

Summer 2002

## **The Integration of Music Education Strategies Into the Regular First Grade Elementary Classroom**

Gloria Jane Frueh

Follow this and additional works at: [https://digitalcommons.cwu.edu/graduate\\_projects](https://digitalcommons.cwu.edu/graduate_projects)



Part of the [Curriculum and Instruction Commons](#), [Elementary Education Commons](#), [Music Education Commons](#), and the [Music Pedagogy Commons](#)

---

The Integration of Music Education Strategies  
Into the Regular First Grade Elementary Classroom

---

A Project Presented to  
The Graduate Faculty  
Central Washington University

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Education

---

by  
Gloria Jane Frueh  
August, 2002

THE INTEGRATION OF MUSIC EDUCATION STRATEGIES  
INTO THE REGULAR FIRST GRADE  
ELEMENTARY CLASSROOM

---

by  
Gloria Jane Frueh  
August, 2002

A handbook of activities for teaching music in an elementary first grade classroom was developed for use by first grade regular classroom teachers. A review of current educational research implicates music as being a valued discipline in early educational development of children. A number of public schools do not have a music specialist. If music education is to be part of the school's curriculum, it will have to be taught by the regular classroom teacher. Using the National Standards for Music Education and this handbook as a guide, teachers can address the nine music education fundamentals. Integration and assessment strategies are also included.

## TABLE OF CONTENTS

	Page
CHAPTER ONE: BACKGROUND OF THE PROJECT	
Introduction	
Statement of the Problem	1
Purpose of the Project	2
Limitations of the Project	3
Overview of the Remainder of the Project	3
Definition of Terms	3
CHAPTER TWO: REVIEW OF RELATED LITERATURE	
Introduction	5
National Standards in Music Education	5
Music Education and Brain Research	6
Music Education and Culture	10
Regular Classroom Teachers Teaching Music	11
Florida Study	11
Music and Math	12
Music and Children's Literature	13
First Grade Basic Curriculum	13
National Standards are Voluntary	15
Integration	15
Keeping with the Integrity of the Discipline	16
Integrated Thematic Instruction	17
Summary	18

CHAPTER THREE: PROCEDURES OF THE PROJECT

Project Design	20
----------------	----

---

CHAPTER FOUR: THE PROJECT

Title Page	22
------------	----

Materials Needed	23
------------------	----

Rubric Used For Assessments	24
-----------------------------	----

National Standard # 1 Singing alone and with others, a varied repertoire of music:	25
--	----

Morning Greeting	26
------------------	----

Singing Games, Chants, and Hand Jives	26
---------------------------------------	----

Holidays	27
----------	----

Other Themes	29
--------------	----

Singing Alone	30
---------------	----

Strategies for teaching students to match pitch	30
---	----

Singing Assessment	30
--------------------	----

First Grade Singing Rubric	32
----------------------------	----

Integration Ideas	33
-------------------	----

National Standard # 2 Performing on instruments alone and with others, a varied repertoire of music:	34
--	----

Rhythm Instruments	35
--------------------	----

Pitched Instruments	37
---------------------	----

Rhythm Instrument Assessment	40
------------------------------	----

Pitched Instrument Assessment	40
Rhythm Instrument Rubric	42
Pitched Instrument Rubric	43
Integration ideas	44

---

National Standard # 3 Improvising Melodies, variations, and accompaniments:	45
Improvising Melodies	46
Improvising Variations	46
Improvising Accompaniments	47
Improvisation Assessment	48
Improvisational Performance Rubric	49
Integration Ideas	50

National Standard # 4 Composing and arranging music within specified guidelines:	51
Composing Music	52
Arranging Music	53
Composing Assessment	54
Arranging Assessment	54
First Grade Composition Rubric	56
First Grade Arranging Rubric	57
Integration Ideas	58

National Standard # 5 Reading and notating music	59
Reading Music	60

Music Notation	60
Direction of the Melody	62
Notating Music	62
Reading Music Assessment	63
Notating Music Assessment	63
Reading Music Rubric	64
Integration Ideas	65
National Standard # 6 Listening to and analyzing music	66
Vocal Music	67
Instrumental Music	67
Analyzing Music	68
Listening Time	69
Listening Assessment	70
Listening and Analyzing Rubric	71
Integration Ideas	72
National Standard # 7 Evaluating music and music performances	73
Multi- Cultural Experiences	75
Audience Behavior	76
Evaluating Assessment	76
Qualities of a Trained Performer	77
Qualities of a Trained Audience	78
Integration Ideas	79

National Standard # 8 Understanding relationships between music, the other arts, and disciplines outside the arts	80
The Arts	81
The Core Curriculum	82
Connecting Concepts Assessment	83
Concept Connections Rubric	84
Integration Ideas	85
National Standard # 9 Understanding music in relation to history and culture	86
Music and History	87
Music and Culture	88
History Assessment	89
Cultural Assessment	89
Music, History and Culture Rubric	90
Integration Ideas	91
Recommendations	92
CHAPTER FIVE:	
Summary	94
Conclusions	94
Recommendations For Further Study	95



APPENDIX	96
A) Five Morning Greetings	96
B) Integrating Music and Children's Literature	97
C) Video Series for Teaching Music Theory Concepts	98
D) Web Resources	99

---

REFERENCES	101
------------	-----

## CHAPTER ONE BACKGROUND OF THE PROJECT

### Introduction

The plan to integrate music into the first grade elementary classroom was conceived in March of 2002 as a way of providing a first grade classroom teacher the tools needed to address the National Standards of music education.

Research has shown music education stimulates the brain and has a positive impact on a student's education and learning of other disciplines (Morrison/ DeMorrest, 2000). Integrating music into the first grade classroom through themes and identification of similar concepts among music and the other disciplines will help to ensure students get a well balanced education and one which includes music.

### Statement of the Problem

It is estimated that approximately 85% of public schools in America provide some type of elementary music education (Rarus, 2002), less than that provide elementary general music education to students K-4. In the Portland Oregon school district, just under half of their elementary schools do not have an elementary music specialist ( Ludtke, 2002). Even though research has shown students benefit most from music education when they begin learning music at an a early age, many schools do not provide music education until students are in the fifth grade, which is when they are considered ready for beginning band or orchestra.

Some school districts who do not provide a music specialist at the elementary level require the classroom teacher to address the national standards in music as part of their curriculum ( Byo, 2000). Many elementary classroom

teachers do not feel they are qualified to teach music education. It is required in some states that classroom teachers take a general music education class as part of their undergraduate studies but most teachers never consider that it might be necessary for them to teach music to their students. The complexities of teaching a subject one feels inadequate in can be overwhelming:

- How to plan a set of lessons and activities
- Materials needed to teach the subject
- Knowledge needed to teach and assess students

Because elementary school teachers feel inadequate in the area of teaching music (p. 33-34), in many schools the national standards for music education are not being addressed.

### Purpose of the Project

The purpose of this project was to develop a handbook for use by educators that will serve as a source of activities, information and strategies for developing music literacy in first grade elementary students. Teachers will obtain information and strategies on how to address the national standards in music education by identifying common themes and concepts between music and the formal disciplines.

Integrating music into the first grade elementary classroom instructional day can be less intimidating than addressing music as a separate subject needing to be taught. Also, research has shown students benefit from educators planning lessons that integrate subjects rather than teaching them as separate entities (Wiggins, 2001). Music can be easily integrated into the formal disciplines, such as math, reading, and writing. It can be used to start or end a first grader's day on a positive "note".

### Limitations of the Project

The limitations of the project are as follows:

1. The project is designed for use in a first grade elementary classroom
2. The strategies and activities are specifically designed for addressing the National Standards in Music Education
3. The author of the handbook is a music specialist and has limited knowledge concerning first grade core disciplines
4. The handbook was designed for a first grade classroom with the assumption that music education would continue in second grade

### Overview of the Remainder of the project

Chapter two is a review of the literature and research summaries organized to support elementary music education and the National Standards. The review will include research on the effect of music education on the brain. It will also address integration both as a valued teaching strategy and an effective way to incorporate music education into the classroom. Chapter three is a summary of the procedures used to develop the handbook for use by elementary first grade teachers. Chapter four consists of a detailed overview in which activities and strategies designed for teaching music in an integrated, thematic way are discussed and presented. Chapter five is a summary of the project and offers conclusions and recommendations concerning the project and areas for further study.

### Definition of Terms

Accompaniment- an instrumental part or parts designed to support or enrich a voice or instrument or a melody

Arranging Music- the organization of instrumental and vocal parts

Beat- the basic unit of time and the underlying pulse in music; the basic unit within a measure

Composing Music- arranging music and lyrics as an original product

Dynamics- the loudness and quietness of sound

Improvise- to compose extemporaneously; extemporize

Melody- a succession of organized pitches having a definite rhythm

Model- to show by example

Notation- music symbols indicating notes to be played

Repeated Pattern- an arrangement or composition that suggests a design to be repeated

Pitch- that property of a musical tone which is determined by the frequency of vibration of the sound waves which strike the ear

Rhythm- the organization of musical tones with regard to their duration as distinct from their pitches

Tone Color- distinctive qualities of a voice or instrument

Variation- repetition of the theme or melody with embellishments or modifications in rhythm, tune, harmony or key; the presentation of a musical thought in new and varied aspects, yet keeping the essential features of the original

Vocal Range- the extent of high and low pitches a voice can cover

## CHAPTER TWO REVIEW OF SELECTED LITERATURE

### Introduction

"Music allows us to celebrate our cultural heritage and also explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and share in musical experiences" (MENC Preamble, 2002).

### National Standards in Music Education

MENC: National Association for Music Educators was founded in 1907. The organization consists mostly of music students and music educators and has a membership of 90,000. In January of 1992, the National Council on Education Standards and Testing called for a system of voluntary national standards and assessments in the core subjects of math, english, science, history, and geography with other subjects to follow. The arts were the other subjects to follow and receive federal funding (MENC, 2002).

In March of 1994, the United States Congress passed the Goals 2000: Educate America Act. This established the arts among the disciplines in which every young American should demonstrate competency. MENC received a total of \$1 million from the U.S. Department of Education and various other organizations for the purpose of developing voluntary national standards for music education. Working under MENC auspices, music educators nationwide worked together to create voluntary standards in nine content areas. These standards were intended "to provide a world class model for states to adopt or use as a basis for developing their own standards if they choose to do so" (Byo, 2000). The national standards in music describe the

knowledge, skills and understanding all students should acquire in music thus providing a foundation for the development of music curricula (MENC, 2002).

### National Standards in Music

- 1.) Singing alone and with others, a varied repertoire of music
- 2.) Performing on instruments, alone and with others, a varied repertoire of music
- 3.) Improvising melodies, variations and accompaniments
- 4.) Composing and arranging music within specified guidelines
- 5.) Reading and notating music
- 6.) Listening to, analyzing and describing music
- 7.) Evaluating music and music performances
- 8.) Understanding relationships between music, the other arts, and disciplines outside the arts
- 9.) Understanding music in relation to history and culture

### Music Education and Brain Research

With the acceptance of the Goals 2000: Educate America Act, the national goals were written into law. This elevated the arts into a high place of stature making them as important to education as the core disciplines of math, English, and science (MENC, 2000). The increased awareness that music is of vital importance to us as individuals was supported by a resolution passed in the U.S. congress and the U.S. Senate in June of 2000. In this resolution it was acknowledged that research demonstrates music instruction increases spatial-temporal reasoning, enhances early brain development, high school seniors with music and arts instruction score higher on their SAT tests and music education

motivates high risk students to stay in school. Overall, music education enhances intellectual development and enriches the academic environment for children of all ages (Harris, 2001). The following is an example of the kinds of studies being conducted that support such claims.

In a research study performed by Frances Rauscher and Gordon Shaw from the University of California at Irvine, a group of college students listened to the first 10 minutes of Mozart's sonata for two pianos in D Major prior to the taking a test of spatial-temporal tasks. The comparison groups listened to self-hypnosis instructions or sat in silence for 10 minutes. Rauscher and Shaw found the students who listened to Mozart scored significantly higher than the comparison groups. The study was replicated with similar results using a five-day study. Findings demonstrated the effect of listening to Mozart lasted about 10-15 minutes (Haroutounian, 2001).

In 1999, the then MENC president reported to Congress the following information on a study involving a group of pre-school children who received piano keyboard lessons and two other groups, one receiving computer training and another receiving no special instruction. The children who received piano keyboard lessons scored significantly higher on spatial reasoning tests than the other children who were matched in IQ and socio-economic status- 34% higher to be exact. Some researchers believe that because spatial-temporal reasoning involves higher brain functions that are needed to solve complex math and science problems, the findings point to a direct link between music instruction and math and science aptitude (Morrison/ DeMorest, 2000).

Dr. Rauscher, who performed the previously mentioned study, expanded her work to see if this improvement could be found with students who attend public schools. She replicated her earlier study but this time with Kindergartners and held group as opposed to private piano instruction. She



discovered students who received keyboard instruction outscored those who received no music instruction by 48% on spatial reasoning tests (Morrison/ DeMorest, 2000). Spatial-temporal reasoning is used for higher brain functions relevant to chess, mathematics, engineering, and music cognition. The theory behind this study is that exposure to music excites the cortical firing patterns used in spatial - temporal reasoning ( Haroutounian, 2001). After four months, and again, after eight months, the students were tested on five tasks dealing with spatial reasoning. The music group showed significant improvement on one of the five tasks, object assembly, and scored significantly higher than the other group with no music training.

A second study was conducted to test the results from Rauscher. The study was conducted on 34 -three year olds. This time two other control groups were added making a total of four groups. One received computer keyboard training, the other group received only singing instruction. One group received no music or computer training. The piano/ keyboard group received lessons twice a week for six months. They also had an hour a day set aside to practice although the practice time was not recorded. Four separate tests were given before and after the training. Three of the tests given measured spatial recognition and the fourth measured spatial reasoning. While no evidence suggested improvement in the spatial recognition criteria, the music keyboard group showed significant improvement on the spatial- reasoning test. Because the improvement lasted at least one day it was classified as long term. These studies suggest an exciting link between piano instruction and spatial reasoning skills (Morrison/ DeMorest, 2000).

In an article entitled, " Music and brain research: sweeter all the time", author Donald Hodges attempts to sum up a panel discussion involving several expert researchers ( Hodges, 2000). In this article, Hodges discusses recent

neuromusical studies and the basic premises derived from the studies. the following is a summation of his findings:

- 1.) Music, like language is a specific species trait.
- 2.) The musical brain operates at birth.
- 3.) Early and ongoing musical training affects the organization of the musical brain.
- 4.) For the musically trained, the arrangement of the auditory cortex is much like a piano keyboard with equal distance between octaves. The portion of the auditory cortex that responds to piano tones was 25% larger among experienced musicians.
- 5.) The musical brain consists of extensive neural systems Involving widely and locally specialized areas of the brain. Not just the right hemisphere.
- 6.) The musical brain is highly resilient. Meaning, it persists in and among people who have handicaps such as blind, deaf, emotionally disturbed ect.

Neuromusical research shows that music is a unique mode of learning and is dissociated from linguistic or other types of cognitive processes. It is also important to realize that neuroscientists are able to discover things about the brain they cannot know through any other cognitive processes (p.54).

Along with research showing the impact music education has on spatial-temporal reasoning, there is also research showing children who study music from an early age and continue into adolescence have a different brain

organization pattern than those who do not study music. Apparently, their primary auditory cortex in the left hemispheres is larger than that of those who have not studied music from an early age (p.51). In an article written by author Ann Kay (2000), the author states, " New research studies designed to investigate the effectiveness of specific activities on the brain's development are casting a positive light on the development of music competence" ( p.53). Emerging evidence indicates music education affects the organization of the brain which in turn can have a positive impact on general intelligence and the learning in other disciplines.

### Music Education and Culture

With the advancement of technology students now have access to the World Wide Web. Couple that with the reality that our public schools are filled with people of color and multicultural education becomes more important than ever (Johnson/ Dupuis/ Musial/ Hall, & Gollnick,2002, p.141-143). Integration centering on principles of diversity and equality should be included across the curriculum. The authors state that an inclusive curriculum should reflect the reality of our multicultural world rather than just the piece belonging to the most dominant group (p.150).

Music and art are expressions of the cultures they represent. Ethnic groups in America have their own music and this music should be explored for the purpose of enlarging the students educational understanding of their world (Leonhard, 1999). Classroom teachers can help students by providing music learning centers in which instruments representing many cultures are available for students to experiment with (Saul, 2001). Lisa J. Arnold, a music educator from Riverview Elementary School in Sioux City, IA, was honored as one of 24 teachers in USA Today's 2000 All- USA Teacher First Team because of her

excellent multicultural music education program. As part of her acceptance speech, she commented, " When multiculturalism is infused into the general music curriculum, students can learn to appreciate other cultures, take pride in their own heritage, and celebrate their differences." (Anonymous, 2001, p.14). In the article, Educating the Whole Child, Clayton discusses the need for music teachers to not just focus on tests and standards but to educate, children as future citizens in our multicultural society (Clayton, 2002).

### Regular Classroom Teachers Teaching Music Education

According to Sue Rarus ( 2002), from the information resource department of MENC, about 85% of all public elementary schools nationwide have general music specialists. The information provided by Jack Kenny of Market Data Retrieval, a company providing data analysis for schools, indicates there are 52,461 public elementary schools in the United States and the data shows only 31,301 of these schools report having a general music specialist (Kenny, 2002).

### Florida Study

In 1996, a study was performed by Susan J. Byo (1999) to determine how the national standards in music education were being addressed In the state of Florida. Subjects of the study were music specialists and fourth grade classroom teachers, referred to in the study as generalists. Her research at that time indicated that 70% of national public elementary schools that provide music education report music as being taught by music specialists only while 22% are being taught by both generalists and music specialists. 8% is being taught by generalists alone (p.31). Byo's study was conducted to determine how certain aspects of the teacher's experience and training affect their ability to

implement the national standards. The study considered teacher training, interest, ability, sense of responsibility, resources, assistance and perception of available time. The research was conducted on 58 qualifying districts within the state of Florida and 81% of the qualifying districts agreed to participate in the study. A total of 122 elementary schools were sent packets. The packets were then distributed by the music teacher and included a cover letter, instructions, and a music teacher or generalist survey. Questions were asked about the nine music standards and centered around how responsible the teacher felt to teach to the standards, how qualified they felt they were and if they had time and resources to teach to the music standards. Music teachers served as facilitators in collecting and returning the surveys (p.32) .

Data revealed music specialists were more favorable to teaching to the music education standards and felt responsibility to do so. Generalists disagreed, feeling they were responsible for teaching most standards but felt they were more able to implement the standards than their training indicated. Generalists indicated there was a lack of time to effectively implement music instruction in their classroom. They did, however, indicate a higher level of comfort when answering questions that emphasized the inclusion of music with other subjects and understanding music in relation to history and culture (p.33-34). This is not an uncommon practice. Many classroom teachers are including music as part of their core curriculum instructional delivery method (Calogero, 2002).

### Music and Math

Lawrence Mark Lesser , a published songwriter and mathematics educator advocates using familiar songs to teach math concepts. He encourages teachers to write their own math lyrics to familiar tunes or make up math raps. Additional resources can be found on the World Wide Web (Lesser, 2000).

### Music and Children's Literature

While conducting research on how music is included in the regular classroom, it was also discovered that many classroom teachers are including poems, chants and songs as part of their student's literary educational experiences. According to author Joanna M. Calogero (2002), when teachers combine music and literature, they are teaching children the varied ways in which ideas and emotions can be expressed and helps the students to make sense of their world with a broader perspective. It also combines the ideas and themes implicit in both music and literature and enhances the basic understanding of language and story (p.23).

Children's stories and music have many commonalities which make them especially compatible for integration. Music notes and lyrics are read much the same way as words are in stories. Also, oral language has a natural rhythm to it, just as in music (Smardo, 1984). Kathleen Jacobi- Karna (1995), suggests, "Books that have repetitive and/ or additive texts enable the teacher to reinforce the concepts of sequence, refrain, and timbre (tone color). Students can chant recurring refrains, add sound effects with instruments, and even dramatize these stories" (p.265). Wordless books provide opportunity for students to add their own music to accompany the illustrations.

### First Grade Basic Curriculum

Research was conducted for the purpose of determining commonalities among music and the other first grade core disciplines. A comprehensive curriculum guide of basic skills taught in first grade, published by American Education Publishing, was reviewed as part of the research (AEP, 1993).

Washington state is in a process of education reform and as a result, academic

frameworks have been developed for teachers to use as guidelines for planning what to teach and assess at the various grade levels (OSPI, 2002). Washington State frameworks were used with the assumption that high standards in the Washington State's education reform are a reflection of the desired quality instruction put forth in national standards for public school education. A study of the frameworks for reading, writing, communication, math, science and social studies indicated music and the other core disciplines have several commonalities which can be identified through concept or thematic instruction (OSPI, 2002).

Reading- reading a variety of fiction material including songs, instruction on rhyme and poetry; instruction in the area of repeated and alternating patterns; frequent exposure to basic vocabulary words; re-telling details of text as in a story song; sequence as in beginning, middle and end; using appropriate directionality when reading; gaining a pace and fluency through repetition.

Writing- also includes rhyme and re-tellings; selecting a wide range of topics to write for which can include song writing; quality work as in editing ones work for the purpose sharing with an audience.

Communication- listening for a variety of purposes which can include music and music performances; preparing for a performance and adjusting for vocal rate and volume; using facial expressions for effective communication.

Math- counting; creating patterns using sounds, objects and symbols such as in music notation and rhythms.

Social Studies- geography and the study of maps, peoples, places, cultures; study of their own community and cultural activities; history

present and future; government; identifying traits of responsible citizenship.

Science- seasons; physical body

### National Standards in Music are Voluntary

While the National Standards for music education are voluntary (MENC, 2000), many classroom teachers will sympathize with the fact that their students are not getting a music education and will look for ways to address this need and, as mentioned above in the case of Florida State Schools, some regular classroom teachers will be required to teach elementary music education as part of their job assignment.

The purpose of this project is to assist regular classroom teachers in implementing the national standards of music education in their regular classroom without the pressure of feeling as though they are having to set aside time to teach another subject. One way to do this is to utilize integration strategies.

### Integration

Constructivist advocator and past educator Jerome Bruner suggests learners construct new ideas or educational concepts based upon what they already know. What is already known provides meaning to new information or experiences and allows the learner to transition into the new knowledge. He also advocates teachers act as facilitators in helping students to construct their own meaning out of what is to be learned. Integrating subject disciplines helps the students connect ideas and concepts so they can use what is already known as a bridge to acquiring new knowledge ( Raucher, 1995). Too often subjects are taught in an isolated way that keeps students from making meaningful



connections. The constructivist approach encourages students to not just master factual information but also, develop critical thinking and understanding of ideas. Learning occurs through developing a personalized understanding where students ask their own questions and develop their own answers, thus charting their pathway to learning (Johnson/ Dupuis/ Musial/ Hall, & Gollnick, 2002).

### Keeping with the Integrity of the Discipline

Much of the literature on integrating music into the other disciplines areas seems to argue that music is not being taught as a valid separate discipline. Some literature suggests that when music is integrated into other subjects, it is not treated as a discipline with concepts to be learned but rather a vehicle for teaching reading, writing, and arithmetic ( Burton, 2001). While this may be true, and can only enhance a child's music experiences, it is not the only way to integrate music. In a first grade classroom, music concepts are not just taught, but experienced. Any musical experiences that include student participation will affect the child's understanding of the music language and provide opportunity for meaningful music interaction (Warner,1999).

As noted above, when teachers integrate, they can lose the integrity of the disciplines because of lack of planning and careful consideration of the learning they hope will take place. Author Leon H. Burton suggests the difficulty with integrating subjects is that integration offers the temptation to allow "shallow, non- disciplined thinking because of the mixture of methods and concepts involved" (Burton, 2001). First and foremost, the structures of specific disciplines must be known and understood before there can be authentic connections made. If the teacher takes time to explore the disciplines to be taught and grasp the meaning behind the concepts, it will be easier for the subject to be taught by integration and for authentic connections to be made.

It must be understood by the teacher that music is a discipline of knowledge equal in value to that of math or reading. Any common concepts found among music and the other disciplines would be considered linkages or touchpoints with which the teacher can help students make meaningful connections that hold to the integrity of the discipline concepts being taught (p.19).

### Integrated Thematic Instruction

Author and Educator Susan Kovalik, along with co- author Karen Olsen, wrote a book entitled, *Exceeding Expectations: a users guide to implementing brain research in the classroom*. This text was designed for educators to use as a resource when implementing integration strategies. The author's propose the integration of disciplines, for the purpose of presenting all students with learning experiences that are structured in real world applications and for the encouragement of higher- order learning (Kovalik, 1994). The approaches proposed by Kovalik and Olsen are supported by Jerome Bruner's constructivist approach since in a constructivist classroom, teachers create real- world environments for the purpose of making learning relevant to the student. Also, teachers stress conceptual interrelatedness so students can see multiple representations or perspectives of the content being learned.

Two familiar ways to integrate music into the classroom day are:

- 1.) Teaching to common concepts among the disciplines
- 2.) Choosing a theme and teaching music concepts within that theme.

Thematic integration involves selecting a theme such as *Seasons* or *Seeds and Plants* and then searching specific subjects for the knowledge and skills believed to be of help to students in understanding the theme. The theme then becomes the curriculum organizer (p.20). The problem with this type of integration is adequately expressed by author Robert Wiggins, " There are qualities of musical understanding that are not duplicated anywhere else in the curriculum and cannot be replaced by superficial inclusion in thematic units" (Wiggins, 2001). Furthermore, while this strategy is helpful in finding connections, it does not move the student into higher level learning.

Learning in an integrated way is considered authentic when, between the knowledge and skills in two or more disciplines, interactive and connective relationships are established. Thus, teaching by theme only will not produce the best results. Students need to be led to see the concept connections or linkages. When students can initiate integration by seeing connections themselves, it is considered the third and highest level of integration (Burton, 2001, p.20).

What teachers hope to do by integrating subjects is to give students more opportunities to see connections between various disciplines, which will lead to a deeper understanding. (Wiggins, 2001). Educators should be able to lead students into music literacy and relate it to essential aspects of humanity in connection with history, geography and other scholastic disciplines (Leonhard,1999). By teaching students to think in a broader way, it is posited they will become critical thinkers and problem solvers.

### In Summary

The United states Congress passed the goals 2000: Educate America Act in March of 1994. With this, music education became as important to a

student's education as math, science or history. Research indicates music is a valuable a tool for helping students think and problem solve. It can enhance spatial- temporal reasoning abilities and with early music training, have an effect on how the brain organizes itself. Music is an important aspect of cultural expression. If students are to be educated as part of a multicultural society, music cannot be left out of the equation.

Many schools in the United States do not have a general music specialist and therefore the regular classroom teacher must address the National Standards in Music Education if their students are to be musically educated. Integrating music into the classroom day will help to insure music education is not left out of the equation and will enhance the elementary student's education.

## CHAPTER THREE PROCEDURES OF THE STUDY

This project began as a result of the author's position as a music specialist in Yakima, Washington. According to the statistics, approximately 41% of elementary public schools in America do not have a general music specialist (Kenney, 2002). This handbook was prepared with the intent of providing integrative strategies for teaching music concepts in regular classrooms where there is no music specialist. The design is such that the classroom teacher can align the music concepts with themes already being covered in class or with common concepts within discipline areas.

A review of the literature was conducted and forms the basis for this project. The review outlines the national standards in music education. It also details why early childhood music education is important to children and discusses integration as a strategy regular classroom teachers can use for teaching music education as part of their core curriculum. Because music is a central part of understanding cultures and peoples, lessons also include multicultural materials and ideas.

The music education strategies provided in chapter four are commonly used by the author of the handbook. Most of the integration and assessment strategies are used as well although some of them would not be as applicable in a music classroom setting. First grade educational frameworks provided by the Office of Superintendent of Public Instruction in Washington State helped provide the author with information concerning first grade essential learnings and helped the author determine what integration strategies would be effective.

Most of the songs included in chapter four were composed by the author and can be used freely by those who choose to use this handbook. Along with

the strategies and materials that have been prepared, there are required materials listed. An appendix is included detailing where materials needed can be found.

---

## CHAPTER FOUR

### THE INTEGRATION OF MUSIC EDUCATION STRATEGIES INTO THE REGULAR FIRST GRADE ELEMENTARY CLASSROOM

Through music education children learn about the world around them and are challenged to think in creative ways. The national standards in music education provide guidelines for teaching a well rounded music program. In this handbook, strategies will be given for the purpose of helping a regular first grade classroom teacher teach to the national standards in music education. One way to do this is by identifying common concepts within music and the other classroom disciplines, another is to include music as part of thematic instruction.

The strategies will address music concepts and can be addressed throughout the school year. A suggested set of assessments for each standard are included along with assessment rubrics. Integration ideas are intended to be used by the classroom teacher when lesson planning. A list of necessary materials is given. Along with that, a list of suggested materials and where to find them are located in the appendix.

## **Materials Needed**

### **Rhythm Instruments**

Rhythm Sticks- enough for the whole class to have a pair

Home-made Shakers- enough for the whole class to have a pair

Small hand drums- a minimum of five

### **Pitched Instruments**

Xylophones- five small ones will do

Piano Keyboards- three to start with

### **A Collection of Wee Sing CDs or Tapes Along With**

#### **The Song books**

I will be mentioning Three collections you can find on the internet:

Wee Sing Around the World

Wee Sing and Play

Wee sing America

### **Classical Music Selections**

Edvard Grieg- Peer Gynt Suites no. 1 and 2

Joseph Haydn- Surprise Symphony

Camille Saint- Saens- Carnival of the Animals

John Phillip Sousa- Patriotic Marches



### Rubric Used For Assessments:

0= Student makes no attempt

Student makes no attempt at acquiring the skill or concept

1= Student is struggling

Student attempts to respond but is having difficulty grasping the concept or skill and therefore cannot perform the assignment without further personalized instruction

2= Student is learning the skill

Student is showing steady progress toward learning the concept or skill but has not mastered the concept or skill yet

3= Student has acquired the skill

Student has mastered the skill necessary to complete the task or assignment at a 90% or above accuracy level

4= Student performs above and beyond the skill level

Student performs above and beyond the expected skill level and has completed the assignment or task with a 105% accuracy level

---

# National Standard # 1

National Standard #1 Singing alone and with others, a varied repertoire  
of music

To meet this standard, students need to be introduced to several songs and have opportunity to sing them often. The more children have opportunity to sing, the better they will become at singing on pitch. Listening to what they are hearing and reproducing the sound they hear is how they become better singers.

Morning Greeting

Singing should be included in every instructional day. One way to do this is to have a morning greeting in which you sing to the students and they sing back to you. It's good to have at least five greetings so students have a variety of ways to respond and will continue to be challenged by the routine.

Singing Games, Chants and Hand Jives

Another way to include singing is to provide time for singing games, hand jives, and jump rope songs or chants. Through these types of activities children learn to keep the beat and stay together rhythmically. When these activities are repeated often, students memorize the melodies and can more easily sing them on pitch. Once they learn the songs and chants, they oftentimes continue using them out on the playground during their recess time which gives them more

practice. In the Wee Sing and Play song book there are several chants and games mentioned. They include:

Circle and Singing Games:

The Farmer in the Dell  
The Hokey Pokey  
London Bridge  
Did you ever see a Lassie  
Skip to my Lou

Jump Rope Games:

Teddy Bear  
Down by the Ocean  
Miss Lucy had a baby  
Bluebells, Cockel shells

Hand Jives:

Miss Mary Mack  
Who stole the cookies from the cookie Jar?  
A sailor went to sea  
Playmate

In the first grade classroom, there are times in the day where you want to do an activity with the students. By introducing these songs and chants to your students, you will be helping them to build a repertoire of material they can refer back to all year long. One way children become musical is by being exposed to a variety of musical experiences in a variety of settings.

Holidays

Holidays provide opportunity for students to learn new songs. On Veteran's Day a patriotic tune such as, *America*, *Yankee Doodle Dandy* or *You're a Grand Old Flag*, will expose the students to patriotism and also

help them understand how music is used for specific purposes. Maybe you are incorporating a patriotic theme in your classroom. By playing patriotic music while the students are working on a patriotic art activity, students become familiar with the patriotic songs. You can also prepare your students for a performance of their patriotic songs and have them perform for the school or for their parents.

If your school has a Winter program, have the students perform songs they've learned in class. Songs like *Frosty the Snowman*, *Jingle bells* and *Rudolph the Red Nosed Reindeer* provide fun singing for the students and can be an avenue for learning to match pitch while practicing for a performance. Use this time to discuss the holiday season and teach students about other cultures, their traditions and their music. Students are then learning a variety of repertoire. Discuss with the students what a quality performance should look and sound like and encourage them to incorporate successful performance strategies:

- Standing with good posture
- Singing out with a full voice
- Singing on pitch as much as possible
- Appropriate facial expression
- Not bothering the students around them

At least once during the school year, students should be given an opportunity to perform songs they've learned in class. For many schools, the Winter program is a time to do this.

Valentine's Day, St. Patrick's Day and Martin Luther King Jr.'s birthday are all opportunities for including songs. Try to have recordings of songs on hand that help to celebrate the various holidays

recordings of songs on hand that help to celebrate the various holidays throughout the year. This will be beneficial to the student's understanding of how music is used to commemorate and celebrate.

### Other Themes

In First Grade, students learn about the seasons; Winter, Spring, Summer and Fall. Have students sing songs that reflect the changing of the seasons as part of their singing repertoire. When teaching on a theme that centers around a people group or country, choose songs from the culture they are learning about and have the students sing and play instruments to the recorded music. Focus on specific music concepts that will help the child to understand the music of that culture. First grade students should become familiar with songs sung in a different language other than their own. You can choose a simple song from the *Wee Sing Around the World* set and have the students learn to sing it in the original language.

Also in the first grade, students learn about their body. While learning about their body, they can sing songs that refer to the different body parts. An example would be, *Head, Shoulders, Knees And Toes*. Another example is, *If You're Happy And You Know It*. These are songs most people are familiar with and would be easy to incorporate into a unit on the body. While singing these songs, students are encouraged to move. Movement is an important part of their music education because when the whole body is involved in moving to the songs, the students are becoming rhythmically strong and learning to feel the beat. It's fun to have the students create new lyrics for the songs by changing the

parts of the body mentioned in the song and incorporating different body parts.

Example: If your happy and you know it tap your elbows

---

### Singing Alone

I have my students echo me on specific music phrases. You can use the morning greeting to do this. Sing a part and have individual students sing back to you. Do this throughout the year, giving each child a turn, and use this as an assessment tool to see how well they are matching pitch.

### Strategies for teaching students to match pitch

- Sing a phrase and have each student sing it back to you, one child at a time.
- Play a pitch on the xylophone ( C-G) and ask the students to match pitch with their singing voice
- Encourage students to make siren and ghost sounds with their voice to increase their vocal range
- When singing the morning greeting, change vocal range from low to high and back again to help students identify low and high voice

### Singing Assessment

- Sing a phrase and have each student sing it back to you.
- Grade them based on their ability to sing the melody back to you

rhythmically and melodically correct.

- When performing, check for good posture and also make sure they understand the importance of keeping their hands and feet to themselves
-



## First Grade Singing Rubric

Student's Name: \_\_\_\_\_

0- Student makes no attempt

1- Student is struggling,

2- Student is learning the skill,

3- Student has acquired the skill,

4- Student performs above and beyond the standard skill level

1) Student understands the difference between a shouting, speaking or singing voice\_\_\_\_\_

2) Student demonstrates good posture when being asked to perform\_\_\_\_\_

3) Student does not bother the students around him/ her when performing\_\_\_\_\_

4) Student matches pitch\_\_\_\_\_

5) Student performs a short melody on pitch\_\_\_\_\_

6) Student performs a melody rhythmically correct\_\_\_\_\_

7) Student performs alone and with others\_\_\_\_\_

## Integration ideas

Rhyming- Have students identify the rhyming words in the previously mentioned songs and chants

Fluency in Reading- Make a poster with the above songs and chants and have the students sound out the words and read along. Point to the words as the song is being sung so students follow along with their eyes at a consistent speed.

Science/ Health- Use specific songs to reinforce their knowledge of the various parts of the body

Citizenship- Singing patriotic songs and songs about other people groups promotes citizenship

---

# National Standard # 2

National Standard # 2: Performing on instruments alone and with others, a varied repertoire of music

Children learn to play instruments by first of all learning to feel the pulse or beat of the music. To teach them this, while students are listening to music, have them move to the beat. They can march, clap, pat their legs or tap their foot to the beat. You can start the morning with a song that provides opportunity for students to move to the beat. Have students enter the room while music is playing and provide space for movement. When you are ready to call them to attention, use the morning greeting.

The songs and chants presented at the beginning of the chapter will also give your students opportunity to move to the beat. Any of the hand clapping songs such as, *Miss Mary Mack* or *Who Stole The Cookie From The Cookie Jar*, will give students an opportunity to move to the beat and feel the rhythmic pulse in relationship to the beat.

Rhythm Instruments

While students are learning songs and chants, add rhythm instruments such as rhythm sticks, shakers or hand drums and encourage them to keep the beat on their instrument. Once you feel they have mastered keeping the beat, you can then focus on rhythm.

It's important to clap a rhythmic pattern each time you want the students to stop what they are doing and give you their attention. Change the pattern throughout the year so the students become familiar with different rhythmic patterns. For each pattern, put the notation somewhere in the room so students identify what they are hearing with

music notes and learn to visualize how short and long sounds are notated. Be sure to point out that we read music notes from left to right, the same as words on a page. Two examples to use are listed below:

X      X      XX      X  
slow   slow   fast, fast   slow

XX      X      X      X  
fast, fast   slow   slow   slow

I usually stay with groups of four when it comes to rhythm patterns so the students get a feel for grouping as well.

Model a simple pattern on the drum and have the students echo it back to you as they pat their legs or clap their hands. Try a variety of simple patterns to give them practice at listening and echoing back what they hear. Next, have the students take turns making up their own rhythm pattern using the rhythm sticks and have the other students echo them. Each student gets to be the leader and you can assess their ability to create a rhythm pattern while they are performing.

Focus on specific cultures and their instruments when teaching on people groups. Allow students to listen and discuss what instruments they hear. African culture and Native American Culture both have an emphasis on percussion instruments such as drums and shakers. While listening to *Uhe Basha Sho*, a Native American song and *Tue Tue*, an African song, both from *Wee Sing Around the World*, ask students to identify how the songs are the same and how they are different. Allow students time to play the drums and shaking instruments along with the

recording and improvise their own rhythm pattern to accompany the songs.

### Pitched Instruments

Help students become familiar with the pitched instruments by teaching them to identify which side of the instrument has the lower pitches and which has the higher pitches. Next, teach them to know that the pitches have letter names. Using some type of stick ons and place letter names on the keys of the keyboards for easy identification of pitches. Point out to the students that letters in the alphabet are not only used for sounding out words but are also assigned to music pitches. Use a keyboard or xylophone to demonstrate. Once the students are familiar with this concept, teach them simple melodic patterns on the pitched instruments. Focus on C - G for starters and then expand their musical knowledge to include the Major C scale. On the song, *Going Over The Sea*, a folk song from Canada, there are two places the students can add a pattern.

G    G    C    D    E    F  
go- ing    ov- er    the    sea

G    G    C    D    E    F  
Sailorman    sa- id    to    me

Have students practice the pattern and play along. Everyone should be given a turn. There are other songs you can add pitched instruments too such as *Noble Duke of York* from *Wee sing and Play*, and *Nani Wale Na*

*Hala* from *Wee Sing Around the World*. Both songs have repetitive notes where the students can play along with certain parts of the melody.

Below is a song that uses the entire Major C scale:

C	D	E					
Early in the morning	I get out of the bed	I go into the kitchen					
F	G	A					
to hear what mama said	I look into the cupboard	to see what I can eat					
B	C						
I find some oatmeal cookies	oh what a yummy treat						
C	B	A	G	F	E	D	C
yum	yum	yum	yum	yum	yum	yum	Yum
high C	low C						
So	Good!						

Students should have time every day to practice on the pitched instruments. By integrating music into the classroom day, everyone will have time for practice. Set your room up with learning stations and have the pitched instruments as one learning station. Include the songs as part of your reading time and after reading the song lyrics, teach them to play along. Allow students to go to the pitched instruments as one of the choices when they are finished with their work. Use the pitched instruments as a way to teach counting and addition by keeping a keyboard handy and using it to give the students a visual and audio picture of counting. The following is an example of a way to incorporate counting and addition.

CDEFG (go up an octave) CDEFG  
 12345 12345 FIVE + FIVE = 10

Have them count how many places on the keyboard they can play CDEFG. They are then identifying patterns on the keyboard or xylophone and learning to see groups of pitches. Ask them to count how many keys are on the keyboard and how many bars are on the xylophone. Use them as math problems. Teach patterns to play and have them count how many groups or beats there are.

	beats
CCCC	4
DDDD	4
EEEE	4
CCCC	<u>4</u>
	=16

Students should eventually learn that fingers are numbered to correlate with the pitches on the keyboard. They should learn to use the correct fingers for the correlating pitches. The thumb is 1, pointing finger is 2, middle finger is 3, ring finger is 4, pinky is 5. Once they learn this, they can put their hand in a given position on the keyboard and play the correct finger numbers to hear a melody. Putting their right hand over the pitches CDEFG, they can play the correct finger numbers and hear the following tune:

*Mary had a little Lamb*

3212, 333 shh, 222 shh, 333 shh

3212, 333 shh, 2232, 1 shh shh shh



Using a beginning student piano instruction book, the teacher can successfully teach a first grader beginning piano skills and refer to them throughout the year. Any tunes they learn on the keyboard, they will easily play on the xylophones as well.

### **Rhythm Instrument Assessment**

It's important to teach the students how to properly handle the instruments such as not hitting the drum with their fist and being careful to not drop the shakers. Assess students on rhythm instruments to see if they can keep the beat. Also, assess them on their ability to perform a simple rhythm pattern on their instrument. Do this throughout the year as they are performing in the classroom setting. Also, assess their ability to choose and appropriate instrument for a song such as a loud drum for a march or a soft sound such as a bell from the xylophone for a lullaby. After students have had time to practice using the instruments and are comfortable performing the beat and simple rhythm patterns, provide opportunity for them to create their own rhythmic accompaniment to a given song.

### **Pitched Instrument Assessment**

Assess the students on the pitched instruments by asking them to identify which side of the instrument has mostly high sounds and which side has mostly low sounds. Also, assess their ability to identify patterns on the keyboard, such as the black keys or locating C-G in the various octaves. Assess their ability to play the correct pitches at the correct time while they are performing specified melodic phrases to accompany songs on the pitched instruments. Ask students to create their own melody using C-G as their pitches. They can do this anytime throughout the year and

when they are ready to show you, assess them on their ability to create a short musical idea within a time frame of eight counts.

---

## First Grade Rhythm Instrument Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student keeps a steady beat on an instrument \_\_\_\_\_
- 2) Student performs a simple rhythm pattern in correct time on an instrument \_\_\_\_\_
- 3) Student handles the rhythm instruments properly \_\_\_\_\_
- 4) Student chooses an appropriate instrument for a given song \_\_\_\_\_
- 5) Student describes how two rhythm instruments are the same and how they are different \_\_\_\_\_
- 6) Student creates their own rhythm pattern accompaniment to a given song \_\_\_\_\_

## First Grade Pitched Instrument Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student identifies high and low pitches on an instrument \_\_\_\_\_
- 2) Students identifies patterns on a pitched instrument \_\_\_\_\_
- 3) Student performs a melodic pattern on a pitched instrument while accompanying a given song \_\_\_\_\_
- 4) Student performs an improvisational melody on a pitched instrument \_\_\_\_\_
- 5) Student improvises an accompaniment for a given song while performing on a pitched instrument \_\_\_\_\_

## Integration ideas:

Patterns- Help students identify patterns in the other subjects as well as in music. Discuss patterns in nature and the world around them.

Science- high/ low, fast/ slow, loud/ soft. These concepts can be pointed out

Direction- Just as the student reads words from left to right, they also read music notes on the staff from left to right

Math- Math involves counting. Music involves counting

# National Standard # 3

### National Standard # 3 Improvising melodies, variations, and accompaniments

Students learn to create through experimentation. Once students become comfortable using the pitched and non-pitched instruments, they can begin to experiment.

#### Improvising melodies

Encourage students to improvise by reading them a story and asking them to use the instruments to add sound to the story. A good story for this is *Going on a Bear Hunt*, by . Ask the students to use a pitched instrument to show when the child is going up or down the stairs. Also, have them show what it sounds like when the child is going through the grass, through the water, ect. Children need to engage their imagination when learning how to improvise. Look through your children's literature for books that lend themselves to becoming a sound story; one in which children can add found sounds and melodic sounds.

Once students are comfortable experimenting with pitched instruments in front of other children, find ways to assess them during times when they are being asked to improvise on a pitched instrument.

An example: give each student five pitches, C - G, and using a pitched instrument, ask them to improvise an introduction to the morning greeting of the day.

#### Improvising Variations

Teach students what a variation is by changing something in a song or chant to make it a little different. In national standard #1, I

mention several songs and chants to teach the students. The following is an example of a variation of a song:

<u>Theme</u>	<u>Variation</u>
The farmer in the dell 2xs Hi ho the dairy oh	The policeman in the city 2xs Hi Ho the sirens go
The farmer in the dell	The policeman in the city
The farmer takes a wife The wife takes a child	The policeman takes a partner The partner takes a dog ect.

Choose one of the songs or chants the students have learned and have them make up their own variation. They can do this in picture form as well as writing it out and then sing it back to you.

### Improvising Accompaniments

One effective way to teach improvisation is to arrange the bars on the xylophones to only include those bars that will sound good when the student plays along with a song. The Japanese culture uses the five tone pentatonic scale for much of their music. When students improvise using this scale, they are sure to experience success. The song, *Ame, Ame*, from Japan, uses the C pentatonic scale. The pitches are CDEGA. Put stickers on the keys on the keyboard so students can easily see where the notes to play are located. Have them improvise an accompaniment while the music is playing. Then, have them improvise the introduction as well.



## Improvisation Assessments

Melody- Give each student five pitches, C - G, and using a pitched instrument, ask them to improvise an introduction to the morning greeting of the day or improvise the introduction to a song.

---

Variations- Choose one of the songs or chants the students have learned and have them make up their own variation by changing the lyrics to the song.

Accompaniments- Have students improvise an accompaniment to the Japanese tune, *Ame, Ame*.

## First Grade Improvisational Performance Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

1) Student performs an improvisational melody on a pitched instrument:

- a) Student uses correct pitches when improvising \_\_\_\_\_
- b) Student's improvisational technique makes musical sense \_\_\_\_\_

2) Student improvises an accompaniment for a given song while performing on a pitched instrument:

- a) Student uses correct pitches when improvising \_\_\_\_\_
- b) Student's improvisational technique shows rhythmic awareness \_\_\_\_\_

3) Student creates new lyrics for a given tune:

- a) Student uses lyrics that match the tune \_\_\_\_\_
- b) Student shows creativity and musical awareness by choosing lyrics that rhyme or demonstrate cohesiveness of thought \_\_\_\_\_

## Integration Ideas

---

Reading- Have students choose sounds to add to the stories during story time as improvisational accompaniments to the stories. This is also a good time to instruct students on rhyme so they can learn the concept and include words that rhyme as part of their practice in creating new lyrics to a tune.

Structure- Stories have structure and songs have structure. Point out the sequence of beginning, middle, and end.

Social Studies- Use songs from other countries as a vehicle for teaching music skills along with tolerance for other cultures and people groups

Writing and Communication- Have students write new lyrics for a tune and sing them for the class as part of their writing skills and communication skills

# National Standard # 4

National Standard # 4 Composing and arranging music within specified  
guidelines

Composing Music

Improvisation is one of the first concepts students practice in learning to compose music. Students learn to improvise by being encouraged to experiment on the pitched instruments. I like to begin teaching them by reading stories and poems they can easily add sounds to. I ask the students to decide what sounds would be best at specific places in the story and then they add those sounds as the story is being read. After the children are comfortable with handling the instruments and experimenting with them, I then allow time for them to explore melodies while playing on the pitched instruments. You can have them make up a story and add musical encounters into the story. They can then perform it for the class during sharing time. Be sure to model for them and keep it simple.

Example: A girl was walking down the dirt road and when she heard a bird singing, she decided to whistle a tune.....

When students are improvising, they need to have an understanding of fast and slow rhythms so they can use a combination of them to help the tune make musical sense. If they just play the notes on the beat, it doesn't really show they understand the concept of melody. Demonstrate for them and point out when you are playing fast notes and when you are playing slow notes. Then use a combination of the two along with the given pitches to show them what it looks and sounds like

when rhythm and melody are combined (for your own understanding, fast notes are equal to eighth notes and slow notes are equal to quarter notes).

Also, they need to understand how to perform their improvisational piece within a given time frame. Eight counts is equal to two measures when counted out loud at a medium pace. You can also demonstrate counting as you play so they get a sense of feeling the time and beat. Tap the beat for them while they are improvising.

As previously mentioned, have the students make up an introduction to the morning greeting before you begin to sing it. Give them five pitches to work with, C- G, and have them use those five pitches to create an introduction to the morning greeting.

Specified guidelines for composing:

- use designated pitches only
- stay within a time frame of eight counts
- use a combination of fast and slow rhythms along with the given pitches

### Arranging Music

This is pretty simple for beginning arrangers. Arranging music involves choosing appropriate instrumentation for the piece and deciding where you want certain instruments to play. Choose one of the songs for Wee Sing Around the World. The song, *Hello To All The Children Of The World*, has a verse and a refrain section. Ask the students to partner up with another student. Each will choose a different rhythm instrument

and decide which instrument will be played for the verse and which for the refrain. Choosing an instrument that compliments the section is not always easy but allow the student to demonstrate their ability to think musically by determining which instrument should be played at which section. If they choose to play the drum really loud on a soft and gentle section of music, you know they are not thinking musically but are probably really excited to play the drum. Classroom instruction time should include discussion on how to choose and play an instrument that compliments a musical piece. While they are working with their partner, ask them to switch and play the opposite section now and evaluate which rhythm instrument they like better for the verse and which for the chorus.

Specified guidelines for arranging:

- demonstrate recognition of separate sections within a song such as verse and refrain or beginning, middle and end
- choose appropriate instrumentation for separate sections
- perform appropriate dynamics for separate sections

### Composing Assessment

Have students improvise an introduction to the morning greeting and assess their ability to have their improvisation make musical sense

### Arranging Assessment

Pair students up with a partner and ask them to choose instruments for the verse and refrain of a song. Assess their ability to know when to perform and their ability to choose and play an appropriate instrument

for each section of the song. Also assess how well they demonstrate the dynamics of the different sections. Have the students draw what instrument they would use for the beginning, middle and end of the song.

---



## First Grade Composition Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student uses designated pitches only \_\_\_\_\_
- 2) Student stays within specified time frame \_\_\_\_\_
- 3) Student uses a combination of fast and slow notes \_\_\_\_\_
- 4) Student's composition makes musical sense \_\_\_\_\_

## First Grade Arranging Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student demonstrates recognition of separate sections in the  
song \_\_\_\_\_
- 2) Student chooses appropriate instrumentation for separate  
sections \_\_\_\_\_
- 3) Student performs his/ her instrument on the appropriate  
section \_\_\_\_\_
- 4) Student uses appropriate dynamics while performing \_\_\_\_\_

## Integration Ideas

---

Reading- Children's stories have structure and songs have structure. A beginning, middle, and end. Point this out while teaching on sequence

Writing- Have students write their own song with two separate sections and add instruments to their song

Art- Have students draw a picture showing the two separate sections of their song and on the bottom of the picture, include a drawing of the instrument they will use for each section, verse and refrain

# National Standard # 5

## National Standard #5 Reading and notating music

### Reading Music

First grade students begin to learn to read and notate music by identifying long and short, or fast and slow sounds. When learning to read, they learn about long and short vowels. Because it can be confusing if one uses the term, "long and short sounds", to refer to music notation when they are used to using it for vowel sounds. Therefore, fast and slow is what I will be using when referring to the basic music notation. Fast notes refer to eighth notes and slow notes refer to quarter notes.

### Music Notation

A first grader need only learn basic notation symbols including staff, treble clef, two eighth notes tied together, quarter note, and quarter rest. It is assumed by the author of this handbook that the reader has a basic knowledge of music concepts and can teach simple rhythms and rests. If that is not the case, I have included in the appendix a video series entitled, *You Can Make Music*. This series is designed specifically for helping a regular classroom teacher introduce basic music concepts to elementary students. The series includes instruction on harmony, melody and pitch, melody and scale, rhythm patterns and the beat. Each video is thirty minutes long and teaches the students just as though they are in a music classroom with a music instructor. The following list includes several activities you can incorporate into your classroom throughout the year to reinforce basic music notation concepts.

Make a chart of the fast and slow notes (eighth and quarter notes) and display in your classroom

- have the students clap the fast notes.
- have the students clap the slow notes
- have the students clap the fast and slow notes combined together in a rhythm pattern

Make a chart of the fast and slow notes and include quarter rests

- have students clap slow notes and rests
- have students clap fast notes and rests
- have students clap a combination of the above in a rhythm pattern

At the beginning of the year, while making name tags for their desks, include the rhythmic notation of their name.

Alex            Tiffany            Sam            Alejandra

This will help students become familiar with the fast and slow sound of the notes.

In the chapter on national standard # 2, I included rhythmic clapping as a way for the teacher to get the students to stop whatever they are doing and give him/ her their attention. Vary the clap using the examples explained in standard #2 and always have the rhythmic pattern notated somewhere in the room for easy reference.

Use music scores as visual aids for teaching songs and chants whenever possible and have the students identify patterns within the music. While reading poetry, point out the rhythm of the piece and them

clap it. Tie this into your teaching on rhythm notation and clapping out the rhythm of their names.

### Direction of the Melody

Children need to learn to recognize how the melody moves on the staff. Whether it is going up or down. To teach them this, point out to the students music is read from left to right just as when they are reading a literary sentence. Demonstrate for them what it looks like when the notes are going up on the staff and when they are going down. To help them with this concept, help students see how a melody is like the terrain around us. Sometimes we have hills and sometimes we have valleys. They can follow the notes on the staff and call out when the music is going up the hill or going down into the valley.

### Notating Music

Students need practice writing notes on the staff. Provide them with staff paper and instruct them on how to do this. Make sure they understand the concept that notes sometimes live on the lines of the staff and sometimes they live on the spaces between the lines. We call the notes line and space notes. They also need practice making sure the note head is the correct size for the space or line they are putting the note on. And then demonstrate how long the stem should be in proportion to the staff and note head. In the appendix I have included resources for your use in teaching the above concepts.

Without staff paper and after much practice, have the students listen to your clapping pattern and write out what they hear using the rhythms they've learned. Tell them to listen carefully and write down where they hear the fast notes and where they hear the slow notes. When

including rests as part of the clapping pattern, go out with your hands, as in a welcoming gesture, in place of clapping so the students visualize a movement with the rest.

Students enjoy the opportunity to practice drawing the treble clef on the staff. There is a step by step process I have included in the appendix you may want to use to aid in teaching them the process. I spend very little time teaching them to draw the treble clef in first grade. It's not easy for a first grader and they can get frustrated. It is important for them to recognize the treble clef as a music symbol that lives on the staff.

### Reading Music Assessment

Place students into groups of five and use flash cards to show them patterns and have them clap the patterns. Go to each group, one group at a time and give them opportunity to do this. Listen for any students who are having difficulty.

Using a worksheet displaying notes going up and down on the staff, ask students to use an arrow to identify where the melody is going up or where it is going down. Ask students to identify line and space notes

### Notating Music Assessment

Invite students to listen to your clapping pattern and write out what they hear using the rhythms they've learned. Ask them to listen carefully and see where they hear the fast notes and where they hear the slow notes.

Provide two staff sheets and ask students to put all line notes on one and all space notes on the other.



## Reading Music Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student demonstrates through written assessment, an understanding of basic music symbols including staff, treble clef, quarter note and rest, and eighth notes tied together \_\_\_\_\_
- 2) Student demonstrates recognition of fast and slow notes and rest by performing them accurately \_\_\_\_\_
- 3) Student demonstrates recognition of fast and slow notes and rest when being clapped by the teacher and indicates this recognition by correctly notating what they are hearing \_\_\_\_\_
- 4) Student demonstrates an understanding of line and space notes on the staff \_\_\_\_\_
- 5) Student accurately describes where the melody is going up or down on the staff \_\_\_\_\_

## Integration Ideas

---

Writing- Just as students learn to use letters to write words, they use music symbols to write music

Reading- While students are learning to read words from left to right, they can also learn that music is read from left to right. Fluent reading has rhythm to it as in poetry. Music rhythms notate how long the sound lasts for

Math- Math uses patterns and symbols as does music. Math and music both involve counting

---

# National Standard # 6

## Standard #6: Listening to and analyzing music

One of the important ways children learn is by actively listening to music. Active listening means their body is still but their mind is actively engaged on listening to the music. I've suggested several recordings you should have in your music library for students to listen to. The recordings include vocal and instrumental music.

### Vocal Music

While listening to vocal music, teach the students to identify whether or not they are hearing one voice or many voices. Also, ask them to describe the voice they are hearing as a child's voice or an adult voice, a male or female voice? Teach them to use terms such as high and/ or bright voice and dark and/ or low voice when referring to vocals. When describing the quality of an instrument, including voice, the term, "tone color", is used.

Example: The tone color of a female child's voice is usually bright and high pitched.

### Instrumental Music

First grade students need to be given instruction on various instruments so they have a reference for what they are hearing when they listen to music. When purchasing children's literature, you can look for fiction books that include stories about band instruments and instruments of the orchestra. Your school library should have several books on instruments as well and you can use them as visual aids when teaching the students about musical instruments. As part of their

listening lesson, students should learn something about the composer of the music and its historical setting. There are several children's non-fiction books available through various publishing houses that tell about famous composers. When purchasing books for your classroom, look for books that will enhance the music experiences of your students.

There are two styles of music students should be able to identify. One is a march and the other is a lullaby. Teach the students to recognize the difference between the two by pointing out instrumentation dynamics. Have them choose sounds from the classroom that would be appropriate to play for a march and then choose sounds in the classroom that would be appropriate to play for a lullaby.

While listening to instrumental music, ask the students to describe how the music makes them feel. Is the mood of the piece happy or sad? Does it make them want to close their eyes and rest or jump up and down? Also, ask them to describe what instruments they are hearing. They may not be able to tell you exactly but it is good for them to listen and try to answer based on what they already know about music and musical instruments. Emphasize tone color while listening as a way of helping them to identify the instruments they are hearing.

### Analyzing Music

First graders should also know that music is organized. You can teach them this by helping them to hear when a theme in the music repeats or when they hear a repeated section come back around. They should know music has a beginning, middle and end, just like a children's story. The classical listening pieces I mentioned are good for children because they can hold their interest and they have a story behind

them that will be of interest to the children. Some songs have two sections; verse and refrain. Point this out as the structure of the song.

Music is communication. listening to specific pieces can actually alter our mood. Encourage the students to describe the mood of the piece you are playing for them and use familiar terms such as happy, sad, energetic . . . ect.

In summary, students are going to analyze the song by describing what they hear. They can tell you if the song is mostly fast or slow and if the mood of the piece if happy or sad . . . ect. They can describe the type of music as vocal, instrumental, or both. They can tell you what instruments they hear and whether the tone color is mostly low or high and dark or bright sounding. Students can also describe whether they hear a section repeat or if the structure is verse and refrain. Lastly, students should be asked to identify the style they are hearing when listening to a march or a lullaby.

### Listening Time

After the students come in from lunch recess is a good time for listening. Oftentimes I will have the students find a place to lie down on the carpet and, with the lights dim and their eyes closed, I will play an instrumental piece for them. Sometimes I offer candy to the person who lays the most still and quiet. I find that once they've listened to a piece one time, and I've discussed it with them, they will ask to listen again and again. Most young children enjoy classical music. Two pieces you will want to have in your listening repertoire are *Haydn's Surprise Symphony* and *Peer Gynt Suite*.

## Listening Assessment

### Vocal

Ask the students to identify if they hear one or many voices and if the voice they hear is a child's voice or an adult's voice. What's the tone color of the voice?

### Instrumental

Focus on the mood of the piece. Ask the students to draw a picture of how the music makes them feel. Ask the students to include one instrument they hear in the piece. Students can also identify the style of a song as a lullaby or a march? Have them describe what qualities they hear? Is the music fast or slow? Is it loud or soft? Lastly, ask them to circle on a worksheet, *yes* if they hear a repeated section and *no* if they do not.

## First Grade Listening and Analyzing Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student identifies a song as a march or a lullaby \_\_\_\_\_
- 2) Student shows recognition of the instruments discussed in class  
by sight and sound \_\_\_\_\_
- 3) Student uses music vocabulary such as high, dark, fast, loud,  
happy, to describe the music \_\_\_\_\_
- 4) Student shows recognition of the structure of a musical piece  
as verse and refrain or as hearing a repeated section \_\_\_\_\_
- 5) Student demonstrates an understanding of what they are hearing  
when listening to a vocal selection \_\_\_\_\_

Example:

Please Circle

one voice or many voices

male or female

child or adult



## Integration Ideas

Communication- Students need to sharpen their listening skills as part of communication. With music, they learn how to be active listeners and they enjoy the reward of learning something they can then share with their classmates

Art- Have the students listen to the instrumental music and draw what the music makes them think of. Afterwards, they can draw a picture of what instrument they like to hear the most when listening to the instrumental piece.

Social Studies- Explain the history behind some of the composers they are listening to and discuss other famous people that lived during that time period in history. Have them listen to a more modern listening piece as well, and compare and contrast the two.

Reading- Choose a non-fiction story about one of the composers and read it to the students after playing the composer's music. Also, have a selection of children's non-fiction books that include stories about famous music composers

---

# National Standard # 7

## Standard # 7 Evaluating music and music performances

This standard really follows along with standard #6 because in standard #6, the students are learning how to listen to music and describe what they are hearing. In standard #7, they are being asked develop criteria for evaluating music performances and compositions.

First grade music experience should include attending or watching a video of a band and choral performance. Begin by attending a performance or watching a video of a performance and ask the students to explain, using music terminology they've learned, what they like or don't like about the performance.

You can then use the above lesson to lead into what makes a quality performance? You can ask them questions such as "Can everyone in the band start whenever they feel like it or do they have to come in when the conductor says to start?" or , " When playing in a band, can the instrumentalists play whatever notes they want to on their instrument or do they have to read the music and play the notes on the score?" Point out the expression on the faces of those who are performing, especially when attending or watching a video of a choral performance. Ask the students to describe what the expression on the faces of the performers is communicating. As part of the lesson, you will want to explain to the students what a conductor does so they will understand why the person conducting is waving their hands in front of the performing group.

For the purpose of integration, provide time for the students to draw a picture and write about the performance and if you have a

children's story that goes along with the activity, include it into the lesson. For a band performance, *Our Marching Band*, by Lloyd Moss, is a good story to include. Identify for the students what a conductor is so they understand why the person conducting is waving their hands in front of the performing group.

Help them make the connection between analyzing a performance and listening and describing music as in standard # 6. You can do this by once again asking questions such as, "Why doesn't a loud, banging drum sound good on a lullaby? What would be the better instrument choice? Is it important for the students to stand up straight and tall (good posture), when performing a song in front of an audience?"

As part of their performance experience, first grade students can evaluate their own music performance as well. Before they perform, have them help you create a rubric that identifies the qualities of a good performance. Include facial expression as criteria on the rubric. Tell them you will be expecting them to perform up to standard and will be using the rubric afterwards to analyze their performance. After they perform, have a class discussion concerning how they think they did and use the rubric as a guide. Also, give them opportunity to write about their experience, what they liked and didn't like about performing.

### Multi- Cultural Experiences

Students love to listen to a variety of music that represents other cultures. Sometimes I will put music on just for the purpose of seeing if they can identify what culture's music they are listening to. Usually I have at least one or two students who can hit the mark. When students are evaluating music, ask them to describe two contrasting listening pieces from two different cultures and evaluate how they are the same

and how they are different. *Putumayo* has a CD of world music with lesson plans included and it can be purchased through the internet. I have included their web address in the appendix.

### Audience Behavior

During a performance, the role of the audience is important as well. Some classroom discussion should occur concerning what good audience behavior looks like. Students need to understand when it is the appropriate time to clap and that whooping and hollering are not acceptable in certain settings. You can point out to them how attending a basketball game is different than attending a concert. Before attending a performance, ask them to demonstrate to you what good audience behavior looks like.

### Evaluating Assessment

- After watching a video of a performance or attending a live performance, have \_\_\_\_\_ the students write down what they liked or didn't like
- Using the rubric the class has created, ask them to evaluate their performance \_\_\_\_\_ and write down 3 things they think did well and one thing they need to work \_\_\_\_\_ on.
- When attending a performance or watching a video of a performance, ask them \_\_\_\_\_ to describe their audience behavior.

## Qualities of a Trained Performer

### Performer

---

Demonstrates quality posture

Performs on pitch

Works with the group instead of doing their own thing

Uses facial expression to communicate

Watches the conductor

Is quiet between songs

## Qualities of a Trained Audience

### Audience

---

Is quiet while music is being performed

Only gets out of seat if necessary and waits until the song is over before doing so

Puts hand over mouth and quietly covers mouth if needing to cough or sneeze

Keeps hands and feet still as much as possible

Clapping is the appropriate response to a good performance

Waits to clap until the song is positively over

Does not whoop and holler to show appreciation

## Integration Ideas

Communication- When students perform, they are communicating for a specific purpose and are learning how to effectively communicate. How loud to speak or sing and facial expression are important qualities for good communication

Writing- Have students write about the performance they watched or attended and also, write about their own performance.

Reading- Include children' literature as part of the lesson when evaluating performances. There are several children's books about children and music that will enhance the lessons on band performance and choral singing



---

# National Standard # 8

National Standard # 8: Understanding relationships between music, the  
other arts, and disciplines outside the arts.

This can be very broad but I will narrow it down to music and it's relationship to two simple categories. The arts, visual art and dance, and the core curriculum, reading and history. I have included in this handbook many integration strategies. As you use this handbook, be sure to include in your planning, the relationships I've mentioned and include assessments on those concept connections whenever appropriate.

The Arts

It is important for the students to know the arts have a story to tell. As a busy classroom teacher, you may not have time to include all the arts but I'm sure there are times when you include visual art. One effective way to build relationship between music and the arts is to have the students close their eyes and use their imagination to describe what the classical piece of music reminds them of. I have done this often and with great results. If the music is slow and the mood is dark, the students can sense this and will come up with a pretty good picture of what they think the music is about. If the music is fast and the mood is happy, they will describe a picture of skipping or something of that nature. This is good for them to practice. It is also a good lead in for telling the story behind the music they are listening to. After they have practiced this activity a few times, they are ready to describe in picture form what the music reminds them of. Have them draw a picture depicting the music they are listening to. If you have prints in books or in poster form of

works done by famous artists, call attention to light and dark contrasting colors that add mood to the piece.

While studying other cultures, show students the artwork from the culture and ask them to compare the artwork to the music to see if the two reflect one another. Students should identify specific qualities within the artwork of a culture or people group.

As part of their lesson, you can teach them to look for the theme in the painting or in the music. It's important for the students to understand the arts have a story to tell and discover what the story is. Throughout the year, make theme your emphasis.

You can also include dance and movement as part of their music listening time. Ask the students to move to the music while they are listening. Tell them to listen carefully and only move as fast as the music is going and show how the music makes them feel. This leads into dance improvisation. If you are good at choreography, add simple dance movements to show the separate sections in a musical piece.

### The Core Curriculum

There are many common concepts among music and the other disciplines. Throughout this project, I have identified several connections. For this segment, I will focus on music and children's literature.

Music and children's stories have organization. First grade frameworks on reading refer to the organization as sequence, a beginning, middle and end. In music, we call this form. Sometimes the beginning repeats for the end. While pointing out the structure of a story, also teach them about organization in music. Help them to listen and

identify where they hear the beginning coming back around again. Sometimes the sequence is verse and refrain.

Children's stories also have a theme. Help students identify the theme of the story and also ask them to identify the theme of a musical piece. Help them see the other common concepts between music and children's literature that have been discussed in this handbook.

When teaching students about a particular time period in history, include information about famous artists as well as famous composers from that time period. By doing so, you are helping students identify the many aspects of a specific time period through study of literature, visual art and music. For instance, if you teach a unit on past presidents such as George Washington and Abraham Lincoln, bringing in the literature, music and visual art of that time period helps the students understand them within the context of their culture.

### Connecting Concepts Assessment

- The Arts- Ask students to identify the theme in a print or painting and then in a musical selection. Ask them to describe the mood of the painting and then of the musical selection.

- The Core Curriculum- Ask students to analyze a vocal piece of music and determine what the theme is. Next, ask them to do this for a children's short story. Ask them to describe what is happening in the beginning, middle and end of a children's story. Ask them to do the same with a musical selection.

## First Grade Concept Connections Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student describes the mood of a musical selection and the mood of an artist's print or painting\_\_\_\_\_
- 2) Student describes the theme of a musical selection and the theme of an artist's print or painting\_\_\_\_\_
- 3) Student demonstrates an understanding of organization in music and in children's literature by re-telling or describing the beginning, middle and end\_\_\_\_\_
- 4) Student analyzes artwork, literature, and music of a specific time period and identifies characteristics common among the disciplines\_\_\_\_\_

## Integration Ideas

Art- Visual art tells a story, music tells a story  
Visual art represents cultures and people,  
music does as well. Music and art have mood

---

Dance- Music has movement and dance has  
movement

Reading- Children's literature has a theme, music  
has a theme. Children's literature is organized,  
music is organized

History- By studying music and music composers,  
students gain understanding of historical times

Writing- Encourage students to write their own  
story and decide the theme. Have them choose  
an appropriate title for their story and improvise  
an introduction on an instrument before sharing  
their story with the class

---

# National Standard # 9

National Standard # 9: Understanding music in relation to history and culture

Music and History

Young children have a difficult time understanding what, "A hundred years ago", really means. If you teach historical people and events in the context of what was happening at the time, they understand much better. For instance, they can understand that a long time ago people traveled by horse and now they travel by car. They can understand that a long time ago people used candles for light and now we have electricity. When I teach the relationship of music and history, I teach it in the context of what was happening in the culture when the music was created.

First grade students watch television which can help to educate them on historical times. If you teach a particular unit on history, any music reflecting that time period should be brought in as part of the theme. Patriotism is a good theme to use when teaching historical facts about our country. In first grade, students learn what patriotic means. They are also taught the meaning of Veteran's Day. Many first grade teachers teach their students about George Washington. If you cover him, you can integrate into the curriculum songs like, *Yankee Doodle Dandy* and *You're a Grand Old Flag*.

Classical music is fun and educational for the children to listen to. Its important for the children to not only be familiar with the music, but also learn what a composer is and something about the composer who



wrote the piece they are listening to. When playing Joseph Haydn's *Surprise Symphony*, tell the children, first of all, what a composer is and that this composer lived a long time ago, around the time when George Washington was president. If you have a picture to show them of Joseph Haydn and George Washington, they can see the wig being worn by both men. It will be interesting for the students to know men wore wigs.

As they listen to the music, they can hear the instruments being played and learn that those instruments existed back then. They can learn that music was performed live for kings and royalty and that recorded music did not exist. If people wanted to hear music, they either had to go to a live performance or they had to be a musician themselves. You can also point out that electric keyboards require electricity in order to be heard. Teach them about other electric instruments such as the electric guitar. This will also help them to understand the idea of different instruments being used during different time periods.

### Music and Culture

When discussing culture with the students, take time to recognize diversity and celebrate your student's cultural backgrounds. There are many songs on the *Wee Sing Around the World* recording but you may want to purchase music more specific to the students in your class. Point out how music from other cultures oftentimes uses instruments unfamiliar to us here in America. Have the students listen and identify where they think the music they are listening to is from. It's surprising to see how many of them can identify the origin of the music just by listening. They've watched so much television and they relate what they are hearing to what they've seen and heard previously.

Students need to learn that music plays specific roles in different cultures. In Native America for instance, music is often used for religious ceremonies and in Mexico, music is used extensively for celebrations. Be sure to include our own culture here in America. Many people feel America does not have a culture because we are such a mix of cultures and, to a certain extent, that is true. But, we do have observed holidays that are celebrated by the majority of people who live here. It wouldn't be equitable to recognize various cultures around the world and leave out our own heritage: Veteran's Day, Thanksgiving, Christmas, and the Fourth of July. Students need to see how they fit into the big picture. Take time to point out the role music plays here in America. We use music for our listening enjoyment, for celebrations and for religious purposes, the same as in other cultures and countries.

#### History Assessment

Ask students to list an instrument that was played a long time ago and is still used today and one that was invented more recently, after the invention of electricity.

#### Cultural Assessment

Play music from three different cultures and have the students identify what cultures the music is reflecting.

Ask the students to identify the role music plays in two different cultures

## First Grade Music, History and Culture Rubric

Students name: \_\_\_\_\_

- 0- student makes no attempt
- 1- student is struggling
- 2- student is learning the skill
- 3- student has acquired the skill
- 4- student performs above and beyond the skill level

- 1) Student identifies one instrument that existed a many years ago and an instrument that was invented after the invention of electricity\_\_\_\_\_
- 2) Student demonstrates an understanding of the how music existed and was enjoyed before electricity was invented and compares that to how music exists and is enjoyed today\_\_\_\_\_
- 3) Student identifies at least three cultures or people groups through their music\_\_\_\_\_
- 4) Student compares and contrasts two cultures and the role music plays in their culture\_\_\_\_\_

## Integration Ideas

Science- Point out to students how some music instruments use electricity and some music instruments do not. This can lead to a lesson on sound and vibration

History- Students learn about history by studying historical people and events within the context of the culture and analyzation of the music, art and literature of that time period

Social Studies- Students learn about other cultures and people groups while studying their music and musical instruments

Writing- Ask students to write about the role music plays in their lives. Ask them to draw a picture showing them enjoying music in a cultural setting of their choice

---

# Final Recommendations

### Recommendations Concerning Chapter Four

The list of materials is not exhaustive. The author encourages teachers to look for materials and add to their classroom resources such items as children's literature addressing music and composers, multiple listening selections representing music of famous composers and music from other cultures, videos of performances and educational music videos, various instruments including pitched and non-pitched instruments from around the world, and more of the *Wee Sing* series recordings and song books.

The integration strategies listed are generic and are meant to be adjusted to match the classroom teacher's curriculum and teaching style. It takes time to plan integrated lessons and the author recommends the teacher schedule time to consider music as part of their curriculum and begin strategic planning before the school year starts. If time for planning is not an issue and the teacher enjoys music, integrating music into the curriculum is sure to be rewarding and exciting and will add to an exciting school year for the teacher and the students.

Lastly, any classroom teacher using this handbook who has no music theory background should consider taking one month of private piano instruction. With only one month of piano instruction, the teacher will have the basic understanding needed to teach simple rhythms and music concepts a first grader should know. The teacher will also be more comfortable teaching music using pitched instruments.

## CHAPTER FIVE SUMMARY, CONCLUSIONS, RECOMMENDATIONS

### Summary

---

Elementary music education is highly beneficial to the education of elementary students. After researching the literature and recognizing the need for music strategies addressing the national standards in music education, a handbook has been prepared. The handbook will help facilitate the teaching of music to first grade elementary students by their regular classroom teacher. The strategies are sound and the rubrics are good tools for teachers to use when assessing their student's progress. Information listing required materials and suggested materials are provided in the handbook.

### Conclusion

Educating students in music at an early age engages their mind in mental processes they do not use when studying other subjects (Hodges, 2000,p.54). When performing music, their mind is problem solving while their spirit is listening and they have immediate positive or negative feedback as to the quality of their work (Church/ Hensley, 2000). Music enlarges the students understanding of their world (Leonhard, 1999). All of the above are good reasons for including music as part of the core disciplines taught in a first grade classroom. The author recognizes the limitation of time and emphasizes the importance of teacher planning for the inclusion of music education as part of their classroom instructional day.

### Recommendations For Further Study

It is recommended that the user of this handbook purchase or check out a copy of Susan Kovalik's, *Exceeding Expectations, a user's guide to implementing brain research in the classroom*, listed in the reference section, to better understand the value of integration strategies. Further study on music education and early childhood development would be beneficial as well. Research on constructivist advocates such as Lev Vygotsky and Jean Piaget along with Jerome Bruner would also provide support for the integration of the disciplines.



## APPENDIX

---

Appendix A- Five Morning Greetings

Appendix B- Integrating music and children's literature

Appendix C- Music theory video series

Appendix D- Web resources



4)



Sun- ny day! Hap- py day! A good day for learn- ing.

The musical notation for exercise 4 consists of a single staff with a treble clef. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (half).



Sun- ny day! Hap- py day! A good day for FUN!

The musical notation for exercise 4 continuation consists of a single staff with a treble clef. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (half).

5)



This lit- tle girl, she ar- rived, know- ing how to count by fives.

The musical notation for exercise 5 consists of a single staff with a treble clef. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (half).



This lit- tle boy, he came in, know- ing how to count by tens.

The musical notation for exercise 5 continuation consists of a single staff with a treble clef. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (half).

## APPENDIX B

Integrating music and children's literature- When choosing books for your classroom library, look for books that fit the following categories

---

### Eight Musical Categories (Calegero, 2002.p.30)

- 1) Books that are songs
- 2) Song books
- 3) Books in which the importance of music is the theme
- 4) Books either fictional or non- fictional about composers and musicians
- 5) Books either fictional or non- fictional about instruments or other musical concepts
- 6) Books with a natural rhythm, including poetry and picture books with strong patterns or rhythmic sense
- 7) Books in which aspects of music are included but are not the primary story
- 8) Books not directly connected with music but creatively associated with musical pieces or ideas

Music and Literature: Go to Amazon.com and choose: kid's books, music. A list of children's literature will come up that includes several thousand titles. The books listed range from patriotic tunes w/ picture illustration, such as America the Beautiful, to books about the orchestra with a listening CD included.

Video Series- to use as a tool for teaching music theory concepts to first grade

---

You Can Make Music

Harmony

Melody and Pitch

Melody and Scale

Rhythm Pattern

Rhythm: Strong and Weak Beats

Rhythm: The Beat

Clearvue

6465 N. Avondale Avenue

Chicago, Il 60631

1-800-253-2788

web address: <http://www.clearvue.com>

Web Resources

Classical Music Web Site for children

<http://www.wku.edu/~smithch/music/>

Instruments

[www.westmusic.com](http://www.westmusic.com)

Integrated Thematic Instruction

<http://www.kovalik.com/>

Kodaly Network- a network for finding morning greeting songs

[http://www.oake.org/mus\\_rm/messages/9.html](http://www.oake.org/mus_rm/messages/9.html)

Lesson Plans and Search Sites for Music Educators

<http://www.talenz.com/MusicEducation/index.mv>

<http://www.lessonplanspage.com/>

<http://www.lessonplanspage.com/MusicK1.htm>

Math Resources

Teachers Helping Teachers

<http://catty.com/~mandel/index.html>

Arithmecode- booklets, recorded music and materials

<http://www.arithmecode.com/>

Addition Raps

[http://www.kershaw.k12.sc.us/lms/addition\\_raps.htm](http://www.kershaw.k12.sc.us/lms/addition_raps.htm)

Contact published songwriter and mathematics educator. Larry Lesser:

[lesserla@mail.armstrong.edu](mailto:lesserla@mail.armstrong.edu)

<http://www.math.armstrong.edu/faculty/lesser/Mathemusician.html>

---

### Multicultural Music

World Playground- a music curriculum with lesson plans and recording of music from around the world:

[www.putumayo.com](http://www.putumayo.com)

Musics of multicultural america: a study of twelve musical communities:

music of twelve cultural communities in america

[www.amazon.com](http://www.amazon.com)

### Music Educators National Association

[www.menc.org](http://www.menc.org)

Wee Sing Videos and recordings

<http://www.liveandlearn.com/weesingseries.html>

### Yamaha Keyboards

[www.yamaha.com](http://www.yamaha.com)

---

# REFERENCES



## REFERENCES:

- Abrahams, F. (2000). National standards for music education and college preservice music teacher education: A new balance. *Arts Education Policy Review* 102(1), 27-31
- American Education Publishing. (1993). Comprehensive curriculum of basic skills; grade 1. Ashland, OH: Landoll Inc.
- Anonymous. (2001). A national honor. *Teaching Music*, 8(5), 14
- Beall, P.C. & Nipp, S. H. ( 1994). *Wee Sing Around The World*. New York, NY: Price Stern Sloan
- Bruner, J. (1987). *Making Sense: The child's construction of the world*. New York, NY. Methuen &Co
- Burton, L.H. (2001). Interdisciplinary Curriculum: Retrospect and prospect. *Music Educators Journal*, 87(5), 17-21
- Byo, S.J. (2000). Classroom teachers' and music specialists' perceived ability to implement the national standards for music education. *Arts Education Policy Review*, 101(5), 30-35
- Calogero, J.M. (2002). Integrating music and children's literature. *Music Educator's Journal*, 88(5), 23-30
- Clayton, M. (2001). Dear Parents. *Teaching Music*, 9(3), 1-2
- Clayton, M. (2002). Educating the Whole Child. *Teaching Music*, 9(4), 6-7
- Donmoyer, R. ( 1995). The arts as modes of learning and methods of teaching: A case for integrating the arts across the curriculum. *Arts Education Policy Review*, 96(5), 14-24

- Ellis, A.K., Fouts J.T. (2001) Interdisciplinary curriculum: The research base. *Music Educators Journal*, 87(5),22-26
- Ensign, G. ( 1996). A preview of the new washington state assessment system. *Curriculum In Context*,
- Fitzpatrick, J. (1999). 'Time for bows' helps children discover their gift for music.*The American Music Teacher*, 48(5), 30-33
- Flohr, J.W. (2000). Eeg studies with young children. *Music Educators Journal*, 87(2), 28-32
- Gilles, C. (1998). Constant connections through literature using art, music and drama. *Language Arts*, 76(1), 67-75
- Haroutounian, J. (2001). How Mozart really makes you smarter. *Piano & Keyboard*, (208), 40-44
- Harris, M. (2001). Ah! The sweet success of advocacy. *The American Music Teacher*, 50(5), 76
- Hickey, M. ( 2001). Creativity in the Classroom. *Music Educators Journal*, 88(1), 17-18
- Hodges, D.A. (2000). A virtual panel of expert researchers. *Music Educators Journal*, 87(2), 40- 44
- Hodges, D.A. (2000). Music and Brain Research: Sweeter all the time. *The Education Digest*, 66(3), 49-54
- Jacobi- Karna, K. (1995). Music and Children's Books. *The Reading Teacher*, 49(3), 265
- Johnson, J.A., Dupuis, V.L., Musial,D., Hall, G.E., & Gollnick, D.M. (2002). Introduction to the Foundations of American Education. Boston, MA (12th edition): Allyn and Bacon

- Kay, A. ( 2000). What is effective music education?. *Teaching Music*, 8 (1), 50-53
- Kenny, J. ( personal communication, March 20, 2002)  
Market Data Retrieval. jkenney@dnb.com
- Kovalik, S. Olsen, K. (2002). *Exceeding Expectations: A user's guide to implementing brain research in the classroom*. Covington, WA. Susan Kovalik and Associates
- Leonhard, C. (1999). A challenge for change in music education. *Music Educators Journal*, 86(3), 40
- Lesser, L.M. (2000). Sum of songs: Making mathematics less monotone. *The Mathematics Teacher*, 93(5), 372-377
- Ludtke, G. ( personal communication, June 27, 2002)  
Performing Arts Specialist. Portland, Oregon School District.  
gludtke@pps.k12.or.us
- McCarthy, S.J. & Corman, L. (1996). Building a community of learners: Team- teaching interdisciplinary units in multi- age classrooms. *Language Arts*, 73(6), 395-401
- McClure, C. (1995). Rhythm and Blues. *School Arts*,  
Fall issue, p. 26-29
- MENC. (2002). National Standards. Retrieved April 8, 2002.  
<http://www.menc.org/publication/books/standards.htm>
- MENC. (2002). National standards for music; a brief history.  
Retrieved April 8,2002.  
<http://www.menc.org/publication/books/standhis.htm>
- Morrison, K. & DeMorest, S. (2000). Does music make you smarter?.  
*Music Educators Journal*, 87(2), 33-39

- Office of Superintendent of Public Instruction. (2002). Essential Academic Required Learnings. Olympia, WA
- Patrick, J. (1995). Don't hesitate, ... integrate. *Curriculum In Context*, Fall issue, p. 18-19
- Priest, T. (2001). Using creativity assessment experience to nurture and predict compositional creativity. *Journal of Research in Music Education*, 49(3), 245-257
- Randle, I. (1997). The measure of success: Integrated thematic instruction. *The Clearing House*, 71(2), 85-87
- Rarus, S. (2002). ( personal communication, march 11, 2002) Information Resources Department. MENC. [SueR@MENC.org](mailto:SueR@MENC.org)
- Roucher, N. & Lovano- Kerr, J. (1995). Can the arts maintain their integrity in interdisciplinary learning?. *Arts Education Review*, 96(4), 20
- Saul, J.D. & Saul, B. (2001). Multicultural activities throughout the year. *Multicultural Education*, 8(4), 38-40
- Shields, C. (2001) Music education and mentoring as intervention for at-risk urban adolescents. *Journal of Research in Music Education*, 49(3), 273-286
- Smardo, S.A. (1984). Using children's literature as a prelude or finale to music experiences with young children. *The Reading Teacher*, April, p. 700-705
- Stankiewicz, M.A. (2001). Community/ schools partnership for the arts: Collaboration, politics, and policy. *Arts Education Policy Review*, 102(6), 3-10
- Turner, M.E. (1999). Child- centered learning and music programs. *Music Educators Journal*, 86(1), 30

University of Illinois. (2000). *The Journal of Aesthetic Education*.

Champaign, IL. University of Illinois Press

Wiggins, R. A. (2001). Interdisciplinary curriculum: Music educator concerns.

*Music Educators Journal*, 87(5), 40-44

---