices against it must be introduced to, at least, accompany the core lessons. Wayne Bowman describes: “Because there are limits to what can be achieved in school settings (or any setting, for that matter), we need to invest our educational resources more broadly” (Bowman, 14). Since music curricula, if it exists in the classroom, exists primarily to replicate the status quo and “will never attract or retain the imaginative and creative, and where they do, they will extinguish such aptitudes rather than nourishing and rewarding them,” educational resources must be invested more broadly (Bowman, 10, 14). Music in schools needs to “move beyond its conventional foci of band, choir, and (elementary) general music, to concerns like...popular and folk ‘world’ musics, and more,” including rock (Bowman, 13).

In addition to the counterarguments espoused above, evidence points to rock as being an ideal genre to integrate into the elementary school curriculum. In an

era where cutting music education is the lesser of evils, educators must find avenues in which to include music as part of their day, preferably to enhance subjects that are already being taught, such as math, language, science, and social studies. Yet, if a genre that does not immediately appeal to the students is not used, then the effort of attempting to include music will amount to a waste of time and may be detrimental to the students' education. Ergo, the genre most appealing to school age children will be the ideal to augment the core curriculum. A study done by R. Douglas Greer, Laura G. Dorow, and Andrew Randall in the *Journal of Research in Music Education* notes the listening preferences of elementary school children. Using 134 subjects between grades one through 6, the results show that all the grade levels chose rock music as preferable to non-rock music based on listening time. The conclusions show, "General music students in the elementary grades, who are similar to those in the samples studied, will increasingly choose to listen to more rock music and less nonrock music with advancing age and/or grade level" (289). The findings go on to assert the importance of considering students' musical tastes in the educational process (290):

If school music programs for general music students are to be influential in terms of the expansion of students' musical tastes, it seems clear that more must be known about what school-related variables influence taste. Future research should experimentally isolate specific instructional content and teacher behavior that influences the expansion of students' musical tastes.

Although children must be exposed to different musical sources, that is not the objective here. The objective is to show how rock music can and should be integrated into the core curriculum under the situations present today. As the

evidence suggests, rock has the potential of influencing children more than other genres, and if it is used to that effect with subjects such as math and language, the possibilities for ease of learning are extraordinary.

Methodology of an Example Rock-Integrated Plan

In order to provide the core argument for the integration of music, in this specific case rock, into the curriculum, the development of a lesson plan teaching the mathematical concept of order of operations to children was produced along with a rock song that serves as the basis for the lesson. The plan was performed at Jack Franscioni Elementary School in Soledad, CA on April 25, 2014. The specific group of children was part of the school's after school program and consisted of third to sixth graders. After the rock-infused lesson was given, a survey was given to the students for them to complete, providing firsthand insight to how the students feel music enhances or fails to enhance the elementary school curriculum. The survey was also given for the lower grades (below third) to fill out after a similar but separate lesson that tailored to those levels. In the remainder of this discussion, the steps outlining the methods utilized in taking a standard lesson plan and augmenting it with rock music will be analyzed through the aforementioned example, including the choosing, composition, and arranging of a song and factors to consider when doing so.

First of all, there are many important factors in developing a lesson plan that deserve mention. The basic lesson plan, with or without music, notes specific steps. Everything the instructor is to perform in a given lesson is to be written out in full

detail. The importance of doing so lies in the unforeseen circumstances that could interfere with a teacher's inability to perform the lesson or with a teacher's absence; the lesson still must go on, and a substitute teacher should be able to follow along with no previous preparation a lesson that is written out and provided with materials to do so.

The items to be included in a general lesson plan are the following. The overall objective must be stated; this is the overall goal of *a series of similar lessons*, what a student should be able to do at the end of a given unit. Along that vein, specific objectives should also be stated, and these are goals that are to be achieved *during the one lesson*, things a student should be able to perform before the teacher moves on to the next subject in the school day. Of course, the objectives and lesson as a whole must be adapted to the students' grade levels, and if any student in the class requires special accommodations, these should be noted. For instance, if a student suffers from ADHD, the lesson must address that, identifying the student and including the student in rudimentary assistance to the teacher (as in the specific case of ADHD, small activities within the lesson may assist in keeping the child focused and not as a disturbance to the lesson). Further, materials used in the lesson must be stated and provided. In lessons integrating music, this becomes crucial, as more equipment and preparation is typically required; sheet music and/or music recordings must be provided in case of possible absence of the teacher, and any instruments to be used must be noted. Choose materials that "(1) are within the capabilities of a particular class, (2) are interesting and fun, (3) can be integrated

with other classroom subjects and experiences, and (4) emphasize active involvement in musical experiences such as singing, playing instrument, and moving to music” (Anderson, 22).

There exist two primary forms of instruction: teacher-centered learning and student-centered learning. Teacher-centered learning is reminiscent of university lectures and corporate meetings, not an ideal method to teach young children; the students will bore easily and, thus, fail to retain any of the information given. Conversely, student-centered learning engages the student in a lesson and includes participatory elements inspiring action. Student-centered lessons teach by example and put the instructor on the same plane as the instructed, allowing for the students’ grasp of the concepts being taught.

The procedure to be carried out in the lesson plan is the most substantial component of it, and as previously stated, it must be specific, with a clear logical, sequential order and specific words a teacher needs to say its performance. Again, a substitute with no prior knowledge or preparation of the plan must be able to follow it without confusion or ambiguity. In the procedure, repetition is preferred over a lack of it; young students, and perhaps everyone, are better able to retain a concept if it is repeated to them, so a lesson that repeats key ideas or phrases will prove the most successful.

Further, a mechanism to assess the children’s grasp of the material must be built in to a plan. If a student is learning about complete sentences, for example, an oral or written assessment (this may take a simple form) should be performed to

allow the teacher to make note of the lesson's effectiveness and adjust the lesson accordingly. Additionally, throughout the planning of a lesson, a teacher should make a concerted effort to encourage students to apply what they have learned in past lessons to what they are learning in the current one. This is called "teaching for transfer." William Anderson notes, "Children should also be encouraged to transfer ideas learned about music [when it is used in a lesson] to other studies and to settings outside as well as inside the school. For example, they should be able to recognize concepts such as repetition and enlargement, variety and contrast, and balance in the visual and literary arts and in everyday examples at school and at home" (6). To surmise some important lesson-writing factors, for lesson plans to be successful, especially when it comes to ones focusing on music or its integration, they must "(1) make what [is taught] meaningful, (2) organize material sequentially, (3) experience music before labeling it [when it is used in the lesson], (4) use a conceptual approach to learning, (5) use a multisensory approach to learning, (6) use a multicultural approach to learning, (7) provide reinforcement, and (8) teach for transfer" (Anderson, 4).

Now, applying the above to lesson plans with rock music, several things where additionally considered in the preparation of the "Order of Operations" lesson plan, which includes the composition of the song *Order of Operations*, also known as "O.O.O." or appropriately "O³."[†] The choosing of a subject that would merit the effort of preparation in rock integration such as the order of operations

[†] See Appendix A.

was not after some thoughtful meditation. The order of operations can prove difficult for young students to memorize, and many mnemonic devices exist to improve its retention. However, none were as musical or as “fun” to learn with, and in this age of high competition and where efficiency in the learning process is thrust upon educators, the most effective way possible of teaching children must be found. It is to this end that a song was written for this subject and a lesson built around it.

The song needed to contain certain characteristics to make it successful. First of all, the song needed to be simple and catchy. A progressive rock song that is long and drawn out with many sections and melodic motifs simply could not do in the elementary school context, but one that is simple in structure and with short thematic elements would utilize less child-brain-processing-power and would, therefore, prove more effective. Also, the objective of the lesson, in this case, the order of operations needed to be clearly highlighted in the music. Simple phrases with regards to lyrics and melody were employed to allow for the song’s grasp, and these sections were repeated more than once for the students’ ease of grasp. Of course, the rock idiom is effective in this manner, as the verse-chorus AABA form that rock songs are frequently presented in is conducive to this factor. Moreover, of critical importance is the melody of the song. To allow for student-centered participatory learning, the students needed to be able to sing along to the song; accordingly, the song needed to be in their range. Considering the recipients of this lesson were to be fourth to sixth graders, the range of this age group had to be

examined. Small children (4-5 years) generally have a range of a perfect fifth (D-A, soprano clef), with an octave (D-D) for some; early primary students (6-7 years) have a range of a major sixth to a full octave (D-B or D, soprano clef); intermediate grades (8-9 years) are able to sing in tune and develop resonance and are able to sustain notes longer; the upper elementary grades (10-11 years) experience some slight complications, for voices start to change in the boys while girls' voices become breathy (Anderson, 78-79). The upper grades also have a tendency to over-imitate popular pop singers, which may lead to discouraging impressions of singing since their voices are not matured enough or specific to the sound they wish to emulate. On the positive side, children here show a greater ability to sing in two and three parts (Anderson, 78). With the aforementioned considered, the composition of the melody of *Order of Operations* was done in the key of E with a range on one octave in a register (E₃-E₄) that both boys and girls could sing along to in unison. Another crucial aspect to the preparation of the song and lesson was the breakdown section. Many children's songs have a breakdown section; in rock, a breakdown is a section in a song or piece that repeats a short rhythmic figure, with instruments usually performing a repeated pitch in unison or in octaves, and vocal chants in an antiphonal form are sometimes added. Breakdowns have the benefit of reciting lyrics and ideas and are simple and catchy, conducive to the students' involvement in the song's performance. In *Order of Operations*, the breakdown consists of the steps in the order of operations chanted (or shouted) in a rhythmic fashion, repeating the concept for the students once again and including a way for the

instructor to have the students participate through call-and-response format.

The last considerations made in the preparation of the song and lesson relate to the overall musical impression and performance of the song. The song certainly had to remain in the rock genre to support the theory that children respond more to rock music and, therefore, respond more to lessons integrating that. To that end, the musical backbone of the song includes an overdriven electric guitar foundation performing blues-influenced riffs, drums emphasizing the backbeat, and simple assertive vocal lines and bass. Considerations as to how the song would be presented in the lesson were given. Essentially, the song, though existing as a recording, had to be able to be arranged so that it could be performed live in the classroom with just an acoustic guitar. Though electric guitar could certainly be used, this anticipates the worst-case scenario of the amplified sound being too loud yet allows for an optimal presentation of the song so that the students may be included in its performance. If the electric guitar were to be used in the classroom, the song has a guitar solo section that serves to engage the students into the lesson, as many at an elementary school age are captivated by the elusive and mysterious “guitar solo.”

The final *Order of Operations* song satisfies the above concerns, some already being noted. The piece keeps a rock idiom, utilizes a simple yet catchy riff, maintains a performable vocal range, steps in the concept are clearly enunciated in the recording and composition, verse-chorus form and breakdown allow for repetition of the concept, dynamics on the recording are consistent and are not

distracting musically, and the piece leaves for a live performance to include the students. Indubitably, there is more to composing a song and lesson plan incorporating rock than may appear, and preparation and practice are necessary to a greater degree, but evidence points to it being worthwhile.

Survey Findings of Jack Francioni After School Program Students

The assumption that rock is a music most conducive to integration into everyday curriculum due to its appeal to students has been taken in the discussion thus far. The only evidence pointing towards rock being a favorite among school-age children was a study, referred to earlier, performed in the twentieth century; that and copious anecdotal evidence are, admittedly, not firmly conclusive for rock being a favorite among all children, lacking recent research in the area. Though the genre at its crux proves irrelevant in the conversation of integrating of *rock* music into lessons, the rock idiom has been emphasized up to now, with the overall idea advocating for the integration of any musical genre that has the most appeal and attention-grabbing potential to enhance a subject's lesson plan. However, the children in the after school program at Jack Francioni Elementary were asked to fill out a survey addressing their favorite genres and whether they would like to have music included in their everyday lessons. A total of 47 students from first to sixth grade completed the survey (Appendix A) and provided frank insight to their opinions on this subject.

First, the demographics of Jack Francioni Elementary in Soledad, CA, USA should be discussed. Found in a low-income community, Jack Francioni

Elementary shares similar qualities with the community in which it is found. Soledad's median household income is \$47,306 in a population of 26,278 (*Soledad, city-data.com*). Soledad also stands out in the American landscape for its majority-minority status; 69.4% of the population is Hispanic (*Soledad, city-data.com*). This may provide some context that may influence decisions members of this community make and by extension the students in its schools.

With the above factors in mind, the results from the survey were in support for utilizing rock music in particular for integration into other subjects (Appendix A). The question (#4) regarding a student's favorite genre, 43% of the students listed rock music as a favorite genre. Keep in mind that there exist a plethora of genres that the students may have listed, and they were given a list of sample genres to allow for ease of decision making (with the explicit option to choose anything not listed). Similarly, 39% of girls listed rock as a favorite genre, as did 41% of the boys; the trends are paralleled amongst the two genders. The students that participated in the Order of Operations lesson, fourth through sixth graders, experienced a comparable trend, with 52% of that grade level listing rock music as a favorite. One student sampled chose a "non-popular" genre, specifically jazz, as their favorite music. The trend towards favoring popular genres, specifically rock, throughout the elementary school age groups amplifies the argument for utilizing that music in the daily curriculum.

On a broader point, students had the opportunity to provide an opinion on whether they thought music beneficial to their education. Question 5 asked what

they thought of lessons without music; 77% of students termed lessons without music as “boring.” 17% expressed indifference either way, describing lessons without music as simply “okay,” while 3 students answered that they thought lessons without music were “great.” It is interesting to note on the last bit of data that 2 of the 3 students that answered “great” gave subsequent responses that were inconsistent, bringing to doubt whether those students understood the question.[‡] The following question on the survey (#6) took the opposing perspective, asking students if they favored lessons with music more or less than lessons without music. A consistent 79% responded that they liked lessons “more” with music. Question 7 as the final inquiry prompted the students to reflect on how music could influence their learning ability and thus education. When asked if they think music helps them learn more than lessons without music, 85% answered a definitive “Yes,” corroborating the essence of this conversation.

To be fair, the survey has its shortcomings. With only a small sample size in a majority-minority community (due to the practical limitations that existed at the time of the data collection), the results may not entirely, to the most accurate degree, represent the entire population of elementary-aged students. Further, question wording could be to blame for some of the shifting responses noted earlier; though care was exercised in not influencing students’ responses in survey design or its conducting, the potential is never totally eliminated practically speaking, as some

[‡] Consult the Survey Results Summary and Original Survey Response Forms in Appendix A.

students asked for clarification during the survey-taking.[§] Nevertheless, even in the presence of these small weaknesses in the survey, the strength of it overwhelms. Much may be found and reasonably extrapolated from its candidness; for example, a student's embellished response on Question 7, asking if a student thought music helped them learn, stated, "No because I would get distracted." The candor here puts the student in the minority opinion opposing the essence of this discussion, but, nonetheless, it proves a valid point deserving consideration and exemplifying the success of this survey in extracting the truth behind the issue. Surely, this small gentle probe into an elementary student's perspective highlights the need for any possible musical inclusion, especially with rock, into lessons of core subjects.

Of course, when opportune for the day's schedule, an educator may decide to do lessons exclusively on music, perhaps as a "brain break" in the daily routine or to astutely highlight a core subject objective under the guise of music, excluding the appearance of being too intellectual. In that case, lessons may be made utilizing rock or another genre to teach musical concepts while simultaneously underscoring subjects such as math, spelling, language arts, history, and life skills. To this end, Appendix B concentrates on short lessons that may be performed in any spare moments throughout the school day or as students' break time activity. Any moment to specifically integrate the teaching of musical concepts, especially through rock, must be made for the balance of the educational experience.

[§] In these instances, the survey question needing clarification to a student was repeated slowly verbatim; in a few instances, a student would need further explanation, upon which the question would be paraphrased

Conclusion

The impact of economics on elementary education has resulted in the admitted “lesser of two evils” of cutting music from the curricula. At the same time, music proves too valuable to take away, especially when students are pressured to learn more in less time. Music need not be lost but must be, therefore, included cleverly into the typical lesson plan of the day. Certainly, heightened preparative steps need be taken to accomplish such a feat effectively, but the evidence demonstrating music’s benefits in enhancing students’ education are universally known, recognized, and experienced. Thusly, the time dedicated to must be efficient; the genre most apt in capturing a student’s interest and involvement in the lesson should be utilized. Though there are arguments against the utilization of rock music and other popular genres, their potential benefits engulf their hesitations, and the evidence gathered, even in this study, substantiate the idea for the integration of rock music in elementary school education. As Julie, the student mentioned at the discussion’s initiation, persevered through educational obstacles with no little thanks to the inclusion of music in her education, the vast and ample potential for other young students to do the same must take heavy consideration in educator and those involved in the educational process. Rock music, and music appealing to the young student, must be integrated into a student’s life and everyday educational experience.

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Appendix A: Order of Operation Lesson Materials and Survey Results

Contents:

“Order of Operation” lesson plan

Order of Operation song lead sheet

Survey Questions

Survey Results Summary

Survey Responses

Sample Lesson:
The Order of Operations

Grade: 4-6

Concepts: Music, singing, step-by-step arithmetic

Time: 30-45 minutes

Overall Objectives: Students will use the order of operations to solve more advanced arithmetic math problems.

Specific Objectives: Students will use a rock song to memorize the order of operations.

Materials: Guitar, small amplifier and/or speakers, recording and sheet music of “Order of Operations” rock song, marker board, projector and computer optional.

Procedure:

1. Write on marker board a math problem such as $7 + 3 \times 5$ that could be interpreted in different ways (the previous will be used as an example). Say, “Today we will use a rock song to help us learn math.”
2. Tell students, “Sometimes we can get two different answers for the same math problem” [demonstrate]. “So, we need to know what to do first.”
3. Continue, “The order of operations helps us to know what to do first.”
Write the order of operations on board in the following manner:

P: Parenthesis

E: Exponents

M: Multiply, or

D: Divide, from left to right.

A: Add, or

S: Subtract, from left to right

Group M and D together and A and S together by circling them or writing them in the same colors. Tell them, “Multiplying and dividing are both on the same level, so are adding and subtracting. We do whatever comes first, from left to right.”

4. Do the previous math problem, outlining step by step, reiterating the order of operations, to arrive at the correct answer.

5. Show lyrics for song on board or projector. Play and/or perform song with students, following along with lyrics and making particular reference to steps in the order of operations.
6. Now perform simplified song (perhaps with simple chord strumming), encouraging students to clap the beat and sing along if they want. During breakdown, ask them to antiphonally answer the name of operations after you mention the letter, doing so in the rhythm of the song. For example: after singing “P,” students should respond “Parenthesis” in the manner of the recording. Repeat this section of the song according to students’ understanding.
7. Do a sample problem with the class, asking students what step to do next. For example: $(7 + 3) \times 4 \div 2 - 5 \times 6$ should equal -10.
8. Note that M and D are on the same level; so are A and S. “We do multiplying *or* dividing, whichever comes first from left to right. After that, we do adding or subtracting in the same way, from left to right. Illustrate this concept by doing problems such as $1 + 2 - 3 + 4 - 1 = 3$ and $4 \times 2 \div 3 \times 2 = 163$.
9. **Review:** Ask students what the order of operations is, using the song to give them a hint. Provide sample problems to test:

$$2 + 3^2 \div (2 + 1)$$

$$5 - 6 \times (3 + 1)^2 - 2$$

$$(2 \times 3) \div (3 \times 2) - (5 + 1)$$
10. Repeat gist of lesson or just the song until overall objective is met.

Order of Operations Lead Sheet

ORDER OF OPERATIONS

GUITAR AND VOICE

ANDRE FIRME
ARRANGED BY: ANDRE FIRME

HARD ROCK ♩ = 150 **G#m** A B

GUITAR VOICE

VERSE 1

PAR-EN-TH-

5 **E B/D# D A/C# A B**

-SES EX-PO - - NENTS: - THESE - WE - DO FIRST. - - - THEN WE

7 **E B/D# D A/C# A B**

-MUL - TI - PLY, - DI - VIDE, - - ADD, - - SUB - TRACT. - - - IT'S THE

CHORUS

11 **E A B E A**

-OR - DER - OF - OP - ER - A - - TIONS - - - IT IS GOOD FOR - ALL - CAL -

15 **B**

- CU - LA - TIONS. - - - IF YOU EV - - ER WON - DER - WHICH -

19 **A/C# A B E B/D# D**

- ONE - TO - USE, - - - P - E - M - D - A - S - WHEN -

23 **A/C# A B E**

CHORUS

24 **E A**

- YOU - FEEL - CON FUS - ED - - - IT'S THE OR - DER - OF - OP -

28 **B E A**

- ER - A - - TIONS - - - IT IS - GOOD - FOR - ALL - CAL -

2

ORDER OF OPERATIONS

QUIR Solo*

52 1

CU-LA -- TIONS. -- -- YEAH! YEAH! -- -- --

B C#m A E

C#m A E C#m A G#m

BREAKDOWN

58 1

PAR EN THE SIG! E:- EX PO NENTS! M: - MUL-TI PLY!

A F#m/A# B E5

59 1

-D: -DI VIDE! -A: -ADD! -S:- SUB TRACT!- FROM LEFT- TO RIGHT! - FROM

CHORUS

56 1

-LEFT TO RIGHT!- IT'S THE -OR- DER OF OP- ER-A -- -TIONS --

E A B

60 1

- IT IS GOOD FOR- ALL CAL -- CU LA -- TIONS. -- -- -- IT'S THE

E A B

65 1

-OR- DER- OF OP -- ER-A -- TIONS -- -- -- -IT IS GOOD FOR- ALL CAL -

E A B E A

QUIR

70 1

-CU-LA -- -- TIONS! -- -- -- YEAH. -- YEAH!

A B G#m

ORDER OF OPERATIONS

The musical score is written for guitar in the key of D major (two sharps) and 4/4 time. It consists of two staves. The first staff is the vocal line, starting at measure 73. The second staff is the guitar line, starting at measure 74. Above the first staff, chord symbols A, B, G#m, A, and D are placed over measures 73-77. Above the second staff, a chord symbol A is placed over measure 74. The lyrics 'YEAH, YEAH!' are written under the vocal line in measures 75-76. The lyrics 'OR-DER OF OP - ER A - TIONS!' are written under the guitar line in measures 77-78. The score ends with a double bar line at the end of measure 78.

*THIS SONG MAY BE PLAYED SIMPLIFIED WITH CHORD STRUMS ON DOWNBEATS INSTEAD OF ON SYNCOPATED NOTES.

=GUITAR SOLO IS OPTIONAL AND MAY BE SKIPPED.

Lyrics

Verse 1

Parenthesis, Exponents: these we do first.
Then Multiply, Divide, Add, Subtract.

Chorus

It's the Order of Operations!
It is good for long calculations!

Verse 2

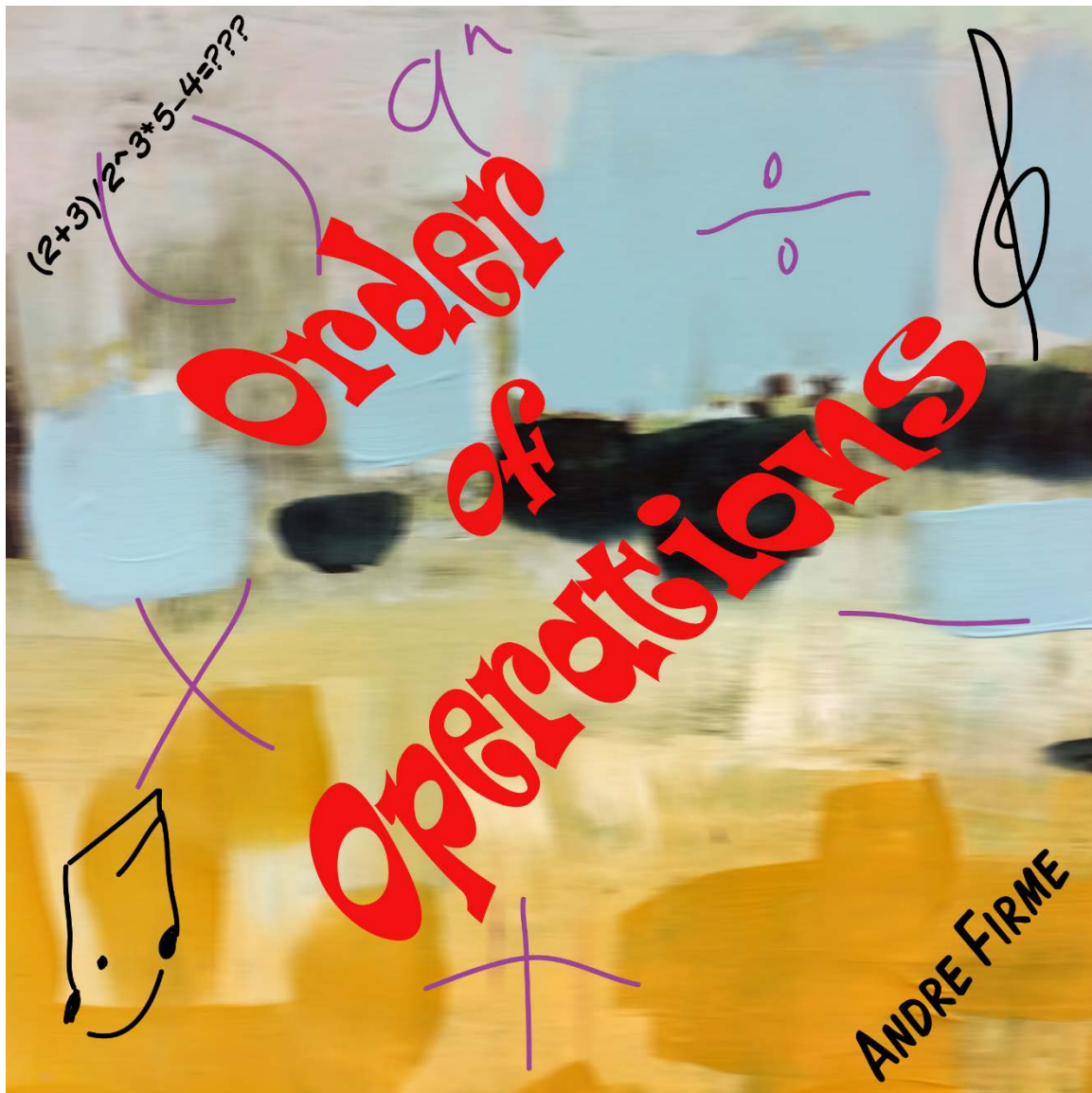
If you ever wonder which one to use,
P-E-M-D-A-S when you feel confused.

Chorus

Breakdown

P- Parenthesis, E-Exponents
M-Multiply, D-Division
A-Add, S-Subtract
From left to right, from left to right!

Chorus (With Breakdown ad libs)



Song Written by Andre Firme
Recorded at CSUMB Music Performing Arts Department, April 2014
Produced by Lanier Sammons
Engineered by Victor Gil and Gregory Hanson
Mixed by Victor Gil, Gregory Hanson, and Joey Pendergass
Vocals by Andre Firme
"Gang" Vocals by Andre Firme, Victor Gil, and Gregory Hanson
Guitars by Andre Firme
Bass by Andre Firme
Drums by Gregory Hanson
Album Design by Andre Firme

Survey Questions

1. Are you a boy or girl?
2. What grade are you in?
3. How old are you?
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is: great, okay, or boring?
6. Do you enjoy lessons with music more or less than lessons without music?
7. Do you think it is easier for you to learn with music?

Survey Results Summary

Survey Responses on Integrating Music into Core Lessons**

	Gender	Grade	Question 1	Question 4	Question 5	Question 6	Question 7
Survey 1	Girl	3	7	Rock	Boring	More	Yes
Survey 2	Girl	3	7	Rock	Boring	More	Yes
Survey 3	Boy	3	7	Rock	Boring	More	Yes
Survey 4	Girl	3	6	Rock	Boring	More*	Yes
Survey 5	Boy	3	6	Rock	Boring	More	Yes
Survey 6	Girl	3	7	Rock	Boring	More	Yes
Survey 7	Girl	2	7	Country	Boring	More	Yes
Survey 8	Boy	3	7	Country	Boring	More	Yes
Survey 9	Boy	4	10	Rock, multi.	Boring	More*	Yes
Survey 10	Boy	4	10	Rap	Boring	More*	Yes
Survey 11	Boy	4	9	Hip-Hop	Okay	More*	No
Survey 12	Boy	4	10	Rock, multi.	Boring	More	Yes
Survey 13	Boy	4	10	Rap	Boring	More	Yes
Survey 14	Boy	4	10	Rock	Okay	Less	No
Survey 15	Boy	4	10	Rock, multi.	Boring	Less*	Yes
Survey 16	Girl	4	10	Rock, multi.	Okay	N/A*	Yes
Survey 17	Girl	4	9	Pop	Boring	More	Yes
Survey 18	Girl	4	10	Hip-Hop	Boring	More	Yes
Survey 19	Boy	4	11	Rap	Boring	More	Yes
Survey 20	Girl	3	9	Other	Boring	More	Yes
Survey 21	Boy	3	9	Rap	Boring*	Less	No
Survey 22	Boy	3	9	Rap	Boring*	Less	No
Survey 23	Girl	3	8	Country	Boring	More	Yes
Survey 24	Boy	4	9	Hip-Hop	Okay	More	Yes
Survey 25	Boy	3	8	Rock	Boring	More*	Yes
Survey 26	Girl	3	8	Other*	Boring	More	Yes
Survey 27	Boy	3	8	Rap	Great	Less	Yes
Survey 28	Girl	3	8	Country	Boring	More	Yes
Survey 29	Girl	3	8	Rap	Boring	More	Yes
Survey 30	Girl	3	8	Hip-Hop	Boring	More	Yes
Survey 31	Boy	3	8	Rap	Boring	More*	Yes
Survey 32	Boy	3	9	Rap	Boring	N/A*	Yes
Survey 33	Boy	4	10	Pop	Boring	More	Yes
Survey 34	Boy	4	9	Jazz	Boring	More	Yes*
Survey 35	Boy	6	11	Rock, multi.	Boring	More	Yes
Survey 36	Boy	5	10	Rock, multi.	Okay	More	Yes
Survey 37	Girl	5	11	Rock, multi.	Boring	More*	Yes*
Survey 38	Boy	6	13	Rock, multi.	Boring	More*	Yes
Survey 39	Boy	5	11	Rap	Okay	Less	N/A*
Survey 40	Boy	5	10	Rap	Okay	More	Yes
Survey 41	Boy	5	11	Rock	Boring	More	Yes
Survey 42	Boy	6	13	Rock, multi.	Boring	More*	Yes
Survey 43	Boy	6	13	Rap	Boring	Less*	Yes
Survey 44	Boy	6	11	Rock	Boring	More	Yes
Survey 45	Girl	4	10	Rock, multi.	Okay	Less	No*
Survey 46	Girl	3	6	Country	Great*	More	Yes
Survey 47	Girl	3	6	Pop	Great*	More*	No*

*Check original form for notes.

**1-6 grade students from Jack Francisci Elementary After School Program, Soledad Unified School District, Soledad, CA, USA .

Original Survey Response Forms

alena

(1)

1. Are you a boy or girl?
2. What grade are you in? 1
3. How old are you? 7
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is: great, okay, or boring?
6. Do you enjoy lessons with music more or less than lessons without music?
more
7. Do you think it is easier for you to learn with music?
yes

Jocelyn Barrera (2)

1. Are you a boy or girl?

girl

2. What grade are you in? (1)

3. How old are you? (7)

4. What is your favorite kind of music? Pop, (Rock), Rap, Hip-hop, Classical, Jazz, Country, or another?

5. Do you think learning without music is: great, okay, or (boring)?

6. Do you enjoy lessons with music (more) or less than lessons without music?

7. Do you think it is easier for you to learn with music?

yes

PAVILIC

(3)

1. Are you a boy or girl?

boy

2. What grade are you in?

1st

3. How old are you?

7

4. What is your favorite kind of music? Pop, Rock/Rap, Hip-hop, Classical, Jazz, Country, or another?

b Rock

5. Do you think learning without music is: great, okay, or boring?

Y boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

7. Do you think it is easier for you to learn with music?

Y yes

(4)

1. Are you a boy or girl?

girl

2. What grade are you in?

1

3. How old are you?

6

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

rock

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

yes *

Response is in affirmative/positive; will interpret as "more"

7. Do you think it is easier for you to learn with music?

yes

5

1. Are you a boy or girl?

boy

2. What grade are you in?

6

3. How old are you?

6

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

rock

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

yes

7. Do you think it is easier for you to learn with music?

yes

(6)

1. Are you a boy or girl? girl
2. What grade are you in? 2nd
3. How old are you? 7 and a half *
*7
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, Rock and Roll, or another? Rock and Roll
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music? more
7. Do you think it is easier for you to learn with music? yes



supra

(7)

1. Are you a boy or girl? girl
2. What grade are you in? 2nd
3. How old are you? 7 and a half * * 7
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? country
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music? more
7. Do you think it is easier for you to learn with music? yes

Alex Isaiah Boykin

(8)

1. Are you a boy or girl?
boy
2. What grade are you in?
1st
3. How old are you?
7
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
Country
5. Do you think learning without music is: great, okay, or boring?
boring
6. Do you enjoy lessons with music more or less than lessons without music?
more
7. Do you think it is easier for you to learn with music?
Yes

L i mber

(4)

1. Are you a boy or girl?

Boy

2. What grade are you in?

4th

3. How old are you?

10

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

Pop, Rock, Rap

* Multiple

5. Do you think learning without music is ~~great~~ okay, or boring?

~~great~~ okay

6. Do you enjoy lessons with music more or less than lessons without music?

with music

* Interpret as "more"

7. Do you think it is easier for you to learn with music?

Yes

(10)

1. Are you a boy or girl? boy
2. What grade are you in? 4th
3. How old are you? 10
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? RAP
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music?
with MUSIC * Interpret as "more"
7. Do you think it is easier for you to learn with music? YES

Answers

(11)

1. Are you a boy or girl? *boy*
2. What grade are you in?
4th grade
3. How old are you?
I am 9 years old
4. What is your favorite kind of music? Pop, Rock, Rap (Hip-hop), Classical, Jazz, Country, or another?
hip-hop
5. Do you think learning without music is: great, okay, or boring?
okay
6. Do you enjoy lessons with music more or less than lessons without music?
*no more lessons * More*
7. Do you think it is easier for you to learn with music?
no

12/12/2020
D. Aguirre

12

1. Are you a boy or girl?

boy

2. What grade are you in?

4

3. How old are you?

10

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

all of them *Multiple

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

7. Do you think it is easier for you to learn with music?

yes

(13)

1. Are you a boy or girl?

boy

2. What grade are you in?

4

3. How old are you?

10

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

Rock

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

7. Do you think it is easier for you to learn with music?

yes

Michael B

(17)

1. Are you a boy or girl? *boy*
2. What grade are you in? *4*
3. How old are you? *10*
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? *Rock*
5. Do you think learning without music is: great, okay, or boring? *great okay*
6. Do you enjoy lessons with music more or less than lessons without music? *more*
7. Do you think it is easier for you to learn with music? *No*

Larry

(B)

1. Are you a boy or girl?

2. What grade are you in? 4th

3. How old are you? 10

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another ** Multiple*

5. Do you think learning without music is: great, okay, or boring? boring

6. Do you enjoy lessons with music more or less than lessons without music? ** Inconsistent answer, but will leave as is.*

7. Do you think it is easier for you to learn with music?
Yes

(16)

1. Are you a boy or girl?

I'm a girl

2. What grade are you in?

I'm in 4th grade

3. How old are you?

I'm 10 years old

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

My favorite kind of music is rock, classical, and jazz.

5. Do you think learning without music is: great, okay, or boring?

It will be okay,

6. Do you enjoy lessons with music more or less than lessons without music?

I'm in the middle. * Interpret as "N/A"

7. Do you think it is easier for you to learn with music?

I say Yes.

Andrea ortiz

17

1. Are you a boy or girl? girl?
2. What grade are you in? 4th
3. How old are you? 9 years old
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
POP
5. Do you think learning without music is: great, okay, or boring?
boring
6. Do you enjoy lessons with music more or less than lessons without music?
more
7. Do you think it is easier for you to learn with music?
yes

JESSICA

18

1. Are you a boy or girl? girl
2. What grade are you in? 4th
3. How old are you? 10 year old
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is: great, okay, or boring?
6. Do you enjoy lessons with music more or less than lessons without music?
more
7. Do you think it is easier for you to learn with music?
yes

Mean type 2

(19)

1. Are you a boy or girl? boy
2. What grade are you in? 4th
3. How old are you? 11
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Rap
5. Do you think learning without music is: great, okay, or boring? Boring
6. Do you enjoy lessons with music more or less than lessons without music? more
7. Do you think it is easier for you to learn with music? yes

(20)

1. Are you a boy or girl?

girl

2. What grade are you in?

3rd

3. How old are you?

9

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

a another

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

I enjoy lessons with more music

7. Do you think it is easier for you to learn with music?

yes

(21)

1. Are you a boy or girl?

boy

2. What grade are you in? 3

3. How old are you? 9

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

5. Do you think learning without music is: great, okay, or boring? boring

* Inconsistent answer, leave as is.

6. Do you enjoy lessons with music more or less than lessons without music?

less

7. Do you think it is easier for you to learn with music?

No! No! No!

(22)

1. Are you a boy or girl?

boy

2. What grade are you in? 3rd

3. How old are you? 9

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

Rap

5. Do you think learning without music is: great, okay, or boring?

boring

** Inconsistent answer; leave as is.*

6. Do you enjoy lessons with music more or less than lessons without music?

Less

7. Do you think it is easier for you to learn with music?

NO! NO! NO!

Franches c.g. 23

1. Are you a boy or girl? girl
2. What grade are you in? 3rd grade
3. How old are you? I'm 8 years old
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? I like Country
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music? more
7. Do you think it is easier for you to learn with music? Yes

(24)

1. Are you a boy or girl?

2. What grade are you in? 4

3. How old are you? 9

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

5. Do you think learning without music is: great, okay, or boring?

6. Do you enjoy lessons with music more or less than lessons without music?

with music
more

7. Do you think it is easier for you to learn with music?

yes

09/11/16

(25)

1. Are you a boy or girl? boy
 2. What grade are you in? 3
 3. How old are you? 8
 4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Rock
 5. Do you think learning without music is: great, okay, or boring? boring
 6. Do you enjoy lessons with music more or less than lessons without music? with music
*Interpret as "more"
 7. Do you think it is easier for you to learn with music? yes
-

(26)

1. Are you a boy or girl?

girl

2. What grade are you in?

3rd

3. How old are you?

8

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

RnB

* Mark as "other"

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

7. Do you think it is easier for you to learn with music?

yes

Ivan

27

1. Are you a boy or girl?
2. What grade are you in? 3 grade
3. How old are you? 8 years old
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is great, okay, or boring?
6. Do you enjoy lessons with music more or less than lessons without music?
7. Do you think it is easier for you to learn with music? YES

(28)

1. Are you a boy or girl?

girl

2. What grade are you in?

3rd

3. How old are you?

8

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

My favorite is Country

5. Do you think learning without music is: great, okay, or boring?

It is boring

6. Do you enjoy lessons with music more or less than lessons without music?

I like it with more Music.

7. Do you think it is easier for you to learn with music?

yes

Melanie chavez

29

1. Are you a boy or girl?
2. What grade are you in? 3rd
3. How old are you? 8
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is: great, okay, or boring?
6. Do you enjoy lessons with music more or less than lessons without music?
more
7. Do you think it is easier for you to learn with music? yes

30

1. Are you a boy or girl?

girl

2. What grade are you in?

I am in 3rd

3. How old are you?

6

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

My favorite is Hip-hop

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

7. Do you think it is easier for you to learn with music?

Yes

(31)

1. Are you a boy or girl?

boy

2. What grade are you in?

3

3. How old are you?

8

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

rap

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

*Answered in positive; will mark as "more"

7. Do you think it is easier for you to learn with music?

yes

(32)

1. Are you a boy or girl?

boy

2. What grade are you in?

3rd grade

3. How old are you?

9 years old

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

Rap

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

with boring music *? Mark as "NA"

7. Do you think it is easier for you to learn with music?

yes

(23)

1. Are you a boy or girl?
2. What grade are you in? 4th
3. How old are you? 10
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is ~~great~~ fun, or boring?
6. Do you enjoy lessons with music more or less than lessons without music?
7. Do you think it is easier for you to learn with music? Yes

1. Are you a boy or girl? Boy
2. What grade are you in? 4 grade
3. How old are you? I am 9
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
it is jazz
5. Do you think learning without music is: great, okay, or boring?
it is boring!
6. Do you enjoy lessons with music more or less than lessons without music?
I enjoy it the most
7. Do you think it is easier for you to learn with music?
I think it is easier * Mark as "yes"

25

1. Are you a boy or girl? boy
2. What grade are you in? 6th grade
3. How old are you? 11
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Pop, rock, rap, hip hop, country
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music? more music
7. Do you think it is easier for you to learn with music? yes

(30)

1. Are you a boy or girl?

boy

2. What grade are you in?

5th

3. How old are you?

10

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

all

5. Do you think learning without music is: great, okay, or boring?

6. Do you enjoy lessons with music more or less than lessons without music?

I like it more

7. Do you think it is easier for you to learn with music?

yes

37

1. Are you a boy or girl? Girlie ↓
2. What grade are you in? 5th Grade
3. How old are you? 11 yrs old
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Pop, Rock
5. Do you think learning without music is: great, okay, or boring? BORING!
(enthus the BOR.)
6. Do you enjoy lessons with music more or less than lessons without music?
I like music, just not singing public... :-'
*answered in positive; mark as 'more'
7. Do you think it is easier for you to learn with music? Easier *
Mark as 'Yes'



1. Are you a boy or girl? boy
2. What grade are you in? 6
3. How old are you? 13
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Rap, ROCK
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music? WITH MUSIC *Mark as "more"
7. Do you think it is easier for you to learn with music? YES

(39)

1. Are you a boy or girl? boy
 2. What grade are you in? 5
 3. How old are you? 11
 4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Rap
 5. Do you think learning without music is: great, okay, or boring? okay
 6. Do you enjoy lessons with music more or less than lessons without music? less
 7. Do you think it is easier for you to learn with music? maybe? *Mark as "NA"
-

(40)

1. Are you a boy or girl? boy
 2. What grade are you in? 5th
 3. How old are you? 10
 4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Rap
 5. Do you think learning without music is: great, okay, or boring? Okay
 6. Do you enjoy lessons with music more or less than lessons without music? more
 7. Do you think it is easier for you to learn with music? Yes
-

411

1. Are you a boy or girl? boy
 2. What grade are you in? 5
 3. How old are you? 11
 4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? Rock
 5. Do you think learning without music is: great, okay, or boring? boring
 6. Do you enjoy lessons with music more or less than lessons without music? more
 7. Do you think it is easier for you to learn with music? Yes
-

(42)

1. Are you a boy or girl? boy
2. What grade are you in? 6th
3. How old are you? 13
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? ROCK and RAP and POP and Hip-hop
5. Do you think learning without music is: great, okay, or boring? boring
6. Do you enjoy lessons with music more or less than lessons without music? I enjoy lessons with music *Mark as "more"
7. Do you think it is easier for you to learn with music? Yes

(43)

1. Are you a boy or girl? boy
 2. What grade are you in? 6th
 3. How old are you? 12
 4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? *all*
 5. Do you think learning without music is: great, okay, or boring? *both*
 6. Do you enjoy lessons with music more or less than lessons without music? *less**
Inconsistent response; leave as is.
 7. Do you think it is easier for you to learn with music? *yes*
-

44

1. Are you a boy or girl?

boy

2. What grade are you in?

5

3. How old are you?

11

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

rock

5. Do you think learning without music is: great, okay, or boring?

boring

6. Do you enjoy lessons with music more or less than lessons without music?

more

7. Do you think it is easier for you to learn with music?

yes

(49) ✨

1. Are you a boy or girl?

I'm a girl

2. What grade are you in?

I'm in 4th

3. How old are you?

I'm almost 10 in 4 months

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?

I like Rock, Pop, Country.

5. Do you think learning without music is: great, okay, or boring?

okay

6. Do you enjoy lessons with music more or less than lessons without music?

less

7. Do you think it is easier for you to learn with music?

no because I would get
distracted * Insightful reasoning...

Julia

(46)

2

1. Are you a boy or girl? girl?
2. What grade are you in? 1
3. How old are you? 6
4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another?
5. Do you think learning without music is: great, okay, or boring?
**Inconsistent response; leave as is.*
6. Do you enjoy lessons with music more or less than lessons without music?
7. Do you think it is easier for you to learn with music?

Yes

47

1. Are you a boy or girl? *girl*

2. What grade are you in? *1st*

3. How old are you? *6*

4. What is your favorite kind of music? Pop, Rock, Rap, Hip-hop, Classical, Jazz, Country, or another? *pop*

5. Do you think learning without music is: great, okay, or boring? *great* * *Questionable (Student does not know English)*

6. Do you enjoy lessons with music more or less than lessons without music? *more* * *Inconsistent response; leave as is*

7. Do you think it is easier for you to learn with music? *No*

Appendix B: 8-Week Music Concepts Lesson Plans

Contents:

Sample Music Concept lesson plans

Sample Unit Lessons

Teacher: So-and-So

Class Time: 20 minutes, twice a week

Grade: 4

Lesson Dates: MM/DD/YY – MM/DD/YY

Special Needs Accommodation: [Example:] ADHD child that will need variation in activity.

Overall Objectives:

- Students will identify and understand the basic elements of music.
- Students will be able to sing a song with good tone and pitch.
- Students will be able to listen attentively to pieces of music and explain the musical elements that stand out in them.

Lesson 1

Concepts: Beat

Specific Objectives: Students will clap along to the beat of a song.

Materials: Song examples (Back in Black by AC/DC), guitar, sheet music for “Entry Kentry,” marker board.

Procedure:

1. Write “beat” on board. Explain that we all have heartbeats and can feel them; they can be fast or slow but stay regular. The beat of a piece is the heartbeat of the music, and you can clap along to it.
2. Play a portion of ACDC’s “Back in Black,” a song that will get the students’ attention. Ask students if they can clap along to the beat of the song. When they do, tell them that they were clapping to the beat of the song and that it would have stayed the same throughout the whole song.
3. Now, have the lyrics of “Entry Kentry” up on the board, and have students learn the lyrics by rote. When they learn the lyrics, encourage them to sing along to the song as teacher plays the guitar accompaniment.
4. Have students now clap the beat that they feel the song is in as it is performed as a class one more time. Mention that clapping the beat while singing helps remind you of when to say the words.
5. Have volunteer students go to front of class to lead class in singing. The rest of the class performs the beat as they sing. Repeat this with new students until time is up.
6. Ask students what beat is and repeat definition.

Closing Activities: Perform step 6.

Assessment Tool: Students will clap along at the same time to the beat as they sing; step 6 will show whether they remembered the definition of beat.

Lesson 2

Concepts: Meter (duple, triple, quadruple)

Specific Objectives: Students will clap out the meter patterns using strong and weak claps; students will identify the meters of simple songs.

Materials: guitar, rock song examples in different meters, marker board

Procedure:

1. Ask students if they remember what beat is. Give hints if they have trouble.
2. Mention that today we will see what happens to how a song feels when we group the beats of music into groups. Write “meter” on board, and say that this is how beats are grouped together and that you can group them in different ways.
3. The first meter is “duple meter.” Write a pattern of 1, 2 on the board with the 1 in a bold color. Say that duple means two beats in a group, and the first one is always the strong beat.
4. Demonstrate how duple meter feels by clapping hands on 1 and slapping arm on 2, all the while counting the numbers. Have students join in, and make sure they are doing it together and correctly.
5. Sing a song with the guitar that is in duple meter, exaggerating the first beat in the group. Have students clap along to it as they have learned for duple meter. Also, play the accompaniment while saying “1, 2” so that they may hear how it fits.
6. Repeat steps 3-5 adapting them to triple and quadruple meters, respectively.
7. Now tell students we will play a game. Have another piece of each meter ready to perform on the guitar; students will try to identify the meter the piece is in. Give hints and assistance as necessary for the group. If students are guided to the wrong answer, perform the piece while counting the meter the students thought the piece was in. They will see that it does not fit, especially if the 1 is said strongly when the accompaniment does not become strong with it. Repeat this whole step one time each for each meter.
8. Ask students what meter is.

Closing Activity: The meter identification game

Assessment Tool: Step 7 and 8 serve as the assessment.

Lesson 3

Concepts: Rhythm

Specific Objectives: Students will perform the rhythm to a song using body percussion.

Materials: Sheet music for “John Kanaka,” guitar, marker board

Procedure:

1. As review, ask students what rhythm and meter are, as this lesson expands on those.
2. Tell class that we will learn what rhythm is as the difference between that and the beat of music. Rhythm is the special pattern of accents that is on top of the beat.
3. Perform the rhythm to “I Like to Move It” from the Madagascar movie, with the beat being performed by the foot and the rhythm with hand clapping. Tell students you will be performing the beat and rhythm separately. Ask students to think of the differences between what your foot is doing and what your hands are doing.
4. Ask if students were able to tell what song that was from. They most likely will notice, and say that the special pattern, or rhythm, to that song helped identify that piece.
5. Write the lyrics to John Kanaka on board, and use the guitar to help students learn the song by rote. Mention that the rhythm in this song is strong in the repeated section (John Kanaka-naka tu-lai-e). Tell students that we will learn this rhythm.
6. Teach rhythm by having the students stomp feet on “John,” clap on each syllable of “Kanaka-naka,” and slap their legs on each syllable of “tu-lai-e.” They will do this as you perform song on guitar.
7. Now have students do the rhythm percussion that they learned as they sing the song. You will accompany them on guitar.
8. Ask if anyone can explain rhythm. Then ask how that was different than the beat. Assisting them to a correct response may be necessary.

Closing activities: Step 8 will be closing activity

Assessment Tool: Steps 7 and 8 will serve as implicit and explicit assessment, respectively.

Lesson 4

Concepts: Rhythmic notation (whole, half, quarter, eighth notes; meter)

Specific Objectives: Students will name notation symbols and read simple rhythmic notation.

Materials: Guitar, marker board

Procedure:

1. Review meter (duple, triple, quadruple) and ask students questions pertaining to it, such as, “How many beats are in a group in duple meter?”
2. Introduce notation by writing a time signature in quadruple meter on board, along with a whole note. Explain that the time signature stands for quadruple meter, and the “measure lines” are the group where the four beats belong. Then explain that the whole note symbol stands for four beats.
3. Now tell class what happens when you cut the whole note in half. If a whole note is four beats, then cutting it in half would give you two half notes. Introduce that symbol, stating that it stands for two beats.
4. Do a similar thing for the quarter and eighth notes, noting that the eighth note can be written with a flag or beam. Pick random notes and ask students to identify what kind they are and how many beats they take up.
5. When students know their notation, write a simple rhythm pattern on board, taking up two measures (start with all quarter notes, slowly replacing them with different note values). Teach students rhythms by rote-note method.
6. Now split class into four groups. Give each group a two bar pattern to play, and have them try to read it if they can. Have the groups one by one layer their patterns on top of each other like a rhythm canon. As they all play their rhythms, sing a song over their clapping in quadruple meter, such as “Hey Jude.”
7. Do the above for a different meter, showing time signature and explaining to students the changes.
8. Have students name random note values. Then write a random pattern with notation on board and ask students to play it.

Closing Activities: Step 8 is the last activity.

Assessment Tool: Step 8 contains a question section that is the assessment.

Lesson 5

Concepts: Pitch

Specific Objectives: Students will identify high or low pitches and find note names on a keyboard.

Materials: Keyboard, marker board

Procedure:

1. Greet students with writing “Pitch” on the board. Mention that it is the highness or lowness of a sound.
2. Demonstrate examples of high notes and low notes using the keyboard. Use an analogy such as airplanes and submarines to illustrate how you can tell if a note is high or low.
3. Now, write a picture of a keyboard on the board. Say that the way we name high or low notes is like the alphabet we use to read, but the musical alphabet only has 7 letters.
4. Write the 7 letters on the board under the keyboard diagram. Mention that the way we find these letters on the keyboard depends on the pattern of black and white keys.
5. Ask students what pattern they see especially in the black keys. Guide them toward identifying groups of twos and threes.
6. Say we will find the letter C on the keyboard because you can remember C is for Chopsticks, and chopsticks come in groups of twos (next to the two black keys). Label the C on the keyboard diagram.
7. Label the rest of the keys, and verify that students understand how to find the rest of the letters.
8. Now have students participate in identifying whether a note is high or low by playing examples on the keyboard. Also, have students come up to keyboard to identify random notes names.

Closing Activities: Step 8.

Assessment: Step 8.

Lesson 6

Concepts: Melody

Specific Objectives: Students will recognize a melody and distinguish it between notes that do not form melody.

Materials: Keyboard, marker board, document projector, classic rock song examples

Procedure:

1. Introduce the term melody by writing it on the board. Say that it is a group of notes or pitches that sound good together.
2. Go to the keyboard play a melody familiar to students. Reiterate that that is a group of notes that sounds good together. Now play a group of random notes, and mention that they are not a melody because they do not sound good together.
3. Mention now that melodies can come in shapes—they can start off with low notes, go high, and back to low again, visa versa—and move by skips or steps. Explain and illustrate with keyboard a skip versus a step.
4. Show sheet music of song “Join into the Game” on document projector. Play the song and sing on keyboard. Mention where there is a step and where there is a skip or leap. If children seem to understand the concept well, ask children to identify these.
5. Now have children sing the song, giving them notes about breathing correctly and singing like a flute, paying attention to the note.
6. Ask students what melody is. Give examples with keyboard of unfamiliar melodies mixed with non-melodies and ask students if they are melodies or not.

Closing Activities: Step 6

Assessment: Step 6 serves to test students’ understanding.

Lesson 7

Concepts: Reading note names

Specific Objectives: Students will say the name of a note by reading the treble clef.

Materials: Marker board, keyboard, classic rock song [sheet] music

Procedure:

1. Draw a treble clef on the board, and mention to class that we will learn how to read notes on music.
2. Note the parts of the staff, including the treble clef and the lines/spaces.
3. The lines on the staff stand for certain note names. Mention the mnemonic “Every Good Boy Does Fine,” and state how that helps to remember the names of the lines from bottom to top (EGBDF).
4. Do this for the spaces employing the acronym FACE. The rhyming of face and space can help to remember this, and F-A-C-E are the names of the spaces from bottom to top.
5. Now with the lines and spaces labeled, note that the note names go up in alphabetical order on the staff. Also mention that the higher a note is on the staff, the higher its pitch is. A note head is placed on a line/space to tell a musician what note to play.
6. Test students in knowledge retained by having them identify note names of several examples placed on the board.
7. Mention that we will use this next time to learn more about melody. Sing a classic rock song with class for remaining time using keyboard.

Closing Activities: Step 7 song singing

Assessment: Step 6

Lesson 8

Concepts: Range (melody), octave

Specific Objectives: Students will identify the range of a given melody and use terminology such as “octave.”

Materials: Keyboard, marker board, document camera

Procedure:

1. Explain that we will learn something that all melodies have: Range. Range is the space between the highest note in a melody and the lowest note in it. Ranges can be big or small.
2. Use the document camera to show the sheet music of different songs, such as Bohemian Rhapsody by Queen and Hit Me With Your Best Shot by Pat Benatar. Have students point out the highest note and lowest note by looking at the music.
3. Play the melodies of previous songs on the keyboard. Students should track on the sheet music to certain extent to verify if their choices for high and low notes are correct.
4. Now have the students structure their responses with assistance. For example, Old McDonald has a range from D to B. Have the students also say whether they think the melodies have a big or small range.
5. Introduce the term octave. An octave is the space between a note and when the note name comes up again. Show a piece of music with a range of one octave, such as Joy to the World. Point out the notes that are an octave apart, and that reading the music you can tell they have the same note name.
6. Give more examples of songs on the document projector, and perform them for students (such as ‘It’s a Small World’ and ‘Home on the Range’). Have students identify the range of the songs using a structured phrase such as “The range is from D to D, an octave.”

Closing Activities: Step 6

Assessment: Step 6

Lesson 9

Concepts: Texture (monophonic, polyphonic)

Specific Objectives: Students will learn about prefixes and suffixes and derive the definition of terms through that knowledge. Students will distinguish between pieces of music that are monophonic and polyphonic.

Materials: Computer, speakers, marker board

Procedure:

1. Tie in throughout lesson the link of musical terms and prefixes/suffixes. Start with putting the syllables of each word up on the board. Define each prefix and the one suffix. Mono is one, poly is many, and phonic is sound.
2. Now tie the root words together and define the new words of monophonic and polyphonic. Tell students that these words talk about a characteristic of music known as texture.
3. Explain that texture is like when you feel different fabrics. Sound can also be heard and “felt” just like textures can be felt. The way sound is arranged and layered makes texture.
4. Tell students of two textures, which are on the board from before. First is monophonic. Like students defined, monophonic means one sound, so a monophonic texture is when instruments sound as one and only one melody can be heard. Illustrate this by using Bach’s Little Fugue, the first part, as an example; stop the recording before the polyphonic part starts.
5. Now show students polyphonic texture by explaining that it means many sounds, and sounds in polyphony are many melodies being played simultaneously but starting at different times. Illustrate this by continuing Little Fugue.
6. Have students sing Row Row Row Your Boat in monophony, or simultaneously. Then have them sing the song in polyphony, having one group of students start and another group do the same a measure afterwards, in canon fashion.
7. Now, play some examples of textures discussed found on the internet to test student’s knowledge of them.
8. Mention that we will continue the discussion of textures later.

Closing Activities: Step 7

Assessment: Audible example identification on Step 8

Lesson 10

Concepts: Homophonic texture

Specific Objectives: Students will identify homophonic textures as they hear them.

Materials: Computer, speakers, marker board, YouTube clip
<http://youtu.be/JeCD4blkQwg>

Procedure:

1. Tie in with root words as in previous lesson. Tell students today we will be learning of a different and very popular texture.
2. Write syllables of homo- and -phonic on board. Define each, with students hopefully recognizing the latter term. Now define that homophonic means the same sound. Homophony means that the sounds work together as one though instruments may be playing different things.
3. Explain that homophonic sounds usually have one instrument playing a melody and the other parts or sounds helping that melody sound good, much like the singer in a band.
4. Mention that almost all popular songs and pieces of music use homophonic textures. Play examples such as an opera, classical, or popular piece to illustrate homophony, pointing out things such as melody and accompaniment that make it homophonic.
5. Show YouTube clip of a “rocked out” Row Row Row Your Boat canon.
6. Now lead class in singing Row Row Row Your Boat. Divide class into four groups. One group will play a simple percussion pattern using their feet and hands; one group will play an ostinato; one will sing a high descant over the melody; the last will sing the actual melody. The class will work together to make a homophonic arrangement of the song.
7. Play some examples of the three textures learned and have students identify what texture the pieces are.

Closing Activities: Step 6

Assessment: Step 6

Lesson 11

Concepts: Timbre

Specific Objectives: Students will identify when a sound has a different timbre and describe that timbre.

Materials: Electric keyboard, marker board, copies of “I Love Rock ‘n’ Roll” by Joan Jet

Procedure:

1. Tell students that the next music lessons will be on the parts that make music expressive and emotional.
2. Write “Timbre” on the board. Define it as tone color. Timbre is how a sound is different from other sounds even though they might be ringing at the same pitch. It is what makes different instruments sound unique and even human voices sound unique.
3. Demonstrate different timbres by queuing up different tones on the keyboard but playing the same note. A violin sounds different from a trumpet which, in turn, sounds different than a flute even though they are playing the same pitch.
4. Have students use descriptive language to explain the differences between instrument timbres.
5. Mention that everyone’s voice has a different timbre as well. Have students produce a note such as D above middle C. Make sure all students sing the note. Then have students change the vowel and note that it changes the timbre of their voice. Have them also, while singing the same note, hold their nose together and have them describe how the timbre changed.
6. Prepare the song I Love Rock ‘n’ Roll and hand out copies of music (if available) to class. Sing the chorus through in rote-note method to teach the class as they track on their music.
7. Have class stand. Tell them to take a deep breath before they start singing. Tell them to sing the song once through.
8. Now have them sing the song again, but with a squeaky or raspy timbre. Do the same with another unique timbre that their voices can mimic.
9. Review by having students explain in their own words what timbre is.

Closing Activities: Review on Step 9

Assessment: Observations during their describing timbres and Step 9

Lesson 12

Concepts: Tempo

Specific Objectives: Students will be able to perform and keep the beat to various tempos

Materials: “Maria” by Green Day sheet music (for chorus), marker board, guitar
Procedure:

1. Start off by reminding students that we are still discussing the things that make music expressive and emotional, and today we will be discussing Tempo.
2. Define Tempo as the speed of the beat. Have a student explain what beat is.
3. Define tempo terms and have students demonstrate a beat that they believe to be in that tempo for the following terms: Adagio (slow), Allegro (fast and happy), Moderato (walking speed).
4. Now have students glance at music for “Maria” (chorus). Play the song through with the guitar and have students sing along.
5. Have a student set the tempo for Adagio, and play the song through with the class at that tempo. Do similarly for the other tempos.
6. Play the song through again having the students speed up from adagio to allegro at the end of the song.
7. Have students define the tempo terms to review.

Closing Activities: Step 7

Assessment: Steps 5 and 7 serve to indicate students’ grasp of concepts.

Lesson 13

Concepts: Dynamics, piano, forte

Specific Objectives: Students will perform and understand the various dynamic levels.

Materials: marker board, guitar, sheet music to “Don’t Stop Believin’” by Journey

Procedure:

1. Continue to remind students we are reviewing music’s expressive qualities.
2. Define Dynamics as the softness or loudness in music. Note that composers use different dynamic levels to express various moods in music or to provide contrast.
3. Explain the degrees of dynamics, including pianissimo (pp), piano (p), mezzopiano (mp), mezzoforte (mf), forte (f), and fortissimo (ff). They go from softest to loudest. Make sure students associate the words with their respective symbol.
4. Have students sing Don’t Stop Believin’ with guitar accompaniment, with each section of the song (verses and choruses) a dynamic level which should be indicated on the board with the lyrics.
5. Have volunteer students come up and individually sing a phrase of the song at a given dynamic level.

Closing Activities: Step 5

Assessment: Step 5 will show if individual students grasped the concept.

Lesson 14

Concepts: Dynamics, crescendo, diminuendo

Specific Objectives: Students will perform crescendos and diminuendos while singing a song.

Materials: Guitar, marker board, prepared sheet music and recording for “Party in the USA” by Miley Cyrus

Procedure:

1. Inform students that we will continue to discuss musical expressive qualities with dynamics.
2. Review the dynamic levels discussed in previous lesson.
3. Define crescendo as the increasing in loudness. Introduce its symbol in music. Do the same for Diminuendo.
4. Hand out Party in the USA sheet music to students, with dynamics written in by teacher. Ask them where the crescendos and diminuendos are.
5. Perform the song straight through on the guitar, having students follow along. Do not play the dynamics as written but play at one consistent volume.
6. Next have students join in the song, but play the dynamics as written, leading the children in performing said dynamics. Exaggerate the feeling with the guitar accompaniment. Be sure to crescendo and diminuendo correctly at the right speed.
7. Have students now individually crescendo or diminuendo to certain dynamic levels to see if they grasp the idea behind dynamics.

Closing Activities: Step 7

Assessment: Steps 4 and 7 have forms of assessment.

Lesson 15

Concepts: Form (binary, rondo, theme and variation)

Specific Objectives: Students will describe the various forms and correctly identify their structure.

Materials: Colored papers with letters A, B written on them; computer, speakers, marker board, sheet music to “Home on the Range”

Procedure:

1. Mention to students that everything we see has a form, such as our bodies. They have a shape and structure. Music has form as well, and it tells us how a piece of music is put together.
2. There are various types of ways music can be put together: binary form, rondo form, and theme and variation form.
3. Pass out music to Home on the Range, and sing song to students, asking them to pay attention for the phrases of the melody. Diagram the two parts of the melody with colored papers on board with A and B written on them. Tell students when a piece is arranged like the song we sang it is called Binary Form.
4. For Rondo form, explain that it is similar to binary, but it has even more sections. Put colored papers on board with ABACAD drawn on them. In rondo form, the A section keeps coming back and the other sections change.
5. The last form is Theme and Variation. To explain this one, draw circles on the board, one normal, one with squiggly lines, another in a pseudo-octagon shape, and yet another in a flower shape. Point out to students that although they all have a circular shape, the rest are variations of the first circle. In music, when you have a theme and the sections of the piece that follow it are like the theme with little changes, it is called Theme and Variation form.
6. Play Mozart’s Twinkle Twinkle Variations. Ask students to describe the differences they hear. Note throughout the piece that the main theme is varied.
7. Ask students to label with colored papers on the board what binary, rondo, and theme and variation are structured like.

Closing Activities: Step 7

Assessment: Step 7

Lesson 16

Concepts: Rhythm through movement

Specific Objectives: Students will pronounce Spanish words, move to, and use percussion instruments to the beat of a syncopated Mexican folk song.

Materials: Colored markers and board, guitar (optional), recording of song, small percussion instruments, sheet music for *La Cucaracha*.

Procedure:

1. As an extension of social studies on cultures from the continents, mention that **folk songs** are songs that people of a land would sing that were simple and passed on by singing them over and over again.
2. Say, “Today, we will use what we’ve learned about beat, rhythm, and form to sing and dance to a triple-meter folk song of a country in North America—Mexico.”
3. Write words on marker board, and color code them in the following:

Chorus

La cucaracha, la cucaracha,
Yo no quiero caminar,
Porque no tiene, porque le falta
Dinero para gastar.

Verse

Una cucaracha pinta
La dijo a una colorada,
Vamonos para mi tierra
A pasar la temporada.

Repeat Chorus

Color-coding will help students associate choreography with lyrics.

4. In rote method, say lyrics line by line and have students repeat them; they will learn pronunciation through this manner.
5. Mention that the **chorus** of a song is the part that is the most memorable and singable, and the **verse** of the song is a part that doesn’t repeat but tells more of the song’s story.
6. Now that the lyrics are learned, teach the melody using guitar as accompaniment, or simply sing the song line by line and have students repeat after each line. Use a recording or sheet music as reference to teach them. Tell them, “The **rhythm** of a song is the pattern of accents that often repeats in a piece of music. The rhythm of this song uses this pattern....” Clap the “La cucaracha, la cucaracha” part of the song to show the rhythm.

7. Once song is learned, teach the choreography. Have students stand and quietly find a partner, and come to the front area of the class. Give students a percussion instrument and warn them not to make noise until instructed—or else. Teach the following choreography:

Have students form two circles, one set of partners on the inside and the other on the outside. Outside students put hands on hips, inside students simply hold their instrument on right hand with arms on their sides.

As students sing, have them perform the indicated actions:
La cucaracha, la cucaracha, Partners move sideways one step away from each other and back.

Yo no quiero caminar, Partners take six running-in-place steps forward along with the eighth notes and syllables in the words and clap on the rest.

Porque no tiene, porque le falta Repeat side steps.

Dinero para gastar Repeat running steps and clap.

Una cucaracha pinta/La dijo a una colorada, Partners face each other, left hand behind back, right hand over head; outside circles left, inside stands still and clicks percussion for the twelve counts, once on each beat.

Vamonos para mi tierra/A pasar la temporada. Outside changes direction, circles right; inside clicks percussion for twelve counts.

Repeat actions for chorus.

8. When students have performed the song with choreography, mention, “The rhythm of this song helps us to learn to dance and gives us an idea of how the Mexican culture is like.”
9. As an assessment, ask students the rhythm for the chorus of the song, testing whether they retained the information and can determine the chorus section. Ask students now if they can clap out the rhythm to the verse, which was not mentioned previously; it will be one clap per syllable of lyric. Help students by giving hints if they cannot find it.
10. Thank students for their participation, and pass on to next activity.

Closing Activities: Step 9

Assessment: Questions asked on step 9 serve as the assessment. Teacher will supply assisted simplified questions if students have a hard time responding.