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California State University  
San Bernardino

A GIFT OF MUSIC

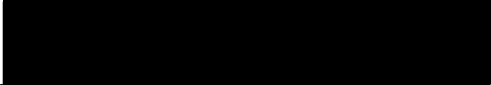
A Project Submitted to  
The Faculty of the School of Education  
In Partial Fulfillment of the Requirements of the  
Degree of

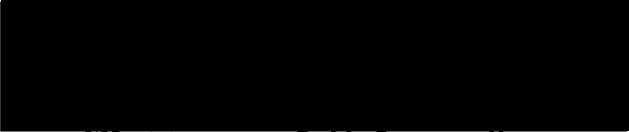
Master of Arts  
in  
Education: Elementary

By

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San Bernardino, California  
1990

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## Abstract

This project addresses the need for a comprehensive music education program to help fulfill the requirements for teaching to the whole child. The literature review helps answer the questions of what is needed to teach to the whole child and what role music education should take in the total education of a child. Various methods of teaching music (including those methods of Kodaly, Dalcroze, and Orff) have been discussed as well as what the California State Department of Education views as a well-developed music curriculum.

The units of study in this project were developed with the intermediate elementary student in mind (grades four through six), but they may be adapted to fit the needs of other children as well. Lessons provided in each unit will supply the regular classroom teacher with ideas and references for a music program that can supplement a basal music textbook. Many of these lessons focus on the integration of music into other areas of the curriculum.

The Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve has been used to provide the foundation for a classroom music program.

Understanding that in public schools throughout the state of California basal music texts are used as the backbone of the music program in a majority of schools, this project focuses on five objectives that, in conjunction with the use of a basal text series,

will more appropriately meet the needs of the music education of a child involved in a self-contained classroom with or without the availability of a music specialist.

Because teaching to the whole child must include comprehensive music education, the following goals are the focus of this project:

The child will grow as an educated participant in music in a classroom that includes:

Objective 1: the instruction in movement as it pertains to music education.

Objective 2: instruction in the use of percussion to provide for the attainment of the basic elements of music education.

Objective 3: the instruction in American folk music.

Objective 4: the instruction of music's place in history, especially through the lives and music of famous composers.

Objective 5: the instruction of the use of literature to enhance a child's musical understanding, participation, creativity, and enjoyment.

This project is organized in a series of five units, one unit to meet each of the five objectives of this project. Each unit is introduced with background information for that unit. Following are the titles of the units:

Unit 1: Movement

Unit 2: Percussion

Unit 3: Music Concepts through American Folk Music

Unit 4: Music through History

Unit 5: Literature with Music

The lessons in each unit include a variety of ways to teach music with an emphasis on integrating it into other areas of the elementary curriculum. References are made to books and other materials that will make the lessons usable for the regular classroom teacher.

The intent of this project to provide the classroom teacher with additional support material to that material commonly found in a basal music program. Therefore, it is not intended to be a comprehensive music program, but one that will augment an existing, well-developed music curriculum.

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## Introduction

Elementary education in the United States faces challenges daily. What should be taught? How should the material be taught? Who is qualified to teach youth and decide what should be taught and how? The answers to these questions are as many as are the individuals and groups who debate them.

This project addresses the need for a comprehensive music education program to help fulfill the requirements for teaching to the whole child. The literature review helps answer the questions of what is needed to teach to the whole child and what role music education should take in the total education of a child. Various methods of teaching music have been discussed as well as what the California State Department of Education views as a well-developed music curriculum.

The units of study in this project were developed with the intermediate elementary student in mind (grades four through sixth), but they may be adapted to fit the needs of other children as well. Lessons provided in each unit will supply the regular classroom teacher with ideas and references for a music program that can supplement a basal music textbook. Many of these lessons focus on the integration of music into other areas of the curriculum.

## Statement of Objectives

The objectives of this project take into consideration the necessity for teaching to the whole child, why arts education (specifically music education) is an important part of a child's total education, the history of music education in the public schools of the United States (including methods that are being used today), and the Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve. Understanding that in public schools throughout the state of California, basal music texts are used as the backbone of the music program in a majority of schools, this project focuses on five objectives that, in conjunction with the use of a basal text series, will more appropriately meet the needs of the music education of a child involved in a self-contained classroom with or without the availability of a music specialist.

Because teaching to the whole child must include comprehensive music education, the following objectives are the focus of this project:

The child will grow as an educated participant in music in a classroom that includes:

Objective 1: the instruction of movement as it pertains to music education.

Objective 2: the instruction in the use of percussion to provide for the attainment of the basic elements of music education.

Objective 3: the instruction of American folk music.

Objective 4: the instruction of music's place in history, especially through the lives of famous composers.

Objective 5: the instruction of the use of literature to enhance a child's musical understanding, participation, creativity, and enjoyment.

### Design of the Project

This project is organized in a series of units, one unit to meet each of the five objectives of this project. Following are the titles of the units:

Unit 1: Movement

Unit 2: Percussion

Unit 3: Music Concepts through American Folk Music

Unit 4: Music through History

Unit 5: Literature with Music

Each unit is prefaced with opening comments regarding the purpose for that particular unit followed by a series of lessons appropriate to that unit. The lessons include a variety of ways to teach music with an emphasis on integrating it into other areas of the elementary curriculum. The lessons are most appropriate for the intermediate grades, fourth through sixth, but can be adapted to other grade levels as well. References are made to books

and other materials that will make the lessons usable for the regular classroom teacher.

### Delimitations

While this project will encompass much of what comprises a well developed music education curriculum, it is not intended to be comprehensive. It is the intent of this project to provide the classroom teacher with additional support material to that material commonly found in a basal music program.

## Review of the Literature

Articles and references abound on what the educational system should be doing today to provide the best education for children. Questions such as these are asked: What should be included in the curriculum? How should it be presented? What are the best methods for retention of information? How do children learn? What should be taught to help children grow to their full potential? To assist in answering some of these questions (as they apply to music education) according to recent literature, this review will be divided into the following sections: 1) Teaching to the Whole Child, 2) Making a Case for Instruction in the Arts, 3) Methods of Teaching Music, 4) Framework and Course of Study, 5) Classroom Environment, and 6) Music Education in the Classroom.

### Teaching to the Whole Child

One of the major goals of education is to help prepare children to lead a full and productive life. The accomplishment of such a preparation requires an understanding of how children learn. Recently, much has been written about discoveries regarding the human brain and learning. Leslie A. Hart (1983) states that many methods of teaching do not fit the new concept that must be promoted: brain-compatible schools and brain-compatible instruction. Hart feels that teachers must direct their attention to

the latest discoveries in how the human brain works and learns to do a more proficient job in education.

Howard Gardner (1983) has investigated issues of creativity, intelligence, and the artistic process. In his book Frames of Mind: A Theory of Multiple Intelligences, a look is taken at new information about development of the nervous system and organization of the brain. Gardner outlines seven ways human beings think. He calls these multiple intelligences: 1) bodily-kinesthetic, 2) spatial, 3) logical-mathematical, 4) musical, 5) linguistic, 6) interpersonal, and 7) intrapersonal. (See Appendix A for a listing of attributes for each of these intelligences.)

Project Zero is a project Gardner and some of his colleagues at Harvard University are working on with Educational Testing Service and the Pittsburgh schools to develop ways to assess student achievement in the arts. Ron Brandt (1988) interviewed Gardner regarding Project Zero. Gardner sees school as a place where the different components of the mind can be developed. In this interview Gardner stated that the mind is used in a certain way when creating or listening to music. The abilities involved in dealing with the visual arts, including painting, dance, mime, and use of the body, all represent separate sets of cognitive skills. Gardner states, "If we omit those areas from the curriculum, we are in effect shortchanging the mind" (p. 33).

Through Project Zero aesthetic growth through education in the arts is being assessed. Gardner feels that three kinds of things

should be monitored for assessment: production, perception, and reflection. He sees a growing group of American art educators saying we are producing too much art without teaching the arts as we do in other disciplines: taking a verbal and analytical approach. This view is not necessarily bad, in Gardner's opinion, but he cautions against slipping into the "traditional ways of knowing, verbal-analytic and logical-mathematical forms, which are covered pretty well in the rest of the curriculum" (p. 33).

The approach of assessing student work in the arts at Project Zero continues to keep production at the center. Leaders of Project Zero feel artistic learning should grow not just from a child's imitating, but actually drawing, dancing, performing, and singing on his own. They also believe that production should be linked intrinsically to perception and reflection. According to Gardner, perception means "learning to see better, to hear better, to make finer discriminations, to see connections between things" (p. 34) and reflection means "to be able to step back from both your production and your perceptions, and say 'What am I doing? Why am I doing it? What am I learning? What am I trying to achieve? Am I being successful? How can I revise my performance in a desirable way?'" (p. 34).

### Making a Case for Arts Education

Is there a need for making a case for arts education in our public schools? Roger Williams (1977) states that music and the



visual arts are steadily losing courses and teachers in the public schools. Local school authorities have been "squeezed by taxpayer rebellions and by legislatures unwilling to raise--and in some cases willing to cut--state appropriations for education" (p. 12).

Something in the curriculum has to give, and it is usually the arts.

John Goodlad (1984) reports in his book, A Place Called School, that in schools in the United States the visual arts and music dominated the arts curriculum for the elementary schools they studied. In reference to music, Goodlad states that music instruction included "sight reading, singing a variety of songs. . .and appreciation, including music from other lands" (p. 218). Goodlad was disappointed in what he saw in the schools in arts classes. They appeared to him to be "governed by characteristics which are best described as 'school'--following the rules, finding the right answer, practicing the lower cognitive processes" (p. 220).

Robert Walker (1984) takes a look back into the history of music education in the United States. Walker states that "music educators in Western culture have been concerned predominantly with developing methods for teaching literacy and vocal skills" (p. 78). (See Appendix B for a time line of Music Education in the United States.)

Can public schools afford to continue this pattern? According to Toward Civilization: Overview from a Report on Arts Education (1988) by the National Endowment for the Arts, the answer is clear. "We need to help our children move toward civilization. As we stand

on the threshold of the 21st century, we are concerned, and rightly so, with the quality of the education of young Americans and whether it is preparing them for the challenges of the future" (p. 2). The Report continues by saying that many of the challenges will be scientific and technological, but many of the challenges will be cultural as well. According to this Report the four purposes of arts education will help prepare youth to meet these challenges. These four purposes are to give young people a sense of civilization, to foster creativity, to teach effective communication, and to provide tools for critical assessment of what is read, seen, and heard.

Even though music has been an essential ingredient of human personal and social life for a period possibly as long as thirty thousand years, there still is disagreement about its proper place in the educational system. However, Frank R. Wilson (1985), assistant clinical professor of neurology at the University of California School of Medicine in San Francisco states that "a strong case can be made for including music in any general curriculum because of some special features of the human brain and the muscular system to which it is bonded" (p. 42). Like all moving creatures, we have a central nervous system that regulates the body in its interactions with the outside world, but what makes us special in the biological sense is "the unique control we have of our upper limbs and vocal apparatus, and the linkage of these capabilities to a strong urge to communicate to ourselves and to others around us" (p. 42). Wilson states that the crux of the issue of music's place in education is

that making music involves the full exercise of these innate and special human capabilities. "Music is not the only effective primer for the developing mind and body, but it is an exacting and progressive blend of scientific, artistic, and physical disciplines that can be undertaken and enjoyed at an early age..." (p. 42). A disciplined study of the arts can give the individual power over his own intellectual, emotional, and physical life.

### Methods of Teaching Music

Two major themes in music education literature are that the structural concepts of music must be taught to children and that music teaching must be based on sound psychological principles of learning. "Curriculum reformers stress that the structural elements and unifying concepts of music need to be translated into terms children at various age levels can understand and assimilate" (Zimmerman, 1970, p. 49.)

Much research has been carried out to discover human stages of development. John J. Warrener (1985), a music educator from Massachusetts, states that the theory of Jean Piaget is one of the many theories to withstand the test of time and research. Warrener feels that the music educator must have an understanding of this theory and how it affects the musical ability of children at different ages if the best musical results are to be achieved.

Warrener (1985) reviews Piaget's basic premise that an individual enters four different stages of thinking at four specific

points in his life. Those stages are the sensorimotor period, the preoperations period, the concrete operations period, and the formal operations period. Warrener applies musical development to each of these four periods. During the sensorimotor period, the first one and one-half or two years of life, the roots of musical aptitude begin taking hold. The child learns to process sounds, move rhythmically, and eventually begins to use his singing voice.

The preoperations period lasts until age seven. In this period the child's attention is limited to the most prominent aspect in what is being perceived. For example, if a song was introduced that had a lot of interesting and rhythmic accompaniment, the youngster may center his attention on the accompaniment and ignore the melody. From the age of six to eight the child's tonal ability develops rapidly.

During the concrete operations period, which lasts between the years of seven and eleven, the child progresses from concentrating solely on melodic and rhythmic musical aspects to interpret and analyze the musical sounds he hears. The child recognizes that voices and instruments have unique characteristics in their sounds. Changes in tonality of a song are also observed. By the end of this period the child will begin to comprehend melodic direction and rhythmic characteristics. He should establish a strong sense of melody and be capable of holding the melody in a round, descant line, and in two-part music.

The three musical aspects of tonality, rhythm, and listening perception are considered to be the core of musical aptitude.

Warrener (1985) states that "the development of these skills during this concrete operations period may explain why musical aptitude becomes basically set around the age of nine" (p. 25). Progression to the next level takes place when the concrete operations period has matured.

Some youngsters are ready to enter the formal operations period as early as age eleven. This level lasts about three years. An individual at this level is capable of scientifically attacking a hypothesis and devising some solution from information that is either visible or invisible to him. Along with this level of thinking come additional physical and sociological changes. An effective teacher must be aware of all of these changes so that the child at this level will not feel the frustrations that come when he is not allowed to function at his proper level of thinking. Musically, the educator should develop the youngster's perceptual skills by teaching or reviewing basic musical concepts and then using these ideas as a basis for analyzing music in a logical manner.

According to Warrener (1985) "some investigators have hypothesized that a fifth stage of cognitive functions exist. This period involves the problem-finding stage that occurs in late high school or early college years. The main characteristic of this new level of thinking is creativity" (p. 27).

To move into this highest level of thinking, the individual must have been given enough experience in using his deductive reasoning ability. Experience in composition and improvisation would make use of the creative ability.

In their book, The Musical Classroom (1988), Patricia Hackett and Carolyn A. Lindeman outline the developmental qualities of children from kindergarten through grade six. (A list of these developmental qualities can be found in Appendix C.)

Given the developmental qualities of musical skill and ability, many approaches to music education have been tried. Currently in music education, there are several approaches that have had an impact on the teaching of music in the United States. Those practices of Zoltan Kodaly, Emile Jaques-Dalcroze, and Carl Orff are among the most notable.

The Kodaly method originated in Hungary through the efforts of Zoltan Kodaly to introduce children to the beauty available to them through the greatest music. Kodaly had a profound influence on the practice of music education in Hungary and subsequently on adaptations of those practices in the rest of the world. Kodaly initially became aware of the beauty of Hungarian folk songs through his linguistic study of the strophic form, and also realized that this treasure was in peril as society became more and more urban. In his roles as researcher and composer, Kodaly began to realize that to preserve a musical culture and to give it new life through composition is pointless unless the people for whom it is intended

are receptive to it. Therefore, from the 1930s until his death in 1967, Kodaly was actively involved in the development of music education. Nine common tenets have grown out of Kodaly's work: use of the highest quality music; music for everyone, not just the elite; music experiences beginning in early childhood; initial grounding in the folk style of the culture; an a cappella vocal foundation for music learning; literacy as the primary means for musical independence; use of relative solfege (the application of do, re, mi, fa, sol, la, ti to a musical scale or melody); experiences before notation; and a child-centered learning sequence (Sinor, 1986).

Emile Jaques-Dalcroze was a Swiss teacher and composer who, according to Mead (1986) had "exceptional musical abilities, a strong interest in the theater and dance, a fascination with psychology, and a gift for teaching, [Dalcroze] chose as his lifelong profession the teaching of music" (p. 43). Dalcroze created eurhythmics, a system of coordinating physical movements with music to help the participant develop a sense of rhythm. Since the early 1900s, Dalcroze's influence has been felt worldwide in the field of music as well as dance, theater, therapy, and education. In the solfege classes which he taught as a professor at the Conservatory in Geneva, Dalcroze began to devise musical exercises to develop more acute inner hearing as well as an inner neuromuscular feeling for music. He called this study of music through movement "eurhythmics," from the Greek roots eu and

rythmos that mean good flow or good movement. Dalcroze encouraged his students to "discover the music within themselves and to express themselves musically through keyboard improvisation as they might express an idea through speech, an emotion through gesture, or a picture through painting" (p. 44). It was Dalcroze's belief and intent that the topics of solfege, eurhythmics, and improvisation be intertwined. With these three topics in mind, four basic tenets in the Dalcroze method of musical learning have been outlined. First of all, the skills of perceiving and responding to music must be developed. Secondly, students must develop an inner sensing of music, both the inner aural sense and the inner muscular sense. Developing sharper communication between the ear, eye, body, and mind is the third tenet. The final tenet is that students must develop a storehouse of aural and kinesthetic images that can be translated into symbols, and upon recall, be performed at will.

The German composer Carl Orff (1895-1982) and his colleagues, especially Dorothee Gunther and Gunild Keetman, were instrumental in developing what has come to be known as the Orff-Schulwerk music education approach. Improvisation and creation of new forms through singing, saying, dancing, and playing, constitute the means for learning in the active approach to music education known as Orff-Schulwerk. Through this approach children are guided through several phases of musical development: exploration, imitation, improvisation, and creation.



In the exploration phase, discoveries are made of the possibilities available in both sound and movement. The imitation phase includes the development of basic skills in rhythmic speech and body percussion. Clapping, finger snapping, thigh slapping or patschen, and foot stamping are typical methods of body percussion. Development of rhythmic and free movement through space is another part of the imitation phase. The development of basic skills in singing, and in playing instruments is also included in the imitation phase. Instruments that may be used to help develop the playing skill may include nonpitched percussion, the special Orff pitched percussion (xylophones, glockenspiels, metallophones), and the recorder as a melody instrument. Extending the skill with these components to the point where each individual can initiate new patterns and combinations as well as contribute to group activity is displayed in the improvisation phase. Creation is the final stage in Orff-Schulwerk. Material is combined from any or all of the previous phases into original small forms such as rondos, theme and variations, and mini-suites. Of special significance is the transforming of literary material (fables, stories, poems) into theater pieces through whatever components seem appropriate, such as natural or rhythmic speech, movement, singing, and playing instruments. "The Orff pedagogical design appeals to teachers who like the challenge of finding different routes to the same goals and the flexibility of being able to select and develop materials

according to the needs of particular classes and situations" (Shehan, 1986, p. 55).

Adaptations of the three music education approaches reviewed (Kodaly, Dalcroze, and Orff-Schulwerk) are found in much of the music education promoted and experienced in the United States. Each music educator must reflect on a personal philosophy and goal of music and chose appropriate methods to fulfill that philosophy and goal.

#### Framework and Course of Study

John Ruskin observed that "great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others; but of the three, the only trustworthy one is the last"

(Visual, 1989, p. ix). The arts are a powerful means for communicating ideas and ideals. "Learning through the arts makes both the book of our deeds and the book of our words come to life and reach us at a more profound and personal level" (p. ix). The arts, as instructed in California public schools, follow the guidelines of Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve. In this document two approaches to teaching the arts are interwoven. The first approach views arts instruction as direct student involvement in the

expressive modes of the arts. The second approach views the arts as a means of acquiring cultural literacy.

The Framework (Visual, 1989) outlines four components in music education: Aesthetic Perception, Creative Expression, Music Heritage, both historical and cultural, and Aesthetic Valuing. These components are used as a means of organizing goals, objectives, and content.

Aesthetic Perception includes perceptual and conceptual development. There are four goals for this first component: to develop sensitivity to the expressive qualities of music; to increase aural awareness; to encourage musical responsiveness, involvement, and discrimination; and to promote understanding of the nature and structure of music. The content of this Aesthetic Perception includes sound, elements of music (pitch, rhythm, harmony, form, texture, tempo, dynamics, timbre), and notation. (See Appendix D for a sequential listing of musical elements including pitch, rhythm, harmony, form, and expressive qualities.)

Component two is Creative Expression (musical skills development). The three goals of this component are to become sensitive to the expressive qualities of musical sounds, to develop musical responsiveness, involvement, and discrimination, and to develop skills necessary to become capable and intelligent performers, creators, and consumers of music. Skills essential to this second component include the auditory skill, or the skill of attentive listening; translative skills or skills of reading and

writing music; creative skills, which include producing both improvised and written music; performance skills (singing, playing instruments, body movement, conducting); and skill in musical analysis.

Music Heritage (historical and cultural) is component three. The goal of this component is to develop awareness and understanding of the styles, idioms, performance media, and purposes of music that are part of our multicultural heritage. As this component is interwoven in the curriculum, certain concepts will emerge: music is a part of living and is related to historical and social movement; people use music to communicate and to express feelings, to lighten labors, to tell about their world, and to satisfy emotional needs; music has a use in therapy with power to affect human behavior; social influences affect choices in music; musical instruments as they exist today have evolved from very simple and basic beginnings; people use the material of their environment to create instruments; and music has its own major forms, stylistic periods, and cultural characteristics.

Component four of the Framework is Aesthetic Valuing. The goal of this component is to provide a sound basis of musical experience which students can use in making intelligent judgments of musical value. Concepts assigned to Aesthetic Valuing include the following: Music is a unique medium for human expression; knowledge about music can increase one's ability to choose alternatives that are meaningful to the individual; and the ability to

make aesthetic judgements will heighten the pleasure that can be found in music. (See Appendix E for a more detailed description of the four components of music in the California Framework.)

In addition to the Framework, the California State Department of Education publishes Model Curriculum Guidelines (K-8) for the Visual and Performing Arts. School districts and local schools are to use the Framework and the Model Curriculum Guidelines to develop their own music program.

### Classroom Environment

Classroom environment sets the stage for the learning that is to take place. The classroom environment includes both the physical and emotional environment. According to Susan Kovalik (1987) the most important job that teachers do is orchestrate learning. Teachers must take the responsibility for the following: creating a positive physical and emotional environment; recognizing the range of abilities and talents of their students; developing curriculum that addresses the multiple levels of thinking; including the parents in the implementing of the "game plan;" being aware of current research, thereby constantly improving opportunities for all students; integrating content areas into recognizable concepts; having as a goal the development of life-long learners; and being recognized as the expert in the educational community (pp. 2-3). Orchestrating these components well makes the difference between ordinary and extraordinary learning experiences.

Studies performed by Rita Dunn (1987) show the importance of physical environment on the learner. Individuals react differently when exposed to various types of surroundings. Each child will exhibit individual learning styles or preferences for "noise level, degree of illumination, type of classroom furniture, time of day, degree of mobility, or temperature" (p. 43). Children tend to report "better attitudes toward learning under instructional conditions that match, rather than mismatch, their environmental preferences" (p. 43).

Developing a positive emotional environment in the classroom is a necessary component of learning. Dorothy Rich (1988) lists ten MegaSkills which she feels "play a strong role in determining success in school and beyond" (p. 4). These MegaSkills include: 1) Confidence: feeling able to do it; 2) Motivation: wanting to do it; 3) Effort: being willing to work hard; 4) Responsibility: doing what is right; 5) Initiative: moving into action; 6) Perseverance: completing what you start; 7) Caring: showing concern for others; 8) Teamwork: working with others; 9) Common Sense: using good judgment; and 10) Problem Solving: putting what you know and what you can do into action.

Kovalik (1987) states that learning must be brain compatible. There are four modalities of learning that must be addressed in the classroom if the needs of all children are to be met: visual, auditory, tactile, and kinesthetic. (See Appendix F for a list of attributes to indicate a child's learning preference.)

To assist the teacher in developing a curriculum that addresses multiple levels of thinking and that integrates content areas, Kovalik (1987) supports a thematic approach. "A theme can be seen as an umbrella under which ideas can be clustered" (p. 35). Thematic teaching is a recognition of the basic premise that all things are interrelated. Developing a curriculum based on Bloom's Taxonomy of Cognitive Objectives, according to Kovalik, is "an efficient tool for developing curriculum at the multiple levels of thinking" (p. 52). The taxonomy is hierarchical: Each higher level depends on all the levels below it. (See Appendix G for a brief description of each level of Bloom's Taxonomy.)

After acquiring a knowledge and understanding of the various components of a positive classroom environment, designing appropriate lessons in such an environment is crucial. Student learning should be designed around various models of teaching. John DeLandtsheer (1989), the coordinator for staff development in the Redlands Unified School District, Redlands, California, presented an outline of some models of teaching at an inservice. Outlined were four families of lesson construction: Cooperative Strategies/Social Interaction Family, Imitative Strategies/Behavioral Family, Mediative Strategies/Information Processing Family, and Generative Strategies/Personal Family.

Models or strategies from the social interaction family share an orientation toward social relations. The strategies in this family give priority to improving the student's ability to relate to and work

productively with others. Teaching strategies in this family include jigsaw, group investigation, role playing, and social Inquiry.

Strategies associated with the behavioral family focus on changing the visible behavior of the learner. Some specific teaching strategies in the behavioral family are direct instruction, programmed instruction, assertive training, simulation and managing behavior.

Models of teaching in the information processing family are designed specifically to help students acquire, manipulate, and apply data. Specific teaching strategies in this family include concept formation, concept attainment, inquiry, memory training (mnemonics), moral reasoning, and open-ended discussion.

The personal family of lesson models are oriented toward individual growth and development. These strategies are designed to help students understand themselves better, take charge of their own learning, and become more sensitive and more creative. Models or teaching strategies from this family include nondirective teaching, awareness training, classroom meeting, synectics, and brainstorming.

The teacher must be aware not only of the various modalities of learning and models of teaching, but the teacher also must be aware of the various character and temperament types. Keirsey and Bates (1984), in their book Please Understand Me, outline four temperaments or four pairs of preferences which are extraversion/introversion, sensation/intuition, thinking/feeling, and



perceiving/judging. Individuals can have any of a number of combinations of these preferences. The teacher who is aware of these variations will be more successful in working effectively towards each child's potential.

Another component of a positive classroom environment is classroom management. Kovalik (1987) maintains that "well-designed management allows for maximum growth and decision-making capabilities on behalf of all who are involved" (p. 25). The first and foremost consideration is respect. Kovalik also feels that the teacher must work toward creating an environment that encourages curiosity and puts into place the following two standards for the maintenance of the spirit of discovery: no put-downs and active listening. Her definition of active listening is "the process that asks the audience to make a judgment or stimulate questions or add to their understanding of the major concept" (p. 28).

To create a classroom environment conducive to learning, the teacher must have: an understanding of the children in the classroom, a knowledge of what constitutes a positive environment, and the ability to develop a curriculum that fits into this environment and meets the needs of the students for which it was designed.

### Music Education in the Classroom

Music education in many elementary classrooms in the United States today has as its foundation the use of a basal music series.

Many textbook publishing companies provide music textbooks. A basal series that is closely aligned with the California Framework and the District Course of Study should be chosen for use in the classroom. One such series that has been designed to meet the California Visual and Performing Arts Framework is World of Music (Culp, 1990) published by Silver Burdett & Ginn.

The Silver Burdett & Ginn textbook is organized into four sections: Section 1) Music for Living (songs used to focus on social, cultural, and historical values); Section 2) Understanding Music (songs used to develop music concepts sequentially); Section 3) Sharing Music (songs used to help students refine their skills in singing, playing, moving); and Section 4) Sing and Celebrate (songs chosen to celebrate holidays, seasons, and special occasions). The materials that are available include pupil editions, teacher editions, big books, recordings, and teacher resource files. (See Appendix H for more detailed information on what is included in this series.)

Other basal music series are available, however, the basal music series is but one resource that can be used when choosing materials to fulfill the expectations of a framework or course of study. Many other resources are available to the teacher who teaches music. Another resource is the following curriculum developed for this project.

# **Unit One**

## **Movement**

## Movement

Carl Orff has said that "elemental music is never music alone but forms a unity with movement, dance and speech" (Keetman, 1970, p. 107). This unity is quite natural in many cultures, but in many civilized lands has been entirely lost, except for that carried on by children.

Movement is a basic element of music-making. Grace Nash (1967) states in Verses and Movement that "musicality begins with feeling and expressing the pulse, emphasis and phrase, and involves use of the body as an instrument of expression; therefore, movement is in some way related to and/or linked with every aspect of musicality" (p. 5). Movement is basic to the fullest development of musicality. The following series of ten lessons in this unit will focus upon movement. The objectives for these lessons are listed below:

Lesson 1: Children will experiment with movement while teacher accompanies on a drum or other instrument.

Lesson 2: Children will perform gymnastic exercises to awaken a feeling for relaxed posture and a flow of movement in preparation for rhythmic, instrumental, and conducting exercises.

Lesson 3: Children will move through a series of guided

activities to gain awareness of how the different parts of the body can lead movement and interpret shape, line, and ideas.

Lesson 4: Children will perform the circle dance "Seven Jumps."

Lesson 5: Children will sing "Little Johnny Brown" while a single player performs as Johnny Brown.

Lesson 6: Children will sing "Bow, Bow, Bow Belinda" while performing the "Virginia Reel."

Lesson 7: Children will learn and say rhymes while jumping rope.

Lesson 8: Children will move expressively to music.

Lesson 9: Children will use bubbles to assist them in moving expressively to music.

Lesson 10: Children will use ribbons to perform the "Chinese Ribbon Dance."



## Movement Lesson 1

**Objective:** Children will experiment with movement while teacher accompanies on a drum or other instrument.

**Materials:** Accompaniment instrument, such as a hand drum, bongos, or recorder  
Space for movement

**Procedure:** 1. Children walk in a circle while the teacher accompanies on a hand drum. When the accompaniment stops they stand still; when the accompaniment starts up again they resume their previous movement.

2. Children proceed as in #1 using any of the following variables: Children walk (skip, run) in a circle (snake, freely about the room) while the teacher accompanies on a drum (or other instrument). When accompaniment stops they stand still (squat, sit down, lie down); when accompaniment starts up again they resume their previous movement.

3. When children are moving freely about the room the cessation of the accompaniment could mean forming a circle with the teacher as its center point as quickly as possible. Teacher counts slowly up to three, and by "three" the circle must be there, with all children holding hands and equidistant from one another. To make this more difficult, the teacher, while playing the accompaniment, can keep changing his standing place. Variation: The formation of the circle must be achieved in silence. At every repetition of the process the counting gets a little faster.

4. Alternate use of similar instruments at different pitch levels, or instruments of different types can mean

changing direction between forwards and backwards when moving freely around the room or in a circle. Variation: Still travelling forwards, but in the opposite direction, while moving freely, in a circle or in snake formation (in this case the "tail" of the snake now becomes the "head").

5. Use two different instruments (e.g. sleigh bells and coconut shells) to show an acoustic difference between moving by walking and moving by skipping.

6. When reacting to different accompanying rhythms children can move either in a circle, freely about the room, or in snake formation. Variation: Children are divided into as many groups as there are rhythms and to each rhythm only one group moves at a time, the others bounce on the spot.

7. Children sit on the floor in a circle. One child is called out and moves around the edge of the circle in the appropriate way to the rhythm being played. Another child is chosen and the rhythm is changed. The other children give the pulse in either clapping or patschen. Variation: Instead of playing the accompanying rhythm, the teacher can call out the appropriate terms, such as "walk," "trot," or "gallop."

8. As few or as many of these activities can be used as time allows.



## Movement Lesson 2

**Objective:** Children will perform gymnastic exercises to awaken feeling for relaxed posture and a flow of movement in preparation for rhythmic, instrumental, and conducting exercises.

**Materials:** Open area for movement.

**Procedure:** Children must have a feeling for correct posture:

1. Children sit crumpled up like "weary" children. They are to become "wide awake" by gradually straightening the spine until an alert posture is reached. Both kinds of posture should be alternated several times.

Movability of the arms in all joints is important for flowing movements:

2. Children slowly push their shoulders forward and pull backwards, push high and pull low, circle the shoulders in both directions with arms hanging or spread out sideways.
3. Raise arms forward to shoulder height, gently curve elbows and lightly touch fingertips of both hands; slowly bring the elbows to touch one another and apart again. Let this lead to making a quarter circle with each elbow.
4. Move the hands up and down, to right and left, and circling in both directions.
5. Combine bending and stretching movements of the wrists with the up and down, forwards and backwards, and sideways movement of the whole arm. Impulsively spread all fingers in alternation with making a tight fist.



6. Move arms freely, parallel to one another, in contrary motion, and independently from one another.

Movability of the legs is important for flowing movement:

7. With feet together give slightly at the knees.
8. With straight knees lift the heels off the floor until standing on the toes, then return heels to the floor with a slight bending of the knees; with an increase of tempo this becomes a jump.
9. Bounce alternately on right and left foot.

Frequently intervene with these exercises:

10. Stretch and twist in all directions.
11. Where there is room enough, children run, skip or gallop around the room.



## Movement Lesson 3

**Objective:** Children will move through a series of guided activities to gain awareness of how the different parts of the body can lead movement and interpret shape, line, and ideas.

**Materials:** "A Collection of Activities" from Verses and Movement for the Classroom by Grace C. Nash (see Appendix I)  
Open area for movement

- Procedure:**
1. Teacher sets guidelines for experimenting with movement. Children are to move carefully and stay within their own space. Their movement should not interfere with another child's movement. Children should be respectful of each other, so that no one is intimidated. If children feel inhibited at first, with each experience they will become more comfortable with the activities.
  2. Choose any number and combination of activities from "A Collection of Activities" from Verses and Movement for the Classroom.
  3. This lesson may be repeated as often as necessary to help children gain confidence in movement and become more and more expressive.



Movement  
Lesson 4

**Objective:** Students will perform the circle dance "Seven Jumps."

**Materials:** Piano accompaniment for "Seven Jumps" (Eisenberg, 1957, p. 34), or record: International Folk Dance Mixer  
Open space for movement

**Procedure:** 1. The action and music of "Seven Jumps." is cumulative. Each time the song is played, children do everything that has been done before and add one new movement.

2. Teacher gives instruction for the three main sections of the dance:

Part I: All children form a circle, join hands, and skip seven steps to the left.

Part II: Stamp right foot three times, clap hands three times. Stamp left foot three times, clap hands three times.

Part III: The third part of this dance consists of follow-the-leader type actions adding one additional action each time through the dance. Dancers must hold action for the duration of each note:

a. First note: stand on left foot, raising right arm and right knee. Last note: return to starting position each time through on last note.

b. Repeat first note. Second note: stand on right foot raising left arm and left knee. Repeat on last note.

c. Kneel on right knee.

- d. Kneel on left knee.
- e. Place right elbow on the floor, place chin in hand.
- f. Place left elbow on the floor, place chin in hand.
- g. Touch forehead to floor.

Conclude with Parts I and II.



Movement  
Lesson 5

**Objective:** Children will sing "Little Johnny Brown" while a single player performs as Johnny Brown.

**Materials:** Music for "Little Johnny Brown" (Fulton, 1978, p. 10)  
Kerchief (or towel, blanket, etc. to be used as the comfort)  
Open space for movement

- Procedure:**
1. Teacher gives instructions for the children to lead the song "Little Johnny Brown."
  2. The children form a ring with one child (Johnny Brown) holding the kerchief in the center of the circle.
  3. As everyone sings the song and keeps time by clapping, Johnny Brown performs the actions prescribed by the words of the song.
  4. At the end of the song, Johnny Brown chooses a new Johnny Brown and the song continues as before.



Movement  
Lesson 6

**Objective:** Children will sing "Bow, Bow, Bow Belinda" while performing the "Virginia Reel."

**Materials:** Music for "Bow, Bow, Bow Belinda" (Nelson, 1974, p. 52)  
Open space for movement

- Procedure:**
1. Children learn words to the seven stanzas of the song.
  2. Children are arranged in couples. Two lines are then formed with couples standing across from and facing each other.
  3. On the first stanza, couples take three skips toward each other and bow, and then four skips back to place. This is repeated during the last two lines of the first stanza.
  4. During the second stanza, children skip towards each other, take right hands, skip once around each other, and then skip back to their places.
  5. The action in the third stanza is the same, except that they use the left hand.
  6. In the fourth stanza, the children give each other both hands, skip around once, and go back to place.
  7. For the do-si-do figure in the fifth stanza, the children cross their arms in front of them at shoulder level, skip out to meet each other, and then skip around each other, passing right shoulders, without turning, and then skip backwards to their places.

8. In stanza six, the head couple (at the front of the line) walk towards each other and give each other both hands. They slide all the way up the space between the two lines, and then slide directly back, while the other children clap. The head couple, when they return to their places face the front of the room (instead of facing each other, as they did throughout the dance). The other children turn and face the same way directly behind them, so now there are two lines facing front.

9. During the final stanza, each of the leaders turns to the outside, away from the other leader, and as each line follows its leader, the leaders walk to the back of the line, meet their partners, and together form an arch with their arms. The children in the line meet their own partners behind the arch, take hands, and skip through it, going toward the front of the room. The line reassembles, each couple having moved up one place. The first leader couple are now at the end of the line.

10. The dance starts again from the beginning.



Movement  
Lesson 7

**Objective:** Children will learn and say rhymes while jumping rope.

**Materials:** Rhymes for rope jumping (see Appendix J)  
A jump rope for each child  
Space for jumping rope (outside, in a gymnasium, etc.)

**Procedure:**

1. Teacher introduces the children to several of the rope jumping rhymes.
2. Children accompany the rhymes with a clapping steady beat.
3. Children practice the rhymes while jumping in place on the steady beat (without the jump ropes).
4. Children practice one particular rhyme as a group. Each child should have his own jump rope.
5. Children choose their own rhyme and practice it individually.





## Movement Lesson 8

**Objective:** Children will move expressively to music.

**Materials:** Taped songs of several different styles of music  
Tape recorder  
Paper & pencil, scarves, or finger paints & paper

**Procedure:**

1. Children listen to the first song on the tape. After listening, have the children talk about the feeling and mood of the song. Teacher asks how it made them feel. Teacher asks for some volunteers to show how it made them feel by moving their entire body, just their hands, just their arms, etc.
2. Children listen to other pieces on the tape following a similar procedure as described in #1.
3. For variations on this procedure, during the listening of the songs the children could be quietly moving a pencil on paper, moving scarves, finger painting, etc.
4. Following each movement activity, children discuss their movements by telling how the music made them feel, or why they moved the way they did.



Movement  
Lesson 9

**Objective:** Children will use bubbles to assist them in moving expressively to music.

**Materials:** Taped songs used in Movement Lesson 8  
Tape recorder  
The Unbelievable Bubble Book (Cassidy, 1987)  
A batch of bubble solution  
Bubble makers for each child  
Outside space for movement  
A day with humidity greater than 50% (for great bubbles!)

**Procedure:**

1. Teacher introduces Lesson 9 after activities in Lesson 8 have been done one or more times.
2. Children review some the activities from Lesson 8.
3. Teacher encourages children to experiment with making bubbles using as many techniques as they can safely invent.
4. Teacher plays various pieces from the tape, encouraging children to blow bubbles and move their bodies to musical sounds they hear.
5. Children discuss why they moved as they did, what sensations did they get as the bubbles were moving with the music, etc.



**Movement  
Lesson 10**

**Objective:** Children will use ribbons to perform the "Chinese Ribbon Dance."

**Materials:** Chinese Ribbon Dance, record by Johnny Pearso  
Chinese ribbons  
Record player

- Procedure:**
1. Students experiment with various ways to move the ribbons.
  2. Children learn The Ribbon Dance Chant.
  3. Children learn the movements that go with the various parts of the chant.
  4. Children perform the dance.

## **Unit Two**

### **Percussion**

## Percussion

Yehudi Menuhin (1979) states, "man has an endless curiosity about the sounds things make; that is partly how he recognizes what they are. This natural experimentation led to the fashioning of a huge array of resonating, vibrating tools, the instruments of music" (p. 8). The use of percussion instruments, therefore, is as old as man himself. Percussion can be defined as the hitting of one body against another. In music there can be body percussion and percussion instruments. Some typical forms of body percussion, as defined in the Orff-Schulwerk style of music education, are finger snapping, clapping, patschen (hitting the top of the thighs with hands), and stamping.

Percussion instruments can be either pitched (able to play melody or harmony) or non-pitched (unable to play a melody). Pitched percussion instruments include song flutes, tonettes, soprano recorders, autoharps, ukuleles, guitars, pianos, xylophones, and resonator bars. Some typical non-pitched percussion instruments include drums, tambourines, jingle bells, rhythm sticks, sand blocks, tone blocks, finger cymbals, triangles, maracas, guiro, castanets, and claves. (See Appendix K for Glossary of Percussion Instruments.)

In addition to percussion instruments that can be purchased, simple objects found around the house can serve as percussion instruments. Simple materials can be gathered or purchased to make

percussion instruments. (See Appendix L for a listing of items that can be used in making some percussion instruments.)

The six lessons included in this unit will focus on the use of percussion in music with the following objectives:

Lesson 1: Children will read a story to learn the background of percussion instruments.

Lesson 2: Children will use kitchen percussion instruments to perform a concert.

Lesson 3: Children will use body percussion to perform musical pieces.

Lesson 4: Children will make their own percussion instruments.

Lesson 5: Children will use lummi sticks to accompany songs.

Lesson 6: Children will identify various instruments of the orchestra according to their family (strings, woodwinds, brass, percussion) by sight and by timbre.



## Percussion Lesson 1

**Objective:** Children will read a story to learn the background of percussion instruments.

**Materials:** "Everyday Music" (see Appendix M)  
Make Mine Music! by Tom Walther  
The Music of Man by Yehudi Menuhin and Curtis W. Davis  
"Glossary of Percussion Instruments" (see Appendix K)  
Various percussion instruments  
Pictures of percussion instruments  
Recordings including sounds of percussion instruments

**Procedure:**

1. Children read "Everyday Music."
2. Teacher leads a discussion about percussion instruments using "Glossary of Percussion Instruments," various percussion instruments, pictures of percussion instruments, and recordings.
3. Children study various percussion instruments by experimenting with sounds the various instruments make.



## Percussion Lesson 2

**Objective:** Children will use kitchen percussion instruments to perform a concert.

**Materials:** Kitchen percussion instruments brought by children  
Kitchen Cupboard Concert: Songs and Activities Using  
Kitchen Cupboard Instruments by Judith Vaccaro

- Procedure:**
1. Children bring kitchen percussion instruments.  
Instruments that could be used:
    - pan to tap with a spoon
    - beans in a coffee can to shake
    - two lids to hit together
    - cheese grater scraped with spoon
    - measuring spoons on a ring to shake
    - flour sifter to squeeze handle
    - egg beater to turn
    - nutcracker to squeeze
    - wooden bowl to tap with a spoon
    - cooling rack to scrape with a spoon
    - bottles filled with various levels of water to hit with a spoon
  2. Children experiment with various sounds that can be made by kitchen percussion instruments.
  3. Children perform musical pieces from Kitchen Cupboard Concert.
  4. Children write their own compositions to use with the kitchen percussion instruments.





Percussion  
Lesson 3

**Objective:** Children will use body percussion to perform musical pieces.

**Materials:** Wee Sing and Play: Musical Games and Rhymes for Children by Pamela Conn Beall and Susan Hagen Nipp

- Procedure:**
1. Children experiment with various type of body percussion, such as:
    - clapping
    - snapping
    - patting
    - stomping
    - tongue clucking
    - various other percussion sounds made with the mouth
  2. Children use body percussion to accompany the singing of various songs from Wee Sing and Play, such as:
    - "Head and Shoulders," p. 52
    - "Hambone," p. 60
    - "Miss Mary," p. 61
    - "Who Stole the Cookies from the Cookie Jar?", p. 54
    - "Long Legged Sailor," p. 55
  3. Children make up their own musical pieces using body percussion.



## Percussion Lesson 4

**Objective:** Children will make their own percussion instruments.

**Materials:** Books about making percussion instruments, such as:  
Homemade Instruments by Dallas Cline  
Make Mine Music! by Tom Walther  
Making Musical Things by Ann Wiseman  
Various materials needed for making instruments  
Beautiful Junk! (see Appendix L)

**Procedure:**

1. Children bring materials to make their own percussion instruments.
2. Children construct their own percussion instruments following suggestions in percussion instruments books or by designing their own percussion instrument.
3. Children use the percussion instruments to accompany any song.
4. Children compose their own musical pieces using the percussion instruments.



## Percussion Lesson 5

**Objective:** Children will use lummi sticks to accompany songs.

**Materials:** Lummi sticks (rhythm sticks can be used or sticks can be made by rolling magazines such as Time and Newsweek and covering the roll with a piece of contact paper to hold the roll together)

Rhythm Stick Activities by Henry "Buzz" Glass and Rosemary Hallum

Record player

**Procedure:** 1. Teacher uses the record Rhythm Stick Activities to instruct children in the various techniques of playing lummi sticks.

2. Children perform pieces following the directions of the songs on the record.



## Percussion Lesson 6

**Objective:** Children will identify various instruments of the orchestra according to their family (strings, woodwinds, brass, percussion) by sight and by timbre.

**Materials:** Pictures of various orchestral instruments  
Alligators and Music by Donald Elliott  
"The Young Person's Guide to the Orchestra" by Benjamin Britten  
"Peter and the Wolf" by Serge Prokofieff  
Peter and the Wolf by Warren Chappell

**Procedure:**

1. Teacher introduced children to various orchestral instruments by use of pictures and recordings.
2. Children identify pictures of various instruments.
3. Children identify sound of various instruments.
4. Children study "Peter and the Wolf" by listening to the recording, "Peter and the Wolf" by Serge Prokofieff and by using the book by Chappell.
5. Children identify the various instruments in "Peter and the Wolf" by holding up the name or a picture of the featured instrument as it is played in the piece.

## **Unit Three**

### **Music Concepts through American Folk Music**

## Music Concepts through American Folk Music

An important portion of a nation's history is recorded in its folk music. One of the goals in the Visual and Performing Arts Framework (1989) states, "To develop awareness and understanding of the styles, idioms, performance media, and purposes of musics that are part of our multicultural heritage" (p. 78). The fourteen lessons in this unit were designed to teach the following music concepts through the use of folk music:

- Lesson 1: Homemade instruments were often used to accompany folk songs.
- Lesson 2: Music in the key of G has two major chords which are G and D7.
- Lesson 3: Repeat signs are used in music notation.
- Lesson 4: A ballad is a narrative composition in verse.
- Lesson 5: Music can move in 3/4 rhythm.
- Lesson 6: Music can have repeated patterns.
- Lesson 7: Pitches in a tonal pattern can repeat.
- Lesson 8: Music can be written in mixolydian.
- Lesson 9: Music can move in 6/8 time with a primary accent and secondary accent in each measure.
- Lesson 10: A song can have both major and minor sections.
- Lesson 11: Circle dances were a popular form of recreation in United States history.

Lesson 12: Square dancing was a popular form of dance in American history and lives on today.

Lesson 13: Stephen Foster was a famous composer of American folk songs.

Lesson 14: A variety of songs can be incorporated into a performance for an audience.



Music Concepts through American Folk Music  
Lesson 1

**Music Concept:** Homemade instruments were often used to accompany folk songs.

**Materials:** Homemade instruments  
Kitchen Cupboard Concert instruments (see Lesson 2 in Percussion Unit)  
Music for "Sourwood Mountain"

- Procedure:**
1. Teacher reviews with children the various ways instruments can be used to accompany songs.
  2. Children practice with instruments, keeping steady beats, playing on accented beats, etc.
  3. Children learn to sing the song "Sourwood Mountain."
  4. Children accompany the song with their instruments.

**Variation:** Choose different instruments for the 2 parts of each verse:

- a) "Chickens crowing. . ."
- b) "Hey de ing dang. . ."





Music Concepts through American Folk Music  
Lesson 2

**Music Concept:** Music in the key of G has 2 major chords which are G and D7.

**Materials:** Music for "Down in the Valley"  
Music for "Clementine"  
autoharp boards  
autoharp

- Procedure:**
1. Children make autoharp boards to simulate an autoharp (the picture of an autoharp can be glued onto a piece of cardboard).
  2. Teacher introduces the music concept.
  3. Children learn to sing the songs.
  4. Teacher leads instruction of playing the autoharp using the two chords G and D7. Children begin the "playing" of the chords on the autoharp boards and then proceed to the autoharp.
  5. Children use autoharps to accompany the singing of the songs.



Music Concepts through American Folk Music  
Lesson 3

Music Concept: Repeat signs are used in music notation.

Materials: Music for "Wabash Cannon Ball"  
autoharp (optional)

Procedure: 1. Teacher gives background information of song:

Background Information: It was during the middle of the 1800s that the railroads spread their network of rails throughout the country. This expansion culminated in the completion of the first transcontinental railroad on May 10, 1869, when a golden spike joined the rails of the Union Pacific and the Central Pacific at Promontory Point near Salt Lake City, Utah.

2. Teacher instructs the children about the function of repeat signs in "Wabash Cannon Ball."

3. Children learn to sing "Wabash Cannon Ball."

4. Teacher splits the children into four groups; each group takes a separate part:

Group 1: SPRING-field

Group 2: Chi-CA-go

Group 3: ROCK Island

Group 4: Pe-O-ri-a

Beginning with Group 1, each group states their word, one group at a time. This can be used as an introduction and conclusion to the singing of the song.

Variation: Children could experiment by using names of other towns.

4. Children could accompany the song on the autoharp using chords G, D7, and C.



Music Concepts through American Folk Music  
Lesson 4

Music Concept: A ballad is a narrative composition in verse.

Materials: Music for "John Henry"  
Various percussion instruments

Procedure: 1. Teacher and children discuss the meaning of "ballad."  
2. Teacher reviews the background information:

Background Information: The song "John Henry" has been called America's greatest ballad. It tells about a powerful man who pitted his strength against a mechanized steam drill. The real John Henry met his death during the construction of the Big Bend Tunnel when a slab of rock fell from the ceiling and crushed him. The legend of John Henry has grown through the years since his death in the West Virginia mountains. He has become a folk hero and this ballad helps keep his fame alive.

3. Teacher and children go through each verse of the song.

4. Children learn to sing the song.

5. One or more children keep a steady beat to resemble a hammer sound (beat a cowbell, triangle, cymbal, or any appropriate homemade percussion instrument).



Music Concepts through American Folk Music  
Lesson 5

Music Concept: Music can move in 3/4 rhythm.

Materials: Music for "Sweet Betsy from Pike"  
Various percussion instruments

Procedure: 1. Teacher instructs the foundation of music in 3/4 rhythm.

2. Teacher gives background for the song:

Background Information: As new frontiers opened in the west, folk music was always a part of the life of the people. "Sweet Betsy from Pike" crossed the country with prospectors heading for the California gold fields. This song is typical of the exaggerated humor that is often found in songs of the frontier. The ballad of Betsy and Ike has come to represent all the other hearty pioneers who travelled westward in the early days.

3. Children learn to sing "Sweet Betsy from Pike."

4. Children choose instruments to play on beat one (the downbeat) and on beats two and three.

5. Children learn "sitting jive":

Formation: All seated

Measure 1: Stamp R foot, swinging L leg forward at the same time.

Measure 2: Stamp L foot, swinging R leg forward at the same time.

Continue the two motions throughout the refrain.



Music Concepts through American Folk Music  
Lesson 6

Music Concept: Music can have repeated patterns.

Materials: Music for "Big Rock Candy Mountain"  
Tone bells

Procedure: 1. Teacher reviews Background Information with children:

Background Information: There are many railroad songs and ballads in America's musical heritage--songs about wrecks and heroic engineers, like Casey Jones; songs about the men who laid the track for the great Pacific Railroad. "Big Rock Candy Mountain" is one of the songs associated with railroads. It was a favorite of the hobos who rode the rails in the early days of this century. In fact, this fanciful tale might be considered a blueprint of the Utopia those hobos sought.

2. Teacher assists children in identifying repeated patterns in the song.

3. Children hear and play the patterns on tone bells.

4. Children learn to sing the song.

5. One student plays pattern on tone bells while others sing.



Music Concepts through American Folk Music  
Lesson 7

**Music Concept:** Pitches in a tonal pattern can repeat.

**Materials:** Music for "She'll Be Comin' Round the Mountain"

Xylophone boards

Xylophone (or other keyed instruments)

Various percussion instruments

**Procedure:** 1. Children learn to sing "She'll Be Comin' Round the Mountain."

2. Children make xylophone boards by using a picture of the face of a xylophone and pasting it onto cardboard.

3. Children use the xylophone boards to practice playing the repeated pitches in the song.

4. Children play the repeated pitches on xylophone (or other keyed instruments).

5. Children use various percussion instruments to accompany the singing of the song.



**Music Concepts through American Folk Music**  
**Lesson 8**

**Music Concept:** Music can be written in mixolydian.

**Materials:** Music for "Old Joe Clark"  
Tone bells (or other keyed instruments)

**Procedure:**

1. Teacher uses tone bells to review major and minor scale concepts.
2. Teacher uses tone bells to introduce mixolydian scale.
3. Children learn to sing "Old Joe Clark."
4. A student could learn the melody using the mixolydian scale on the tone bells and accompany the singing of the song.





Music Concept through American Folk Music  
Lesson 9

**Music Concept:** Music can move in 6/8 time with a primary accent and secondary accent in each measure.

**Materials:** Music for "The Bear Went Over the Mountain"  
Xylophone boards  
Keyed instruments  
Musical bottles (optional)

**Procedure:**

1. Children learn to sing "The Bear Went Over the Mountain."
2. Children clap the accents (patschen for primary accent and clap for secondary accent).
3. Children learn to play the melody on the cardboard keyboard.
4. One child learns to play the melody on a keyed instrument (or musical bottles) to enhance the performance of the piece.



Music Concepts through American Folk Music  
Lesson 10

Music Concept: A song can have both major and minor sections.

Materials: Music for "The Erie Canal"  
Various percussion instruments

Procedure: 1. Teacher goes over the Background Information:

Background Information: It took six years to build the Erie Canal. Soon after it was opened in 1825, the canal was filled with barges and the songs of the canalers who drove their mules along the towpaths towing the barges. The most famous of these songs is "The Erie Canal."

2. Teacher instructs the students to listen for the minor chords in the verses and the major chords in the refrain.
3. As children listen to the playing of the song, they stay seated when they hear the minor tonality; they stand when they hear the major tonality.
4. Children learn to sing "The Erie Canal."
5. Teacher splits the verses into "solo" and "chorus" parts (chorus sings "Fifteen miles on the Erie Canal"; soloists sing other lines).
6. Children volunteer to sing the various solo lines.
7. Children accompany the singing of the song with various percussion instruments.



Music Concepts through American Folk Music  
Lesson 11

Music Concept: Circle dances were a popular form of recreation in U. S. history.

Materials: Music for "Old Brass Wagon"  
Autoharp

- Procedure:
1. Children learn to sing "Old Brass Wagon."
  2. Children perform various steps of the circle dance according to what each verse calls for:
    - a) Circle to the left
    - b) Swing, oh, swing
    - c) Promenade around
    - d) Shoddish up and down
    - e) Break and swing
    - f) Promenade home
  3. Children suggest other verses to perform.
  4. Children accompany the singing and dancing with autoharp.



Music Concepts through American Folk Music  
Lesson 12

**Music Concept:** Square dancing was a popular form of dance in American history and lives on today.

**Materials:** Square Dance by Dick Meyers  
Record Player  
Open space

**Procedure:**

1. Children learn the vocabulary for steps that will be used in the dance (head couples, side couples, corner, swing, bow, promenade, etc.).
2. Children learn the steps of the dance to the tune "Solomon Levi."
3. Children perform the dance.



Music Concepts through American Folk Music  
Lesson 13

**Music Concept:** Stephen Foster was a famous composer of American Folk Songs.

**Materials:** Filmstrip on "Life of Stephen Foster"  
Music for "Camptown Races"  
Recording of "Camptown Races"  
Open area for dancing

- Procedure:**
1. Children view filmstrip "Life of Stephen Foster."
  2. Children listen to the recording of "Camptown Races."
  3. Children learn to sing "Camptown Races."
  4. Teacher and children discuss vocabulary needed to learn steps to the dance (home, right hand star, balance in and balance out, turn with the left hand half about, promenade, etc.).
  5. Teacher gives instruction for the dance:

Section A

Ladies to the center and go back home, Doodah, doodah, (Ladies walk four steps forward, turn, walk back to original position.)

Gents to the center with a right hand star, Oh, doodah day. (Gents walk forward with right hands outstretched, touch hands in the center and move clockwise once around the circle to original positions.)

Balance in and balance out, Doodah, doodah, (Join left hands with partner and right hands with corner. The square becomes a circle with ladies facing in and gents facing out. Take two steps forward and two steps

back. Drop right hands. Turn partner around, keeping left hands joined. Join right hands with new partner.)

Turn with the left hand half about, Oh, doodah day. (Balance in and balance out. Drop left hands with original partner, and stand side by side with new partner, ready to promenade.)

### Section B

Refrain: Promenade

(Walk counterclockwise around the circle and back to place.)



Music Concepts through American Folk Music  
Lesson 14

**Music Concept:** A variety of songs can be incorporated into a performance for an audience.

**Objective:** Teacher and students will plan a program to be performed for other students and parents highlighting American folk music.

**Materials:** Various American folk songs  
Percussion instruments  
Paint, brushes, paper

**Procedure:**

1. After children have learned a number of American folk songs, the teacher and students will plan a program for performance. The program should include singing, playing instruments, and dancing.
2. Children write narratives that will introduce each of the pieces in the performance.
3. Children make banners, murals, posters, etc. to decorate the stage and auditorium areas for the performance using scenes from American history as portrayed in the folk songs they will perform.

## **Unit Four**

### **Music through History**



## Music through History

Throughout history, music has lived as an integral part of life. Many composers have made an unforgettable mark on history through their lives and their music. Much of their music has lived on and is still enjoyed and appreciated today. This unit of lessons helps support the goals and objectives of components three and four of the Visual and Performing Arts Framework for California Public Schools (1989): Music History and Aesthetic Valuing. The following lessons will focus on some of these famous composers and the unforgettable musical contributions they have made:

Lesson 1: Children will develop a timeline of composers from various periods of music.

Lesson 2: Children will study biographical sketches and compositions of seventeen composers from history.

Lesson 3: Children will play a game called "Composer's Challenge" to review information learned about composers.

Lesson 4: Children will identify names of great works of music and their composers.

Lesson 5: Children will research and report on a composer of choice.



Music through History  
Lesson 1

**Objective:** Children will develop a timeline of composers from various periods of music.

**Materials:** The Understanding of Music by Charles R. Hoffer  
A Gift of Music by Jane S. Smith and Betty Carlson  
The Timetables of History: A Horizontal Linkage of People and Events by Bernard Grun  
Lists of composers (see Appendix N)

**Procedure:** 1. Children divided into groups research timetables given in books listed under "Materials."

2. Each group of children develops their own time line using categories such as:

Gothic  
Renaissance  
Baroque  
Classical  
Romantic  
Late Romantic  
Impressionism  
20th Century

3. Children place names of composers on their time line under the appropriate category (see Appendix N for listings of composers).



## Music through History Lesson 2

**Objective:** Children will study biographical sketches and compositions of seventeen composers from history.

**Materials:** Biographical sketches (see Appendix N)  
Recordings of music composed by the various composers  
(see Appendix O)  
Record player  
Books about composers (optional)  
Pictures of composers (optional)

**Procedure:**

1. During a period of 2-3 weeks children study biographical sketches of composers to learn facts about each composer.
2. Children listen to music composed by the various composers.
3. Children learn to identify compositions they hear by giving name of composition and composer.



## Music through History Lesson 3

**Objective:** Students will play a game called "Composer's Challenge" to review information learned about composers.

**Materials:** Gameboard of 40 squares with "start" and "finish" squares noted  
2 game pieces  
Cards containing questions about various composers studied in Lesson 2

**Procedure:** 1. Teacher gives instructions for "Composer's Challenge":

- a. Students are divided into 2 teams.
- b. Teacher asks questions from the composer cards. When a team answers the question correctly, it advances one square. (More difficult questions could allow advancement of 2 or 3 spaces.)
- c. The team that crosses the "finish" line first wins.

2. Children play the game.



## Music through History Lesson 4

**Objective:** Children will identify names of great works and their composers.

**Materials:** Recordings of great works of music that have been studied by children in Lesson 2  
Record player

**Procedure:**

1. Students are divided into 2 teams.
2. Teacher plays a portion of a recording.
3. Teams take turns in responding to the recordings. A point is given for each correct identification of title and composer. Team with most points wins.



## Music through History Lesson 5

**Objective:** Children will research and report on a composer of choice.

**Materials:** List of composers (see Appendix P)  
Reference books on composers  
Encyclopedias

- Procedure:**
1. Children chose a composer to research.
  2. Children do research on their composer searching for information such as:
    - date of birth
    - birthplace
    - family information
    - education
    - musical instruments played
    - major musical accomplishments
    - interests outside the field of music
  3. Children prepare a written report.
  4. Children use written report to prepare an oral presentation for classmates.

## **Unit Five**

### **Literature with Music**

### Literature with Music

Literature has frequently been the subject for musical compositions and presentations. In this unit of lessons several pieces of literature will be used as the basis for musical creations. The objectives for the following ten lessons include:

Lesson 1: Children will compose accompaniment for a Readers Theatre version of "The Elephant's Child."

Lesson 2: Children will use the poem "If I Were in Charge of the World" to develop a speech chorus with accompaniment.

Lesson 3: Children will study the adaptation of a fairy tale into a ballet.

Lesson 4: Children will use limericks as the means for composing a musical piece.

Lesson 5: Children will write poems for two voices.

Lesson 6: Children will use Alexander and the Terrible, Horrible, No Good, Very Bad Day to create a musical piece in rondo form.

Lesson 7: Children will perform a musical version of "The Ugly Duckling."

Lesson 8: Children will view and discuss a ballet created from the characters in the books by Beatrix Potter.

Lesson 9: Children will use musical instruments featuring the pentatonic scale to provide an appropriate accompaniment for the play "The Lantern and the Fan."



Lesson 10: Children will arrange poetry solo and chorus parts.



Literature with Music  
Lesson 1

**Objective:** Children will compose accompaniment for a Readers Theatre version of "The Elephant's Child" and perform.

**Materials:** Just So Stories by Rudyard Kipling  
Materials for illustrations  
The Elephant's Child (tape narrated by Jack Nicholson)  
Readers Theatre script of "The Elephant's Child"  
William Adams  
Cassette tape player  
Various musical instruments

**Procedure:**

1. Children read Kipling's "The Elephant's Child," from Just So Stories.
2. Children discuss details of story and choose some important scenes from the story.
3. Children illustrate various scenes from "The Elephant's Child."
4. Children listen to the narrated version of "The Elephant's Child" paying special attention to the musical accompaniment.
5. Children perform Readers Theatre version of "The Elephant's Child."
6. Children compose appropriate musical accompaniment for the Readers Theatre version and perform for children from other classrooms.



Literature with Music  
Lesson 2

**Objective:** Children will use the poem "If I Were in Charge of the World" to develop a speech chorus with accompaniment.

**Materials:** "If I Were in Charge of the World" by Judith Viorst  
Percussion instruments

- Procedure:**
1. Children read the poem.
  2. Children compose their own verses following the model used in the poem.
  3. Children choose a percussion instrument to accompany the reading of their verses of the poem.
  4. All children perform their verses with accompaniment.



Literature with Music  
Lesson 3

**Objective:** Children will study the adaptation of a fairy tale into a ballet.

**Materials:** Various versions of "The Sleeping Beauty"  
Books on ballet  
Video of the ballet "The Sleeping Beauty"  
Meet Edgar Degas by Anne Newlands  
Ballet prints by Edgar Degas

**Procedure:**

1. Children read various versions of "The Sleeping Beauty."
2. Children compare and contrast the versions.
3. Teacher gives background information about ballet.
4. Children view the ballet.
5. Children compare and contrast the story line of the ballet with the various versions of "The Sleeping Beauty" they have discussed.
6. Children discuss how ballet movement told the story without using words.
7. Children view Edgar Degas' portrayal of ballet in his art.



Literature with Music  
Lesson 4

**Objective:** Children will use limericks as the means for composing a musical piece.

**Materials:** Information about Edward Lear  
Limericks  
The Book of Pigericks by Arnold Lobel  
Melody instruments  
Poster paper, paints, etc.

**Procedure:**

1. Children read about Edward Lear and his limericks.
2. Children read limericks.
3. Teacher reads aloud The Book of Pigericks.
4. Children write their own limericks.
5. Children make a large colorful poster to illustrate their limericks.
6. Children write a melody line for their limericks.
7. Children perform their limericks using their posters in the performance.



Literature with Music  
Lesson 5

**Objective:** Children will write poems for two voices.

**Materials:** Joyful Noise: Poems for Two Voices by Paul Fleischman  
Musical instruments (optional)

**Procedure:**

1. Pairs of children perform the poems from Joyful Noise.
2. Children write their own poems for two (or more) voices following the model in Joyful Noise.
3. Children perform their poetry.
4. Children can orchestrate the poems from Joyful Noise and their own poems and accompany the readings.



Literature with Music  
Lesson 6

**Objective:** Children will use Alexander and the Terrible, Horrible, No Good, Very Bad Day to create a musical piece in rondo form.

**Materials:** Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst  
Musical instruments

- Procedure:**
1. Children read the words of the book as a speech chorus.
  2. Children role-play the various scenes from the book.
  3. Children use the musical instruments to compose accompaniment for the words "terrible, horrible, no good, very bad day."
  4. Children perform the piece by role-playing the various scenes as a chorus of children read the story. The repeated section of the rondo will be "terrible, horrible, no good, very bad day."
  5. Children could write their own versions using their names in the blank: "\_\_\_\_\_ and the Terrible, Horrible, No Good, Very Bad Day."



Literature with Music  
Lesson 7

Objective: Children will perform a musical version of "The Ugly Duckling."

Materials: The Ugly Duckling retold and illustrated by Lorinda Bryan Cauley

The Music Book, 3rd Grade

Materials for simple costumes (optional)

Materials for scenery (optional)

Guiro, tone bells, and piano for accompaniment

Procedure: 1. Teacher reads The Ugly Duckling to children.

2. Children learn the sung and spoken parts of the musical.

3. Children make costumes for the performers and members of the chorus. (optional)

4. Children make scenery. (optional)

5. Children perform the musical.





Literature with Music  
Lesson 8

**Objective:** Children will view and discuss a ballet created about the characters in the books by Beatrix Potter.

**Materials:** Biographical information about Beatrix Potter  
Books by Beatrix Potter  
Materials for dioramas  
The Tale of the Tales: The Beatrix Potter Ballet by  
Rumer Godden  
Video of The Tale of the Tales: The Beatrix Potter Ballet

- Procedure:**
1. Children study biographical information about Beatrix Potter.
  2. Children read some of the books by Beatrix Potter.
  3. Children choose one of the books to share with the rest of the class in a diorama portraying a scene from the book.
  4. Teacher gives background for ballet by using information from book, The Tale of the Tales.
  5. Children view the ballet after studying about the various characters in Beatrix Potter's books.
  6. Teacher leads discussion about how the dance movements of the animal characters in the ballet fit what they know about the animal in real life and as portrayed in the Beatrix Potter tales.



Literature with Music  
Lesson 9

**Objective:** Children will use musical instruments featuring the pentatonic scale to provide an appropriate accompaniment for the play "The Lantern and the Fan."

**Materials:** Chasing the Moon to China by Virginia McLean  
Pictures depicting life in China  
Musical instruments featuring the pentatonic scale  
Gong  
"The Lantern and the Fan" by Betty Lacey  
Chinese Mother Goose Rhymes by Robert Wyndham  
Hans Christian Andersen's The Nightingale by Eva Le Gallienne

**Procedure:**

1. Teacher reads Chasing the Moon to China to class.
2. Teacher leads discussion of past and present life in China.
3. Children compose accompaniment parts for the play "The Lantern and the Fan."
4. Children present the play with the musical accompaniment.
5. Teacher introduces Hans Christian Andersen's The Nightingale and Chinese Mother Goose Rhymes.
6. Children could write a play version of The Nightingale and perform it with or without musical accompaniment.
7. Children could choose a Chinese Mother Goose Rhyme to memorize and recite with or without musical accompaniment.



Literature with Music  
Lesson 10

Objective: Children will arrange poetry solo and chorus parts.

Materials: Poems such as:

"Boing! Boing! Squeak!" from The New Kid on the Block by Jack Prelutsky

"One Inch Tall" from Where the Sidewalk Ends by Shel Silverstein

Overhead projector

Transparencies and pen

Percussion instruments (optional)

Procedure: 1. Teacher makes overhead transparencies of poems to be arranged.

2. Children make decisions about the orchestrating of a poem using any of the following:

solo

duet

trio

chorus

musical notation for tempo and dynamics

introduction

coda

3. Teacher makes orchestration notes on transparency.

4. Children rehearse the poem as orchestrated and perform.

## **APPENDIX A**

## Multiple Intelligences

Howard Gardner (1983) states that individuals have seven intelligences. Following is a review of each of these intelligences as presented by Dana Reupert (1989):

### Prerequisites of an Intelligence

A human intelligence must entail:

1. A set of skills of problem solving (enabling the individual to resolve real problems and, when appropriate, to create an effective product).
2. The potential for creating or finding problems.

### Multiple Intelligences

#### Bodily-Kinesthetic Intelligence

Bodily-Kinesthetic Intelligence is characterized by:

- the ability to use one's body in highly differentiated and skilled ways, for expressive as well as goal-directed purposes
- the capacity to work skillfully with objects, both those that involve the fine motor movements of one's fingers and hands and those that exploit gross motor movements of the body

#### Spatial Intelligence

Spatial Intelligence entails a number of loosely related capacities:

- the ability to perceive the visual world accurately
- the ability to perform transformations and modifications upon one's initial perceptions

- the capacity to re-create aspects of one's visual experience even in the absence of relevant physical stimuli
- although spatial intelligence in most human beings is closely tied to observation of the visual world, it can develop even in an individual who is blind

### Logical-Mathematical Intelligence

Logical-Mathematical Intelligence involves a family of interlocking capacities in the realms of number, mathematics, logic, and science:

- the basis for all logical-mathematical forms of intelligence inheres initially in the handling of objects
- the individual moves from observations and objects in the material world toward abstract formal systems
- logical-mathematical intelligence rapidly proceeds to the realm of pure abstraction - ultimately to the heights of logic and science

### Musical Intelligence

The central components of Musical Intelligence:

- sensitivity to pitch (melody)
- sensitivity to rhythm
- sensitivity to timbre (characteristic qualities of a tone)

### Linguistic Intelligence

Linguistic Intelligence is characterized by:

- sensitivity to the shades of meaning of words of the interaction among linguistic connotations (semantics)
- sensitivity to phonology (the sounds of words and their musical interactions upon one another)
- mastery of syntax (the rules governing ordering of words and their inflections)
- appreciation of the uses to which language can be put

### Interpersonal Intelligence

Interpersonal Intelligence entails:

- the capacity to notice and make distinctions among other individuals
- sensitivity to the moods, temperaments, motivations and intentions of others
- capacity to influence a group of disparate individuals to behave along desired lines

### Intrapersonal Intelligence

Intrapersonal Intelligence is characterized by:

- access to one's own feelings (one's range of affects or emotions)
- capacity to discriminate between varying feelings and, eventually, to label them using symbolic codes
- ability to use understanding of one's emotions to guide one's own behavior
- capacity to detect and to symbolize complex and highly differentiated sets of feelings

## **APPENDIX B**



Time Line of Music in America's Schools  
The First 150 Years

This time line of the first 150 years of music in America's schools was adapted from "Music in Our Schools: The First 150 Years."

- 1834 Lowell Mason publishes the Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi, which he uses at the academy to introduce the principles of the Swiss educator.
- 1838 Samuel A. Eliot, president of the Boston Academy of Music, becomes mayor of Boston and chair of the School Committee. He leads the campaign to win public support for music instruction in the schools and dubs the School Committee's approving action the "Magna Carta" of music education.
- 1838 The Boston School Committee votes to include music instruction by a special teacher in the regular curriculum of every grammar and writing school.
- 1841 The Chicago schools hire a music teacher for \$16 a month.
- 1842 In Zanesville, Ohio, the principal of the girls' school is employed to teach writing and music in both her own school and the local boys' school.
- 1844 William F. Colburn and Mrs. E.K. Thatcher are hired as music teachers in the Cincinnati schools after teaching without salaries during the previous year. Pittsburg and Louisville, Kentucky, successfully introduce music instruction.
- 1845 Washington, D.C. schools hire first music teacher. Providence, Rhode Island schools hire Jason White to teach vocal music in all public schools for \$540 annually. Horace Mann, secretary of the Massachusetts Board of Education, reports about five hundred schools in the state where music is practiced.
- 1846 Rochester, New York, schools reinstate music after it was suspended for lack of funds. In Galveston, Texas, citizens pass a tax levy in support of schools for the first time, and music is included in the curriculum.
- 1853 In San Antonio, Texas, Francis Heilig is hired to teach music. Lowell Mason, George F. Root, and William B. Bradbury open the New York Normal Musical Institute, which offers an unprecedented three-month training course for music teachers.
- 1855 Music instruction in Cincinnati, previously limited to the intermediate grades, is extended to the primary grades. As primary schools develop in other cities, the pattern is repeated.
- 1857 The National Education Association (NEA) is chartered. John Ripley Morse starts a band at the Boston Farm and Trades School, probably the first school band in America.
- 1860 Cincinnati music teachers produce The Young Singer, Parts I and II, to reach all grades, primary through secondary.

- 1864 Luther Whiting Mason goes to Boston to supervise music in the primary schools; he instructs classroom teachers in methodology.
- 1870 Luther Whiting Mason's National Music Course, published by Edwin Ginn, stresses the rote-song approach to teaching. Its popularity is a landmark in the modern graded series of music textbooks for schools.
- 1873 The Christian Brothers School Band and Orchestra is founded, another landmark in the early history of school instrumental music.
- 1876 Theodore Presser and others found the Music Teachers National Association in Delaware, Ohio.
- 1883 Hosea Holt, Boston supervisor of music, and John Wheeler Tufts issue The Normal Music Course, which stresses note reading. Acquired in 1885 by the Silver Burdett Company, the course fuels the rote-note controversy in teaching methods and challenges the popularity of Mason's National Music Course.
- 1884 In Lexington, Massachusetts, Hosea Holt conducts his first summer school for music supervisors as a way of introducing his books. In succeeding summers it becomes Silver Burdett's American Institute of Normal Methods.
- 1884 In Potsdam, New York, Julia E. Crane opens the first normal music school that offers a nine-month course of study.
- 1884 Music supervisors attending the National Education Association meeting in Madison, Wisconsin, petition successfully to form the association's music education department, the first national body devoted to the interests of school music teachers.
- 1886 United States Commissioner of Education John Eaton reports on his survey of music in public schools, commenting that "the time has not yet come when musicians and the friends of their art in the United States can lay aside their harps with the sweet assurance that there remains nothing for them to do."
- 1889 Edgar O. Silver, on behalf of the National Education Association Department of Music Education, surveys 1,078 cities for data on music instruction and finds that 338 out of 621 responding are providing systematic instruction, most often by regular teachers directed by music supervisors.
- 1890 Samuel W. Cole conducts his Dedham, Massachusetts, high school choir in a performance of Franz Joseph Haydn's Creation with orchestra and soloists.
- 1895 Walter Damrosch pioneers music appreciation instruction, which will be his forte for a half-century.
- 1896 Jessie Clark establishes a school orchestra in Wichita, Kansas.
- 1898 Eleanor Smith and Robert Foresman establish a new standard for the graded music series with the Modern Music Series.

- 1898 Will Earhart begins a high school orchestra in Richmond, Indiana; by 1912 it will reach symphonic proportions.
- 1900 C.H. Congdon demonstrates his "song method" of teaching music reading at the meeting of the National Education Association Department of Music Education, pointing the way to a reconciliation of extremes in the rote-note controversy.
- 1900 P.C. Hayden begins publishing School Music Monthly, the premier music education journal of its time.
- 1906 Osbourne McConathy introduces the details of studying music for credit in the Chelsea (Massachusetts) High School, widely referred to as the "Chelsea Plan."
- 1907 P.C. Hayden invites music supervisors to Keokuk, Iowa, to observe his method of using "rhythm forms." Sixty-nine attend and, under Frances Elliott Clark's chairmanship, form a permanent organization called the Music Supervisors National Conference (now known as the Music Educators National Conference, MENC).
- 1907 In Connersville, Indiana, W. Otto Miessner organizes a band that rehearses during the school day.
- 1911 Albert G. Mitchell returns from studying the Maidstone Movement in England and introduces class violin instruction in the Boston schools.
- 1911 Frances Elliott Clark joins the Victor Talking Machine Company to develop and promote a library of phonograph records for school use.
- 1913 Community singing is vigorously promoted among music supervisors with the publication of Eighteen Songs for Community Singing by the Music Supervisors National Conference.
- 1915 Blanche E.K. Evans pioneers an innovation in piano instruction, "class piano," in the Cincinnati schools. The New York Dalcroze School is founded.
- 1919 Noted psychologist Carl Seashore publishes Measures of Musical Talent.
- 1919 The Music Education Research Council, first called the Educational Council of the Music Supervisors National Conference, holds its first meeting.
- 1921 The Music Supervisors National Conference publishes a four-year curriculum for training music supervisors and the Standard Course in Music for the Elementary School.
- 1921 Edgar B. Gordon begins teaching music over radio station WHA in Madison, Wisconsin.
- 1922 Bachelor of music education degrees are first offered at Oberlin Conservatory, Ohio, and at Kansas State Normal School (now Emporia State University, Emporia).

- 1922 Karl W. Gehrkens encapsulates the philosophy of the Music Supervisors National Conference in his slogan "Music for Every Child--Every Child for Music."
- 1923 The National School Band Tournament is held in Chicago, ushering in an era of interscholastic competition among school performing groups.
- 1924 Howard Hanson, newly appointed dean of the Eastman School of Music, Rochester, New York, inaugurates the American Music Festivals.
- 1926 The National High School Orchestra debuts in Detroit under the direction of Joseph Maddy and Ossip Gabrilowitsch.
- 1927 The National High School Orchestra plays for the Dallas meeting of the Department of Superintendence, favorably influencing the approval of high school credit for music.
- 1931 The Psychology of School Music Teaching by James L. Mursell and Mabelle Glenn brings new attention to learning factors in music instruction.
- 1933 Leo Kestenbergl founds the International Society for Music Education in Prague, Czechoslovakia.
- 1934 The Music Supervisors National Conference becomes the Music Educators National Conference (MENC). The Music Supervisors Journal becomes Music Educators Journal.
- 1940 MENC becomes the Department of Music Education of the National Education Association. A revised constitution states a simplified purpose: "The advancement of music education." Outline of a Program sets forth MENC's first K-12 curriculum in music.
- 1945 James Bryant Conant's General Education in a Free Society (The Harvard Report) calls for a humanities core, causing a reexamination of music in the secondary curriculum.
- 1950 The Child's Bill of Rights in Music is adopted by MENC. The National Association for Music Therapy is established.
- 1953 The Journal of Research in Music Education begins publication with Allen Britton as editor.
- 1957 The Soviet Union launches the "Sputnik" satellite, and the ensuing space race spurs increased emphasis on science and technology in education.
- 1959 The American Association of School Administrators resolves that: "It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."
- 1959 The Contemporary Music Project, a program to place composers in one-year residencies in public schools, is conceived by Norman Dello Joio and Vanett Lawler

and funded by the Ford Foundation. By 1973, the project will have helped popularize the concept of "comprehensive musicianship."

- 1962 Mary Helen Richards introduces her adaptation of Zoltan Kodaly's approach to music education through her work with the Threshold in Music.
- 1963 Yale University, New Haven, Connecticut, hosts a seminar on music education for the United States Office of Education; the published report, Music in the Schools: A Search for Improvement, calls for the development of musicality as the primary aim of music education.
- 1964 Shinichi Suzuki demonstrates his string-teaching system with young Japanese children at a MENC convention. The Juilliard Repertory Project begins as a way of improving music education materials.
- 1965 The Manhattanville Music Curriculum Project develops the child as composer, performer, and listener within a "spiral" curriculum.
- 1968 The American Orff-Schulwerk Association is organized.
- 1970 The United States Office of Education funds the "Arts Impact Project," designed by MENC and three other arts associations and carried out in five school systems, to exemplify the arts at the core of the curriculum. Aesthetic arts education receives special attention at the MENC convention in Chicago.
- 1971 Interest in behavioral objectives runs strong among music educators.
- 1972 In April 1972, an urgent message from Chicago unites the music industry, MENC, and citizens of Chicago to prevent the elimination of music from the curriculum because of budget cuts. The successful effort becomes a model for averting disaster in other cities.
- 1972 MENC leaves the National Education Association. The MENC National Commission on Instruction recommends that instructional leadership in elementary school music "can best be provided by specialists."
- 1974 The Organization of American Kodaly Educators holds its first meeting.
- 1975 The first "Music in Our Schools Day" is held nationwide in March.
- 1975 Public Law 94-142, Education for All Handicapped Children, requires full and equal education for handicapped students, launching a widespread reexamination of the role of music educators and music therapists in teaching this population.
- 1976 The new copyright law takes effect, and provisions for "fair use" of music by teachers are defined.
- 1978 The first Ann Arbor Symposium presents state-of-the-art research in music education and initiates dialogue between music educators and psychologists.

- 1979 MENC and the music industry testify before the House of Representatives in support of legislation to restore eligibility for purchase of band instruments with federal funds through the Elementary and Secondary Education Act.
- 1983 The National Commission on Excellence in Education issues its report, A Nation at Risk, spurring music educators to examine music as a "strong component to a broad education."
- 1985 The National Federation of State High School Association and National Association of Secondary School Principals poll 144 principals and 7,000 students and find that music, forensics, drama, sports, and cheerleading foster self-confidence, instill citizenship, and make school more enjoyable.
- 1987 The Task Force on Music Teacher Education for the Nineties reports recommendations for improvements in teacher training, and many states face changes in the certification of teachers.
- 1988 The year marking the first 150 years of music in America's schools (Music, 1988).

## **APPENDIX C**

Developmental Qualities  
adapted from The Musical Classroom  
by Hackett (1988)

### Kindergarten and First Grade

Children learn primarily by doing (sensorimotor learning). Children show what they know and understand by doing-- language and speech skills are limited, but rapidly developing.

Children want to be extremely active and are naturally curious and alert about their surroundings.

Children's attention span is relatively short.

Children like and benefit from repetitious activities and experiences.

Children's large muscles are better developed than their smaller ones.

Children fatigue easily.

Children's singing voices are slowly developing, and many are unable to sing in tune. Their range is limited initially to 5 or 6 pitches and gradually increases. Research suggests this range is from approximately middle C up to G or A.

Children's harmonic understanding is essentially nonexistent.

Children can be very imaginative and respond creatively and spontaneously without inhibitions.

Children are more secure in a predictable environment for work and play. They need to feel successful in their activities.

Children need individualized attention, encouragement, and praise from their teachers.

Children like to have a voice in decision making.

Children begin to play and work with others more willingly and cooperatively.

### Second and Third Grades

Children continue to learn through concrete experiences, but begin to internalize processes.



Language and vocabulary develop rapidly, and correct labels can be applied to objects and activities.

Children begin to understand abstractions, such as music notation.

Children alternate between very active and quiet periods.

Attention span increases.

Small muscle coordination improves so that soprano recorders can be introduced.

Singing voices become more dependable, and a range from middle C to the octave above is typical. Singers lacking experience may use a low vocal register or a limited range.

Children's harmonic awareness is expanding through experiences with the autoharp and with xylophones.

Children are interested in everything. They love ridiculous humor and fantastic adventures.

Children like to work and play in groups; peers of the same sex are particularly important.

Children need guidance and positive reinforcement for their achievements.

#### Fourth and Fifth Grades

Students' cognitive structures are becoming more established, but students continue to learn through concrete experiences.

Traditional music notation becomes more meaningful as language reading skills steadily improve.

Physical growth is slow and steady, with girls maturing faster than boys.

Large muscle coordination is secure and small muscle coordination is increasing; students can be involved in music making that requires fine muscular coordination.

Singing voices improve in quality and dependability. Because the vocal chords and lungs are more developed, students have greater control of their voices and breathing. Boys' voices become more resonant, with girls' voices remaining clear and light.

Students' vocal ranges are wider--the range should now be larger than an octave.

Students' harmonic awareness expands as they learn to sing rounds and to sing in parts.

Students are more interested in and aware of their larger world.

Students are able to work independently.

## Sixth Grade

Students can now learn not only through concrete experiences, but also reason on the basis of hypothesis and abstract.

Physical growth may take a rapid spurt which often results in awkwardness. Girls continue to mature more rapidly than boys.

Students' singing voices continue to improve in quality and dependability, but some boys' voices begin to change.

Changing voices are often undependable.

Girls' and some boys' vocal ranges continue to expand to larger than an octave. Boys experiencing voice changes have a small range and need to sing songs within a limited range and adapted to their pitch level.

Harmonic awareness develops rapidly, and chord progressions can be played and identified.

Students are often worldly because of the influence of the media, but are still unsophisticated; they swing between childish and adult behaviors.

Students seek and need approval of peers and group leaders and want to belong to the group. Organization for music learning should expand and capitalize upon these needs.

Students generally have a strong interest in commercial music and video, and need a realistic understanding of popular music and its stars.

Students are critical of their own and others' performance; they will benefit from confident, well-organized teachers with a sense of humor.

Students continue to have a high energy level and wide interest in the world around them. Tasks must be challenging, yet

at the same time provide for success and for the self-esteem which results.

Those with a limited music background may need to review beginning concepts, but with musical examples appropriate to their chronological and emotional level.

## **APPENDIX D**

Music Elements  
adapted from The Musical Classroom  
by Hackett (1988)

### Pitch

- Pitches can be high and low.
- Pitches in a melody can stay the same.
- Pitches can move up.
- Pitches can move down.
- Melodies can include skips of an octave.
- Pitches in a melody can move by step.
- A song usually ends on the tonic.
- Pitches in a melody can move stepwise through a scale.
- A phrase can be repeated, beginning on different pitches (sequence).
- Pitches in a melody can move through chord tones.
- Music can be based on major or minor tonality.
- A melody can be based on more than one tonic (do/la).
- Contemporary composers can alter melodies by displacing the pitches one or more octaves (octave displacement).
- Music can be tonal or atonal.
- Music can be based on a twelve-tone row.
- Melodies can be altered by replaying them in scales that use differing pitch relationships (major to whole-tone scale).

### Rhythm

- Music can move with a steady beat.
- The rhythm of the melody includes long and short sounds.
- Beats can be grouped in twos.
- Pitches in a melody can be held through four beats.
- Beats can be grouped in threes.
- Music can suggest the presence or absence of steady beats and can include rhythm patterns.
- Long and short sounds can be combined to create syncopation.
- Several different rhythms may be performed at the same time (poly-rhythms).
- Sounds can be extended across beats (dotted notes, ties).

### Harmony

A melody can be performed alone or with other pitches.

An ostinato can add harmony to a melody.

A drone can add harmony to a melody.

Chords consist of three or four pitches stacked in thirds.

A chord progression can serve as an outline for a composition.

Chord tones can be played one after another as a song accompaniment.

### Form

The end of a musical idea is marked by a cadence.

Repeating patterns can create unity.

Melodies can be made up of sections that are different.

Music can be divided into smaller parts called phrases.

Phrases in a melody can be alike or different.

In call-and-response form, responses can be identical to the call, or contrasting.

Phrase endings or cadences may be complete or incomplete.

Sections of a composition can contrast with one another and sections can be repeated (A B A).

The initial section of a composition alternates with contrasting sections in rondo form.

The rhythm of a melody can be varied when it is repeated (theme and variations)

### Expressive Qualities (includes Texture, Tempo and dynamics, and Timbre)

Music can be softer or louder or can become gradually softer or louder (dynamics).

Each voice has its own distinctive sound (timbre).

Each instrument has its own timbre.

Music can move in a fast and slow tempo.

Each instrumental family has its own timbre.

Each instrument has a characteristic timbre which, combined with others, contributes to a composition's unique identity.

Musical texture results from the combining of melodic and harmonic elements (monophonic, polyphonic, and homophonic styles).

Instruments can be grouped according to their vibrating material--membranophones, idiophones, chordophones, aerophones (timbre).

Various combinations of the musical elements result in different styles of music (classical, jazz, folk).

## **APPENDIX E**



The Four Components of Music

taken from the  
Visual and Performing Arts Framework for California Public Schools:  
Kindergarten Through Grade Twelve (1989)

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## Component One: Aesthetic Perception—Perceptual and Conceptual Development

### Goals

1. To develop sensitivity to the expressive qualities of music
2. To increase aural awareness
3. To encourage musical responsiveness, involvement, and discrimination
4. To promote understanding of the nature and structure of music

### Objectives: Students will:

1. Demonstrate an understanding of how sound is generated and modified.
2. Demonstrate an understanding of the elements of music.
3. Demonstrate an understanding of the structure (form and design) in music.
4. Demonstrate understandings which will lead to the effective use of written notation.

Concept Area	Developmental Level I	Developmental Level II	Developmental Level III
<b>Sound</b>			
Sound generation	Experiment with various ways of making sound.	Identify the mode of vibration in a variety of sound sources; e.g., voice, found objects, instruments.	Categorize sounds by the manner in which they are produced.
Sound modification	Explore various means by which sounds can be changed.	Identify the sound sources by the manner in which their sounds are changed or modified.	Analyze the factors which can induce changes in sound.
<b>Musical elements</b>			
Pitch	Demonstrate pitch differences through moving, playing, or singing.	Identify relative or absolute pitch relationships by syllables, numbers, or hand signs.	Independently produce and identify intervals and melodies.
Rhythm	Imitate rhythm patterns accurately.	Identify beat and divisions of the beat.	Differentiate among the rhythmic characteristics in various works of music.

<i>Concept Area</i>	<i>Developmental Level I</i>	<i>Developmental Level II</i>	<i>Developmental Level III</i>
<b>Harmony</b>	Combine speech patterns in canon and with ostinati.	Identify polyphonic, homophonic, and monophonic structures.	Analyze harmonic structure aurally.
<b>Form</b>	Demonstrate like and unlike phrases visually, aurally, and kinesthetically.	Identify and label simple musical forms.	Analyze structure and form as music is being performed, created, or experienced.
<b>Texture</b>	Recognize the differences in texture in selected examples of music.	Demonstrate, in movement or visual representation, the texture of sound within a composition.	Identify and label examples of texture as they occur; i.e., homophonic, polyphonic, and monophonic.
<b>Tempo and dynamics</b>	Demonstrate variations of fast and slow and loud and soft through movement, playing, or singing.	Use appropriate terms for identifying tempo and dynamics.	Analyze how composers and performers use tempo and dynamics.
<b>Timbre</b>	Recognize differences in tone color.	Label sounds produced by various types of instruments, voices, and other sources.	Analyze how composers and performers have produced particular qualities of sound.
<b>Notation symbols</b>	Move to draw melodic contour of simple melodies.	Match the melodic contour which is heard with a written version of that example.	Analyze different ways in which music may be recorded in written form.

## Component Two: Creative Expression—Musical Skills Development

### Goals

1. To become sensitive to the expressive qualities of musical sounds
2. To develop musical responsiveness, involvement, and discrimination
3. To develop skills necessary to become capable and intelligent performers, creators, and consumers of music

### Objectives: Students will:

1. Listen and respond to music accurately and intellectually.
2. Perform music using a variety of sound sources.
3. Communicate musical ideas effectively through the use of notation.
4. Demonstrate ability to develop and communicate original musical ideas.

Skills	Level I	Level II	Level III
Singing	Sing melodies with increasing accuracy of pitch and rhythm.	Sing rounds, descants, and songs in two or more parts.	Sing from more complex vocal literature, using sophisticated techniques.
	Participate in group singing; e.g., assembly sings.	Perform alone as well as in a group.	Participate in choral groups.
Playing	Play simple ostinatos and bourdons on tonal instruments, such as melody bells, resonator bells, glockenspiels, xylophones, and the like.	Play simple melodies on tonal instruments.	Perform alone as well as in a group.
	Strum the autoharp with the pulse of the music in accompanying songs.	Play simple chordal accompaniments on instruments, such as the autoharp, guitar, or resonator bells.	Play complex chordal accompaniments on instruments, such as the guitar, piano, and other keyboard instruments.
	Play simple percussion instruments with accurate rhythm and appropriate dynamics as they accompany songs, chants, or recorded instrumental compositions.	Play simple melodies on tonal instruments.	Perform alone as well as in a group.
			Participate in band, orchestra, and/or other instrumental performing groups.

Skills	Level I	Level II	Level III
<b>Moving</b>	<p>Demonstrate the pulse of music with bodily movement.</p> <p>Demonstrate the rhythm of a melody in movement.</p> <p>Illustrate like and unlike phrases through movement.</p>	<p>Use the body to represent rhythm structures.</p> <p>Use the body to represent melodic contour.</p> <p>Create dance patterns to illustrate form.</p>	<p>Conduct in duple or triple meter.</p> <p>Express thematic development with movement ideas.</p> <p>Illustrate polyphonic structure through movement.</p>
<b>Reading and writing</b>	<p>Use line notation and hand signs with accuracy. Write and read own symbols for sound.</p>	<p>Accurately interpret standard notation, using syllables, numbers, and/or hand signs.</p>	<p>Interpret and perform written music accurately.</p>
<b>Creating</b>	<p>Improvise simple tunes and rhythms, using the voice, body, or musical instruments.</p> <p>Create simple original melodic patterns.</p>	<p>Improvise more complex melodies and rhythmic patterns, using appropriate sound sources.</p> <p>Create original compositions.</p>	<p>Arrange original musical compositions for chosen performance media; e.g., choral, orchestral, ballet.</p> <p>Record ideas using standard or original notation.</p>
<b>Listening</b>	<p>Identify and differentiate accurately among the various musical characteristics.</p>	<p>Hear and identify larger components within the elements, structure, and styles of music.</p>	<p>Identify the more subtle details within the elements, structure, and styles of music.</p>

## Component Three: Music Heritage—Historical and Cultural

**Goal:** To develop awareness and understanding of the styles, idioms, performance media, and purposes of musics that are part of our multicultural heritage

**Objectives:** Students will:

1. Identify and become familiar with the extent of their own musical heritage.
2. Identify some of the expressive elements in the music of different cultures and ethnic groups.
3. Describe some of the social and historical situations which influenced the composition, style, selection, and performance of music.

Content Area	Level I	Level II	Level III
<b>Personal heritage</b>	Participate in playing and hearing music of their own ethnic and cultural group, as well as that of other students.	Develop time lines highlighting events in their individual musical heritage.	Compare their own individual music heritages with those of others.
<b>Cultural musical contributions</b>	<p>Listen to music from many cultures.</p> <p>Listen to music of various cultures.</p>	<p>Understand how composers have drawn inspiration from music of regional and national origins.</p> <p>Explore the qualities of sound that are expressive of different cultures.</p>	<p>Compare the similarities and differences in styles, performance media, and tone colors in various cultures.</p> <p>Analyze how the distinctive sounds of music, such as jazz and folk, are determined by the performance media.</p>
<b>Social and historical influences</b>	<p>Discuss various purposes of music; e.g., lullabies, marches, dirges.</p> <p>Experience music designed for various purposes.</p>	<p>Analyze how the purpose of music affects the character of music.</p> <p>Recognize the different functions of music and how the function dictates the style and form.</p>	<p>Analyze how the social and environmental influences of a cultural or ethnic group shape the character of the music.</p> <p>Analyze how music can be used to affect emotions.</p>

## Component Four: Aesthetic Valuing

**Goal:** To provide a sound basis of musical experience which can be used in making intelligent judgments of musical value

**Objectives:** Students will:

1. Demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
2. Demonstrate an understanding of how the purpose and function of music in a particular situation have influenced composition, selection, and performance.
3. Demonstrate an understanding of the ways in which the elements of music have been combined to produce characteristic styles and forms.

Concept/Content Area	Level I	Level II	Level III
<b>Cultural background</b>	Recognize that world music is derived from diverse backgrounds.	Differentiate between cultural and historical sources that determine form and style.	Choose, for a specific purpose, from a variety of musical styles and support choices.
<b>Judgment</b>	Willingly listen to recorded music and attend live concerts.	Begin to develop an appreciation for certain selections, performers, and composers.  Begin to use one's own criteria for making these selections.	Rationalize and defend musical preferences.
<b>Function</b>	Recognize the appropriateness of different forms of music for different occasions.	Categorize forms of music as to function and purpose.	Rationalize and defend appropriate choices of music according to function.
<b>Musical structure and elements</b>	Distinguish between the elements of music.	Develop criteria that will aid in increasing the sensitivity of students to the elements of music as they perform, create, and listen to music.	Analyze musical elements for one's own purpose as a listener, performer, or composer.

## **APPENDIX F**



## Learning Modalities

According to Kovalik (1987), there are four sensory channels or ways in which people learn. These channels are often referred to as modalities: Visual, Auditory, Kinesthetic, and Tactile. Each individual has a modality that works best for him. Some of the ways in which each of these modalities can be identified are following.

### Visual Learner

1. Likes to look at books and pictures. Stays with a book, not just manipulating books on and off the shelves.
2. Loves to look at orderly things. Demands neat surroundings.
3. Can find what others have lost. Remembers where he has seen things.
4. Sees details.
5. Can find page in book readily.
6. Can't get directions orally.
7. Likes to work puzzles.

How to teach the child with strong visual modality:

1. Give lots of visual directions.
2. Give demonstrations.
3. Use matching games.
4. Use charts, graphs, and maps and the use of a legend.
5. Use a color coding system.
6. Use configuration cues.

7. Use mirror to see mouth.
8. Use clues to help develop directionality.

### Auditory Learner

1. Never stops talking; a chatterbox.
2. Tells jokes; tries to be funny.
3. Good storyteller.
4. Poor handwriting; history of reversals.
5. Likes records and rhythmic activities.
6. Knows all the words to the songs.
7. Can memorize easily.
8. Has poor perception of time and space.

### How to teach the child with strong auditory modality:

1. Teach the child to talk through tasks.
2. Play rhyming games.
3. Allow the child to think aloud. Encourage oral response.
4. Pair with a visual learner.
5. Encourage use of color cues and markers.

### Kinesthetic Learner

1. Learns by moving.

2. Wants to touch and feel everything.
3. Rubs hand along wall while in line or walking down hallway.
4. Thumps buddies.
5. Can take an item apart and put it back together.
6. Enjoys doing things with hands.
7. Is well-coordinated; good at sports.

How to teach the child with strong kinesthetic modality:

1. Use movement exploration activities.
2. Use all the manipulatives possible.
3. Use lots of writing.
4. Let the child clap or tap out numbers, syllables, etc.

### Tactile Learner

1. Needs to use concrete objects as learning aids.
2. Cannot rote count or sequence material without aids.
3. Has difficulty learning abstract symbols.
4. After chronological age 6.5 is generally classed as underachiever.
5. Needs to explore environment more than average for his age.
6. Is often considered hyperactive.

How to teach the child with strong tactile modality:

1. Use pictures to help establish association.
2. Attach verbal labels.
3. Consider seating and classroom organization that will allow more air space and limit negative contacts with others.
4. Allow planned times for movement.
5. Present manipulative experiences whenever possible.

## **APPENDIX G**

## Bloom's Taxonomy

Following is a listing of the six levels of Bloom's Taxonomy and some process verbs that can be used to state learning objectives as listed by Kovalik (1987). The levels are arranged in order from the lowest level of thinking (Knowledge) to the highest level (Synthesis).

### •Knowledge

The student recalls or recognizes information: define, repeat, list, memorize, name, label, record, recall, relate, tell, report, narrate

### •Comprehension

The student changes information into a different symbolic form: restate, describe, explain, identify, report, discuss, recognize, express, locate, review

### •Application

The student solves a problem using the knowledge and appropriate generalizations: demonstrate, practice, interview, apply, translate, dramatize, operate, schedule, illustrate, interpret

### •Analysis

The student separates information into component parts: debate, distinguish, question, differentiate, solve, diagram, compare, inventory, criticize, experiment

- Evaluation

The student makes qualitative and quantitative judgments according to set standards: select, judge, predict, choose, estimate, measure, value, rate, assess

- Synthesis

The student solves a problem by putting information together that requires original, creative thinking: compose, propose, formulate, assemble, construct, design, arrange, organize, prepare, classify, plan

## **APPENDIX H**



World of Music  
Silver Burdett & Ginn (1990)

World of Music has been designed to meet the California Visual and Performing Arts Framework. The following Components of the Framework are addressed by specific Units from World of Music:

Framework Component One

Aesthetic Perception: Perceptual and Conceptual Development

World of Music -- Unit Two: "Understanding Music"

Framework Component Two

Creative Expression: Musical Skills Development

World of Music -- Unit Three: "Sharing/Performing Music"

Framework Component Three

Music Heritage: Historical and Cultural

World of Music -- Unit One: "Music for Living"  
Unit Four: "Sing and Celebrate"

Framework Component Four

Aesthetic Valuing

World of Music -- Every Unit

World of Music includes pupil editions, teacher editions, big books (for K-2), recordings, and teacher resource files. The various components of this series are explained in more detail:

### •Teacher Edition

In the teacher edition each lesson states Concept, Objective (A & B), Materials, and Vocabulary. The following sections are then given: Starting, Developing, Closing A, Extending the Lesson, and Closing B. A Special Resources section is given to assist in correlating the lesson to other areas of the curriculum, to give more in-depth information, to provide reinforcement ideas, to give dance directions, to give information about the songwriter, or to refer to related literature.

### •Teacher Resource File

A majority of the Lesson Plans in the Teacher Edition refer to the Teacher Resource File to suggest handbook activity pages for use with particular lessons, allowing integration of various approaches to the teaching/learning process.

The Teacher Resource File includes: Activity Masters, Kodaly Handbook, Orff Handbook and Record, Movement, Classroom Management and Special Learners Handbook, Multicultural Music, Challenges for the Gifted and Talented, Test Masters, Curriculum Correlations, Scope and Sequence, Calendar Handbook.

The following items are also available to add to the Teacher Resource File: Games, Art Activities, Cancionero/Hispanic Handbook, Child Voice, Adolescent Voice, Instrumental Ensembles, Jaques-Dalcroze Handbook, Pirates of Penzance, and Signing.

### •Concept Teaching

Each teacher edition contains a "Guide to Concept Teaching" that refers to songs and listening selections for specific music concepts. The concept objectives are grouped by the elements of music: rhythm, melody, harmony, form, and tone color. A "Planning Chart for Concept Teaching" has also been designed that lists various concepts organized under rhythm, melody, harmony, form, tone color, and expressive qualities.

- Monthly Plans

"Monthly Plans for the Calendar Year" can be used for designing music curriculum for the year.

- Evaluation Program

The evaluation program included in World of Music includes auditory tests ("What Do You Hear?") and cognitive tests.

- Theme Musical

A theme musical is included for each grade level.

- Movement Curriculum

The movement curriculum, designed by Phyllis Weikart, is a developmental program. A movement handbook provides an extension of the program through dance routines.

- Recordings

Records coordinated with the program let students hear songs, orchestral works, and specific instruments they are studying. Pick-a-Track Stereo permits highlighting of either the vocal track or the instrumental track when played on a stereo phonograph. Teach-a-Part Stereo allows highlighting of individual vocal parts on selected song recordings when played on a stereo phonograph. The record bands are locked to prevent the stereo needle from going on to the next recording.

- Listening

The records include: What Do You Hear?, Call Charts, Careers in Music, Composers Today, Music Around Us, Sounds of Instruments, Vocal Styles, and Sound Bank.

### •Sound Bank

This is a picture dictionary located at the back of each book that supplies a photo and description of major instruments. Color coding indicates the instrument family. Recorded examples of sounds and correlations with song accompaniments let students connect the pictures and words with each instrument's voice.

### •Music Reading

A variety of approaches to music reading allow the teacher to choose or combine methods. Color tint boxes are used to assist students in learning to read part music. Activities with simple instruments reinforce understanding. A note-reading index and a Kodaly index in the teacher edition categorize songs by melody and rhythm.

Kodaly handbooks (K-6) by Jean Sinor provide guidance for a Kodaly program, and include a recorder program. Orff handbooks (K-8) by Jane Frazee are also included.

## **APPENDIX I**

A Collection of Activities from  
Verses and Movement for the Classroom (Nash, 1967)

### Your Head Doesn't Move

Look up through your eyebrows  
Look down through your toes  
Look high in the corners  
Look down past your nose  
Go way 'round the room and back,  
You travel with your eyes -  
Your head will never move at all -  
Now isn't that a surprise?  
Now your trip is over,  
Close your eyes to bed,  
Relax and rest! - - - - -compose yourself -  
Wake up, you sleepyhead!  
Blink - blink blink blink, blink!  
That's all.

### Do Not Bump

The game is not to bump another,  
Never touch or crowd the other.  
This may be quite hard, I know,  
But eyes will tell you where to go.  
Use your eyes and find a space;  
With hand outstretched to lead the way,  
Tiptoe quickly there to stay,  
But Never, Never BUMP!

Note: You can use a small portion of the class in the beginning to allow sufficient space in which to move. After success in their first tries, the numbers can gradually be increased until all of the children can move simultaneously without touching each other. This is an important skill and one which aids in the development of control and freedom in movement.

The next step is the use of different kinds of movement in going to and returning from a new place in the room. Experiment in contrasts of walking, for example, a) heavy, exhausting steps going; delicate, light steps returning; b) twisted route, straight route; c) fast walk, slow walk. Try combinations of these as children gain in skill.

### Contrasts in Space

(reach up)      How high is the ceiling? - - - up, up, up (reach on tiptoes)  
 (reach down)    How low is the floor? - - - - reach down, down  
 (stretch out)    How far goes the ocean? - - - arms out  
 (pull in)        How in is a pin? - - - - - - - body in, in, in

ceiling....floor....ocean....pin

### Contrasts in Walking

Tiptoe quickly as you can - - - - -  
 Slowly stride across the land - - - - -  
     Tiptoe, scarcely touching ground - - -  
     Slowly stride, arms swinging round - - -  
 Tiptoe, reaching tops of trees,  
 Picking cherries in the breeze.  
 Slowly stride, arms reaching down,  
 Lifting treasures from the ground.  
     When your basket's filled with these,  
     Take it to your place - and sneeze!

Mirror, Mirror on the Wall  
(each child has a partner)

Look in your mirror on the wall,  
Stretch yourself and grow quite tall,  
Drop yourself just like a clown,  
Floppy, floppy, sad, and frown.  
Now breathe in and stand up straight,  
Hands on hips and don't be late,

Here we go:

Clap, clap, clap your hands,  
Pat, pat, pat your legs,  
Stamp, stamp, stamp your feet,  
Clap your hands, pat your legs,  
Stamp your feet and Snap!

Copycat

Let's play "Copycat" just for fun,  
Let's copy (Susan) - She's the one,  
Whatever she does, we'll do the same,  
That's how to play the Copycat game.  
Ready, (Susan)?

Note: The leader then begins clapping and/or rhythmic movement while the class tries to do the same. The leader changes the action several times before choosing the next leader.



### Knee to Chin

Bring one knee up toward your chin,  
 Let it down and up again.  
 Try the other, - does it work?  
 Knee to chin, Knee to chin,  
 Right one, left one, back again.

### Jumping

Jump down low; stay near the floor,  
 Jump up high, up toward the sky,  
 Now jump in circles and as you jump,  
 Keep it light like feathers plump.....  
 Now Relax - - - - -.

### A Strong Dance

Swing your fist up toward the sky,  
 Swing it down and up, do try,  
 Now the other, swing it too,  
 Your feet can't wait, they're stepping too.  
 Swinging fists, and prancing feet,  
 Dancing strong, you feel complete  
 When suddenly  
     You freeze into a statue!

### Magic Shoes

I have a pair of magic shoes  
 That take me just where e'er I choose.  
 They take me skipping, take me running,  
 Leaping, creeping, jumping, turning,  
 Slipping, sticking, limping, churning,  
 Kangaroo, giant, or just plain me - - -  
 Anything I want to be.

Magic shoes for you and me.  
 Slip them on, I'll count to three,  
 Then off you go where e'er you please.  
 One, Two, three.

### The Tree - The Storm

A tree has roots deep in the ground,  
 Plant your feet and look around,  
 Use your arms for branches fine,  
 Make a tree with angling line.

Up comes a breeze that's soft and light,  
 Waving branches, leaves just right.

The sky grows dark, a storm is coming  
 "Oooh" the wind is moaning, moaning,  
 Stronger, louder, bigger, growing,  
 Swaying, flaying, wildly blowing,  
 But holding firm the trunk stands fast,  
 And wind and storm are gone at last.

Note: Three groups of children can do this:

- (1) Trees
- (2) Wind
- (3) Leaves being blown  
 by the storm  
 (colored scarves)

A fourth group of children could provide the musical setting  
 with mallet Orff instruments.

### Drum Partners

While one child does different movements such as high stepping,  
 skipping, jumping, sudden stops, and/or combinations of these, his  
 partner practices appropriate drumming to match these movements.  
 After a few minutes of practice, each team presents what they have  
 done. Partners now alternate their parts.

### Which Toy are You in the Toy Maker's Workshop?

November is over and Christmas is near,  
There are all sorts of presents and toys right here--  
So put down your heads and closing both eyes,  
Awake in a toy shop. What a surprise!  
And each toy's face is a face you have seen,  
Why, everyone's here, that's what I mean.

Which toy are you? Get ready to show,  
When Toy Maker's magic starts you to go:  
"Wind up that key, wind up that key  
Now you're alive, alive as can be."

Note: As the Toy Maker goes to each child repeating the last two lines in chant fashion, that child begins to move, joining the other toys in the room. Perhaps several children using instruments can make Toyland music for the dance.

### The Clown

Cross your feet, sink slowly down  
To the ground, you crumpled clown,  
You're shaking slowly, laughing low,  
When UP! you jump with Heigh-de-Ho,  
Loosely dancing, hopping, tumbling,  
Shoes too large that trip you bumbling,  
Baggy trousers, arms a-dangling,  
Ragged patches, shirt-a-hanging,  
O, Clumsy clown, you make me laugh,  
And bring the circus down my path!

### Making Shapes to Cymbal Sounds

On the board are many shapes,  
The cymbal sound is all it takes  
To freeze one, by one; practice now ----  
When cymbal sounds, you'll know just how.

- (cymbal sounds) -

Now be yourself and try another,  
Here goes the cymbal. Ready, brother?

- (cymbal sounds) -

Relax and now, with partners plan  
A new design, I know you can.  
One that takes you both to do,  
Or one that's opposite, he to you.  
This could be really interesting  
If you stretch out, then he folds in  
If he makes a frown, you make a grin.  
But you decide from here on in.

- (cymbal sounds) -

Note: Ideas for body shapes to put on the board: piece of driftwood, turned at different angles; pictures of athletes in action; trees; abstract art figures; birds; eccentric or other designs drawn on board.

## The Snowman

Today, let's make a snowman tall,  
From a snowball round and all.  
Put it down and roll it more,  
Growing, growing larger grow.  
Now it's huge, too big to lift  
So tip it over, set it stiff.  
Start another, round enough,  
Roll it, roll it, roll it more,  
Now pick it up and top the first,  
This, his middle, almost burst.

One more time for Snowman's top,  
Shape it, roll it, round and stop.  
Place on top of last one made  
Now the face - his two eyes make,  
Select your own - for real surprise.  
Now the nose - what will you use?  
Set it in - then mouth to choose.  
Now two ears - quite far apart.  
A cap? a scarf? he gives a start!  
Put on his buttons to keep him warm,  
A broom or shovel beneath one arm.

Step back now and take a look,  
What a Snowman, you have cooked!  
Someone else is staring, too  
Way up there - the Sun shines through,  
Shining down, so strong and bright,  
Oh, Mr. Snowman - what a sight,  
He's crying now, melting tears,  
Getting softer with his fears.  
"Get up quickly, run away!"

But he can't move - nor even sway,  
The sun pours down and liquidates,  
As drop by drop, our Snowman fades,  
Smaller, softer, glistening wet,  
There's nothing left except a drop!

Note: After the children have made their Snowmen, one or more persons can be the sun; others divide into two groups: Snowmen and Onlookers. The Onlookers sing the Chant at the end.

### Treading Water (The Castle Story)

Today imagine the air is water,  
Put one foot in; shake it dry.  
Now the other, give a try.  
Here we go up to our chins,  
Keep your arms above and dry.  
Let them help you balance, try.  
Keep on walking, the lake is large,  
And don't touch either friend or barge.

At sound of gong, the air is dry  
Cross your feet, sit down and sigh.  
In the sand let's draw some shapes,  
One small finger's all it takes,  
A tiny circle, one will do,  
Now a huge one, try it too.  
Make another around yourself.  
You're now fenced in, quite like an elf.  
In this circle stand up tall,  
And form a steeple, bell and all,  
Nod your head to ring the bell  
To tell the news that all is well.

When suddenly - oh, my - the castle falls,  
Bell and steeple, even walls  
Go crumbling to the ground - - - - -

That's all!

## Walking in Space

Unfasten your seat belt, let go of your past,  
Climb out of your spacecraft and close down the hatch....

Walking in Space, a new thing to me,  
As one foot I lift, the other hangs free,  
Like riding a bicycle? no pedals to race,  
No wheels and no bars, just treading in Space....  
No traffic, no hurry, no possible race,  
It's lovely to walk in BIG OUTER SPACE.

My arms float so freely, swimmingly light,  
I feel like a feather, slowly in flight  
And stepping in clouds, with one foot or two,  
I can draw circles wherever I choose....

Are you ready? CLIMB OUT....

(Toward end of walk, give these instructions:)

Back to your Spacecraft --  
And close down the hatch --  
Back now....to....EARTH,  
And "Splash Down" at last.....(Gong)

Note: Try "new sounds" from electronic music for space walking.

## Elephant Sized Dream

I had a dream the other night,  
That I was strong with muscles tight.  
I carried an elephant on my back,  
And everyone cheered, now that's a fact.  
But each step I took, I could feel my load,  
Heavier, heavier down that road.  
My shoulders were bent, my back almost doubled,  
My footsteps dragged on slower and slower,  
But somehow I got there, oh, what a thrill-o  
And then I woke up, clutching my pillow!

## Tableaus of Tomorrow

First make a picture, one I can use,  
Of an interesting tableau, something you choose  
From out of the future, something unknown,  
Perhaps a machine, or sculpture in stone;  
A wheel that's a car, a 6-legged stool,  
An architect's dream, a new kind of tool.  
I'll give you three minutes to work as you please,  
But when the gong sounds, your tableau will freeze.

A picture I'll take -- then gong sounds again,  
In action, in color, in sound waves that bend,  
Everything goes -- at the signal distinct,  
Until once again you become just a "Print."

Note: Suggestions for contents of a "Materials Box" from which each group of 4-6 students may choose:

- strips of elastic (20-50 inches long) with ends sewn together
- colored hula hoops
- metal or rubber tubing (in varying lengths and arcs)
- colored scarves
- wheels, clock works, chains
- machine or kitchen tools for sound effects
- wooden blocks



## **APPENDIX J**

Jump Rope Rhymes  
from Jump Rope!

Teddy Bear, Teddy Bear, turn around  
 Teddy Bear, Teddy Bear, touch the ground  
 Teddy Bear, Teddy Bear, show your shoe  
 Teddy Bear, Teddy Bear, now scud-doo [jumper runs out]  
 Teddy Bear, Teddy Bear, go upstairs  
 Teddy Bear, Teddy Bear, say your prayers  
 Teddy Bear, Teddy Bear, turn off the light  
 Teddy Bear, Teddy Bear, say goodnight  
 Teddy Bear, Teddy Bear, go to school  
 Teddy Bear, Teddy Bear, sit on the stool  
 Teddy Bear, Teddy Bear, read a book  
 Teddy Bear, Teddy Bear, spell goodnight  
 G-O-O-D-N-I-G-H-T.

\*\*\*

Johnny over the ocean,  
 Johnny over the sea,  
 Johnny broke a sugar bowl  
 And blamed it onto me.  
 I told Ma, Ma told Pa.  
 Johnny got a licken,  
 Ha! Ha! Ha!  
 How many lickens  
 Did he get that week?  
 1, 2, 3, etc.

\*\*\*

Dennis the Menace had a squirt gun,  
 He took it out and had some fun.  
 He shot a man in the boot.  
 How many squirts did he shoot?  
 [when jumper misses]  
 Ooops! I'm out of water.

\*\*\*

Eevie, ivy, over,  
 Here come the teacher with the hickory stick.  
 I wonder what I got for arithmetic.  
 One and one, two.  
 Two and two, four.  
 Now it's time for spelling.  
 Spell cat--C-A-T.  
 Spell rat--R-A-T.  
 George Washington never told a lie.  
 He ran around the corner and stole a cherry pie.  
 How many pies did he steal?

\*\*\*

Hey, \_\_\_\_\_! [jumper]  
 Somebody calling your name.  
 Hey, \_\_\_\_\_!  
 Somebody playing your game.  
 I went downtown to listen to the clock.  
 It went tick tock, tick tock, one o'clock.  
 Tick tock, tick tock, two o'clock.  
 etc.

\*\*\*

I had a little brother  
 And his name was Johnny.  
 He played in the meadow  
 Where the frogs croaked clear.  
 He ran through the meadow  
 With a song on his tongue,  
 And he picked a few flowers for his mother.  
 How many flowers did he gather?

\*\*\*

I was born in a frying pan.  
 Mother wants to know how old I am?  
 1, 2, 3, . . . . [miss on your age]

\*\*\*

Lady, lady at the gate,  
 Eating cherries from a plate.  
 How many cherries did she eat?

\*\*\*

Bluebells, cockle shells [swaying rope]  
 Eevie, ivy, over. [start turning]  
 I like coffee, I like tea,  
 I like the boys (girls) and the boys (girls) like me.  
 Yes, no, maybe so, etc.

\*\*\*

for TWO JUMPERS:

[1st jumper in]  
 Cross the river, cross the lake,  
 I hope that \_\_\_\_\_ makes a bad mistake.  
 [2nd jumper in]  
 Cross the river, cross the lake,  
 I hope that \_\_\_\_\_ makes a bad mistake.  
 [repeat; last to miss gets HOT PEPPER]

\*\*\*

for FOUR JUMPERS:

[1st jumper in]  
 Mother, Mother, I am ill,  
 Send for the doctor to give me a pill.  
 In came the doctor, [2nd jumper in]  
 In came the nurse, [3rd jumper in]  
 In came the lady with the alligator purse. [4th jumper in]  
 I don't want the doctor, [2nd out]  
 I don't want the nurse, [3rd out]  
 I don't want the lady with the [4th out]  
 Big  
 Fat  
 Alligator purse!

\*\*\*

for SEVERAL JUMPERS:

[all jumpers in]

Everybody, everybody, come on in!

The first one to miss got to take an end!

\*\*\*

Room to rent, apply within.

When I move out, let \_\_\_\_\_ move in.

\*\*\*

Granny in the kitchen,

Doin' some stichin'

In comes the bogey man [2nd jumper in]

And chases Granny out! ["Granny" jumps out]

\*\*\*

California oranges,

Tap me on the back.

[2nd jumper taps 1st, who runs out]

\*\*\*

I asked my mother for fifteen cents

To see the elephant jump the fence.

He jumped so high he touched the sky,

And never came back till the Fourth of July.

[jump higher and higher]

\*\*\*

Anna Banana

Played the piana.

All she knew was the Star Spangled Banner.

She wiggles, she waggles,

And does the split,

And when she misses, she misses like this.

[catch the rope between your legs]

\*\*\*

Jelly on the plate, jelly on the plate,

Wiggle-waggle, wiggle-waggle, [wiggle]

Jelly on the plate.

Sausage in the pan, sausage in the pan,

Turn it round, turn it round [turn]

Sausage in the pan.

Paper on the floor, paper on the floor,

Pick it up, pick it up [pick-up motion]

Paper on the floor.

Baby in the carriage, baby in the carriage,

Pull her out, pull her out [rock baby in arms]

Baby in the carriage.

Burglars in the house, burglars in the house,

Kick 'em out, Kick 'em out [kick]

Burglars in the house.

\*\*\*

Two, four, six-eight, ten.

Two, four, six-eight, twenty.

Two, four, six-eight, thirty.

[faster and faster to 100]

\*\*\*

Down at the station, early in the morning,  
See the little daffodils all in a row.  
See the little driver turn the little handle,  
Choo, choo, toot, too, off they go.  
Down at the station, early in the morning,  
See the little pufferbellys all in a row.  
See the station master pull the little handle,  
Toot, toot, puff, puff, off they go.

\*\*\*

Mother, mother, I am ill,  
Call the doctor over the hill.  
In came the doctor,  
In came the nurse,  
In came they lady  
With the alligator purse.  
"Measles," said the doctor.  
"Mumps," said the nurse.  
"Nothing," said the lady  
With the alligator purse.

\*\*\*

Fireman, fireman,  
Number Eight,  
Hit his head against the gate.  
The gate flew in, the gate flew

\*\*\*

Miss Mary Mack, Mack, Mack  
All dressed in black, black, black  
With silver buttons, buttons, buttons  
All down her back, back, back.

\*\*\*

Old King Cole was a merry old soul,  
He tried to get to heaven  
On a telephone pole.

\*\*\*

Red-headed sapsucker,  
Sitting on a fence,  
Trying to make a dollar  
Out of fifteen cents!

\*\*\*

One, two, three,  
The bumblebee.  
The rooster crows  
Out goes she.



## **APPENDIX K**

## Glossary of Percussion Instruments

The information included in this Glossary has been adapted from Keetman (1970) and Walther (1981).

**Alto glockenspiels** are metal-barred instruments that are keyed c'-a".

**Alto metallophones** are metal-barred instruments that are keyed c-a'.

**Alto xylophones** are wooden-barred instruments that are keyed c-a'.

**Autoharps** are strummed board zithers set up with keys. The keys have felt pads under them. The pads are arranged so that when the key is pressed, they muffle the sound of all the strings that are not part of the desired chord. The strings can also be plucked individually with a plectrum.

**Aeolian harps** are zithers that are played by the wind. They are box-shaped musical instruments that have stretched strings usually tuned in unison on which the wind produces varying harmonics over the same fundamental tone.

**Barred instruments** (in the Orff-Schulwerk usage) comprise xylophones, glockenspiels and metallophones. The bars are laid on a resonance box that increases the tone, and they are struck with felt beaters.

**Bass drums** are double-skinned drums with a cylindrical frame that has a diameter of 50-60 cm, whose skin is tensioned by means of a screw mechanism. They are played with large, soft beaters.

**Bass xylophones** are wooden-barred instruments that are keyed C-a.

**Beaters** are mallets used to play barred instruments. They can also be used to play other types of instruments.

**Bongos** are cylindrical or conical, single-skinned drums that are attached to one another in pairs of differing size and pitch. They can be held between the knees or on a stand. They are struck with a straight index finger, or with index and middle finger together in such a way that both skin and rim are struck simultaneously.

**Borduns** are drone bass stringed instruments, especially constructed for children.

**Castanets** (in the Orff-Schulwerk usage) are in the form where one pair is attached to a handle. They can be shaken or, when an exact rhythm is required, they can be held in one hand and struck against the flat palm of the other.

**Claves** or rhythm sticks are used in pairs. They should be made of a hard wood or of sections of bamboo approximately 20 cm long and 2-3 cm in diameter. Claves are struck at right angles, one upon the other.

**Coconut shells** are particularly useful for giving the effect of horses' hooves. They can be made at home by sawing a coconut in half and scraping out the flesh. Strike the open sides against each other or against some other hard surface.

**Cymbals** come in a variety of sizes. They can be used as a pair, or singly. Singly, the cymbal can be held by the leather strap and played with various beaters.

**Dulcimers** are wire-stringed instruments of trapezoidal shape played with light hammers held in the hands.

**Finger cymbals** have a diameter of 4-5 cm. They can be held by the elastic (one in each hand) and gently stroked one against the other with an up-and-down movement.

**Guiros** are a notched, hollowed-out wooden cylinder. They are played by rubbing a scraper across the notches.

**Hand drums or tambours** have single skins that are stretched over a narrow cylindrical frame with tension screws. They are made in various sizes. They can be struck with soft felt sticks or with the hand.

**Jew's harps** are made of a single wooden or metal tongue attached to a small frame. The tongue is free at one end so it can vibrate when it is plucked. The player holds the frame inside his mouth and plucks the tongue with his thumb. The cavity of the mouth acts as a resonator for the quiet vibrations made by the tongue.

**Kazoos** are instruments made of a tube with a hole cut into its wall. Over the hole is a vibrating membrane. They can be made of plastic or metal. They are played by blowing or singing against one end of the tube.

**Lutes** are stringed instruments with a large pear-shaped body, a neck with a fretted fingerboard, and a head with pegs for tuning.

**Lyres** are stringed instruments in the class of a harp.

**Panpipes** are sets of tubes of different lengths that are joined together like the logs of a raft, or in a bunch. Sound is produced by blowing across the top of the tubes. The tubes are usually stopped (plugged up) at the lower end, and they have no finger holes.

**Plectrums** are small thin pieces (as of ivory or metal) used to pluck a stringed instrument.

**Rattles** are made of hollowed-out material such as wood, clay, or metal and exotic fruits such as the coconut. These are filled with small, hard material for shaking (cereals, seeds, shells, gravel, etc.).

**Recorders** are a type of flute with eight holes. Throughout history there have been many different sizes of recorders. The six most popular recorder sizes today are the sopranino, soprano, alto, tenor, bass, and great bass.

**Sleigh bells** are made with little bells that are sewn on to a leather or elastic strip. They are either shaken or made to sound through the free hand striking the hand that holds them. They can also be tied to the ankle when they will emphasize the beat of the wearer's feet.

**Slit drums** are made from wood. In many parts of the world they are made by hollowing out a log. Long narrow slits are cut into them. The slits of wood are hit with a beater. The hollowed-out area serves as a resonating chamber.

**Soprano glockenspiels** are metal-barred instruments that are keyed c"-a".

**Soprano metallophones** are metal-barred instruments that are keyed c'-a".

**Soprano xylophones** are wooden-barred instruments that are keyed c'-a".

**Tambourines** are tambours with pairs of free-moving jingles built into the frame. They are played the same way as a hand drum.

**Thumb pianos** have wooden, bamboo, or metal tongues mounted in or on a resonator gourd or box. They are tuned by sliding them forward or backward in their mounting. To play a thumb piano the box or gourd is held in the hands and the tongues are plucked with the thumbs.

**Timpani** (in the Orff-Schulwerk usage) are of special construction that are smaller than those used in orchestras today.

**Triangles** should be secured with a fine, strong thread, preferably made of gut or nylon, so that they cannot twist, but the fingers should not touch the metal. The beater is made

of metal, and for delicate sounds a steel knitting needle can be used.

**Tubular woodblocks** are made from two connected, hollow, wooden cylinders of different pitches. They can be struck with the same kinds of beaters as other woodblocks.

**Violoncellos (or gambas)** are a low-pitched string instrument used in the performance of drone bass accompaniments. The strings can be bowed (*arco*) or plucked (*pizzicato*) or, to achieve a special sound, they can be struck individually with a felt stick.

**Zithers** are composed of 30-40 strings over a shallow horizontal soundboard and played with plectrum and fingers.

## **APPENDIX L**

## Beautiful Junk!

Following is a list of items that can be collected to use in making percussion instruments.

wood scraps--all sizes	screw eyes and any nuts and bolts
doweling	tin cans (without sharp edges)
popsicle sticks	dried beans, corn, rice
soda bottle caps	jingle bells
earthenware flower pots	pipe cleaners
bottles, all sizes	oatmeal boxes
nylon fish line	plastic gallon milk containers
cardboard paint buckets	toilet paper rolls
funnels	towel rolls
florist wire	ping pong balls
yarn	plastic lemons
aluminum foil	buttons
Elmer's glue	yogurt cups
nuts and shells	tape, all sorts
sea shells	nails, all sizes
old keys	paper clips
coconut shells	plastic pieces
bandaid boxes	plastic curtain rings
tiny medicine bottles	sandpaper
etc., etc., etc.	



## **APPENDIX M**

adapted from  
**Everyday Music**  
by Claire Stevens

There are many different kinds of languages. Some are spoken in many countries. Others are spoken in only one or two countries. But there's one language that's spoken and understood all over the world. What is that language? It's music!

When you sing or whistle, you're speaking the language of music. When you play an instrument or clap your hands, you're speaking the language of music too.

How did this language come to be? It started thousands of years ago when people heard music in the everyday sounds around them. They heard birds singing and leaves rustling in the wind. They listened to animal noises and the rushing sound of water. They even listened to the sounds of their own heart beat. Then they tried to make all these musical sounds themselves.

How did they do this? At first, people tried to imitate everyday sounds with their own

voices. But they found out that a person's voice could not imitate every sound. So they began inventing different ways to make the everyday sounds they heard.

People made instruments they could blow into, like flutes and horns. They made instruments with strings, like guitars and violins. People also made instruments they could beat, like drums and bongos.

Just like people of long ago, you can make musical instruments too. You can make them out of simple, everyday things. Then you'll be able to imitate the sounds you hear. You'll be able to play songs you know. You may even be able to make up songs of your own.

## **APPENDIX N**

## Biographical Sketches of Composers

The following biographical sketches include information on the following composers listed by musical period:

### Renaissance

Giovanni Pierluigi da Palestrina (1525-1594)

### Baroque

Johann Sebastian Bach (1685-1750)

George Friderick Handel (1685-1759)

### Classical

Wolfgang Amadeus Mozart (1756-1791)

### Romantic

Ludwig van Beethoven (1770-1827)

Frederic Francois Chopin (1810-1849)

Johannes Brahms (1833-1897)

Peter Ilyich Tchaikovsky (1840-1893)

Antonin Dvorak (1841-1904)

Modest Mussorgsky (1839-1881)

Edvard Grieg (1843-1907)

Giacomo Puccini ((1858-1924)

### Late Romantic

Camille Saint-Saens (1835-1921)

### Impressionism

Claude-Achille Debussy (1862-1918)

### 20th Century

Igor Stravinsky (1882-1971)

Sergei Prokofiev (1891-1953)

George Gershwin (1898-1937)



**Biographical Sketches  
of Composers**

Giovanni Pierluigi da Palestrina

Born: Palestrina (near Rome), Italy; 1525

Died: 1594

In his late teens Palestrina was organist and choirmaster in the cathedral of his native city, from which he took his name, but when his bishop became Pope he moved to Rome (1551) as choirmaster of the Julian Chapel at the Vatican. In 1554 he published a book of masses dedicated to the Pope, who died the following year. His successor, Marcellus II, held office for only three weeks, but one of Palestrina's most celebrated masses is dedicated to his memory.

Soon after Pope Paul IV was elected, for reasons which are not at all clear, Palestrina was dismissed. He then became maestro di capella St. John Lateran, for which church he wrote his Lamentations. After holding a number of important appointments in Rome he entered the service of Cardinal Ippolito d'Este in 1557, and four years later returned to the Julian Chapel, this time as its director.

Then followed a most unhappy time in which he lost his wife and two sons as a result of epidemics. He vowed to enter the priesthood, but a few weeks later married the widow of a rich fur merchant, whose fortune enabled him to spend his remaining years in great comfort, and to publish no fewer than sixteen collections of his music.

**Johann Sebastian Bach****Born:** Eisenach, Germany; March 21, 1685**Died:** Leipzig, Germany; July 28, 1750

Johann Sebastian Bach was a deeply religious man who expressed his worship of God in the music he wrote. He is the most distinguished member of a family which had produced professional musicians for generations. Almost as soon as he could talk little Johann was ready for lessons from his father in organ, clavichord, and voice. When he was nine years of age his parents died, leaving eight children whose upbringing then was left to various relatives. Johann was taken into the home of his older brother, Cristoph, who was married and lived in the town of Ohrdruf. Cristoph was an able musician and an accomplished organist and he took over the musical schooling of Johann. He was a stern and thorough teacher. Though Johann learned much about music, the years spent with his brother and wife were not cheerful ones; they did not appreciate having another mouth to feed and took out their resentment in harsh treatment of the boy.

Happy to leave this environment, Johann at fifteen became a member of the choir at St. Michael's Church in Lunburg. Outside of the actual singing, in order to earn a little money, he helped the choirmaster by working as an accompanist. While at the church school he studied organ, violin, clavichord, and composition. He spent many long hours memorizing scores in the church library. So great was his enthusiasm to hear music that several times he walked thirty miles to Hamburg to listen to the celebrated organist, Jan Adams Reincken, perform, and he also tramped sixty miles to the town of Celle to attend concerts of French music.

At nineteen, Johann left St. Michael's and Lunburg and became organist at St. Boniface's Church in Arnstadt where he remained for two years. Later, he became Kappellmeister at the court of Prince Leopold in Cothen. He directed a small orchestra of eighteen excellent musicians, including Prince Leopold. These were happy years for Johann, who, during this period, composed many beautiful works which included the six "Brandenburg Concertos," suites and pieces for clavichord, harpsichord, and orchestra.



His wife, Maria died in 1721, leaving him with four small children. A year later he married Anna Magdalena Wulcken, a gentle and music-loving young woman of twenty years. They had thirteen children, and though their home life was warm and happy, there was always a financial struggle to make ends meet with such a large family to support. Under his tutelage, three of his twenty children became celebrated musicians.

In 1722 Bach took the position of cantor, or choir leader, at the St. Thomas School in Leipzig. In the service of St. Thomas School he wrote many of his most famous works. His profound religious emotions are embodied in the cantatas he produced. His "B minor Mass," the "Christmas," "Easter," and "Ascension" Oratorios reveal the ardor of his convictions. The "St. John Passion" and the "Passion According to St. Matthew" are dramatic recitations of the sufferings of the guilty and the hopes of redemption in Heaven.

A flood of music poured from the man. He wrote five sets of sacred music for every Sunday and feast day of the year. All the close work of inscribing music notes was very hard on his eyes and his sight began to fail, eventually leading to blindness. He died on July 28, 1750 and was buried in an unmarked grave in the churchyard of St. Johns in Leipzig, Germany. In 1894 his coffin was discovered and he was reburied in the church.

His many compositions were neglected and rarely heard until seventy-five years after his death when a revival showed them to be the finest of his period. Bach once appraised his life's work by saying, simply, "I worked hard."

George Frederick Handel

Born: Halle, Germany; February 23, 1685

Died: London, England; April 14, 1759

Handel was a man of determination and strong character which aided and abetted his musical abilities and sustained him during the difficulties and jealousies he encountered in his lifetime.

Handel's father, a barber-surgeon, hated music and strongly opposed a musical career for his son. He held that life as a musician had little prestige and wanted his son to prepare to become a lawyer. In spite of this, the boy, aided by his mother, managed to learn to play the harpsichord and the organ. Handel had an opportunity to play the organ for the Duke at Saxe-Weissenfels who was greatly impressed and urged the father to allow his son to study music. The father, who was employed by the Duke, was afraid not to comply. Teachers were hired to give lessons to Frederick on violin, oboe, harpsichord, and organ. When Handel was eleven, his father died. He was then free to follow his chosen career in the world of music.

At eighteen he became organist at the Cathedral of Moritzburg, a post he held for a year. He then journeyed to Hamburg where he was engaged as violinist and harpsichordist in the orchestra of the Hamburg Opera House. He formed useful friendships which gave him access to the church organs of the city. This prompted his composition "Passion of St. John" which was written for the church. His first opera, "Almira," was produced in Hamburg in 1705 and was an immediate success.

In 1713 Handel wrote a "Te Deum and Jubilate" for the celebration of the Peace of Utrecht. For this Queen Anne of England awarded him an annual pension which enabled him to live without financial worries. When she died, the Prince of Hanover became King George I of England. Since Handel had very much overextended his leave of absence from Hanover there was not a friendly feeling between the monarch and the composer. The charming "Water Music" is said to have been Handel's peace offering to King George. When the Italian style of opera was no longer popular with English concert goers, Handel started to compose his oratorios. The most famous was "The Messiah."

Handel's tremendous creative energy gave to the world sixty operas, twenty oratorios and passions, chamber music, vocal and choral works, pieces for the harpsichord, a number of concertos which include the "Concerti Grossi," and other musical numbers.

### Wolfgang Amadeus Mozart

Born: Salzburg, Austria; January 27, 1756

Died: Vienna, Austria; December 5, 1791

Wolfgang Amadeus Mozart was a child prodigy and a natural musical genius who should have had great success and acceptance during his lifetime, but who died in poverty. He was a composer whose works show tremendous variety and grace in spite of some of the unfortunate circumstances in his life.

Wolfgang's father, Leopold, was a violinist in the Archbishop's Band at Salzburg. He was the author of a standard work on violin technique which was translated into several languages. He was more than competent to guide the development of the musical talent of his son.

Wolfgang was a quiet, obedient child and, as his music teacher, his father had little trouble as he began the four-year-old boy's studies of the violin and clavichord. At a very early age Wolfgang showed he had a keen ear and could detect the slightest variation in pitch in a violin. His two greatest interests were music and mathematics and he often spent his leisure time composing little pieces or working out arithmetic problems.

From his sixth year Wolfgang and his sister, Nannerl, who was four and one-half years older than Wolfgang, were dragged by their father on concert tours of the courts of Europe and England. Nannerl, an accomplished player on the clavier, and Wolfgang, whose feet barely touched the pedals of the harpsichord, delighted their audiences. Little Wolfgang was a wonder child and the ladies of the courts found him irresistible. Wolfgang's ability to create grew with his ability to perform. Leopold believed he should exploit the boy's precocious talent to the fullest.

In January 1769 when the Mozarts returned to Salzburg from a concert tour, the Archbishop had Wolfgang's "la finta semplice" performed in his palace. He also appointed the thirteen-year-old musician his Konzert-meister, but without salary. Mozart continued to compose despite the fact that he felt he was in prison in the services of the Archbishop.

When he was twenty-one, Mozart, in the company of his mother, set out for Paris where, as a young prodigy, he had been lavishly applauded. But there he met with disappointment. Those who had marveled at the talent of the little boy were not interested in the young man. In Paris tragedy struck. His mother fell ill and died, and for the first time in his life Mozart was alone. He returned to Salzburg and to his position at the court of the Archbishop.

In the spring of 1781 the Archbishop took his court to Vienna. Happy to be in Vienna, Mozart decided to resign his detested post with the Archbishop and a scene erupted in which his irate employer had him bodily kicked out of his antechamber.

Freed of his obnoxious ties, Mozart settled in Vienna with high hopes that a lucrative post in the Emperor's court would come his way. He was commissioned by the Emperor to write a new opera. "The Abduction from the Seraglio" was performed on July 16, 1782 to great applause.

Sure of the future, Mozart married Constance von Weber on August 4, 1782. Things did not go well and the expected appointment was not forthcoming. However, during the nine years of his married life he had many happy moments. Musical Vienna came to the Mozart's on Sunday evenings when he and Joseph Haydn and other musicians played chamber music. Mozart dedicated six quartets to Haydn who was always his good friend and ardent admirer.

During this period, among his compositions were the operas "The Marriage of Figaro," "Cosi Fan Tutte," "The Magic Flute," and "Don Juan." He wrote incessantly and brought out many works of great beauty. The Emperor was enthusiastic about Mozart's music, but gave him little more than encouragement. To earn a small income Mozart was forced to give music lessons.

There was never enough money to pay the bills. There were six children and both he and Constance were extravagant. Mozart was disciplined in music but not in practical affairs.

It was in July of 1791 that a mysterious stranger appeared and offered Mozart a generous fee to compose a requiem. Mozart, depressed by worry and illness, became convinced that he had been commissioned by a messenger from the other world to write for his own funeral.

On the day of the completion of the "Requiem," December 5, 1791, Mozart, fatally ill, said farewell to his family. Death came to him at the age of thirty-five. There was no money for a decent funeral, and a pauper's grave was his last resting place.

Ludwig van Beethoven

Born: Bonn, Germany; December 16, 1770

Died: Vienna, Austria; March 26, 1827

Though Ludwig van Beethoven was moody and his temper was unpredictable, he was a relentless self-critic who took infinite patience in writing and rewriting his material until it satisfied him. The beauty of his music is evidence of his tireless devotion to his talent.

Ludwig, a homely child, untidy and awkward, had a father who was a chronic drunkard. When little Ludwig showed musical talent, Johann, his father, who was a singer in the Electoral Chapel in Bonn, because ambitious for his son and began giving him lessons in piano and violin when he was five years old. These lessons were supplemented by instruction from local music teachers in organ, clavichord and composition. Johann saw in Ludwig's talent the chance of making money and pushed the boy into taking public engagements by the time he was eight. The little fellow was kept at the piano hour after hour by his teachers and his father. If he played well, no notice was taken, but if he made mistakes, the blows would fall. His mother, a kind and patient woman, tried to compensate for the cruelty of the drunken scenes in the home and the brutal treatment given the child. It is a wonder that he did not grow to hate music.

Ludwig stopped attending school when he was eleven. Whatever education he had was found in books or picked up from friends. His music lessons went on. He had become the pupil of Christian Neefe, an outstanding and excellent teacher. Neefe was court musician of the Elector of Bonn. He gave Ludwig much encouragement and often let him take his place as organist in the orchestra of the Elector. At twelve, the boy had progressed so well in his understanding of music and his ability to play various instruments that he became assistant court pianist and violinist in the orchestra at a small salary.

The Elector, impressed with the musical promise of young Ludwig, provided him with funds to visit Vienna, a great center of music. There he had the opportunity to play for Mozart who praised his originality of improvising on a given theme and told his

friends, "Watch that young man; some day he'll make a noise in the world."

The visit to Vienna was cut short when Ludwig learned that his mother was near death from tuberculosis, and he hurried back to Bonn to be at her side. Her death was a tragedy for him. He felt he had lost one of the few persons in his life who had given him affection and understanding.

To earn a living in Bonn, he was organist at the Bonn Cathedral, played the viola in a theater orchestra, and gave music lessons to children of nobility. He was also composing.

In 1792 he returned to Vienna where he became a pupil of Joseph Haydn. Haydn, considered one of the greatest composers of his age, was impatient with Beethoven's small town, boorish manner and his breaking of musical rules. Beethoven, on the other hand, found Haydn too fussy, so they soon parted ways.

Beethoven's composing ability and his talent at the piano brought him wealthy and influential patrons. The Prince and Princess Lichnowsky invited him to live in their palace and gave him an annual income. During these first few years in Vienna he wrote many pieces of music: the "Kreutzer Sonata" for violin, the "Moonlight" and "Pathetique" sonatas, concertos for piano, the "First" and "Second" symphonies, and many other fine works. The public was clamoring for his compositions and his playing.

To Beethoven music was poetry and tone painting. The color and rhythm of nature delighted him. This feeling is especially brought out in his beautiful "Sixth" (Pastoral) symphony which recalls happy hours spent in the country.

In 1801 he found signs in himself of growing deafness. Even though this was a bitter blow, it did not stop him from writing the music that filled his heart and mind. During this period of increasing loss of hearing he produced a number of symphonies and other important works.



As his deafness grew he became more and more difficult, but still managed to keep many of his powerful and influential friends. By 1819 he was totally deaf and was unable to hear the performances of some of his greatest works.

Death came to Beethoven in Vienna, March 20, 1827. Thousands lined the streets and wept as they watched the journey of his body to its final resting place in the Währing cemetery.

Frederic Francois Chopin

Born: Zelazowa-Wola, Poland; February 22, 1810

Died: Paris, France; October 17, 1849

The atmosphere of the Chopin home was serene and cultured. The children were all given music lessons. When tiny Frederic heard music he would burst into tears, to the great distress of his parents who feared that he hated it. It was only when he began to pick out little tunes on the piano that they realized that he wept tears of joy.

A local teacher, Adalbert Zywny, gave Chopin his first expert piano lessons when he was six years of age. The boy progressed rapidly under the sound tutoring of Zywny. At the age of nine he made his first public appearance at a charity concert playing the Gyrowetz concerto with such immediate success that he became the darling of Warsaw Society and a frequent visitor to the houses of Polish nobility.

In 1822 Joseph Elsner, head of the Warsaw Conservatory, became Chopin's instructor in harmony and composition. Elsner was a wise and enthusiastic teacher who early recognized his pupil's unusual talent and gave him freedom in the development of his originality. Chopin was always aware of his debt to Elsner, and they remained close friends throughout his lifetime.

Chopin wrote music for the piano. These works are full of lovely melodies and rich harmonies. He played his own music beautifully. He and his piano seemed to have a perfect understanding.

While enroute to London in 1831, Chopin visited Paris. He planned to stay only a short time, but remained in that city for the rest of his life.

Chopin's finances were at a low ebb when one day he met his friend Prince Radziwill on a street in Paris. The Prince invited Chopin to a musicale that night where his playing gained him many pupils at twenty francs a lesson. His financial worries disappeared, and he could compose in peace.

Chopin would always play his best when surrounded by beautiful, aristocratic women. His great personal charm opened doors of the great and wealthy to him. He found little glamour in playing before a large audience. He was too nervous and shy. He most enjoyed playing for a few friends in the intimacy of a drawing room. Composing was his preference. He disliked the discipline of daily practice to keep his fingers supple at the piano. Surprisingly, he loved to teach, and this proved to be his principal source of income. In 1849, after a trip to Scotland, Chopin returned to Paris, critically ill and almost destitute for he was no longer able to teach and had always sold his compositions outright. Loyal friends sent him money, and members of the nobility came daily to visit the dying man.

The end came on October 17, 1849. At his request the Mozart "Requiem" was sung at his funeral services in the Madeleine Church in the presence of notables in society and art of Paris. With the silver cup of Polish earth given him by Elsner almost twenty years before, Chopin was buried in the cemetery of Pere Lachaise.

### Johannes Brahms

Born: Hamburg, Germany; May 7, 1833

Died: Vienna, Austria; March 26, 1897

The son of a double-bass player in the Hamburg State Theatre, Brahms was taught to play the violin by his father and took piano lessons from Otto Cossel, making his public debut at the age of fifteen. During his early years he made a meagre living by playing in taverns and dance halls, and it was not until Joachim gave him letters of introduction to Liszt and Schumann that his career as a professional composer started to unfold. In 1860 he signed a manifesto against the "new music" methods of Liszt and his followers, thereby sowing seeds of the fruitless and bitter controversy between himself and Wagner.

In 1862 he first visited Vienna, where he held various musical appointments and spent most of the rest of his life. Brahms never forgot his humble origins and made few attempts to overcome his lack of social poise, cultivating instead an uncouth manner and untidy appearance as he grew older.

He destroyed a great deal of his work, but what remains is impressive enough: he was a master of every form except opera and his music represents a perfect marriage between romantic expression and classical structure. His orchestral and chamber music, his sonatas, songs and organ works may not have heralded a new dawn, but they certainly brought the old era to an overwhelming and triumphant conclusion.

Peter Ilyich Tchaikovsky

Born: Votinsk, Russia; May 7, 1840

Died: St. Petersburg, Russia; November 6, 1893

Peter Ilyich Tchaikovsky was for all his life extremely sensitive and neurotic and filled with strange fears. He was always greatly moved by music. At five he started piano lessons, which he loved, but it was decided by his parents that law should be his career. After graduating from law school, he worked for a time as government clerk, but was completely disinterested in his job and resigned to study music and composition at St. Petersburg Conservatory.

Peter Ilyich graduated from the Conservatory in January, 1866. A few months later he began the creation of his first symphony which he called "Winter Dreams" and over which he struggled so hard that he worked himself into a nervous breakdown and was forced to take a vacation. The completed "Winter Dreams" was conducted by his friend Nicholas Rubenstein at a Moscow concert in February 1866, and it was a great success. A year later he finished his first master work, the orchestral "Romeo and Juliet" which was not well received. He rewrote it entirely.

In 1880 he was commissioned to write a piece for consecration of the temple of Christ the Redeemer in Moscow. The Temple was built as a memorial to the defeat in 1812 of the ambitious Napoleon and his tragic retreat across Russia in that year. Tchaikovsky wrote the "1812 Overture" and used in his theme the Russian hymn, "God Preserve Thy People" and the French national anthem "Marseillaise" depicting the struggle between the two opposing armies.

In 1891 Tchaikovsky toured the United States for the first time. He conducted his "1812 Overture" at the dedication of Carnegie Hall in New York that year. He loved America and American people and their ways, but wept with loneliness for his Russia.

Back in Russia his depression continued and in this mood he wrote his sixth and last symphony the "Pathetique" (Pathetic symphony). He seemed to sense in this his impending death. He conducted the premiere of this work in St. Petersburg on October 28, 1893. It was coolly received, and he did not live to see its success. November 6,

1893 he died from the effects of cholera which was then raging in St. Petersburg.

Anton Dvorak

Born: Nelahozeves, Bohemia; September 8, 1841

Died: Prague; May 1, 1904

The love of his country, its folk songs and dances, and its lore dominated the spirit and music of Anton Dvorak. While in America he composed the "New World Symphony" which includes a theme, "Goin' Home," expressing nostalgia for his homeland, Bohemia.

Anton was the son of an innkeeper and butcher. The family lived in a small town near Prague in Bohemia. His father, who played the violin and zither in the village band, was pleased when Anton learned the violin and could play for his clientele and at village fairs and dances, but he felt that music was to be played as a pasttime and not as an occupation. Anton, at 14, was sent to relatives in nearby Zlonice to learn German. As an innkeeper, said his father, he should speak the language.

In Zlonice Dvorak had lessons in viola, organ, and the piano from Anton Liehmann who recognized his pupil's talents. Liehmann soon realized that he was not qualified to give the young man the expert instruction that was available only in a big city such as Prague. Against the wishes of his father who needed and expected the help of his son in his business, Dvorak, at sixteen, won the support of an uncle who provided funds for the boy to go to Prague to enter the Organ School.

When money was no longer sent for his schooling, Dvorak decided against going home and tried to earn a living by accepting little orchestra jobs. This was barely enough to keep him in food and clothing, but he was able to do some composing and to go on with his studies at the Organ School. After he graduated in 1859, he played the viola in the orchestra of the National Opera for eleven years. He added to his income by teaching and continued to compose.

In 1873 Dvorak obtained the position at the St. Adalbert Church. The same year he married Anna Chermakova, a singer in the chorus of the National Opera. Meanwhile, he became increasingly dissatisfied with what he had composed, much of which he destroyed or revised. Wagner had been his model for many years. Now he directed his

thinking toward the Bohemian folk songs and submitted a work "Airs from Moravia" to the Austrian Commission who were deeply impressed and awarded the composer an annual income of \$250 a year. Further compositions brought Dvorak fame, if not money. This was enhanced by the efforts in his behalf of Johannes Brahms, Hans von Bulow, Joseph Joaquin, Hans Richter, and Franz Liszt who performed his music in leading cities of Europe. Soon Dvorak was overwhelmed with commissions for new works.

In 1884 in London Dvorak conducted three concerts of his works which were received with great enthusiasm and which were also financially rewarding. He was able then to buy an estate in the forests of Vyscka in southern Bohemia where he would, from then on, retreat for half of each year. He was truly a son of the soil and never happier than when he was close to nature and to the peasants and miners of the area.

In 1891 Dvorak accepted an offer to go to New York as director of the National Conservatory of Music. Dvorak drew much inspiration from the songs of the American Negro and from the rhythm of American Indian music, the country landscapes, and the great American cities. While at the Conservatory he composed his symphony "From the New World" which was introduced with great success at Carnegie Hall in New York, December 15, 1893.

Dvorak was homesick for his homeland, but found some contentment in visits to a little town in Iowa, Spillville, populated by Bohemians. There he played the organ in church on Sundays and there the villagers celebrated his 51st birthday in the Bohemian manner which almost made him feel he was at home again. He was happiest in this setting and able there to compose some of his most outstanding works.

Despite the honors bestowed on him in the United States, Dvorak was restless and wanted to go home. In 1895 he left for Prague. Soon after his return to his home, he wrote in seventeen days a piano cycle of 8 pieces called the "Humoresque." The seventh piece in this group is the famous "Humoresque," a favorite for violin and orchestra.



Following a stroke, Dvorak died in Prague May 1, 1904. His funeral on May 5 became a national day of mourning.

Modest Mussorgsky

Born: Russia; 1829

Died: Russia; 1881

Despite showing early musical promise and coming from a well-off family, this most vital and original of Russian nationalist composers seemed destined in his youth for a military career. But he eventually met Balakirev and his circle, resigned his army commission and turned seriously to music, meantime scraping a living in various minor government posts, his family's wealth having disappeared.

His life now became one of uncompromising devotion to his art, particularly an obsession with the idea of making vocal music echo the inflections of ordinary speech.

He tackled several operas, but his naturalistic ideals were most strikingly implemented in his only complete one, "Boris Godunov," a sweeping epic concerned as much with Russia and its people as with the self-tortured Tsar Boris. Likewise, his "Songs and Dances of Death" have a gripping power of direct expression.

Instrumentally, "Pictures at an Exhibition" is a masterpiece of descriptive piano music (but usually heard in Ravel's orchestration), while "Night on the Bare Mountain" is an ever-popular orchestral showpiece, although mostly known in Rimsky-Korsakov's rearrangement. Mussorgsky's own orchestration and harmonies were once regarded as crude, hence the various polishing operations by others, but the originals are gradually becoming accepted on their own terms. His early confidence however, finally became overwhelmed by alcohol, and he died of a stroke at forty-two.

Edvard Grieg

Born: Bergen, Norway; June 15, 1843

Died: Trolldhagen, Norway; September 4, 1906

This gently good-humored Scandinavian received his first musical tuition from his mother, a gifted pianist, and then went to the Leipzig Conservatoire, where he contracted a lung condition which plagued him for life. He moved between Oslo (then Christiania) and Copenhagen for a few years, became attracted by Norwegian folk idioms, married the singer Nina Hagerup in 1867, and promptly composed his famous Piano Concerto.

This received high praise from Liszt, and by 1874 Grieg (who had been very active in promoting musical life in Oslo) was regarded highly enough to receive a government annuity. This gave him more freedom to compose, his immediate task being to produce music for a stage production of Ibsen's "Peer Gynt."

Finally settling in his native Bergen, life then became a busy round of composing, conducting and touring, the latter frequently as accompanist to his wife, who both inspired and performed many of the songs (over 120 in all) which are an important part of his output.

"Peer Gynt" and the "Piano Concerto" have remained in the popular repertoire, while the various orchestral suites and sets of dances also have a continuing charm, as do Grieg's many piano works, including no less than ten books of lyric pieces. Not one to scale great symphonic heights, he was an unpretentious minor master who did what he did to perfection.

Giacomo Puccini

Born: Lucca, Italy; December 22, 1858

Died: Brussels; November 28, 1924

Giacomo Puccini entered the Milan Conservatoire in 1880 and studied under Bazzini and Ponchielli. His first opera, "Le Ville," was entered for a competition where it was beaten by Mascagni's "Cavalleria Rusticana" but was eventually produced in 1884 and was so admired that it led to a commission for the unsuccessful "Edgar."

The first major success came when "Manon Lescaut" was produced in Turin in 1893. Puccini went on to become the most famous opera composer of the day; in Italian opera history he is rated second only to Verdi.

His sure theatrical touch, his open sentiment and melodrama, above all his sweeping tunes ensure the immortality of such works as "La Boheme" (1896) and "Madama Butterfly" (1904).

The success of his operas made him rich, and he had money aplenty to spend on land, houses, fast cars, speedboats, and the mechanical gadgets he loved. He travelled about the world, supervising productions of his operas and looking for subjects for new ones.

He aged badly, resenting his loss of powers and taking no interest in new trends in music. As he was writing his last opera, doctors discovered an inoperable cancer in his throat--the result of his continual smoking. He died in Brussels with "Turandot" still unfinished and leaving an estate of \$4,000,000. Another composer finished "Turandot" from his notes, but at its first performance on April 25, 1926, Puccini's old friend, Arturo Toscanini, who conducted, stopped the orchestra during the third act, turned to the audience, and said, "At this point the Maestro laid down his pen." The curtain fell in silence.

Camille Saint-Saens

Born: Paris, France; October 9, 1835

Died: 1921

Saint-Saens was a French composer, organist, and pianist. A child prodigy, he became perhaps the most renowned French pianist of his generation. His organ mastery was recognized with an appointment in 1858 as organist of the important church of the Madeleine. From this post he resigned in 1877 to devote the rest of his life mainly to composing and conducting.

A prolific composer, Saint-Saens is best remembered for his five piano concertos, four symphonic poems (including the extremely popular "Danse Macabre," 1874-75, which begins with a postmidnight dance of the skeletons and spirits in a graveyard and ends with the crow of a rooster), and the witty orchestral suite "Carnival of the Animals" (for two pianos and orchestra, 1866; first published posthumously). Only one of his 13 operas ("Samson and Delilah," 1877) was very successful. He wrote his "Clarinet Concerto" when he was 86.

Although he established the Liszt symphonic poem in France and championed new music (he was a cofounder in 1871, of the progressive Societe Nationale de Musique), Saint-Saens was fundamentally a classicist. His fondness for symmetry, precision, and elegance was somewhat at odds with the romantic currents of his time.

Claude-Achille Debussy

Born: St. Germain-en-Laye, France; August 22, 1862

Died: August 25, 1918

Claude-Achille Debussy rather resembled in character the Siamese cats he loved. Aloof and with aristocratic tastes, he seemed to have little affection for humans, and to be intent on interests of his own not visible to others.

His musical talent showed itself early; at the age of eleven he was admitted as a pupil at the Paris Conservatory. Even at eleven Debussy was argumentative and apt to insist on doing things his own way. When he attended a composition class taught by Cesar Franck, Franck kept urging his pupils to modulate. "Why should I modulate," asked Debussy, shocking the whole reverent class, "if I feel perfectly happy in the tonality I am in?" After class Debussy declared, "Cesar Franck is a modulating machine," and refused to return.

As a young composer at the Conservatory, he was expected to compete for the Prix de Rome, made glorious by such past winners as Berlioz, and made worth the trouble because winning it gave a young musician several years of support and the assurance his pieces would be played.

He spent ten years working on an opera, "Pelleas et Melisande," which broke with all the traditions of opera. When it was finally accepted for production, after many intrigues, he continued revising it until the very last possible moment. Its premiere in April 1902 was marked by one of those great scandales the French so enjoy: some of the audience cheered, some hissed, and everyone took sides passionately. The director of the Conservatory forbade all his composition students to attend, on penalty of expulsion. But ultimately the opera was accepted as one of the great works of its century.

Debussy leapt to fame in 1894 with the "Prelude to the Afternoon of a Faun." Disdaining most other music, Debussy evolved his own means of providing what he called a sonorous halo, which in the case of his piano works involved the biggest step since Chopin away from

percussive effects in favor of color shaped by pedalling. His approach in all genres was something quite new, and whether it be via the shifting visions of waves and clouds in "la Mer," or the hazy evocations witnessed in "Images," that halo is certainly now something to reckon with.

Igor Stravinsky

Born: Oranienbaum, Russia; June 17, 1882

Died: Los Angeles, California; April 6, 1971

With each passing year, Igor Stravinsky is more clearly seen as the key figure in twentieth-century music.

Stravinsky's father was principal bass with the Imperial Opera in St. Petersburg. He studied law before taking up music, becoming a pupil of Rimsky-Korsakov's. Two early orchestral pieces, "Fireworks" and "Scherzo Fantastique" were heard by Diaghilev, who promptly invited him to write a ballet, originally entrusted to Liadov, on the legend of "The Firebird." When the ballet was first produced during the 1910 Paris season Stravinsky became world-famous overnight, and was hailed as leader of the modern movement. A year later "Petrushka" appeared, followed in 1913 by "The Rite of Spring," the notorious first performance of which, under Pierre Monteux, created riots in the Champs Elysees Theatre.

During World War I Stravinsky lived in Switzerland. In 1919 he moved with his wife and four children to a suburb of Paris. His first visit to the United States was in 1925 when he conducted the New York Philharmonic in a program of his works. He also appeared with the Boston Symphony as a pianist in the first American performance of his "Piano Concerto." He came to the United States many times as conductor of major orchestras.

War was threatening Europe in 1939 when Stravinsky left Paris for the United States and went to live in Cambridge, Massachusetts where he composed, conducted, and gave lectures at Harvard University. He applied for American citizenship in 1941, and soon after that he moved to California to make his permanent home in Los Angeles.

His was a many-sided talent. His compositions include his ballets; two symphonies; a number of suites arranged from his stage works; concertos for violin, piano, and two pianos; songs; and piano pieces. He experimented with different types of instrumentation. He said that he always knew what he was doing in music, but the public sometimes did not follow him.



Stravinsky's living and working habits were methodical. A certain time of each day was planned for his composing which was done in a sound-proof room. No one was allowed admittance when his door was closed.

He was a Russian, a Parisian, and an American citizen and could be called an internationalist. He died in 1971 leaving instructions in his will that he should be buried in Venice, near the grave of Diaghilev, with whom he had worked so much.

Sergei Prokofiev

Born: Sontsovka, Russia; April 23, 1891

Died: March 5, 1953

Prokofiev started to learn the piano at the age of three, wrote his first opera when he was nine years old, and went on to the St. Petersburg Conservatory to study music under Gliere, Liadov, and Rimsky-Korsakov. He published several works while he was still a student, and in 1914 he came to London to work with Diaghilev. In 1917 he composed his brilliant "Classical Symphony," and then went to America where he performed his own compositions and was commissioned by the Chicago Opera to write "The Love of Three Oranges." He settled in Paris from 1920 onwards, where he wrote three ballets for Diaghilev and attended performances of some of his orchestral pieces.

In 1932 he returned to live in Russia. Western music, he felt, was becoming sterile, and if he cut himself off from his Russian roots, his music would lose its vitality. In Russia he could live amidst other composers and be stimulated by their discussions. The state would see that his works were performed without the need he had seen in Europe for pulling strings to get the works on programs. While not everything about the new regime appealed to him, he believed music and politics were incompatible and a dedicated musician could exist with a sole interest in his art as a thing in itself. He expected to be able to ignore anything he disliked in the politics of his age.

But politics are irrelevant to an artist only when the politicians agree that his art is irrelevant to politics. Such was not the case in the Soviet Union, where the politicians decided that all forms of art must further the state ideology. If a work pleased the politicians, it was agreed to serve the proletariat; if it did not please, the dread term formalism was applied to it, a term which no one could define, although Prokofiev said that formalism was everything that is not understood at the first hearing. He also said that it is not necessarily true that every composition that is easily acceptable to our ears is therefore good. History proves the contrary.

Prokofiev and his friends were living through Stalin's great purges of the 1930s, and no argument was a shield against the state's power. Dmitri Shostakovich was the first target, Prokofiev the next. Looking for non-controversial subjects he wrote scores for the movies and for children. Even these were not safe: before "Peter and the Wolf" was produced the woman director who had suggested the idea and worked on it with him was arrested and sent to the labor camps.

In 1941 he started work on his major opera, "War and Peace," which he continued to revise up to his death, and in 1944 he completed the fifth of his seven symphonies. Four years later Prokofiev was forced to write an open letter to the Union of Soviet Composers apologizing for his lapse into formalism.

George Gershwin

Born: Brooklyn, New York; September 26, 1898

Died: Hollywood, California; July 11, 1937

Once frowned upon by serious musicians, jazz became respectable largely through the efforts of George Gershwin. His "Rhapsody in Blue," a symphonic work incorporating jazz, is now played by concert orchestras the world over.

George Gershwin was almost ten years old before he discovered the world of music. Until then he was happy to be roller skating champion of his block. He had been playing ball outside a lower East Side Manhattan school when he heard Dvorak's "Humoresque" being performed by a violinist in the school auditorium. Listening, he stood transfixed; in his mind his destiny in music settled. The concert was being given by a local boy, Maxie Rosenzweig. Gershwin made friends with Maxie and soon showed him some music he had written. His friend, expecting something with the feeling of Chopin or Mendelssohn, was surprised by the ragtime rhythm of the piece. Young Gershwin showed his interest in the composition of popular music.

When he was sixteen, Gershwin played the piano to boost sales of popular songs in the music publishing house of Remick in New York. Sometimes, as he played, he added a few songs of his own. Soon there were those who recognized his ability and gift for melody. He changed jobs and went to work for the publishing house of Harms where he received thirty-five dollars a week to write songs. Through Max Dreyfus, head of the publishing house, George Gershwin received his first commissions to write music for Broadway shows.

His is one of the great success stories of Tin Pan Alley. He wrote the music for many Broadway hits and each had tunes that swept the country. In 1924 the popular band leader, Paul Whiteman, commissioned Gershwin to write a symphonic-jazz piece which was to prove that jazz could be presented as art music. Gershwin wrote "Rhapsody in Blue" in ten days. He knew little about scoring, so Ferde Grofe orchestrated the composition. It was given its first performance on February 12 with Whiteman conducting and Gershwin at the piano. There was tremendous and enthusiastic response from

the audience. "Rhapsody in Blue" is now heard all over the world in concerts, recordings, and on radio.

Gershwin produced many scores for the Broadway theaters and for Hollywood films. The former East Side boy now lived in a luxurious apartment in New York and had an estate in Hollywood. He became a collector of fine and valuable paintings.

He decided he would like further study in composition and went to Paris where he approached Igor Stravinsky for lessons. Inspired by his trip abroad, Gershwin wrote a tone-poem, "An American in Paris," which has been performed by many great orchestras.

His last work was "Porgy and Bess," a folk opera in which he tells the story of life in Charleston's Catfish Row. "Porgy and Bess" has been called the complete American opera.

Gershwin strove to present jazz as vital and respectable. He wanted to prove its artistic importance.

**APPENDIX O**

## List of Recordings from Various Periods of Music

## Gothic

Gregorian Chant

## Renaissance

Giovanni Pierluigi da Palestrina

Sicut cervus

Madrigal

Chorales

## Baroque

Johann Sebastian Bach

Brandenburg Concerto No. 2, Movement 3

Fugue in C Major (organ)

Cantata No. 140, Part IV

Gigue from French Suite No. 5

Jesu, Joy of Man's Desiring from Cantata No. 147

Little Fugue in G Minor

Prelude No. 1 from The Well Tempered Clavier

George Friderick Handel

Judas Maccabaeus

Messiah

Allegro from Water Music

Sonata in F

## Classical

Wolfgang Amadeus Mozart

Clarinet Quintet in A Major, fourth movement

Symphony No. 40 in G Minor, first movement

The Marriage of Figaro, Act I, arioso Se Vuol Ballare

The Magic Flute

Allegro and Minuet from Eine Kleine Nachtmusic

Turkish Rondo

## Romantic

Ludwig van Beethoven

Symphony No. 5 in C Minor, Op. 67, first movement

Symphony No. 8, second movement

Symphony No. 7, Scherzo

Piano Sonata No. 21 in C, Op. 53 (Waldstein), third  
movement

Allegro from Quartet in G Minor

Pathétique Sonata

Moonlight Sonata

Country Dance

Finale from Symphony No. 9

Frederic Chopin

Etude in E Major, Op. 10, No. 3

Prelude

Sergei Rachmanioff

Piano Concerto No. 2

Johannes Brahms

Hungarian Dance No. 5

Waltz in A-Flat Major

Peter Ilyich Tchaikovsky

Nutcracker Suite

1812 Overture

Sleeping Beauty Ballet

Swan Lake Ballet

Symphony No. 5

Antonin Dvorak

New World Symphony

Modest Mussorgsky

Boris Godunov, Coronation Scene

Bydlo and Great Gate at Kiev from Pictures at an  
Exhibition

Edvard Grieg

Peer Gynt Suite

Norwegian Dance

March of the Dwarfs

Giacomo Puccini

Madame Butterfly

Late Romantic

Camille Saint-Saens

Carnival of the Animals

Danse Macabre



**Impressionism****Claude Debussy**

Prelude to the Afternoon of the Faun

Children's Corner Suite

Golliwog's Cakewalk

Clair de Lune

Festivals from Nocturnes

**20th Century****Igor Stravinsky**

The Rite of Spring, Act I

Sacrificial Dance from Rite of Spring

Firebird Suite

Devil's Dance from The Soldier's Tale

Greeting Prelude

Bear's Dance from Petrouchka

**Sergei Prokofiev**

Violin Concerto No. 2, Op. 63, first movement

March from Love for Three Oranges

Peter and the Wolf

Classical Symphony, First Movement

Gavotte from Classical Symphony

Lieutenant Kijie Suite

**George Gershwin**

Bess, You Is My Woman from Porgy and Bess

Rhapsody in Blue

An American in Paris

Concerto in F

Fantasy on I Got Rhythm

**APPENDIX P**

## List of Composers for Research

Bach, C.P.E.  
Bach, Johann Sebastian  
Bartok, Bela  
Beethoven, Ludwig van  
Berlin, Irving  
Berlioz, Hector  
Brahms, Johannes  
Chopin, Frederic Francois  
Copland, Aaron  
Debussy, Claude-Achille  
Dvorak, Anton  
Foster, Stephen  
Franck, Cesar  
Grieg, Edvard  
Handel, George Friderick  
Haydn, Franz Josef  
Hindemith, Paul  
Ives, Charles  
Liszt, Franz  
Mahler, Gustav  
Mendelssohn, Felix  
Mozart, Wolfgang Amadeus  
Mussorgsky, Modest  
Palestrina, Giovanni Pierluigi  
Prokofiev, Sergei  
Puccini, Giacomo  
Rachmaninoff, Sergei  
Ravel, Maurice  
Rimsky-Korsakov, Nicolai  
Rodgers, Richard  
Rossini, Gioacchino  
Schoenberg, Arnold  
Schubert, Franz  
Schumann, Robert  
Shostakovich, Dmitri  
Smetna, Bedrich  
Sibelius, Jean  
Sousa, John Philip  
Strauss, Johann  
Strauss, Richard  
Stravinsky, Igor  
Sullivan, Arthur  
Tchaikovsky, Peter Ilyich  
Telemann, Georg  
Verdi, Guiseppe  
Vivaldi, Antonio  
Wagner, Richard  
Williams, Vaughn

# **Glossary of Music Terms**

## Glossary of Music Terms

**AB form** - A musical plan that has two different parts, or sections.

**ABA form** - A musical plan that has three sections. The first and last sections are the same. The middle section is different.

**accent** - A single tone or chord louder than those around it.

**accompaniment** - Music that supports the sound of the featured performer(s).

**antiphonal** - "Sound against sound," one group echoing or answering another.

**ballad** - In music, a song that tells a story.

**band** - A balanced group of instruments consisting of woodwinds, brass, and percussion.

**beat** - A repeating pulse that can be felt in some music.

**brass** - A group of wind instruments, including trumpets, French horns, trombones, and tubas, used in bands and orchestras.

**cadence** - A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

**call and response** - A musical device with a portion of a melody (call) followed by an answering portion (response). The response may imitate the call or it may be a separate melody that repeats each time.

**canon** - A follow-the-leader process, in which a melody is imitated by other voices or instruments, beginning at a later time in the music.

**choir** - Commonly used to mean a group of singers, performing together. Also used to mean a group of instruments, as in a brass choir.

- chord - Three or more different tones played or sung together.
- chorus - A large group of singers.
- coda - A tail or short section added at the end of a piece of music.
- composer - A person who makes up pieces of music by putting sounds together in his or her own way.
- concerto - A piece for one or more solo instruments, accompanied by an orchestra or band, with the solo part(s) dominating the music.
- contour - The shape of a melody, made by the way it moves upward and downward in steps and leaps and by repeated tones.
- contrast - Two or more things that are different. In music, slow is a contrast to fast, section A is a contrast to section B.
- countermelody - A melody that is played or sung at the same time as another melody.
- descant - A countermelody whose main function is to decorate the main tune, often soaring above the melody of the song.
- duet - A composition written for two performers.
- duration - The length of sounds, from very short to very long.
- dynamics - The loudness and softness of sound (f, mf, p, mp, < >, etc.).
- elements - The parts out of which whole works of art are made: for example, music uses the elements melody, rhythm, texture, tone color, form; painting uses line, color, space, shape, etc.
- ensemble - A group of players or singers.

fanfare - A tune for one or more brass instruments, usually short and made of strong, accented passages; fanfares are often used to announce someone or something.

fermata - A sign indicating that a note is held longer than its written note value, stopping or "holding" the beat.

form - The overall plan of a piece of music.

harmony - Two or more different tones sounding at the same time.

improvisation - Making up music as it is being performed; often used in jazz.

interval - The distance between tones.

introduction - In a song, music played before the singing begins.

jazz - An American musical style made of traditional Western music combined with African rhythms and melodic contours.

leap - To move from one tone to another, skipping over the tones in between.

lullaby - A quiet song, often sung when rocking a child to sleep.

major scale - An arrangement of eight tones in a scale according to the following intervals, or steps: whole, whole, half, whole, whole, whole, half.

measure - A grouping of beats set off by bar lines.

melody - A line of single tones that move upward, downward, or repeat.

medley - A group of songs, or parts of songs, that are strung together to make one musical piece.

melody pattern - An arrangement of pitches into a small grouping, usually occurring often in a piece.

meter - The way the beats of music are grouped, often in sets of two or in sets of three.

meter signature - The numerical symbol, such as  $\frac{2}{4}$  or  $\frac{3}{4}$ , that tells how many beats are in a measure (top number) and the kind of note that gets one beat (bottom number).

minor scale - Several arrangements of eight tones in a scale, such as a natural minor (whole, half, whole, whole, half, whole, whole).

mood - The feeling that a piece of music gives. The mood of a lullaby is quiet and gentle.

notes - Symbols for sound in music.

octave - The distance of eight steps from one to another that has the same letter name. On the staff these steps are shown by the lines and spaces. When notes are an octave apart, there are eight lines and spaces from one note to the other.

opera - A musical play, where all of the speaking lines are sung.

operetta - A musical play, often similar to an opera, but usually less serious. In an operetta most of the dialog is spoken.

orchestra - A balanced group of instruments consisting of strings, woodwinds, brass, and percussion.

ornamentation - In the arts, the addition or decorations, or embellishments, to the basic structure of the work.

ostinato - A rhythm or melody pattern that repeats.

overture - A piece of music originally designed to be played before the beginning of an opera or musical play, often containing melodies that will later be heard as part of the drama.



partner songs - Two or more different songs that can be sung at the same time to create harmony.

pentatonic scale - A common scale in folk music made up of a five-note pattern that duplicates the pitches of the black keys on the piano keyboard. This is the basic scale of much Oriental music. It is also heard in the music of the American Indians, the Bantus in central Africa, and, occasionally, in some eastern European music.

percussion - A group of pitched or unpitched instruments that are played by striking with mallets, beaters, and so on, or by shaking.

phrase - A musical sentence. Each phrase expresses one thought.

pitch - The highness or lowness of a tone.

quartet - Any composition for four voices or instruments, each having a separate part.

range - In a melody, the span from the lowest tone to the highest tone.

refrain - The part of a song that repeats, using the same melody and words.

register - The pitch (highness or lowness of a tone) location of a group of tones. If the group of tones are all high sounds, they are in a high register. If the group of tones are all low sounds, they are in a low register.

repeated tones - Two or more tones in a row that have the same sound.

repetition - Music that is the same, or almost the same, as music that was heard earlier.

rest - Symbols for silence in music.

**rhythm** - The way movement is organized in a piece of music, using beat, no beat, long and short sounds, meter, accents, no accents, tempo, syncopation, etc.

**rhythm pattern** - A group of long and short sounds. Some rhythm patterns have even sounds. Others have uneven sounds.

**rondo** - A musical form in which a section is repeated with contrasting sections in between (such as ABACA).

**round** - A follow-the-leader process in which all sing or play the same melody but start at different times.

**scale** - An arrangement of pitches from lower to higher according to a specific pattern of intervals. Major, minor, pentatonic, whole-tone, and chromatic are five kinds of scales. Each one has its own arrangement of pitches.

**score** - Musical notation of a composition, with each of the instrumental (or vocal) parts shown in vertical alignment.

**sequence** - The repetition of a melody pattern at a higher or lower pitch level.

**shanties** - Sailor's work songs.

**sol-fa syllables** - The syllables do, re, mi, fa, sol, la, ti used in singing the tones of the scale.

**solfege** - The application of the sol-fa syllables to a musical scale or to a melody.

**solo** - Music for a single singer or player, often with an accompaniment.

**staff** - A set of five horizontal lines on which music notes are written.

**steady beat** - Regular pulses.

step - To move from one tone to another without skipping tones in between.

strings - A term used to refer to stringed instruments that are played by bowing, plucking, or strumming.

strong beat - The first beat in a measure.

style - The overall effect a work of art makes by the way its elements are used. When works of art use elements similarly, they are said to be in the same style.

suite - A set or series of pieces in various dance forms.

symphony - A large, usually lengthy piece of art music for full orchestra. The word is also sometimes used to mean symphony orchestra.

syncopation - An arrangement of rhythm in which prominent or important tones begin on weak beats or weak parts of beats, giving a catchy, off-balance movement to the music.

tempo - The speed of the beat in music.

texture - The way melody and harmony go together: a melody alone, two or more melodies together, or a melody with chords.

theme - An important melody that occurs several times in a piece of music.

timbre - Tone quality or tone color.

tone color - The special sound that makes one instrument or voice sound different from another (timbre).

tone poem (symphonic poem) - An extended orchestral composition which follows in its development the thread of a story or the ideas of a poem, repeating and interweaving its themes appropriately.

trio - Any composition for three voices or instruments, each having a separate part.

unison - The same pitch.

variation - Music that is repeated but changed in some important way.

woodwinds - A term used to refer to wind instruments, now or originally made of wood.

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