

A Relational Analysis:  
How Three Different Method Books Teach K-5 Elementary School Teachers to Use  
Music and Song in the Classroom

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## **ABSTRACT**

The purpose of this study was to analyze the content of three elementary music method books used in preparing K-5 pre-service and in-service teachers to integrate music and song into their future classrooms. This study focused on the common themes found within the three texts to determine similarities and differences of how songs can be implemented into the elementary classroom. A review of related literature was used to formulate categories for examination, which included types of songs, activities, teaching strategies, lesson plans, and teaching students with exceptionalities. Data was collected and categorized according to these themes. From these data, pre-service and in-service K-5 teachers may learn what skills they will need to effectively implement song use in the elementary classroom and which songs are commonly incorporated in elementary teaching. Suggestions for future research are also included.

## Table of Contents

Copyright .....	i
Acknowledgements .....	ii
Abstract .....	iii
Table of Contents .....	ix
List of Figures .....	xi
Symbols/Abbreviations .....	xii
List of Terms .....	xiii
Introduction .....	1
Review of Related Literature .....	1
Thesis Statement .....	6
Method .....	7
Definitions and Limitations .....	7
Results .....	8
Types of Songs Related to Integrative Categories and Activities .....	9
Strategies .....	11
Lesson Plans .....	13
Students with Exceptionalities .....	14
Reported Benefits of Song Use in the General K-5 Classroom .....	18
Discussion .....	20
Types of Songs Related to Integrative Categories and Activities .....	20
Strategies .....	21
Lesson Plans .....	22

Students with Exceptionalities .....	23
Reported Benefits of Song Use in the General K-5 Classroom .....	24
Conclusions .....	25
References .....	27
Appendices .....	29
Appendix A .....	29
Appendix B .....	43
Appendix C .....	52
Appendix D .....	56

## List of Figures

Figure 1: Modifications Chart 1 .....	15
Figure 2: Modifications Chart 2 .....	16

## **List of Abbreviations**

**TNSS** - Tennessee State Standards

**UDL** - Universal Design for Learning

**LRE** - Least Restrictive Environment

**FAPE**- Free and Public Education

**IDEA**- Individuals with Disabilities Act

**IEP** - Individualized Education Plan

**ASD** - Autism Spectrum Disorder

## **List of Terms**

**Neuroeducation** - An emerging scientific field that brings together researchers in cognitive development neuroscience, cognitive neuroscience, educational psychology, and more.

**Laterization** - The idea that the brain is separated into two separate parts of the brain that are delegated to two different types of thinking.

**Standards** - A set of detailed skills and knowledge that a student should know or be able to do by the end of the year. They also act as a guide for teachers when making lesson plans.

**Lesson Plan** - A detailed plan of action that a teacher presents and follows during a lesson or activity.

**Musical Form** - A structure of a musical piece; for this study, this also includes thematic material.

**Gifted Students** - These are students who often perform above grade level.

**Students with Disabilities** – These are any student with a physical or mental impairment that limits or hinders their one or more major life activities.

**Hearing Impairments** – This is an impairment in hearing, permanent or not, that affects a student’s educational performance or development.

**Visual Impairments** - This is an impairment in vision, permanent or not, that affects a student’s educational performance or development.

**Student with Exceptionalities** - This is an umbrella term for students with special needs, disabilities, and who are gifted.

## **Introduction**

Imagine walking into class one day only to have one's teacher say, "Here are 24 new words, 6 formulas, 12 science methods, 49 grammar rules, and several dozen historical figures one must memorize for the big final exam." When one is tasked with having to memorize something for a test or job, what is the first method that comes to mind? Is it to memorize the content through repetition, make an anagram, or write/say it three times until eventually, one remembers? Has one ever thought about taking into consideration a musical approach to memorization and learning? The act of learning the ABCs, 50 states, and planets all have one thing in common when it comes to memorization and learning. Each of these topics has either one or more songs that are used in schools across the United States to help children learn and memorize the different topics.

## **Review of Related Literature**

The use of songs for learning and memorization in elementary classrooms is similar to Glenn Davis' position in the article, *Songs in the Young Learner Classroom: A Critical Review of Evidence*. Davis states that learning with songs is a "common feature of young learners' classrooms," (Glenn, 2017). Davis reports, that of 4,696 ESL teachers, 66.9% have reported the use of songs in their curriculum, making the use of songs in the classroom a universal tool that transcends language barriers (Glenn, 2017, p. 445). This use of songs, according to Davis and several other researchers, has allowed for learning to become an enjoyable and productive experience for the majority of students.

The idea of using songs to make learning easy and fun has been used for decades. Math, English, reading, writing, science, history, greetings, social skills, and more have

been taught with songs, for hundreds of years. An example of a song that have been used to make learning enjoyable, is *Twinkle Twinkle Little Star*, which can be found being sung by Preschoolers and Kindergarteners learn their ABCs. Other examples include *I've Got a Bear that Doesn't Share* and *How to Count to 100*. Older children sing songs to learn multiplication tables, nations, planets, how to pass a bill in Congress, the 50 states, and more.

One of the reasons why song use in the classroom is so productive, can be explained by looking at the research of Gregory Crowther from the Department of Medicine at the University of Washington. Crowther describes the use of songs when teaching as mnemonic devices that seem to increase memorability (Crowther, 2011). This increase in memorability through teaching with songs has only been reinforced further as the study of music neuroscience and neuroeducation has slowly gained the interest of researchers in the last several decades. Through personal observation, I have seen the benefits of these mnemonic devices firsthand. In my time spent in classrooms and working at a daycare that promotes learning through music, I have noticed the effectiveness of the use of songs in teaching. Song use prompts a memory boost in children's learning, long-term memory recall, and engagement in lessons. Also, I have noticed a quicker recall response time and greater interest in things often found to be more challenging for young students, such as counting, letter recognition, phonics, and names of the days of the week.

According to Laurie Curtis and Jana Fallin, in the article *Neuroeducation and Music: Collaboration for Student Success*, this multisensory mnemonic instruction of songs in classrooms allows for the use of “multiple senses at one time and provides the

brain with multiple ways of ‘knowing’ something” (Curtis and Fallin, 2014, p. 54). For example, when remembering lyrics or a tune one has not heard in a long time, one’s long-term memory recall pathway in one brain has been activated through a multisensory outlet allowing you to recall the song from long ago without much difficulty. Songs can promote long-term memory, recall, and engaged learning in an individual or group of people without them even knowing. Imagine this same firing of pathways happening in children as they learn concepts like how a bill is passed through Congress or the names of the 50 states. Once the children have heard or sung the song more than once, a series of pathways are created linking the song to their memory banks, allowing for the topic of the song to become easier to remember, recall, and learn with ease.

The use of songs to promote learning in a classroom is quite successful when understood and acted upon by one or more of Curtis’ and Fallin’s (2014) proposed “successful collaboration” methods. Their recommendations include:

“1. Neuroscience findings about the critical importance of music’s connection to increased learning must be shared with teachers, administrators, and community members...2. Music teachers and classroom teachers should engage in purposeful sharing and dialogue regarding music and core teaching standards...3. School leaders should facilitate collaborative, interdisciplinary planning for music teachers and grade-level teachers...4. Connections within curricula should be made explicit to students.” (p. 55-56)

By understanding and acting on at least one of these four different ways of proposed successful collaborations in a school or classroom, one will be able to implement the long-term benefits of song instruction in the elementary classroom. These practical use methods of music teacher and classroom teacher collaborations are one of many different ways that allow for this process to be successful.

Another important aspect of why song use in the classroom is so important and successful can be found in the writings of developmental psychologist Jean Piaget. Piaget is one of the many renowned pioneers of childhood development whose philosophies have been used to prepare teachers to understand the developmental stages of a child's. His philosophies have also been used by teachers to develop teaching methods that promote successful learning in students. Piaget's influence has also been substantial in the area of music education as well as the field of education in general. Piaget's philosophy is based upon the concept of multisensory learning. Piaget focused on how a child thinks rather than what a child thinks. This multisensory approach to learning coincides with the use of song and movement as an effective way to teach content based on how children think.

Another important aspect of successful teaching is the use of educational strategies. There are many strategies that teachers use to create success for their students. There are several universal methods that should be highlighted before one can understand successful song integration. These universal methods include student-directed/centered, teacher-directed/centered, learn-by-teaching, think-pair-share, blended instruction, inquiry-based learning, game-based learning, kinesthetic learning, flipped learning, expeditionary learning, and the universal design for learning. Each of these methods of teaching is considered an umbrella method, or methods that can be used by a teacher in any subject. The first three methods, student-directed/centered, teacher-directed/centered, and learn-by-teaching, often work intermittently with each other and the other methods. While other methods mentioned, tend to be single-use or minority use methods that have been adapted by teachers over the years. Student-directed means that the students direct

inadvertently or advertently how the lesson proceeds. Teacher-directed is when the teacher is fully in control of all aspects of learning. The teacher-directed method is now mostly seen in the classrooms of older students that are based more on teacher lecturing, but still does sometimes appear in the elementary classroom (Yasin eta, 2019).

The learn-by-teaching method is often used in presentations. This method has the students research a topic and present their findings to the class, teaching the class about what they discover (Tomilson, 2014). The method think-pair-share is often used to check understanding or used as a review by teachers. It consists of having students solve a problem by themselves, then pair up and share their results with another classmate (Carbone, 1998).

Blended instruction is a method of instruction that relies on a combination of online e-learning and in-person instruction. This has been a method used heavily by teachers since the beginning of the COVID-19 pandemic. Flipped instruction is a type of blended instruction that relies on students completing homework that relates to real-life problems discussed in class. Inquiry-based learning is a type of student-directed learning where the teacher guides the students through problems, data analysis, and a series of questions that the students must answer. This is different from teacher-directed learning, as the teacher is not telling the students the answers but asking guiding questions that will lead students to the correct answer on their own (Tomilson 2014).

Game-based learning is learning by playing games or completing multisensory engaging activities. An example of this would be using Kahoot to review before an exam. The Kinesthetic learning method can go hand in hand with the game-based learning method as it is a method based on physical movement (Plass eta, 2015).

Expeditionary learning is one of the newest teaching methods that strive to make students accountable, comfortable, and engaged personally in their learning. The universal design for learning is a learning style that relies on making all opportunities in the classroom accessible to everyone, including curriculum, instruction, and classroom layout. The universal learning design takes into account individual students' abilities, background, language, physical limitations, and disabilities when creating lessons. It often consists of many individual modifications made so that students may thrive to the best of their ability. Overall, it is important to be able to recognize and understand these teaching styles and methods, in order to understand how to successfully integrate songs into lessons (Tomilson 2014).

When one add songs to these strategies and methods, a higher level of classroom engagement is more likely to occur. An example of this can be found in a research study completed by graduate student Sandra K. Thares at the University of Wisconsin-Stout. In this study, Thares looked at how to properly use music and songs in the classroom to teach reading. She found that student phonological awareness was built and promoted best through experiences where students were “listening to, memorizing, and playing with the sounds in songs and rhymes” (Thares, 2010, p. 5). By having students learn phonological awareness through listening, memorization, and playing, the students were able to become literacy fluent faster than in classrooms where music was not used. Another example, on how to properly use songs in the classroom can be found in an article by Gretchen L. Johnson and R. Jill Edelson. In this article, Johnson and Edelson explain how students can use songs to count and clap syllables of words and names, making the song a cross-curricular use between math and reading depending on the grade

level. In order to use these activities with songs properly, teachers need to think creatively, choose wisely, and plan effectively. When teachers successfully do this, song use in the classroom can be correctly and effectively used to engage students.

### **Thesis Statement**

The purpose of this study was to analyze the content of three elementary music method books used in preparing K-5 pre-service and in-service teachers to integrate music and song into their future classrooms. This study focused on the common themes found within the three texts to determine similarities and differences of how songs can be implemented into the elementary classroom.

### **Method**

This study was designed to investigate three different elementary method books utilized in preparing pre-service and in-service K-5 general classroom teachers. The procedures of this study are consistent with the method of content analysis to identify patterns in a series of different texts. They are from various years, gaining insight into how K-5 general classroom teachers have been taught with regards to incorporating music and song. The text will be analyzed in regard to five categories: types of songs and integrative categories and activities, strategies, lesson plans, students with exceptionalities, and reported benefits of song use in the general K-5 classroom.

### **Definitions and Limitations**

Guidance is given with regards to the Tennessee State Standards for elementary schools, how to read these standards, lesson plan examples of how the songs discussed within the text were used, and a table of categorized activity examples in which the songs

discussed were used. Standards are guidebooks for teachers. They tell teachers what students should learn and know by the end of the year. Standards are divided into categories by grade, subject, domain, unit, and number. Each subject area has its own set of domains that are unique to its subject area. For a complete list of how standards are broken down, the specific domains, and what standards the state of Tennessee is required to teach, see Appendix B.

It is necessary to define neuroeducation for the purpose of this study fully to understand the effects of song use on the brain. The meaning of neuroeducation in this study is the study of the activities that occur in the brain when learning. This is important as neuroeducation is the reason one is able to understand how songs used in classrooms can promote long-term memory and recall.

As it is important to define standards, it is also important to define lesson plans. A lesson plan is a set of instructions consisting of grade, time length, modifications, objectives, instruction steps, questions, materials, and other aspects to teach a standard. Lesson plans are created by the teacher and are adapted each year to fit the needs of the students in the classroom. Lesson plans show how a teacher plans to use materials such as songs in their classroom. To see completed examples of lesson plans that use songs found during the content analysis, see Appendix C.

The final word that is important to define when talking about music and songs in the classroom is form. The musical definition of form is the structure of a musical composition. This is important to define, as form has many meanings and the meaning here should be well defined. In this study form in music is related to the theme or story

behind the musical composition or song. Lastly, there is the limitation that only three elementary music for non-majors method books were examined.

## **Results**

The three text that were chosen to be analyzed are texts that have or are currently being used by higher education establishments in the U.S.A. to teach pre-service and in-service teachers how to integrate music into the average K-5 classroom. Within the three texts, *Integrating Music into the Elementary Classroom 8th edition* by William M. Anderson and Joy E. Lawrence; *Music Every Day Transforming the Elementary Classroom* by Carol P. Richardson and Betty W. Atterbury; and *Teaching Elementary Music Integrative Strategies between Music and Other Subjects* by Nicole R. Robinson, Suzanne N. Hall, and Fred P. Spano, it was observed that the songs presented were broken down into several different categories. Each text had its own classification on what songs were appropriate for what use and how to use them. Each of the three texts also provided their own song list and ways to use the songs that had some similarities and differences throughout the text. These similarities and differences will be discussed through this section starting with looking at the integrative subjects and types of activities presented. To see each text's completed list of songs, please refer to Appendix A.

### **Types of Songs Related to Integrative Categories and Activities**

When it comes to types of song and activities presented within the three texts, this section compares the number of activities and songs to integrative activities and songs presented throughout the three texts. Based on how many integrative activities and songs were presented, each book will be assigned first, second, and third placement.

#### ***Richard and Atterbury***

The text by Richard and Atterbury (2001) had the least amount of non-music subjects represented among the three texts. With only two integrative subjects, social studies and language arts, this text also had the least amount of integrative activities presented as well. With a total ratio of integrative activities to activities being 19:59, this text barely comes in second place with 32.2% of integrated activities presented. The majority of these activities, the other 67.8%, are geared towards understanding musical teachings not integrating music and song into the average K-5 classroom. An example of how the songs are used in this text can be found on pages 87 and 347 with the song *Twinkle Twinkle Little Star*. On page 87 it is used to teach primary students how to sing, and on page 347 the song is used to teach older students how to use a recorder. Neither of the activities presented with the song included how to integrate the song into the general K-5 classroom.

***Robertson, Hall, and Spano***

On the contrary to the Richard and Atterbury text, the text by Robertson, Hall and Spano (2010) contains the most amount of non-music subjects among the three texts. This text represents not only social studies and language arts, but, reading, writing, science, physical activity/P.E., and mathematics. With a total of eight integrative subjects, it also houses the most integrative activities from which pre-service and in-service teachers can choose. With a total ratio of integrative activities to activities presented within this text being 34:47, it puts this text in first place in integrative activities and represented categories. This ratio represents that 72.3% of activities in this text were solely presented for the purpose of song integration in the general K-5 classroom. An example can be found on page 194 in an activity where students use the

tune of *Twinkle Twinkle Little Star*, to create a new song that fits the same rhyming pattern as *Twinkle Twinkle Little Star*, with their weekly vocabulary list. This activity works on students' understanding of writing, literacy, poetry meter, form in music and poetry, rhyme scheme, and checks to see that students possess a contextual understanding of the words that are presented within their vocabulary list that week. Another way this text uses songs in an integrative context can be found by looking at how the song *Five Green Speckled Frogs*, is used to support and reinforce a science lesson about frogs. In this activity, pre-service and in-service teachers use the song in a unidirectional model to check student understanding of a previously taught lesson, by having students answer questions about the frogs after listening to the song. In this example the song is used as a type of assessment for teachers rather than to promote contextual understanding.

### ***Anderson and Lawrence***

The Anderson and Lawrence text (2009) falls right in the middle of the two other books when it comes to integrative subjects with a total of four subjects: social studies, language arts, mathematics, and science. Though this text falls in the middle of the spectrum of cross curricular subjects, when it comes to the number of integrated activities with a total ratio of 18:58, or 31% of activities, it falls in last place. Despite this last place ranking of integrative activities this text presents a multitude of song examples for each activity. An example of this can be seen on pages 313-322 with songs like *Sakura* and *Winter Ravens Sporting Over Water*, which teaches children about Chinese and Japanese culture and how to distinguish between the two. In this example students are tasked with listening and analyzing lyrics that talk about each country's geography and something especially beautiful from each country. Another example can be found throughout the

text, using songs to understand the basics of poems with songs like *Firefly* and *We're America's Children*.

### **Strategies**

Just as each of the texts had activities and subjects that were integrated and not integrated throughout, the three texts also varied with different teaching strategies and methods for integrating songs into classroom curriculum.

#### ***Richard and Atterbury***

In this text the authors suggested throughout that as the teacher one should include music and song in your classroom every day so that “your classroom [will be] one where both cognitive and aesthetic growth occur” (Ricardson & Atterbury, p. 6). This text is the only one of the three that does not go in depth on different or specific types of strategies to use music and songs in the general K-5 classroom. Instead, it talks constantly about how, through good and creative planning, one can integrate songs into your already predetermined teaching strategies and lessons.

#### ***Robertson, Hall, and Spano***

This text suggested that music instruction and integration needed to happen naturally and emphasized that, when forced, the likelihood of students becoming confused, creating misconceptions, or just simply not understanding the material is heightened. Another strategy presented by this text was to pick a single integrative model for each lesson on which one plans to use songs. The three integrative models presented in this text are: the Unidirectional model, the Bidirectional model, and the Multidirectional model. The Unidirectional model is used to reinforce a specific topic in one subject of a previously taught or current lesson. The Bidirectional model is used to

integrate “two or more subjects [that] support and enhance the other through the sharing of common themes, concepts, ideas, or topics” (Robertson, Hall, & Spano, p. 160). The Multidirectional model is when teachers weave together a multitude of several aspects of content from a variety of subjects, that all connect back to one “big idea.” According to the text these three models are strategies used to enhance student learning and contextual understanding through integrative models that support the earlier statement about integration happening naturally in a lesson. The final strategy proposed in this text is to use bilateral teaching, a method in which both subjects reciprocally affect each other, to make the transfer of knowledge happen effectively.

### *Anderson and Lawrence*

This text takes on a similar approach to how in the Robertson, Hall, and Spano text, the teaching strategies opted for a more natural integration approach, following the idea that song progression should flow with students' natural idea process of simple to complex. This text, like the other two, recommended that teachers use songs to make the classroom more engaging and to motivate students. The strategy that sets the Robertson and Lawrence text apart from the other two is that the authors suggested a strategy that was not touched on as much in the other texts: teaching the music and song through movement. This text suggested that teachers integrate music and song in the classroom by using strategies like identifying goals both, long-term and short-term, picking songs that are based on class capabilities, interest, and amount of active participation, using both visual and oral techniques, and using technology.

### **Lesson Plans**

This section takes a look at how the texts presented lesson plans using the presented songs to pre-service and in-service teachers learning how to use music in the general K-5 classroom. By taking a look at how each text presented different types of lesson plans, amount of lesson plans, integrative lesson plans, and ratio of integrative to non-integrative, each book was assigned a 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> placement.

### ***Richard and Atterbury***

Instead of having numerous completed lesson plan examples, the authors decided to offer activities and ideas for pre-service teachers to in the classroom. Of these activities sixty-nine of the seventy-nine activities, activity ideas, and lesson plans presented in this text strictly focus on music subjects and not integrative examples. This puts this book in last place in terms of strictly integrative lesson plans with only 12.6% of integrative examples.

### ***Robertson, Hall, and Spano***

As previously discussed, this text has the greatest number of integrative subjects and activities between the three texts, but it has the least amount of completed lesson plan examples between the three texts. With a total of only six completed lesson plan examples, one for each major integrative subject category, it puts this text in second place in terms of completed integrative lesson plans.

### ***Anderson and Lawrence***

Though this text came in last place on cross curriculum subjects and integrative activities, it comes in first for completed integrative lesson plans and lesson plan ideas. With a total of 59 completed lesson plans, with 54.2% being integrative, this text has the most completed integrative lesson plans out of all the three texts. This text is also the

only text out of the three to have 3-7 lesson plan ideas, per song presented within the text. When adding completed lesson plans and lesson plan ideas, this text presents a total of 1,242 lesson examples putting it in first place.

### **Students with Exceptionalities**

This section will take a look at how the authors of these three texts suggest modifying song and music use in the K-5 classroom. The information presented will consist of types of modifications, modification examples, and how many special needs types are represented to determine where each text falls in terms of 1st, 2nd, or 3rd placement.

#### ***Richard and Atterbury***

In this text, the special needs of gifted learners is not addressed, except when it comes to singing. The text talks about how students who are normally considered to be typical can be considered special needs when it comes to singing and may need tutoring. As it has zero mentions of gifted learners, learners with disabilities, special needs learners that are never typical, modifications, or modification examples, this text falls in last place when it comes to students with exceptionalities.

#### ***Robertson, Hall, and Spano***

When it comes to talking about gifted students and students with special needs, this text delves into what it calls “tips for beginning teachers about teaching students with special needs” beginning on page 148 and ending on page 154. With a total of seven informational pages that contain these different tips, Robertson, Hall, and Spano discusses teacher attitude, different disorders, modifications, interventions, and song

integrations using UDL. The first tip presented is that teachers need to familiarize themselves with the student's IEP. The second tip is that teachers need to adjust their attitudes and thinking about any students with autism, from “the autistic child” to “the child with autism” and so forth putting the child before their disability. The third tip is that teachers should use music to promote the LRE making sure that the individual has socially valued roles and activities with typical children on a daily occurrence.

When it comes to modifications in this text the authors have placed them into four categories: music scores, environmental, teachings, and classroom management. This is the only text of the three to provide its readers with a chart listing the different modifications as seen in Figure 1 and Figure 2 from text on pages 150 and 151.

Figure 1:

*MODIFICATIONS CHART 1*

**INTERVENTIONS/TEACHING STRATEGIES ACROSS EXCEPTIONALITIES**

*Strategy*

Maintain structure and routine  
Give and reinforce instructions  
Provide CLEAR expectations for each activity  
Give immediate feedback  
Reinforce appropriate behavior, address inappropriate behavior  
Use the mood of the music to help pace the class.  
Model positive attitudes  
Multisensory presentation of lesson  
Introduce new information in small steps  
Limit choices of answers to facilitate success (two are plenty)

**STRATEGIES FOR PERCEPTUAL, INTELLECTUAL, OR BEHAVIORAL DISORDERS**

Highly structured activities with concrete/clear expectations  
Use short sentences and simple vocabulary; give one direction at a time  
Pace class to avoid losing or boring the student  
Teacher modeling  
Picture Prompts  
Minimize distractions in the class  
Peer pairing (i.e., study buddies)

**OVERVIEW OF MODIFICATIONS IN MUSIC TEACHING**

Environmental Modifications (how the class is set up, etc.)

Post rules; if the student has a reading disability, post rules with visuals indicating appropriate behavior.  
Keep the rehearsal room clean, organized, consistently set-up, minimal distractions.  
Create a seating arrangement.  
Classroom instruments are out and prepared for a lesson.  
Use visuals to communicate information, but be careful of over-stimulating potential. Stick to three basic colors that are bright and easily seen from all parts of the room.  
Any changes to the environment should be prepared and discussed well in advance with the student(s) (at least two classes prior).

Figure 2:

*MODIFICATIONS CHART 2*

OVERVIEW OF MODIFICATIONS IN MUSIC TEACHING (CONT'D)	
Music Score Modifications	<ul style="list-style-type: none"> <li>Record parts with a good instrumental or vocal model for students with visual impairments; translate music into Braille.</li> <li>Rote teaching/learning via modeling.</li> <li>Enlarge music.</li> <li>Mark/color code the student's score ahead of time.</li> <li>Transpose vocal music to fit child's range (remember some exceptionalities affect singing voice.)</li> <li>Make beats visual and/or tactile so the student can see/touch the steady beat (a crayon works well as it leaves a tactile mark on the page.)</li> <li>Choose repertoire carefully for successful participation.</li> </ul>
Teaching Modifications	<ul style="list-style-type: none"> <li>Well-paced classes with quick transitions, shorter teaching events, and a set routine.</li> <li>Short directions that also incorporate score modifications: "Page 6 red part top of the page."</li> <li>Teacher modeling and peer modeling for singing and playing.</li> <li>Adapt instruments for students with physical disabilities, or simplify playing of instruments for students.</li> <li>Verbalize and then summarize lesson expectations; use rote teaching, sparingly.</li> <li>Have student(s) repeat instructions back to you.</li> <li>Use a multisensory approach to teaching.</li> <li>Physical gestures and visual cues.</li> <li>Individual teaching or "buddy teaching" (student with exceptionality comes to a lesson with a band/choir/music buddy.)</li> <li>Reinforce and repeat [musical] concepts often.</li> <li>Emphasize the importance of the class's efforts and each member's contributions.</li> <li>Monitor rate of instruction: too fast will lose your students and too slow will encourage off-task behavior.</li> <li>Employ the use of Picture Exchange Communication Systems (PECs—see references.)</li> </ul>
Classroom Management Modifications	<ul style="list-style-type: none"> <li>Visual representation of rules.</li> <li>Seating arrangements and visual representation of them.</li> <li>Have a secret word or signal for specific students to help self-monitoring.</li> <li>Create your contingency plan beforehand and consistently follow it (be ready for changes to it, too.)</li> </ul>
Classroom Management Modifications	<ul style="list-style-type: none"> <li>Use a peer mentor or "rehearsal buddy".</li> <li>Meet regularly with special services team and attend IEP meetings.</li> <li>Meet regularly with parents/guardians.</li> <li>Praise, praise, praise, and then praise again!</li> </ul>

For music score modifications the authors of this text suggest rotating teaching models and to make beats visually represented. For teaching modifications, the authors suggest teaching in a way that reinforces and repeats concepts often and to adjust one's teaching to be well paced with quick transitions. For classroom management modifications the text has broken up this section further into physical and social modifications. For physical modifications it suggests using a visual representation of rules and seating arrangements, have a secret word/code for monitoring specific students, and to create and constantly follow a contingency plan. For social classroom management modifications, the text suggests using a peer mentor system, praise, and regular meetings

with the student's IEP committee and legal guardians. Overall, this text provides many tips for teaching students with special needs using the UDL method, mixed with integrative methods and modifications but does not, like the Anderson and Lawrence text, address how to handle gifted students putting it in second place.

### *Anderson and Lawrence*

This contained the most information on using songs in a classroom with gifted students or students with special needs spanning a total of 12 pages. Not only does it go over the government's laws regarding specialized education, but it also goes over how to adapt integrative song use in the classroom for students with physical disabilities, visual impairments, hearing impairments, gifted students, students with cognitive disorders, and students with ASD. At the end of this twelve-page section is a list of websites and organizations that pre-service and in-service teachers could use to successfully integrate song use for these learners. This text puts emphasis on reminding pre-service and in-service teachers to make sure when planning lessons with students that have exceptionalities, that they are following all FAPE, LRE, and IDEA guidelines.

The text also provides suggestions for modifications for several common disabilities and special needs. The first type of disabilities mentioned are physical disabilities. For this, the authors recommend that students are provided ample space for assisted equipment, to place materials at a comfortable height, and to create alternative ways for students to do physical movements such as clapping the syllables in a poem stanza. The second type of disabilities addressed by this text are visual impairments. For this, the authors recommend that teachers fully understand the extent of the impairment, make reading materials larger, keep the physical setup the same or similar, and to use

tactiles, as often as possible. The third type of disabilities addressed are hearing impairments. According to the text, hearing impairments when integrating songs and music to promote memorization can be the most difficult to navigate. The text suggests that teachers use headphones adapted to hearing aids or to find ways in which the child can feel the vibrations of the song. The fourth set of disabilities or special needs addressed are cognitive disorders and ASD. For cognitive disorders and ASD, the text recommends mainly that teachers be observant of how students with these disorders react to music and song use in the classroom. Does it overstimulate them or help them stay focused and learn? The final aspect of the special needs area that this text touches on is gifted students or students who learn quickly and often need to be challenged. For these students it recommended giving them a version of the song being integrated that has advanced vocabulary, so that these students feel challenged. This text also briefly mentions recommendations on how to use adaptive technology with song integration and is the only text of the three to do so. With in-depth talk about physical disabilities, visual impairments, hearing impairments, cognitive disorders, gifted students, extra resources and technological help, when it comes to talking about students with exceptionalities, this text comes in first place.

### **Reported Benefits of Song Use in the Average K-5 Classroom**

This section goes into detail about the different benefits each text presents about using music and song in the average K-5 classroom. Each text is given a 1st, 2nd, and 3<sup>rd</sup> placement based on the number of benefits presented for pre-service and in-service teachers using the texts to learn about song integration benefits.

### ***Richard and Atterbury***

As this text does not present many integrative ways in which music and song can be used in the average K-5 classroom, there are a limited number of benefits listed as well. The first benefit listed is that music and song can be used to enhance a difficult lesson such as learning Haiku. The second benefit mentioned is that, when music is paired with movement, students experience educational enrichment in a memorable way. With only two benefits listed, it puts this text in last place in terms of benefits presented.

### ***Robertson, Hall, and Spano***

The Robertson, Hall, and Spano text presents benefits of song use in the classroom throughout the text as a way to “excite students to learn,” change the way teachers look at science, math, and literary components of teaching, to create engaged learning, allow students to feel comfortable exploring topics outside of their comfort zone, and to allow students a deeper understanding of the content at hand (Robertson, Hall, Spano, 2010, p. 10). The text also mentions that music will evolve one’s classroom into one that sparks creativity in both the teacher and their students. There are no specifics about the benefits and effects of music and song use in the classroom. With more benefits presented than in the Richard and Atterbury text, this text falls in second place.

### ***Anderson and Lawrence***

This text presents many benefits to using music and song in the general K-5 classroom. The first benefit is that it promotes rapid brain development for younger students. The second is that, through using music and song interactively, teachers connect to psychomotor, cognitive, affective, and active learners more. The third benefit

presented is that music and song can promote and reinforce topics and can provide a multisensory and multicultural aspect to teacher's lessons. The fourth benefit presented is that it motivates students to continue and enjoy learning. The fifth and final benefit mentioned is that it provides easy access for cross cultural and cross curricular activities. With a total of five different benefits mentioned throughout the text Anderson and Lawrence's text comes in 1st place in terms of benefits presented.

### **Discussion**

The purpose of this study was to analyze the content of three elementary music method books used in preparing K-5 pre-service and in-service teachers to integrate music and song into their future classrooms. In general, the findings of this study are consistent with the literature reviewed. (Thares, 2010; Crowther, 2011; Curtis and Fallin, 2014; Tomlinson, 2014; Glenn, 2017).

### **Types of Songs Related to Integrative Subjects and Categories**

When it comes to types of songs related to integrative subjects and categories, the three texts presented each differently. Each of the songs that the texts had in common were presented both similarly and differently based on the standards and activities that were associated with each song. As stated previously in the results, only one of the texts, Robertson, Hall and Spano, contained a vast amount of integrative subjects and categories. As shown in Appendix B most of the songs discussed by two or more of the books fall into a set of two curricular subjects, social studies, and language arts. As many of the songs presented such as *We Shall Overcome*, and *Hickory Dickory Dock* follow poetry schemes and/or have deep historical ties, it is no wonder that, when looking at the type of songs found in at least two of the text fall under these two curricular subjects.

The newer texts came to represent more subjects for integration. For example, in Appendix B, one sees that at least two of the text's present songs such as *5 Green Speckled Frogs* and *Hot Cross Buns* that could be used for subjects like science and math. By looking at the completed song list in Appendix A one can also see other subjects like movements/P.E. represented as well, with songs such as *Dance Song*, *I Wish I Were a Windmill*, and *We're Going on a Bear Hunt*.

### **Strategies**

When reading about the strategies mentioned throughout the three texts, it was observed that only one of the texts, Robertson, Hall, and Spano, presented teaching strategies or strategies for integrating music into the general K-5 classroom by name. The authors of the text taking a more objective and research like approach when presenting this information by recommending that music and song be used in one of three ways: Unidirectional, Bidirectional, and Multidirectional. The other two texts presented information about teaching strategies and strategies for integrating music into the general K-5 classroom through describing the teaching strategies not specifically naming them. Instead, the two texts, by Richardson and Atterbury and Anderson and Lawrence, took a more narrative approach to explaining their suggestions for teaching strategies. Through this narrative approach the authors mentioned recommendations such as integrating music daily, following the natural integration processes that are based on students' natural progression of ideas, and to use the resources you have around you to make the most of music and song integration.

### **Lesson Plans**

As the text went from oldest to newest, more integrative lesson plan examples were presented. The oldest text, by Richardson and Atterbury, throughout presented in class activities based on learning about music and blank lesson plans for pre-service teachers to practice filling out rather than completed examples. The text as they went on in years from the oldest to the newest started to lean away from lesson plans strictly targeting music to lesson plans that target music and other integrative curricula found in general K-5 classrooms.

This change directly represents how developmental psychology and the study of neuroeducation have played into the development of education addressed by literature previously read. The change also supports the idea of music and song being mnemonic devices that can be used across curricula as addressed in the lesson plans that were presented.

When examining Appendix D, a change can be noticed in the different lesson plans presented by the three texts. In the first two lesson plans from Richardson and Atterbury one finds that the lesson plans are based more on the idea of creating or learning about music in an authentic manner than through a cross-curricular connection with other subjects. For example, in lesson plan one by Atterbury and Richardson in Appendix D, the students are asked to make a story in a musical accompaniment lesson. The act of making the story is only lightly addressed in the first step by having students finish the story line by picking pronouns and filling in the blanks and then no longer discussed. This is quite different to how lesson plan two is used as it focused on language arts still with a heavy musical background influence. These two lesson plans would work when being used as a music teacher and general teacher collaboration method proposed

by Curtis and Fallin for integration, but might be difficult when integrating the lesson plan ideas only by a general K-5 teacher as both rely on having some type of musical background and understanding.

As more information and integrative strategies have been implemented and discovered over the years, one finds that when looking at cross-curricular lesson plans the integrative subjects begin to make a more prominent appearance. This can be seen through the lesson plans presented by Robertson, Hall, and Spano and the lesson plans presented by Anderson and Lawrence in Appendix B. In the Robertson, Hall, and Spano text, the music and general teacher collaboration methods are used to create a lesson that involves students using the feelings that music evokes to complete a creative writing task using partner check lists, writer's notebooks, elements of fiction planning sheets, story board templates, and other writing materials as the music is used as an activating strategy for the lesson. This lesson places more emphases on language arts than music. The Anderson and Lawrence text addresses music and song integration in lesson plans in a similar manner. When looking at lesson plan one by Anderson and Lawrence, the subject of social studies is vastly more represented than the idea of music and song. Instead music and song are used as examples and supportive evidence for the lesson plan. The song *Yankee Doodle Dandy* is used as a representation of music during early life in America not as something to be analyzed or changed from a musical standpoint.

### **Students with Exceptionalities**

When examining how the three texts discussed students with exceptionalities, I was not surprised to find the Robertson and Atterbury text come in last place for information in this theme as the knowledge of students with exceptionalities have vastly

grown since 2001. Since 2001 not only has the term Autism Spectrum Disorder and other disabilities, impairments, and special needs has evolved, but new information on how to help those students thrive has been published as well.

One can see how quickly the information about the students with exceptionalities sections change in just one year by comparing how much information is in the Anderson and Lawrence text and the Robertson, Hall, and Spano. With new information published constantly it was no surprise that the newest text by Robertson, Hall, and Spano contained the most information and the oldest text by Robertson and Atterbury contains the least on modifications and integrating music and song in general K-5 classrooms for those with exceptionalities.

Therefore, it is easy to see what placement each text was given based on the amount of information presented. With a dedicated total of twelve pages to students with exceptionalities, the Robertson, Hall, and Spano text came in first. With a total of seven pages, the Anderson and Lawrence text came in second, and, with a total of three pages, the Robertson and Atterbury text came in third.

### **Reported Benefits of Song Use in the General K-5 Classroom**

As these texts are meant to inform pre-service and in-service teachers how to integrate and use music in the general K-5 classroom, I was quite shocked that there was not much about the benefits of music and song use in the classroom mentioned throughout all three texts. When reading the texts, I found myself either reading a quick paragraph or digging about halfway through each text before learning about the benefits of song use in the classroom. When first receiving the texts, I was expecting to see a

whole chapter on the benefits of using song and music in the classroom and was quite disappointed in all but one of the texts.

The Anderson and Lawrence text was the only text of the three to give specific scientific reasoning behind the benefits of music and song in the general K-5 classroom. The other two text took narrative approaches such as, it will gain student interest or spark creativity.

### **Conclusion**

The overall summary from all three of the analyzed texts evolved into three points. Point one is that songs and music should be used in the classroom creatively and in a way that promotes student engagement in learning. Point two is that general K-5 teachers must have a strong understanding of potential cross-curricular connections, music teaching, and time management to successfully implement song and music use in the classroom. Finally, point three, song choice is everything. If a general K-5 teacher picks out a song that does not add value to the lesson, topic, or unit being taught, then the song has a chance to distract, confuse, and cause misconceptions in the classroom. When a teacher considers points one and two along with the learning styles in their classroom when picking out songs to integrate into their curriculum, song use in the classroom will become successful in promoting the lesson, topic, or unit being taught. It can become a long-term memorization tool at their students' disposal whenever it is needed.

In conclusion, through this content analysis I have determined that no two teaching texts are alike. Some present a plethora of information while others only represent a small fraction of what could be useful to both pre-service and in-service

educators. I have also found that time has a major effect on content presented. The oldest text by Richard and Atterbury, relied on old teaching practices that match the time it was published, 20 years ago, while the other two that presented teaching strategies and topics that present more current and up to date teaching practices. In conclusion, I have also found through the three texts that music and song in the classroom can only be beneficial if the teachers integrate music and song through careful and creative planning.

To effectively see how information, examples, and the benefits of music and song integration in the general K-5 classroom proposed by the three texts is being practically used, I would suggest following this research with a case study. By completing a case study in which interviews and surveys are completed with five to six different elementary teachers from different areas, one would be able to examine the practicality of strategies recommended by the authors.

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## APPENDIX A

### Completed Song List from Analyzed Texts

## Richardson and Atterbury (Songs Highlighted)

# Index



- "A la puerta del cielo," 104  
 "A Ram Sam Sam," 362  
 Aardema, Yerna, 264  
 AB (binary) form, 159, 169-172  
 ABC (ternary) form, 159, 172  
 Abstract reasoning, 4-5  
 Accidentals  
   in key signatures, 232-233  
   types of, 230  
 Accountability, 299  
 Aesthetic experience, 4  
*Aesthetic Foundations for Thinking*  
 (Richards), 193-194, 203-204  
 Agogo bells, 222  
 "All Night, All Day," 94-95, 253, 295  
 "All Night/Swing Low," 362  
 "All Through the Night," 346  
 "All Who Born in January," 302-303  
 "Alleluia, Amen," 361  
 "Alouette," 101, 227  
 "Amazing Grace," 109-110  
 "America" (Carey), 63, 168  
 "America the Beautiful" (Ward/Bates), 138  
 American Orff-Schulwerk Association, 267  
 "American Salute," 176, 198, 237  
 Anacrusis, 26-27  
 Angelou, Maya, 13n, 41  
 "Animal Fair," 97-98  
 "Annabelle," 278  
 "Arirang," 123, 332  
 Aristotle, 158  
 Armstrong, Louis, 341-342  
 Arpeggio, 344  
 Art  
   listening and, 203-206  
   movement and, 319-321  
 Autoharps, 217, 224
- Bach, Johann Sebastian, 164, 179  
 Barlines  
   double, 18-19, 180  
   measures and, 18  
 "Barnyard Song," 89, 155, 183  
 Barry, Dave, 217  
 Bass clef (F clef), 46  
 Bates, Katharine Lee, 138  
 "Battle Hymn of the Republic"  
 (Steffe/Howe), 64, 114
- "Bes," 178  
 Best, R., 10n  
 Binary (AB) form, 159, 169-172  
 "Bingo," 86  
 Blake, William, 41  
 Blue notes, 341  
 "Bluebells," 152  
 "Bluebird, Bluebird," 88  
 Blues songs, composing, 341-344  
 "Boatman, The," 333  
 Bon dance, Japanese, 290-291  
 Bongo drums, 222  
 Brand, Oscar, 117  
 "Bransle" (Gervaise), 151  
*Brown Bear, Brown Bear, What Do You  
 See?* (Martin), 264  
 Bruner, Jerome, 5, 10n, 299  
 Buchanan, Daniel C., 45  
 "Buenos Dias, Amigo," 248  
 "Built My Lady a Fine Brick House," 54  
 Burakoff, Gerald, 151, 183, 274  
 Burakoff, Sonya, 183, 366, 367  
 "Burn, Little Candles," 277  
 "Button, You Must Wander," 54, 212  
 "Bye, Bye Baby-O," 48
- Call charts, 176, 197-198  
 Call-response activities, 84, 267-268  
 "Camptown Races" (Foster), 326-327  
 Canon, 292, 361, 363  
 Carey, Henry, 63  
 Carle, Eric, 264  
 Cauley, Lorinda Bryan, 264  
 Chest voice, 107  
 Chords  
   guitar, 226-228, 383-384  
   piano and electric keyboard, 234-235,  
   247-253  
 Chromaharps (TM), 217, 224  
 "Chumbara," 55  
 "Circus Music" from *The Red Pony*  
 (Copland), 172-173, 194, 195-196,  
 197-198, 215-216  
 "Au Claire de la Lune," 33  
 Classroom management, 8-9, 358-359  
   small groups and, 358  
   whole class and, 358-359  
 Classroom teacher, case study, 1-2
- Claves, 220  
 Clefs  
   bass (F clef), 46  
   treble (G clef), 45, 46  
 "Click Go the Shears," 144-145  
 "Closet Key," 73  
 "Coal Quay Market," 58, 237, 285-286  
 Coda, 176  
 Cohan, George M., 62  
 Composing, see *Creating music*  
 Compound meter, 23-25  
 Conducting, 236-239  
   bringing performers in, 238  
   cut-off, 238  
   meter in, 236-238  
   of rounds, 238-239  
 Conga drums, 222  
 Contrast, 159-164  
 Convergent thinking, 199  
 Copland, Aaron, 172-173, 194  
 "Cotton-Eye Joe," 328  
 "Court of King Carraticus, The," 56  
 Cowan, Marie, 61, 170  
 Cowbells, 222  
 Crash cymbals, 222  
 Creating music, 331-344  
   blues, 341-344  
   with children, 349-361  
     case study, 350  
     children as sound makers, 349  
     integrated lessons in, 351-357  
     logistics of, 358-360  
     national standards and, 360-361  
     portfolio evaluation in, 359-360  
     recording in, 359-360  
     special needs students and, 358  
   rap, 338-341, 356-357  
   review of music fundamentals,  
   331-338  
     harmony, 336-338  
     pitch, 334-336  
     rhythm, 331-333  
 Creative movement, 283-284, 286-287,  
 310-311  
 Crescendo  
   defined, 40, 57  
   symbol for, 40, 57  
 Critical thinking, 199-200  
 "Cucaracha, La," 116-117

- Cultural context, 158  
 Curriculum, integrated; see Integrated curriculum  
 Cut-off, 238
- Dahl, K. L., 10n  
 "Dance Song" (Haussmann), 244  
 "Danse de Hercules" (Susato), 366, 367  
 Davis, Jimmie, 250  
 "Day-O," 116  
 Decrescendo  
 defined, 40, 57  
 symbol for, 40, 57  
 "Der Fuggerin Tanz" (Neusiedler), 151  
*Der Rosenkavalier* (Strauss), 178, 301  
 "Dipidu," 90  
 Directed music listening, 197–198  
 Disabilities, students with; see Special needs students  
 Divergent thinking, 199  
 Djembe, 223  
 Do  
 hand sign for, 51–52  
 line notation for, 51–52  
 "Dobbin, Dobbin," 132  
 "Doggie, Doggie," 49  
 Dotted notes, 19–20, 22–23, 149–151, 374  
 Double bar, 18–19, 180  
 "Down by the Bay," 98  
 "Down in the Valley," 295–296  
 "Down the River," 131  
 "Down the Station," 326  
 "Dreydl," 245–246  
 "Dry Bones," 121–122, 228  
 Duets, 150–151, 182, 323, 345–346, 363–368  
 Duple meter, 18, 236  
 Duration, 373–374  
 in musical notation, 11  
 varied, 20–21  
 Dynamics  
 crescendo, 40, 57  
 decrescendo, 40, 57  
 defined, 40  
 as musical element, 5  
 on recorder, 29  
 symbols for, 40, 56–57
- Echo-clapping, 174  
 "Een kint gheboren in Bethlehem," 324, 367  
 "Eency Weency Spider," 90  
 Eighth note, 20, 21, 274–278  
 Eighth rest, 20, 21  
 "El Dorado," 286–287  
 "El Rorro," 102–103  
 Emberley, Rebecca, 265  
 Enactive representation, 5  
 "Engine, Engine Number Nine," 47, 85, 152  
 Ensemble playing, 235–242  
 additional playing experience, 239–242  
 conducting in, 236–239  
 meter signature, 237–238  
 pulse in, 235–236  
 "Erie Canal," 110–111  
 Ethnomusicologists, 158, 160  
 "Every Night," 67–68  
 "Every Time I Feel the Spirit," 177  
 "Ezekiel Saw the Wheel," 70, 126
- F clef (bass clef), 46  
 Fa, hand sign for, 54  
 "Fais Do-Do," 73  
 "Farmer in the Dell, The," 136  
 Fermata, 212  
 Filth (interval), 180  
 Finger cymbals, 222  
 Finnas, 196  
*Fireside Book of Folk Songs*, 143  
 First ending, 180  
 Five pitches  
 on the recorder, 179–185  
 in singing, 51–54  
 Flat symbol, 230  
 Fleischman, Paul, 265  
 "Flight of the Bumblebee" (Rimsky-Korsakov), 178–179  
 Flow in movement, 283–284, 311  
 Folk dances, 290–291, 304  
 Israeli *hora*, 290  
 Japanese Bon dance, 290–291  
 Folk music, 142–143  
 Folk tales, 264–265  
 "Folk Tune," 274  
 Form, 385  
 binary (AB), 159, 169–172  
 listening and, 159, 167–176  
 as musical element, 5  
 quaternary (AABA), 168  
 ternary (ABC), 159, 172–173  
 theme and variations, 173–174, 176  
 Forte, 57  
 Fortissimo, 57  
 Foster, Stephen, 53, 66, 326  
 Fourth (interval), 149  
 Freppon, Penny A., 10n  
 "Frère Jacques," 102  
 "Fuggerin Tanz, Der" (Neusiedler), 151  
 Fundamental movements, 282–283, 302–303  
 "Fung Yang Song," 335–336  
 "Funga Alafia," 113, 267–268, 287–288
- G clef (treble clef), 45  
 "Galway Hornpipe," 12, 287  
 Gardner, Howard, 147, 154n  
 Gervaise, Claudia, 151  
 Gestural listening maps, 203–206  
 "Ghana Postal Workers," 160  
 Glazer, Tom, 143  
 Glockenspiels, 223  
 "Go, Tell It on the Mountain," 247  
 "Go Down Moses," 57  
 Goals 2000, 6, 147  
 "Going over the Sea," 93  
 "Good King Wenceslas," 297  
 "Good News," 85
- "Good Night, Ladies," 129  
 Goodlad, John, 147  
 Gould, Morton, 173  
 "Great Big House," 213  
 Greene, Madelynn, 290–291  
 Grossman, Julius, 124  
 Guiro, 220  
 Guitar, 224–229  
 A7 chord, 227–228  
 chord fingerings, 383–384  
 D major chord, 227–228  
 E minor chord, 226–227  
 G chord, 228  
 songs for, 226–228  
 strings on, 225  
 tuning, 225–226
- "Haiku," 45  
 Half note, 21  
 Half rest, 21  
 Half steps, 229–231  
 Hand drums, 222  
 Hand signs  
 for do, 51–52  
 for fa, 54  
 for la, 43–45  
 for mi, 42–45  
 for re, 51  
 for sol, 42  
 for ti, 54  
 Harmony, 385  
 canon, 292, 361, 363  
 defined, 71  
 duets, 150–151, 182, 323, 345–346, 363–368  
 as musical element, 5  
 partner songs, 126–131, 362  
 on the recorder, 71, 72, 150–151, 180–182, 211, 361–368  
 singing and, 126–133  
 on stringed instruments, 217, 224–229  
 Triads, 181, 211, 234–235, 336–338  
 Haussmann, Valentin, 244  
 "Hava Nagila," 120–121  
 Head voice, 107  
 "Here Comes a Bluebird," 211  
 Hettrick, William E., 151, 183  
 "Home on the Range," 64–65  
 Homophonic texture, 178–179  
 "Hop, Old Squirrel," 277  
 Hora, 290  
 "Hot Cross Buns," 73, 247  
*How the Ostrich Got Its Long Neck* (Aardema), 264  
 Howe, Julia Ward, 64, 114  
 Hughes, Langston, 44  
 "Hummingbird," 304–305  
 "Hush, Little Baby," 232–235, 293
- "I Am Young and I Am Positive," 339, 341  
 "I Eat My Peas with Honey," 51–52  
 "I Have a Car," 53  
 Iconic representation, 5  
 "If You're Happy," 252, 302, 303  
 Improvisation, 266–268

- "In dulci jubilo," 346  
 "Inanay," 160–161, 165, 309
- Infants  
 aesthetic experiences of, 4  
 singing of, 82
- Instruments; *see* Playing instruments and specific instruments
- Integrated curriculum, 7  
 composing and, 351–357  
 language arts, 353–357  
 science, 351–352
- listening and, 200–207  
 art, 203–206  
 language arts, 202–203  
 lesson on manufacturing, 200–202
- movement and, 312–321  
 art, 319–321  
 language arts, 312–314  
 science, 317–318  
 social studies, 314–316
- playing instruments and, 260–272  
 categorizing and classifying sounds, 260, 261–262  
 improvisation in, 266–268  
 literary works and, 264–266, 268–270  
 production of sounds, 260, 262–264  
 science and, 270–272
- Intermediate teaching scripts/lesson plans  
 call-and-response improvisation, 267–268  
 kinesthetic response, gestural maps, 204–206  
 language arts  
 composing and, 356–357  
 enhancing haiku with instruments, 269–270  
 science  
 movement and, 317–318  
 sound and, 271–272  
 social studies, movement and, 314–316  
 thematic lesson on manufacturing, 200–202  
 whole song method, 124–126
- Intervals  
 kinds of, 149, 180, 229–231  
 on piano and electric keyboards, 229–231  
 in recorder playing, 149, 180, 209, 229–231  
 singing of older children and, 143
- Introduction, 176  
 "Iron Foundry, The," 178  
 Israeli *hora*, 290
- "J'ai Du Bon Tabac," 365–366  
 Japanese Bon dance, 290–291  
 Jarrett, Keith, 171  
 "Jesu, Joy of Man's Desiring" (Bach), 164  
 "Jesus, Lover of My Soul," 164  
 Jingle bells, 222  
 "Jingle Bells" (Pierpont), 277, 347–348  
 Jingle clogs, 222
- "John B. Sails," 119–120  
 "Johnny, I Hardly Knew Ye," 174–175  
 "Jolly Old Saint Nicholas," 294  
 Jones, T., 237  
 "Joshua Fit the Battle of Jericho," 118–119  
*Joyful Noise: Poems for Two Voices* (Fleischman), 265
- "Kaeru no Uta (Frog's Song)," 105–106, 310  
 Kaufman, William I., 90  
 Keenan-Takagi, Kathleen, 162–163  
 Kelly, L., 82, 154n  
 Key, Francis Scott, 115  
 Key signatures, 232–233  
 accidentals in, 232  
 major scale, 233
- Keyboard instruments, 229–235, 247–253  
 "Kima Duina," 178
- Kinesthetic response  
 gestural listening maps, 203–206  
 of younger children in listening, 193
- King, Stephen, 217  
 "Kum Bah Yah," 60, 296  
 "Kye Kye Kule," 100–101
- La  
 hand sign for, 43–45  
 line notation for, 44  
 "La Cucaracha," 116–117  
 "La Muñeca," 294  
 Laban, 283–284  
 Langer, Susanne, 281
- Language arts  
 composing and, 353–355, 356–357  
 listening and, 202–203  
 movement and, 312–314  
 playing instruments and, 260–261, 264–266, 268–270  
 punctuation and, 202–203  
 whole language approach, 7, 257, 260–261, 264–266, 268–270  
 "Le Roi Dagobert," 246  
 "Leang Dal," 178
- Ledger lines, 55  
 "L'enfant et les sortilèges" (Ravel), 169
- Lesson plans; *See* Intermediate teaching scripts/lesson plans; Primary teaching scripts/lesson plans  
 "Lightly Row," 184  
 "L'il Liza Jane," 95
- Listening, 157–179  
 attentive, 157–159  
 with children, 189–208  
 case study, 191–192  
 child's perspective in, 208  
 directed music listening, 197–198  
 final synthesis in, 195  
 gestural representation and, 203–206  
 integrated lessons in, 200–207  
 listening classroom and, 189–190  
 materials and sources, 196–197  
 national standards and, 208
- older children, 195–198  
 playing instruments and, 259  
 special needs students, 198–199  
 teacher modeling in, 192  
 thinking skills and, 199–200  
 variety in, 192, 195, 196  
 visual representation and, 193–195  
 younger children, 192–195
- contrast and, 159–164  
 form and, 159, 167–176  
 repetition and, 159–164  
 texture and, 178–179  
 timbre and, 176–178
- Listening maps  
 gestural, 203–206  
 teacher-made, 197  
 visual, 193–195, 197
- Literary works, 260–261  
 adding sounds to, 268–270  
 incorporating instruments into, 264–266
- "Little Chickens," 251  
 "Little Red Caboose," 134, 327  
 "Little Tom Tinker," 214, 295  
 "Little Tommy Tucker," 49–50  
 "London's Burning," 328  
 "Long-Legged Sailor," 74, 212  
 "Love Somebody," 246  
 "Lucy Locket," 50
- Lyrics, 342  
 Lytle, James H., 147, 154n
- McGraw-Hill Share the Music Series, 6  
 MacMillan, 143
- Major scales, 55, 334  
 key signatures, 233  
 list of, 374  
 whole and half steps in, 230–231
- Major triads, 336–337  
 "Mama Paqueta," 99–100
- Maracas, 221  
 Martin, Bill, Jr., 264  
 Mason, Lowell, 5  
 "Matilda," 140–141
- Measures, 18  
 Melody, 385  
 contour of, 146, 160  
 as musical element, 5
- Membranophones, 222–223  
 "Merrily We Roll Along," 33, 184
- Metal instruments  
 pitched, 223  
 unpitched, 222
- Metallophones, 217, 223
- Meter signature, 18–19, 173–174  
 compound, 23–25  
 conducting and, 236–239  
 simple, 24  
 6/8, 210–211
- Mezzo forte, 57  
 Mezzo piano, 57
- Mi  
 hand sign for, 42–45  
 line notation for, 44  
 "Mi Chacra," 96–97  
 "Mice and Crickets," 245

- "Michael Finnegan," 136  
 Millay, Edna St. Vincent, 41  
 Miller, R., 368n  
 Minor scales, 334, 375  
 Minor triads, 337-338  
 Miron, Issachar, 124  
 "Miss Mary Mack," 93-94  
 "Mister Frog," 251  
 "Mister Frog Went A-Courtin'," 327, 348  
 Mitchell, Charles, 250  
 Modeling by teachers  
   of listening, 192  
   of singing, 83  
 Monophonic texture, 178  
 "More We Get Together, The," 248  
 Movement, 281-291  
   with children, 299-322  
     case study, 300-301  
     child's perspective in, 322  
     integrated lessons in, 312-321  
     movement response and, 299  
     national standards and, 322  
     special needs students and, 303, 322  
     types of movement, 301-311  
   folk dances, 290-291  
   partnership of music and, 281-282  
   review of fundamentals through, 287-289  
     pitch, 289  
     rhythm, 287  
     singing, 287-288  
   types of, 282-284, 301-311  
     creative, 283-284, 286-287, 310-311  
     fundamental, 282-283, 302-303  
     structured, 285-286, 303-310  
 "Muñeca, La," 294  
 Music  
   in daily planning, 7  
   defined, 4  
   importance of, 6  
   nature of, 4  
   world, 8  
 "Music Alone Shall Live," 361  
 Music Educators National Conference, 147  
 Music equal opportunity, 5  
 Music historians, 158  
 Music teacher  
   case study, 2-3  
   classroom realities and, 8-9  
   feelings of, 8-9  
   reasons for having, 5-6  
 Musical elements, 5-6  
 Musical terminology, 158  
 Musicians, nature of, 4-5  
 "My Bonnie Lad," 324  
 "My Head and My Shoulders," 325  
 National Endowment for the Arts, 197  
 National Standards for Arts Education, 6  
   composing, 360-361  
   listening, 208  
   movement, 322  
   playing instruments, 272-273  
   singing, 6, 147-148  
 Natural symbol, 230  
 Neusiedler, Melchior, 151  
 Noteheads, 19-20  
 Notes  
   dotted, 19-20, 22-23, 149-151, 374  
   duration of, 373-374  
   types of, 21, 373  
 "Now Let Me Fly," 69, 127  
 "Oats, Peas, Beans, and Barley Grow," 213  
 "Oh, Dear, What Can the Matter Be?," 130  
 "Oh, My Aunt Came Back," 142  
 "Oh, Susanna" (Foster), 53, 66  
 "Oh, Won't You Sit Down?," 139-140  
 "Old Blue," 249  
 "Old Dan Tucker," 139, 325-326  
 "Old Gray Cat, The," 92  
 "Old Joe Clark," 99  
 "Old MacDonald," 135, 293  
 "Old Texas," 67  
 Older children; *see also* intermediate  
   teaching scripts/lesson plans  
     defined, 107  
     listening of, 195-198  
       directed music listening, 197-198  
       materials and sources for, 196-197  
     playing instruments with, 257, 266-272  
       adding sounds to poems and stories, 268-270  
       improvisation in, 266-268  
       in science lesson, 270-272  
     singing of, 106-134  
       characteristics, 83  
       favorite songs, 135, 140-141  
       harmony in, 126-133  
       song literature, 107-124, 135, 140-141  
       song selection and, 143-145  
       voice range, 106-107  
       whole song method, 124-126  
 Omnichord, 224  
 "One Bottle of Pop," 133, 172  
 "One Little Elephant," 137  
 "One More River," 108-109  
 Orff, Carl, 266-267, 280n  
 Orff instrumentarium, 217, 223, 224, 266-267  
 Ostinato, 332-333  
 Pancake Boy, The (Cauley), 264  
 Parish, Mitchell, 124  
 "Parson's Farewell," 347  
 Partner songs, 126-131, 362  
 Paterson, A. "Banjo," 61, 170  
 "Pease Porridge Hot," 48  
 Pentatonic scales, 334-336  
 Perkins, David N., 10n  
 Petri, Michala, 171  
 Piaget, Jean, 4, 10n, 104, 154n  
 Pianissimo, 57  
 Piano (dynamic), 57  
 Piano and electric keyboards, 229-235  
   guitar and, 225-226  
   key signatures, 232-233  
   songs for, 247-253  
     three chords, 250-253  
     two chords, 247-250  
   triads and chords, 234-235  
   whole and half steps, 229-231  
 Pickup, 26-27  
 "Pie Jesu" from *Requiem* (Rutter), 58, 161-162, 179, 289, 311  
 Pierpont, James, 277, 347  
 Pitch, 37-78  
   difficulties in matching, 146  
   harmony and, 71, 72  
   notation of, 11, 45-57  
     clefs in, 45-46  
     dynamic changes in, 56-57  
     longer songs, 60-70  
     pitch and rhythm symbols in, 46-51  
     staff in, 45-47  
   on recorder, 29-33, 71-74  
     A pitch, 30-31  
     B pitch, 29-30  
     C pitch, 148-149  
     D pitch, 179-180, 291-297  
     E pitch, 273-274  
     F pitch, 208-209  
     F# pitch, 243-246  
     G pitch, 31-32  
     harmony and, 71, 72  
     high E pitch, 344-348  
     low C pitch, 323-324  
     three pitches in, 71-72  
   review through movement, 289  
   scales  
     major, 55, 230-231, 233, 334, 374  
     minor, 334, 375  
     pentatonic, 334-336  
   singing  
     confidence in, 37-38  
     five pitches in, 51-54  
     hand signs for, 42-45, 47, 51-52, 54-55  
     moving from speech to song, 41  
     pitch matching, 84  
     range of younger children, 86-87  
     seven pitches in, 54-56  
     speaking vs. singing voice, 38-40  
     three pitches in, 43-45  
     two pitches in, 42-43  
   vocal differences in adult singers, 57-60  
 Pitched instruments, 223-224; *see also* Guitar; Piano and electric keyboards;  
 Recorder  
   Recorder  
     metal, 223  
     stringed, 217, 224-229  
     wood, 224  
 Place Called School, A (Goodlad), 147  
 Plato, 158  
 Playing instruments, 217-242  
   categories of instruments, 219-224  
   pitched, 223-224; *see also* Guitar; Piano and electric keyboards;  
   Recorder

- unpitched, 219–222  
 younger children and, 260, 261–262
- with children, 257–273  
 adding sounds to poems and stories, 268–270  
 case study, 258–259  
 categorizing and classifying sounds, 260, 261–262  
 child's perspective in, 272  
 imagination in, 260–261  
 improvisation in, 266–268  
 instrumental enjoyment in, 257–258  
 language arts and, 260–261, 264–266, 268–270  
 listening in, 259  
 national standards and, 272–273  
 older children, 257, 266–272  
 production of sounds in, 260, 262–264  
 in science lesson, 270–272  
 special needs students, 272  
 younger children, 257, 260–266
- ensemble playing, 235–242  
 additional playing experience, 239–242  
 conducting in, 236–239  
 meter signature, 237–238  
 pulse in, 235–236
- guitar, 224–229, 383–384  
 joys of, 217  
 key signatures, 232–233  
 piano and electric keyboards, 229–235, 247–253  
 pitched instruments, 223–224  
 recorder; *See* Recorder  
 rhythm review, 218–219  
 unpitched instruments, 219–223
- Plectra* (picks), 171
- Poems; *See* Literary works
- "Polly Wolly Doodle," 153, 244
- Polyphonic texture, 178, 179
- Portfolio evaluation, 359–360
- Preschool children, music for, 6
- Primary teaching scripts/lesson plans  
 art, movement and, 319–321  
 categorizing sounds, 261–262  
 language arts  
 composing and, 353–355  
 enhancing story with instruments, 265–266  
 movement and, 312–314  
 punctuation and, 202–203  
 rote song method, 105–106  
 science, composing and, 351–352  
 sound production, 263–264  
 tonal memory, 84–85
- Pulse, 12–18  
 in ensemble playing, 235–236  
 finding, 12–13  
 rhythm and, 13  
 subdividing, 13–18
- Purcell, Henry, 151
- "Quand j'étais mon père," 183, 238
- Quarter note, 20, 21
- Quarter rest, 20, 21
- Quaternary (AABA) form, 168
- Questions, and listening of younger children, 193
- "Quilla Bung," 312–314
- "Rain, Rain Go Away," 50–51
- Rainstick, 221
- Rap music, composing, 338–341, 356–357
- "Rattlin' Bog, The," 107–108
- Ravel, Maurice, 169
- Re  
 hand sign for, 51  
 line notation for, 51
- "Reckless Blues," 341–344
- Recorder, 28–33  
 A pitch, 30–31  
 B pitch, 29–30  
 beginning to play, 29  
 C pitch, 148–149  
 D pitch, 179–180, 291–297  
 E pitch, 273–274  
 F pitch, 208–209  
 fingerings for, 381  
 F# pitch, 243–246  
 G pitch, 31–32  
 harmony and, 71, 72, 150–151, 180–182, 211, 361–368  
 high E pitch, 344–348  
 intervals and, 149, 180, 209, 229–231  
 low C pitch, 323–324  
 parts of, 28  
 positioning hands on, 28–29  
 rhythm syllables with eighths and sixteenths, 274–278  
 rules for playing, 29  
 skips on, 32  
 songs for, 73–74, 211–214, 324–328, 346–348  
 with D pitch, 292–297  
 duets, 150–151, 182, 323, 345–346, 363–368  
 with E pitch, 274, 276–278  
 five-pitch, 179–185  
 with F#, 243–246  
 harmony and, 361–368  
 three-pitch, 32–33  
 triads, 181, 211
- Reflective thinking, 189
- Refrains, 145
- Repeat symbol, 180
- Repetition, 159–164
- Resonator bells, 217, 234
- Rests  
 dotted, 374  
 duration of, 373–374  
 names of, 20  
 nature of, 15  
 types of, 21, 373
- Rhythm, 11–35, 385  
 anacrusis (pickup) in, 26–27  
 complicated types of, 27–28  
 compound meter in, 23–25  
 dots in, 19–20, 22–23, 149–151, 374
- duration in, 11, 20–21  
 meter and, 18–19  
 as musical element, 5  
 noteheads for, 19–20  
 organizing, 18  
 ostinato in, 332–333  
 pulse (steady beat) and, 12–18  
 reading, 21, 46–51  
 rests in, 15, 20  
 review practice, 218–219  
 review through movement, 287  
 rhythm syllables for, 11, 14–18, 46  
 stick notation of, 11, 14–18, 20  
 syncopation of, 25–26, 245–246  
 ties in, 22–23  
 triplets in, 28, 331–332, 374
- Rhythm syllables, 11, 14–18, 46  
 for four sounds on beat, 16–18  
 for one beat, 14–16  
 for three sounds on beat, 16–18, 28  
 for two sounds on beat, 14–16
- Richard Smallwood Singers, 164
- Richards, Mary Helen, 193–194, 203–204
- Richardson, Carol P., 116
- "Ridin' in the Buggy," 73, 276
- "Rigaudon" (Purcell), 151
- Rimsky-Korsakov, Nikolay, 178–179
- "Rise Up O Flame," 238–239
- "Rocky Mountain," 213
- "Roi Dagobert, Le," 246
- "Rorro, El," 102–103
- Rosenkavalier, Der* (Strauss), 178, 301
- Rote song method, 104–106
- Rounds  
 conducting, 238–239  
 playing, 361–362
- "Row, Row, Row Your Boat," 127
- Rutter, John, 58, 161
- "Sakura," 91
- "Sally Go 'round the Sun," 52, 92
- "Sambalele," 305–308
- Sandpaper blocks, 219
- "Sarasponda," 96
- Scales  
 major, 55, 230–231, 233, 334, 374  
 minor, 334, 375  
 pentatonic, 334–336
- "Scarborough Fair," 118, 364
- Schmidt, H., 237
- Science  
 composing and, 351–352  
 movement and, 317–318  
 using instruments in, 270–272
- "Scotland's Burning," 361
- Scripts for teaching; *See* Intermediate teaching scripts/lesson plans; Primary teaching scripts/lesson plans
- Second (interval), 149
- Second ending, 180
- "See-Saw," 48
- "Serra, Serra, Serrador," 308–309
- "Shalom chaverim," 226
- Share the Music Series (McGraw-Hill), 6
- Sharp symbol, 230

- "Sheep Shearing," 144  
 "She'll Be Comin' Round the Mountain," 253  
 "Shoo, Fly," 250, 278  
 Short-term memory, 189  
 Silver Burdett/Ginn, 6, 143  
 "Simple Gifts," 112, 292  
 Simple meter, 24  
 Singing, 37–70  
   adult vocal differences in, 57–60  
   with children, 79–148  
     case study, 80–82, 146  
     child's perspective in, 147  
     how children learn to sing, 82–83  
     infants, 82  
     national standards and, 6, 147–148  
     nurturing children's singing skills, 83–86  
     older children, 83, 106–134, 135, 140–141  
     pitch matching, 84  
     singing classroom, 79–80  
     song selection for, 141–145  
     special needs in, 86, 145–146  
     tonal memory in, 84–85  
     younger children, 82–83, 86–106, 135–143  
   confidence in, 37–38  
   finding singing voice, 39–40  
   harmony in, 126–133  
   pitch in  
     five pitches, 51–54  
     hand signs for, 42–45, 47, 51–52, 54–55  
     three pitches, 43–45  
     two pitches, 42–43  
   review through movement, 287–288  
   speaking versus, 38–40  
 "Six Little Ducks," 94  
 Sixteenth note, 20, 21, 274–278  
 Sixteenth rest, 20, 21  
 Sixth (interval), 209  
 "Siyahamba," 123  
 "Skinnamarink," 103  
 "Skip to My Lou," 129, 243  
 Skips, 32, 143  
 "Slide, Frog, Slide," 178, 287  
 Smith, Bessie, 341–342  
 Smith, J. S., 115  
 Smith, Samuel F., 63  
 Social studies, movement and, 314–316  
 Sol  
   hand sign for, 42–45  
   line notation for, 44  
 Solfeggio syllables, 162  
 do, 51–52  
 fa, 54  
   hand signs for, 42–45, 47, 51–52, 54–55  
 la, 43–45  
 mi, 42–45  
 re, 51  
 sol, 42–45  
 ti, 54  
 "Some People" from *Gypsy*, 58, 165  
 "Sonata for Recorder and Harpsichord," 171–172
- Sounds  
 adding to literary works, 268–270, 274–276  
 categorizing and classifying, 260, 261–262  
 production of, 260, 262–264  
 "Southwell," 274  
 Space in movement, 283–284, 311  
 Special needs students  
   composing and, 358  
   listeners, 198–199  
   movement and, 303, 322  
   playing instruments and, 272  
   singers, 86, 145–146  
 Spirituals, 177  
 Staff  
   ledger lines, 55  
   in notation of pitch, 45–47, 55  
 "Star-Spangled Banner, The" (Smith/Key), 115–116, 153  
 Staton, Merrill, 91  
 Steady beat; *see* Pulse  
 Steffe, William, 64, 114  
 Steinbeck, John, 172  
 Stems, 19–20  
 Steps, 143  
 Stick notation, 11, 14–18  
   note names, 20  
   rhythm syllables and, 46  
 Stories; *See* Literary works  
 "Stowey (How Far Is It to Bethlem?)," 368  
 Straight sound, 83  
 Strauss, Richard, 178  
 "Streets of Laredo, The," 365  
 Stringed instruments, 217, 224–229  
 Structured movement, 285–286, 303–310  
 Students with disabilities; *see* Special needs students  
 "Suo Gan," 32, 85  
 Susato, Tielman, 366, 367  
 Sutton-Smith, B., 82, 154n  
*Sweet Pipes Recorder Book, The* (Burakoff and Hettrick), 151, 183, 274, 324, 346–348, 364  
 "Sweet Potatoes," 364  
 "Sweetly Sings the Donkey," 241–242  
 "Swing Low, Sweet Chariot," 65, 172, 173, 362  
 Symbolic representation, 5  
 Syncopation, 25–26, 245–246
- Tactus, 236  
 Tambourines, 222  
 Tambours, 222  
 Tan, Amy, 217  
 "Tanz," 324  
 "Tanzen und Springen," 162–163, 237, 287  
 Teacher-administrator relations, 371–372  
 Teacher-parent relations, 371  
 Teacher-student relations, 369–370  
 Teacher-teacher relations, 370  
 Temple blocks, 224  
 Tempo  
   as musical element, 5  
   quick and changing, 143
- Ternary (ABC) form, 159, 172–173  
 Texture, 178–179  
 Theme and variations, 173–174, 176  
 Thinking skills, 189, 199–200  
 Third (interval), 149  
 "This Little Light of Mine," 89  
 "This Old Man," 252  
 "This Train," 60–61, 128  
 "Three Blind Mice," 127  
*Three Cool Kids* (Emberley), 265  
 "Three Pirates," 137–138  
 Ti, hand sign for, 54  
 Tick-tock blocks, 221  
 Tiddas, 160  
 "Tideo," 328  
 Ties, 22–23  
 "Til There Was You" (Willson), 12, 167–168  
 Timbre, 176–178, 385  
   defined, 176  
   as musical element, 5  
 Time in movement, 283–284, 311  
 "Tina Singu," 132–133  
 "Tinga Layo," 91  
 "Tinker, Tailor," 49  
 Tokyo Dontaku, 290–291  
 "Tom Dooley," 297  
 Tonal memory, 84–85  
 Tone blocks, 221  
 Tone color, 5, 177  
 Top 40 syndrome, 192, 196  
 Transposing, 232, 233  
 Treble clef (G clef), 45, 46  
 Tremolo, 234  
 Triads, 336–338  
   major, 336–337  
   minor, 337–338  
   on piano and electronic keyboards, 234–235  
   on recorder, 181, 211  
 Triangles, 222  
 "Trio," 178  
 Triple meter, 18, 236, 238  
 Triplets, 28, 331–332, 374  
 "Try to Remember" from *The Fantasticks* (Schmidt/Jones), 58–59, 237, 238, 287  
 "Twinkle, Twinkle, Little Star," 87, 347  
 "Two-Part Invention No. 13" (Bach), 179  
 "Tzena, Tzena" (Miron and Grossman/Parish), 124
- Unpitched instruments, 219–223  
 membranophones, 222–223  
 metal, 222  
 wood, 219–221
- "Vamos a la mar," 249  
 Van, Joan Gilbert, 90  
 Vibrato, 58, 83  
 Visual representation, of listening experiences, 193–195, 197  
 "Viva L'Amour," 131  
 Voice  
   chest, 107  
   exploring, 39

- finding singing, 39–40  
head, 107  
operation of, 38–39  
range of, 86–87, 106–107  
speaking vs. singing, 38–40  
straight, 83
- "Waltzing Matilda" (Cowan/Paterson),  
61–62, 170–171  
Ward, Samuel, 138  
Watanabe, Fumiko, 291  
"Water Is Wide, The," 68, 363  
"We Are Little Candles," 141  
"We Shall Overcome," 113  
"We Wish You a Merry Christmas," 363  
Weight in movement, 283–284, 311  
West Music, 143  
"When I First Came to This Land" (Brand),  
117  
"When Johnny Comes Marching Home  
Again," 175–176  
"When the Saints Go Marching In," 70,  
128, 325  
"When the Train Comes Along," 296  
Whips, 221  
Whole language approach, 7, 257  
with older children, 268–270  
with younger children, 260–261,  
264–266  
Whole note, 21  
Whole rest, 21  
Whole song method, 124–126  
Whole steps, 229–231  
"Who's That Tapping at the Window?,"  
212  
Willson, Meredith, 167–168  
"Winter, ade," 183  
"Winter Moon" (Hughes), 44  
Wood sticks, 219  
Woodblocks, 219  
Wooden instruments  
pitched, 224  
unpitched, 219–221  
World music, 8  
Writing music; *see* Creating music
- Xylophones, 217, 224
- "You Are My Sunshine" (Mitchell/Davis),  
228, 250–251  
Younger children; *see also* Primary  
teaching scripts/lesson plans  
aesthetic experiences of, 4
- listening of, 192–195  
final synthesis in, 195  
variety in, 192, 195  
visual representation in, 193–195  
playing instruments with, 257,  
260–266  
categorizing and classifying  
sounds in, 260, 261–262  
imagination in, 260–261  
language arts and, 260–261,  
264–266  
production of sounds in, 260,  
262–264  
singing of, 86–106  
characteristics, 82–83  
favorite songs, 135–143  
rote song method, 104–106  
song literature, 87–104, 135–140  
song selection and, 141–143  
voice range, 86–87  
"You're a Grand Old Flag" (Cohan), 62–63
- "Zum gali, gali," 111, 226–227

## Robinson, Spano, and Hall



### Rhapsody© Music Download Listening Chart Song Selections by Chapter

#### Chapter 2:

Some songs on this list do not appear in the chapter but are included for added examples of genres/forms discussed.

*Twinkle, Twinkle Little Star* (melody) 17  
*America, The Beautiful* (melody) 17  
*Six Little Ducks* (melody) 17  
*Simple Gifts* (melody) (Women's Choir—timbre example, too) 17  
*Stand by Me* (melody example) 17  
*Unchained Melody* (melody: homophonic) 17  
*Somewhere Over the Rainbow* (melody) 17  
*Make New Friends* (Harmony: round/canon) 23  
*Frere Jacques* (Harmony: round/canon) 23  
*Joyful, Joyful We Adore Thee* (instrumental version) (Harmony: homophonic texture) 23  
*America (My Country, 'Tis of Thee)*  
(Harmony: homophonic texture—melody supported by harmony) 23  
*Mary Had a Baby* (call and response) 23  
*If We Ever Needed the Lord Before* (harmony) 23  
*My Lovin'* (harmony) 23  
*Follow the Drinkin' Gourd\** (Judy Cook) (melody—monodic style, only one sound; theme) 28  
*Prelude in c minor*, Chopin (homophonic and thick texture) 28  
*Agnus Dei*, Samuel Barber, (polyphonic texture; choral texture) 28  
*Adagio for Strings*, Samuel Barber. Original composition on which the previous is based 28  
*Empire State* (monophonic and homophonic textures) 28  
*Can You Feel It?* (monophonic and homophonic textures; AB form) 28  
*Geographical Fugue for Speech Choir* (Texture) 28  
"Banquet Fugue" from *The Reluctant Dragon* (fugue for choir) 28  
*Follow the Drinking Gourd* (Texture) 28  
*Hickory, Dickory, Dock* (rhythmic chant) 31  
*Baa, Baa Black Sheep* (rhythmic chant) 31  
*Five Little Monkeys* (rhythmic chant) 33  
*Rockin' Robin* (rhythm—underlying pulse) 33  
"Fossils" from *Carnival of the Animals* (rhythm) 33  
*Wee Willie Winkie* (rhythmic chant) 34  
*Peas Porridge Hot* (rhythmic chant) 34  
*Miss Mary Mack* (Kidzup) (A form: lyrics vary from text's) 39  
*Miss Mary Mack* (Music for Little People Choir) (alternate version echo-response) 39  
*Hound Dog* (A form; harmony: twelve-bar blues) 39  
*The Prayer*, Charlotte Church (A form) 39, 56  
*Let's Get It Started* (AB form) 40  
*Smooth (Santana)* (AB form) 40  
*Thriller*, Michael Jackson (AB form) 40, 56  
*Polly Wolly Doodle* (verse-refrain) 40  
*(Here We Go) Looby Loo* (verse-refrain) 40  
*Git (Get) on Board* (verse-refrain) 40  
*Candle in the Wind* (verse-refrain) 40  
*Down By the Bay* (lyrics on Rhapsody vary from text's; echo-response) 41  
*Che Che Kule* (echo-response) 41  
*I Am a Pizza* (echo-response) 41

*Zulu Carol* (echo-response) 41  
*I Am A Bubble* (echo-response) 41  
*Funga Alafia* (call-response) 42  
*I Feel Good*, James Brown (call-response) 42  
*Angels Watching Over Me* (ABA form) 43  
 "Fossils" from the *Carnival of the Animals* (rondo form) 44  
*Eine Kleine Nachtmusik, IV Allegro*, Mozart (rondo form) 44  
 Variations on *Ah vous dirais je Maman*, Mozart (Twinkle, Twinkle theme and variations) 44, 51  
*Variations on America*, by Ives (theme and variations) 44  
*Follow the Drinkin' Gourd\** (Judy Cook) (melody, theme) 44  
*Follow the Drinkin' Gourd\** (Pete Seeger), (monophonic style and thick/full texture; variation 1) 44  
*Follow the Drinkin' Gourd\** (Linda Tillery), (men and women timbres; thin and thick textures) 44  
*Follow the Drinkin' Gourd\** (Wynton Marsalis) (instrumental texture & jazz genre; variation 3.  
 \*These four *Follow the Drinkin' Gourd* examples can provide an example of *Theme & Variations* 44  
*Variations on "Simple Gifts" Appalachian Spring*, Aaron Copland (theme and variations) 44  
*Viennese Musical Clock*, by Z. Kodaly (rondo) 45  
*Unforgettable*, Nat King Cole (timbre) 56, 201  
*What a Wonderful World*, Louis Armstrong (timbre) 56, 120  
*You Know I'm No Good*, Amy Winehouse (verse-refrain) 56  
*The Prayer*, Charlotte Church (A form) 39, 56  
*Thriller*, Michael Jackson (AB form) 40, 56  
*Nine to Five*, Dolly Parton (timbre) 56  
*Peter and the Wolf*, Prokofiev (orchestral work to teach instruments of the orchestra) 58, 67, 127  
*Elephant from Carnival of the Animals* (timbre) 58  
*Carnival of the Animals* (suite for two pianos & orchestra; several movements) 58, 67, 126  
*Fanfare for the Common Man*, Copland (brass and percussion instruments; expression/mood) 60, 67  
*Pink Panther*, Mancini (thin texture; saxophone; expression/mood in music) 60  
 "Hoedown" from *Rodeo*, by Copland (expression/mood in music) 60  
*Pictures at an Exhibition*, M. Mussorsky (expression/mood; nationalism; orchestral colors) 60, 67  
*Ionisation*, Ed Gardvares 65  
*The Young Person's Guide to The Orchestra*, B. Britten (sections of the orchestra)  
 Several excerpts pertain to sections of the orchestra and particular instruments 67

### Chapter 3:

Several nursery rhymes have alternate versions of melodies and texts in Rhapsody. This is typical of all folk songs, folk tales, and nursery rhymes, where oral traditions often carry slight variations when passing down their stories and music.

*We're Going on a Bear Hunt* (chant with song; lyrics vary from text) 73  
*Medley of Children's Songs: Little Robin Redbreast / Docter Foster / Sally Go Round The Sun / Jack Be Nimble, Jack Be Quick / Early To Bed, Early To Rise* (melodies vary from text's) 77  
*Peter, Peter Pumpkin Eater* 76  
*Little Bo Peep* 76  
*Come Sailing With Me* 79  
*Oh, Watch the Stars* 79  
*Sweet Potatoes* (song with very easy descant) 79  
*Windy Old Weather* (several verses are sung with this sea shanty) 79  
*Clementine (Oh, My Darling)* 79  
*The Bamboo Flute* (instrumental version) 79  
*Kum Ba Yah* 79  
*Star Light, Star Bright* 79  
*Three Blind Mice* 79  
*Itsy, Bitsy Spider* 90  
*Forget Me Nots*, Patrice Rushen 90  
*Bolero*, Maurice Ravel 90  
 "Mars" from *The Planets*, Gustav Holst 90  
*Day Tripper*, The Beatles 90  
*Row, Row, Row Your Boat* 92  
*Wee Willie Winkie* 95  
*Hickory, Dickory, Dock!* 98  
 "Spiral Galaxy" from *Macrokosmos*, George Crumb 102

*Five Green & Speckled Frogs* 118  
*Ten in the Bed* 119  
*What a wonderful world*, Louis Armstrong (timbe) 56, 120  
*Flight of the Bumblebee*, N. Rimsky-Korsakov 127  
*The Four Seasons*, A. Vivaldi 127  
*Danse Macabre*, Camille Saint-Saëns 127  
*Sleigh Ride*, Leroy Anderson 127  
*Symphony # 6 The Pastorale*, Ludwig van Beethoven 127

### **Dance Music**

#### LINE DANCES

*Boot Scootin' Boogie* (country) 106  
*Electric Slide* (pop) 107  
*Cupid Shuffle* (R & B soul; hip-hop) 107  
*Cha-Cha Slide* (hip-hop) 107

#### FOLK DANCES

*Square Dance and Music Calls* (album with several dances) 106  
*East Africa and Folk Music* (album) 106  
*European Folk Dances* (album) 106

#### BROADWAY/INTERPRETIVE

*The Lion King* 106  
*Les Miserables* 106  
*Cats* 106  
*West Side Story* 106

#### BALLET

*Swan Lake*, P. Tchaikovsky 106  
*The Nutcracker*, P. Tchaikovsky 106  
*Billy the Kid*, A. Copland 106

#### LATIN, RHYTHM & BLUES, HIP-HOP DANCE

*Ahora Quien*, Marc Anthony (Latin-salsa) 107  
*Ella Tiene Fuego*, Celia Cruz (Latin-salsa) 107  
*La Llave de mi Corazon*, Latin Merengue Stars (merengue) 107

### **Chapter 6:**

*William Tell Overture* (final section), G. Rossini 191  
*Junkie Chase*, Curtis Mayfield 194  
*Thriller*, Michael Jackson 194  
*Best Friends from Madagascar* 194  
*Un-Thinkable*, Alicia Keys 194  
*The Real Slim Shady*, Eminem 194

### **Chapter 7:**

*Water Symphony*, Mayumi (Ten movement work) 213  
*Unforgettable*, Antonio De Lucena 205  
*Unforgettable*, Golden Sax Orchestra 205  
*My Funny Valentine*, Chris Botti 205  
*My Funny Valentine*, Herbie Hancock, 205

### **Chapter 8:**

See Chapter 3 Dance selections for *Rhapsody*

### **Chapter 10:**

*Ahrirang* (two versions—soloist and choral) 259  
*Ma Vlast—The Moldau River*, B. Smetana 259

## Anderson and Lawrence

SONG INDEX							
On line	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
✓	Ahrirang	2-6	F P	C1-C2	3/4	Asia, Korea	60
	Aizu Lullaby (Aizu Komori Uta)	K-3	D	B-D2	4/4	Asia, Japan	252
	Al Citron	1-3	G	D1-B1	2/4	Mexico	43
✓	All Night, All Day	5-6	F	C1-D2	4/4	American spiritual	126
✓	America	1-6	G	F#1-E2	3/4	U.S. patriotism	151
✓	America the Beautiful	1-6	C	D1-E2	4/4	U.S.	40
✓	Auld Lang Syne	2-6	F	C1-D2	4/4	Scotland, New Year's	428
✓	Battle Hymn of the Republic	4-6	B♭	D1-D2	4/4	U.S. history, Civil War	438
	Blessing Song (My Father's Song)	5	F	F1-D2	2/4	Native American, Apache	335
✓	Camptown Races	3-5	B♭	B♭1-E♭2	2/4	America, Horse racing	228
✓	Casey Jones	4-6	B♭	B♭-D2	4/4	Railroad, Transportation	458
	Charlie Over the Ocean	K-2	G	D-B	6/8	Singing game, Echo song	84
	Chinese New Year	1-3	C	C1-C2	6/8	Asia, Chinese New Year	432
✓	Cielito Lindo	4-6	B♭	C1-E2	3/4	Mexico	124, 268
	Cinco de Mayo	4-6	F	C1-D2	3/4	Mexico	442
	Circus Parade	3-5	C	C1-D2	4/4	Circus	402
	Clementine	1-3	G	D1-D2	3/4	Early American	162
	Colorful Boats	4-6	D P	D1-B1	2/4	Asia, China	314
✓	Columbia, the Gem of the Ocean	4-6	F	B-D2	4/4	Early American, Transportation	435
	Corre Nino (Run, Run Children)	1-3	G	D1-C2	2/4	Latin America	151
	Cuckoo, The	4-5	G	D1-D2	3/4	Europe, Austria	121
✓	De Colores	3-6	C	C1-C2	3/4	Mexico, Spanish	469
	Deck the Halls	3-6	D	D1-D2	4/4	Wales, Christmas	423
✓	Did You Ever See a Lassie?	K-4	F	C1-D2	3/4	Germany, Early American	118
	Down in the Valley	K-4	D	A-A1	3/4	Early American	163
	Dream a Dream	4-5	B♭	B♭-E♭2	4/4	America, Creative movement	253
	Eency, Weency Spider	K-3	G	D1-D2	6/8	Action, Movement	237
	Elephant, The	1-3	C	C1-C2	4/4	Animals, Elephant	398
✓	Erie Canal	4-6	D/F	C1-C2	2/2	Early American, Transportation	453
	Farmer in the Dell, The	K-3	G P	G1-E2	6/8	England	165

P = Pentatonic

## SONG INDEX

On line	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
	Firefly	3-5	Dm	C1-D2	4/4	Poetry and music, Creative experiences	295
	First of January, The (Uno de Enero)	4-6	C	C1-C2	6/8	Mexico, Spanish	468
✓	Five Fat Turkeys	K-2	G	G1-D2	2/4	Thanksgiving	415
	Five Green and Speckled Frogs	K-3	C	C1-D2	4/4	Nature, Math	47, 449
	Five Little Pumpkins	K-3	F	C1-D2	4/4	Halloween, Nature	28
	Follow the Drinkin' Gourd	4-6	Em	B-D2	2/2	American spiritual, Civil War, Underground Railroad, Astronomy	450
	Frère Jacques	K-3	G	D1-E2	4/4	France	123
✓	Galway Piper	5-6	D	A-D2	4/4	Ireland	154
	Gatatumba	3-6	C	B-A1	2/4	Spain	404
	Go A Tin	1-3	Am	E1-A1	4/4	Taiwan, New Year	431
✓	Go Down, Moses	2-6	Am	E1-E2	4/4	American spiritual	59
✓	Go, Tell It on the Mountain	3-6	F	C1-D2	4/4	American spiritual	114
	God, Preserve Thy People	4-6	D	D1-D2	4/4	Russian hymn	225
	Going on a Picnic	K-2	F P	C1-C2	4/4	Summer, Outdoors	85
	Golden Bells	2-3	C P	C1-D2	4/4	China	147
	Good News	K-2	G	G1-B1	4/4	American spiritual	135
✓	Hahvah Nahgeelah	4-6	Gm	Bb-D2	4/4	Israel	266
	Hanukkah Is Here	K-1	Dm	D1-A1	4/4	Israel, Hanukkah	418
	Happy Birthday	K-6	G	D1-D2	3/4	Celebration	41
	Hello, There!	K-1	C	C1-B1	2/4	America	83
✓	He's Got the Whole World in His Hands	2-4	D P	D1-B1	4/4	American spiritual	120, 164
	Hickory Dickory Dock	K-2	F	F1-D2	6/8	Early American, Nursery rhyme	51
	Hokey Pokey, The	K-2	G	D1-G1	4/4	America, Movement	392
✓	Home on the Range	2-6	F	C1-C2	6/8	America West	56
	Hot Cross Buns	K-1	G	G1-B1	2/4	England	41
✓	How Do You Do?	K-3	F	C1-C2	2/4	Germany	444
	I Like It Here	4-6	Bb	Bb-D2	2/2	U.S. patriotism	61
	I Made a Valentine	K-1	D	C1-B1	3/4	Valentine	434
✓	I Wish I Were a Windmill	K-2	F	C1-C2	4/4	Movement	251
	I'd Like to Teach the World to Sing (In Perfect Harmony)	5-6	F	C1-C2	4/4	Movement	242

P = Pentatonic

## SONG INDEX

On line	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
	Roll On, Columbia	4-6	F	C1-C2	3/4	River, Geography	406
✓	Round and Round the Village	K-3	F	C1-C2	2/2	United States, Movement	260
	Row, Row, Row Your Boat	2-4	C	C1-C2	6/8	America	50, 64
	Sakura	3-4	E <i>P</i>	B-C2	2/4	Japan	319
	Salamanca Market	3-5	C	C1-C2	2/4	Australia	113
	Samiotissa	4-6	G	D1-E2	7/8	Greece, Movement	326
✓	Shalom, Chaverim	3-6	Em	B-E2	4/4	Israel	162
✓	Shenandoah	4-6	D	A-D2	4/4	River, Geography, Transportation	409
✓	Shoemaker's Dance	K-2	F	C1-C2	2/4	Denmark, Movement	259
✓	Simple Gifts	4-5	F	C1-C2	2/4	Shaker	71
	Six Little Ducks	K-1	F	C1-D2	4/4	Animals	400
	Somebody Loves Me	K-2	C	C1-C2	4/4	Valentine, Friendship	433
✓	Song of the Volga Boatmen	4-6	F#m Ph	D1-D2	4/4	Russia	324
✓	Star-Spangled Banner, The	3-6	A $\flat$	A $\flat$ -E $\flat$ 2	3/4	U.S. patriotism	52
	Starlight, Starbright	K-1	Em	E1-A1	2/4	Chant	147
	Steal Away	2-6	F <i>P</i>	F-D2	4/4	American spiritual	67
✓	Sweet Betsy from Pike	2-4	C	C1-C2	3/4	American West	55, 149
✓	Swing Low, Sweet Chariot	3-6	F	C1-D2	4/4	American spiritual	278, 346
	There Are Many Flags	4-6	A $\flat$	C1-C2	4/4	U.S. patriotism	465
✓	There's a Fiesta	4-6	G	B-C2	3/4	Spain	329
	This Land Is Your Land	3-6	F	C1-B $\flat$ 1	C	U.S. history	280
✓	This Old Man	K-1	F	F1-D2	2/4	Nursery rhyme	144, 152, 277
	Tideo	2-3	D	D1-D2	2/4	Singing game	105
	Tina Singu	3-6	F	B $\flat$ -C2	4/4	Africa, Lesotho	116
	Tinga Layo	2-4	C	C1-C2	2/4	West Indies, Calypso	89
	Tue, Tue	3-4	F <i>P</i>	F1-D2	4/4	Africa, Ghana	304
	Turkey in the Straw	4-5	F	A-F2	4/4	American	407
✓	Twelve Days of Christmas, The	3-6	F	C1-D2	4/4	England, Christmas	110
	Twinkle, Twinkle, Little Star	K-1	C	C1-A1	2/4	Nursery rhyme	384
	We Gather Together	4-6	C	C1-D2	3/4	Holland, Thanksgiving	417
	We Shall Overcome	2-6	C	C1-D2	4/4	African-American, U.S. history	429

Ph = Phrygian      P = Pentatonic

APPENDIX B  
Categorized Song List

Song	Grade Levels	Subject(s)	Standard(s)	Analyzed Text Reference(s)
Hickory Dickory Dock	K-1	Writing/Reading Social Studies	K.FL.PC.1a K.FL.PC.1b K.FL.PC.1c K.FL.PC.1e 1.FL.PA.2a-d K.FFL.PA.2a-e	2
America	1-4	Social Studies	1.SSP.01.16 1.SSP.01.25 2.SSP.02.28 2.SSP.02.32 4.SSP.04.20	3
Down in the Valley	K-4	Social Studies	SSP.01-06 (K-5) K.SS.AAH.20 1.SS.AAH.26 2.SS.AAH.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26 4.SS.P.27 4.SS.P.28 4.SS.AAH.30 4.SS.P.35 4.SS.P.39 5.SS.AAH.24	2
Follow the Drinkin' Gourd	4-6	Social Studies	SSP.01-06 (K-5) K.SS.AAH.20 1.SS.AAH.26 2.SS.AAH.29 2.SS.G.16 2.SS.G.17 2.SS.G.18 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26 4.SS.P.27 4.SS.P.28	2

			4.SS.AAH.30 4.SS.P.35 4.SS.P.39 5.SS.AAH.24	
When Johnny Comes Marching Home	3-6	Social Studies	4.SS.P.32 4.SS.H.30	2
You're A Grand Old Flag	4-6	Social Studies	K.SS.P.16 4.SS.P.32 4.SS.H.30	2
Camptown Races	3-5	Reading/Writing	5.FL.F.5 5.RL.LID.2	2
Erie Canal	4-6	Social Studies	2.SS.G.16 2.SS.G.17 2.SS.G.18	2
The Farmer in the Dell	K-3	Social Studies	K.G.A.1	2
Home on the Range	2-6	Social Studies	3.SS.H.22 4.SS.G.22 4.SS.G.23 4.SS.G.24	2
Hot Cross Buns	K-1	Math	2.MD.C.8	2
Row Row Row Your Boat	K-5	Writing/Reading	K.FL.PC.1a K.FL.PC.1b K.FL.PC.1c K.FL.PC.1e 1.FL.PA.2a-d K.FFL.PA.2a-e 5.FL.F.5 5.RL.LID.2	2
The Star-Spangled Banner	3-6	Social Studies	2.SS.P.19 2.SS.H.17	2
Swing Low, Sweet Chariot	3-6	Social Studies	4.SS.H.34	2
Tina Singu	3-6	Social Studies	3.SS.WG.07 K.SS.C.01	2

			K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	
Tinga Layo	2-4	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	2
We Shall Overcome	2-6	Social Studies	SSP.01-06 (K-5) K.SS.H.20 1.SS.H.26 2.SS.H.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26 4.SS.P.27 4.SS.P.28 4.SS.AAH.30 4.SS.P.35 4.SS.P.39 5.SS.AAH.24	3
Arirang	2-6	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	3
Six Little Ducks	K-1	Science Math	K.LS1.1 K.LS1.2 2.LS1.1 2.LS1.2 2.LS1.3 2.LS2.1	3

			2.LS2.2 3.LS2.1 K.CC.A.2 K.CC.A.3 K.CC.B.4a-c K.CC.B.5 K.CC.C.6 K.CC.C.7	
Five Green Speckled Frogs	K-3	Science Math	K.LS1.1 K.LS1.2 2.LS1.1 2.LS1.2 2.LS1.3 2.LS2.1 2.LS2.2 3.LS2.1 K.CC.A.2 K.CC.A.3 K.CC.B.4a-c K.CC.B.5 K.CC.C.6 K.CC.C.7	2
La Cucaracha	K-3	Science Social Studies	K.LS1.1 K.LS1.2 2.LS1.1 2.LS1.2 2.LS1.3 3.SS.WG.07	2
Miss Mary Mack	K-1	Social Studies	K.FL.PC.1a K.FL.PC.1b K.FL.PC.1c K.FL.PC.1e 1.FL.PA.2a-d K.FFL.PA.2a-e	2
Down By the Bay	K-55	Reading/Writing	K.FL.PC.1a K.FL.PC.1b K.FL.PC.1c K.FL.PC.1e 1.FL.PA.2a-d K.FFL.PA.2a-e 5.FL.F.5 5.RL.LID.2	2

Kum Ba Yah	1-4	Religion	1.SS.AAH.26 2.SS.AAH.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26	2
Star Light, Star Bright	K-1	Science	1.ESS1.1 1.ESS1.2	2
Funga Alafia	K-3	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	
All Night, All Day	1-4	Social Studies	1.SS.AAH.26 2.SS.AAH.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26	2
Eency Weency Spider	K-3	Science	2.LS1.2 2.LS1.3 3.ESS2.1	2
Frere Jacques	K-3	Social Studies Foreign Language	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	3
Der Fuggerin Tanz	K-3	Social Studies Foreign Language	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01	2

			2.SS.C.03	
Go Tell It on the Mountain	1-4	Social Studies	1.SS.AAH.26 2.SS.AAH.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26	2
Go Down Moses	1-4	Social Studies	1.SS.AAH.26 2.SS.AAH.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26	2
Good News	1-4	Social Studies	1.SS.AAH.26 2.SS.AAH.29 4.SS.AAH.19 4.SS.AAH.21 4.SS.AAH.25 4.SS.AAH.26	2
Hava Nagila	K-3	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	2
Sakura	3-4	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	2
Shalom Chaverim	3-6	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03	2

			2.SS.C.01 2.SS.C.03	
This Old Man	K-5	Reading/Writing	K.FL.PC.1a K.FL.PC.1b K.FL.PC.1c K.FL.PC.1e 1.FL.PA.2a-d K.FFL.PA.2a-e 5.FL.F.5 5.RL.LID.2	2
Hahvah Nahgeelah	4-6	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	3
Zum Gali, Gali	4-6	Religion Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02 1.SS.C.03 2.SS.C.01 2.SS.C.03	2
Again	K-5	Reading/Writing	K.FL.PC.1a K.FL.PC.1b K.FL.PC.1c K.FL.PC.1e 1.FL.PA.2a-d K.FFL.PA.2a-e 5.FL.F.5 5.RL.LID.2	2
We Wish You a Merry Christmas	K	Social Studies	K.SS.H.02 K.SS.H.19	2
Tideo	2-3	Social Studies	3.SS.WG.07 K.SS.C.01 K.SS.C.02 1.SS.C.01 1.SS.C.02	2

			1.SS.C.03 2.SS.C.01 2.SS.C.03	
Twinkle Twinkle Little Star	5	Reading/Writing	5.FL.F.5 5.RL.LID.2	3
America the Beautiful	1-6	Social Studies	2.SS.G.16 2.SS.G.17 2.SS.G.18 4.SS.G.22 4.SS.G.23 4.SS.G.24	3
Simple Gifts	K-1	Social Studies	SSP.01-06 (K-5) K.SS.H.20 1.SS.H.26 2.SS.H.29 4.SS.H.19 4.SS.H.21 4.SS.H.25 4.SS.H.26 4.SS.P.27 4.SS.P.28 4.SS.H.30 4.SS.P.35 4.SS.P.39 5.SS.H.24	3

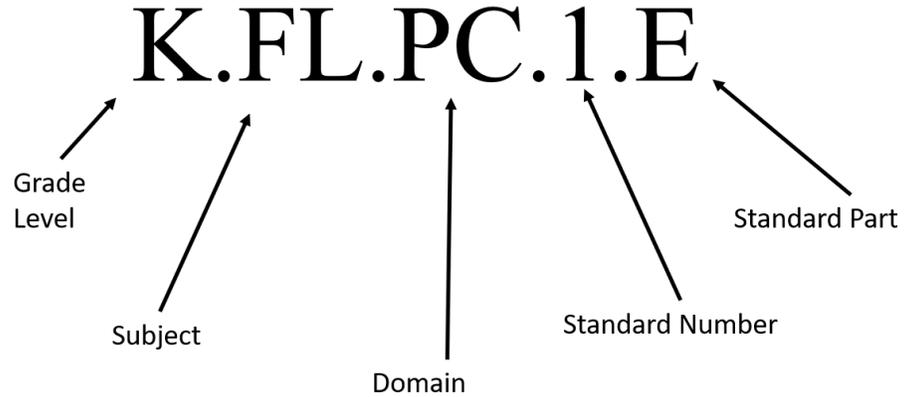
**APPENDIX C**  
Understanding TN State Standards

Language Arts for K-5:

Subject: Foundational Literacy (FL) or Language Arts

Domains: Print Concepts (PC), Phonological Awareness (PA), Phonics and Word Recognition (PWR), Word Composition (WC), Fluency (F), Sentence Composition (SC), Vocabulary Acquisition (VA)

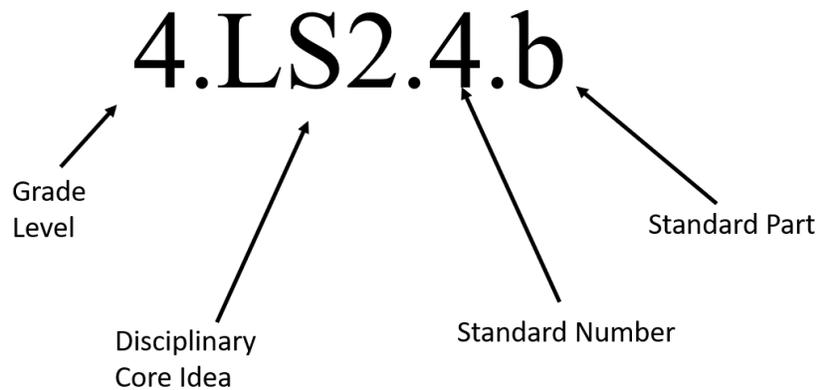
Example:



Science for K-5:

Disciplinary Core Ideas: Physical Science (PS), Earth and Space Science (ESS), Engineering Technology and Applications of Science (ETS), Life Science (LS)

Example:

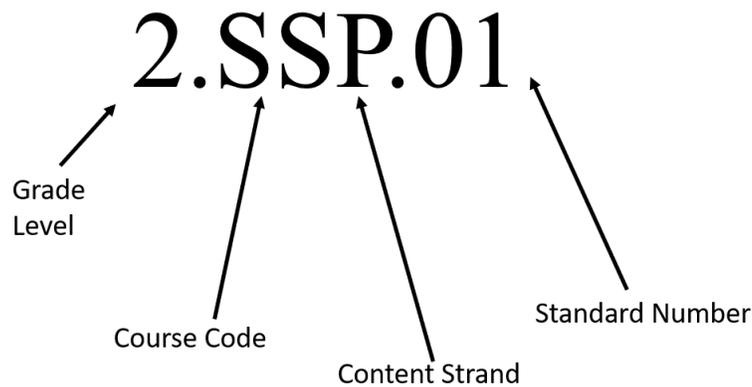


**Social Studies:**

Course Codes: African American History (AAH), Ancient History (AH), Contemporary Issues (CI), Economics (E), United States Government and Civics (GC), Psychology (P), Sociology (S), Tennessee History (TN), United States History and Geography: Post-Reconstruction to the Present (US), World Geography (WG), World History and Geography the Industrial Revolution to the Contemporary World (W)

Content Strands: 65Culture (C), Economics (E), Geography (G), History (H), Politics/Government (P), Tennessee (T), and Tennessee Code Annotated (TCA)

Example:

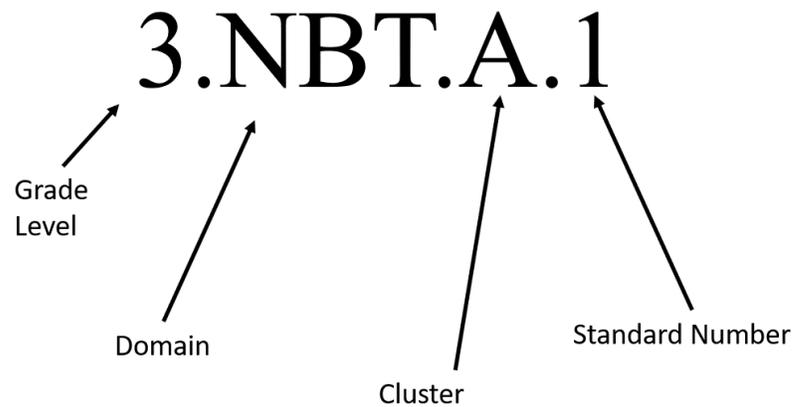


Math:

Domains: Counting and Cardinality (CC), Numbers and Operations in Base Ten (NBT), Number and Operations Fractions (NF), Operations and Algebraic Thinking (OA), Geometry (G), Measurement and Data (MD)

Cluster (like standards): A, B, C, D. These changes depending on the grade level you are looking at.

Example:



## **APPENDIX D**

### Representative Integrated Lesson Plans

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**PRIMARY TEACHING SCRIPT: CREATING A STORY WITH ACCOMPANIMENT**


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**Step One: Story**

Use the following prompts to have the class compose a story. Be sure to use only one prompt at a time. Put each prompt on a separate overhead transparency, which you show only after the class has filled in the blank. Read the prompt, then write in the response, then read the next prompt. Decide ahead of time how to choose children for responses. You may want to go down rows or alternate blue eyes and brown eyes or birthday months. Whatever you do, explain your procedure to the class before you begin constructing the story.

1. Once upon a time there was a \_\_\_\_\_.
2. (He/She/It) lived in a great, big \_\_\_\_\_.
3. (He/She/It) had lots of \_\_\_\_\_, and liked to \_\_\_\_\_.
4. One day, as the \_\_\_\_\_ was playing in the \_\_\_\_\_, (he/she/it) saw a \_\_\_\_\_ in the \_\_\_\_\_.
5. "Oh, dear!" thought the \_\_\_\_\_. "That \_\_\_\_\_ is so \_\_\_\_\_, I'm sure it will \_\_\_\_\_!!!"
6. The \_\_\_\_\_ ran as fast as (he/she/it) could to the \_\_\_\_\_.
7. But it was too \_\_\_\_\_. (His/Her/Its) heart was pounding as (he/she/it) \_\_\_\_\_.
8. Suddenly the sky looked \_\_\_\_\_ and (he/she/it) heard birds \_\_\_\_\_.
9. Then a friendly old \_\_\_\_\_ came out of the \_\_\_\_\_ and said "\_\_\_\_\_."
10. Now the \_\_\_\_\_ felt much better. (He/She/It) ran back to \_\_\_\_\_ and said, "I'll never \_\_\_\_\_ again!"
11. So (he/she/it) walked along home and \_\_\_\_\_.

THE END

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**Step Two: Adding Appropriate Sounds**

When complete, read the entire story through and let the children follow along by reading the overhead transparency. **Now let's add some sounds that help to make the story more interesting. There are many ways to do this. We could add a different sound for each line, or we could only add a few sounds. We could add certain sounds to particular words, or we could only add sounds in between words. Let's begin by trying out some different sounds with the first line. We'll have to read it once more and suggest a few sounds to try. Ready?** Using your predetermined method for choosing children to respond, take suggestions for each line or section and let the class add sounds that they feel enhance the meaning of the story. Try several suggestions per line or section and allow the group to discuss which sounds enhanced the meaning of the story for them. If you guide the discussion carefully, the focus will remain on the quality of the sound enhancement, rather than on whether they like a particular student's suggestion.

**Step Three: Recording and Evaluating the Performance**

When they have added sounds to the entire story, have the class try performing the entire set of sounds as children read the different lines. Record the performance and play it back for them immediately. Then lead a discussion based on the following questions:

1. Which parts were particularly interesting to you? Why?
2. Which parts would you like to change? Suggest alternatives.

3. What did you notice as you listened to each of the different children's voices while they read? Is there anything you'd like to suggest that would make the reading more effective?
4. How did the sounds that we used change the story for you? Did the sounds make the story feel different to you? Describe.
5. If we were to start over again and do this completely differently, what would you do this time?

Take suggestions and work with them, as time permits. Conclude by saying (if appropriate), **That was fine work, children! You worked well together and you listened carefully to your own composition.**

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**PHOTOCOPY THIS PAGE**

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***PRIMARY LESSON PLAN: CREATING A STORY WITH ACCOMPANIMENT***

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Use Primary Teaching Script (p. 353) to fill in the lesson plan.

**I. Learning Outcome or Objective:**

Entry Ability:

Exit Ability:

**II. Lesson Evaluation Procedures:**

**III. Materials:**

**IV. Teaching Procedures:**

**A. Setting the Stage:**

**B. Developing the Lesson:**

Step 1:

Transition statement/question:

Step 2:

Transition statement/question:

Step 3:

Transition statement/question:

Step 4:

Transition statement/question:

Step 5:

**C. Concluding the Lesson:**

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## Lesson Plan 2 (312 - 315):

### INTEGRATING MOVEMENT AND MUSIC IN THE CURRICULUM

#### TEACHING SCRIPT: LANGUAGE ARTS LESSON

Figure 10.11 "Quilla Bung". Story and Song

#### "Quilla Bung"

One day, a man and his wife had nothing to eat for dinner. So the man went out with his gun to see if he could shoot something. As he was going along he heard a song:

*Lalelu come quilla, come quilla,  
Bung, bung, bung quilla bung.*

#### Quilla Bung



He looked up, and what did he see? A whole flock of geese flying overhead, and they were all singing. The man licked his lips, lifted his gun, aimed, fired, and BANG! he shot one. But as it fell down from the sky, it sang:

*Lalelu come quilla, come quilla,  
Bung, bung, bung quilla bung.*

He took it home and gave it to his wife to cook. She laid it down, and began to pluck it. But every feather she plucked flew out of her hand and floated out the window. And all the while, the goose kept singing:

*Lalelu come quilla, come quilla,  
Bung, bung, bung quilla bung.*

Well, she finished at last, and she put the goose in the stove to cook it. But all the time it was cooking, she could hear in muffled tones from inside the stove:

*Lalelu come quilla, come quilla,  
Bung, bung, bung quilla bung.*

Anyway, they sat down to dinner, the husband and wife, and she put the goose on the table between them. And the man picked up the carving knife to carve it, but all the while it sang:

*Lalelu come quilla, come quilla,  
Bung, bung, bung quilla bung.*

And as he held up the carving fork ready to stick into the goose, there came a tremendous noise. In through the window flew the whole flock of geese, and they were all singing as loud as could be:

*Lalelu come quilla, come quilla,  
Bung, bung, bung quilla bung.*

Then each one took out a feather, and stuck it into the goose, and then all together they lifted that goose right out of the dish. And up it flew and followed them, and round they went and out the window.

And the man and his wife sat there with empty plates and open mouths, and stared. But all they got for dinner that night was a song!

*Laleelu come quilla, come quilla,  
Bung, bung, bung quilla bung.  
Laleelu come quilla, come quilla,  
Bung, bung, bung quilla bung.  
Laleelu come quilla, come quilla,  
Bung, bung, bung quilla bung.  
Laleelu come quilla . . .  
(Repeat, gradually fading.)*

Today we're going to work on a traditional North American story called "Quilla Bung." (See figure 10.11.) Before we begin work on it, though, I'd like to teach you a little song that we'll need to know for this story to make sense. I'll sing it, and you listen. Teacher sings song once, then repeats it. This time, I'll sing it again, and when you are ready, join me. Teacher sings it again. That was a little tricky, wasn't it? Let's go over the words now, to make sure everyone has them. Teacher reads words from overhead projector while pointing to them so class will read along. Let's try the song again, now that we've got the words down. Teacher leads class in song. That was a lot clearer and easier to understand that time.

Now I'd like you to take a look at the story on your desk. Let's all read it together as different people read it aloud. Whenever we get to the song words, let's all sing the song instead of reading it. Who would like to volunteer to read the first section, up to the song? Teacher surveys the group and chooses one child with hand raised, and the reading begins. When the volunteer finishes the section, the teacher continues. I'll play the starting pitch on the tone bar and we'll sing the melody now. Teacher plays the D and class sings. Teacher then assigns volunteer readers for the rest of the story, and the lesson continues as readers alternate with the whole class singing the little melody to the end of the story. That was great for a first time through. Now I'd like us to add some movement to this story so that we can show each time something unusual happens with the goose or geese. I've made a list of four unusual things that involve the goose or geese. Let's read through my list and see what it says. Teacher asks for volunteers to read the listed items, and they read them as follows: (1) falling from the sky, (2) feathers flying up, (3) geese coming in the window, and (4) geese lifting up the cooked goose and all flying away together.

Let's experiment with some movements before we figure out what to do. What are some ways that we can show flight? Yes, I see everyone has the idea: you're all flapping your arms like birds. But what about other movements that also show flight? Teacher takes a few suggestions, ranging from delicate hand movements to fixed-wing bombers, each demonstrated by students. If we look back at my list, we've got four different activities that we'll need to portray in movement. I'd like us to work in four groups for the next few minutes, each group working on just one of the items. I'm going to assign each of you to a group with the letter name A, B, C, or D. I'll count you off now, so pay attention to your assigned letter. Teacher goes down the rows, assigning a letter to each student. The A group is in this corner, the B group in that corner, the C group is in the front of the room, and the D group can meet in the hallway, just outside our door. You've got about five minutes to get your suggestions out and get them ready to try out with the whole group. Be ready to show your group's favorite movements to the whole class when we come back in five minutes. Students move to groups as assigned and teacher circulates among them, watching and listening. After five minutes teacher continues: Time's up, class. When students have returned to their seats, teacher continues: Let's have group A show us their movements. Groups remain at their seats but demonstrate their movements as an ensemble in turn. When all groups have shown their movements, teacher continues: Now we have to make a decision about which of the movements from each group we'd like to use with our story. We'll do this by popular vote, which means that I'll ask each of you to vote for the four choices you feel best show the action of the geese. Teacher leads class through voting process. When decision is reached for all four categories, teacher continues: Now let's try out the movements we've chosen when they happen in the story. I'll need another group of volunteers to do the reading. Teacher makes assignments for new volunteers, then continues: I think we're ready to begin. The only thing I've forgotten to do is assign the title. Who is supposed to read the first section? A girl raises her hand and says, "I am." Would you read the title, too? She nods, and teacher thanks her.

**Here we go!** When the story is finished, teacher continues: **That was a good first try, class. Everyone worked very hard to listen carefully, sing the little melody accurately each time, and remember the movements for each section. Now, if we were going to do it again, how could we make it a little better?** Teacher takes suggestions, then works through all the components (reading, singing, and movements) to incorporate all the suggestions. **You've all worked really well on this story today, class. When we come back to it tomorrow, we'll use your suggestions and see how we like our new, improved version. If we're happy with it, we'll invite Mrs. Salaman's first-grade class to come in so we can perform it for them. Now it's time for recess!**

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### LESSON PLAN ACTIVITY

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Use this form to help you derive the lesson plan for the "Quilla Bung" script you've just read.

Grade Level:

- I. Concept:
- II. Learning Outcome or Objective:  
Entry ability:  
  
Exit ability:
- III. Lesson Evaluation Procedures:
- IV. Materials and Board/Space Preparation:
- V. Teaching Procedures:
  - A. Setting the Stage:
  - B. Developing the Lesson:
    - Step 1:  
Transition statement:
    - Step 2:  
Transition statement:
    - Step 3:  
Transition statement:
    - Step 4:  
Transition statement:
  - C. Concluding the Lesson:

---

### INTERMEDIATE TEACHING SCRIPT: INTEGRATING MOVEMENT AND MUSIC IN SIXTH-GRADE SOCIAL STUDIES

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We've been studying two countries this spring, and we are getting closer to the time when we'll share what we've learned with your parents in our annual exhibitions. We have learned many things about both India and Japan. What are some of the ways in which these countries are similar? Take class contributions and list them on the board under the name of each country. Now let's change our thinking and try to remember what we've learned about how these countries are different. Take class contributions and list them on the board. If you do not get a contribution of contrasts in music, art, and folklore, bring up specific examples of such contrasts they have studied, such as haiku they have read and written.

Later this week we are going to organize the lists we have just put on the board and decide how to let your parents know what you know. Some of the information is best shared in picture form, and we may want to make a big class mural. Today, we are going to learn something new from only one of these countries. Here is some music for you to listen to. Can you decide which country it comes from? Play "Tokyo Dontaku," track #31. Take responses from class.

The music is indeed from Japan, and there is a great set of movements that I want to teach you today that go with the music. I want you to listen to the music again and watch my arms as I move them. Play CD track #31 again and model movements as follows:

**Part 1:**

Clap hands in front of chest (beats 1 and 2), sweep hands down and out to sides with palms down (beat 3), sweep hands up in front of chest (& of beat 3), clap hands in front of chest (beat 4).

**Part 2: Paddle, paddle, shade your eyes**

Move both palms backward on left side as though paddling a boat (beat 1); repeat on right side (beat 2). Shade eyes with left palm at left ear and right arm extended in front, palm forward (beat 3), reverse hands (& of beat 3), reverse again (beat 4 &).

**Part 3: Make a tree and make a tree**

Facing a bit right, touch fingertips with palms down about thigh level and arms rounded, then swoop arms up to touch fingertips above head with palms facing ceiling (beats 1 & 2 &). Repeat, facing a bit left (beats 3 & 4 &).

**Part 4: Brush your sleeve and brush your sleeve**

With right arm bent and palm facing cheek, left hand brushes kimono sleeve below right elbow three times (beats 1 & 2 &); repeat the three brushes with right hand below left elbow three times (beats 3 & 4 &).

I want us to try practicing the movements without the music first. I will do a movement and then you be my echo. We'll go through the entire set of motions this way. Model movements four beats at a time and have class echo movement.

Now I want you to watch one more time while I do the movements with the music, and then we'll try it together. Play music and model movements for class. It's time for everyone to try moving to this great piece of Japanese music. I want you to stand, and let's try it all together. Play music and continue to model movements. Repeat practicing movements alone if necessary and repeat moving with music, if necessary. You did a great job today, class. With a little more practice each day, we'll be able to share this music and movement with everyone soon.

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Lesson Plan 1 (197- 202):

Music and Language Arts Lesson

Instrumental Fiction  
Grade Level: *Third-Fifth*

STANDARDS

MUSIC

NME Standards  
**6. Content Standard: Listening to, analyzing, and describing music**

- 6a. Students identify simple music forms when presented aurally
- 6b. Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- 6c. Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

OBJECTIVES

Objectives

- 1. Use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

ENGLISH/LANGUAGE ARTS

IRA/NCTE Standards

- 4 - Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
- 5 - Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- 6 - Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
- 8 - Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
- 11 - Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
- 12 - Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Objectives

- 1. Listen to different music instrumentals and represent their thematic interpretations in writing and through images;
- 2. Demonstrate their understanding of the elements of fiction and the genre of short story through dialogue and interactions with peers and in their compositions;
- 3. Participate in a writing workshop to compose their own short stories based on the words, phrases, and images prompted by the instrumental music selections;
- 4. Engage their composing processes in whole-class discussions, with "critical" partners, and during sharing time; and present and share their compositions of fictional short stories.

## INTRODUCTION

This investigation lesson explores the characteristics of sound, focusing on pitch, using musical instruments. Students will begin this activity by observing and comparing the vibrations and sounds from a tuning fork on a variety of surfaces. Their exploration will continue with examining the types of sounds and vibrations that they can create with both rubber bands and homemade drums. The students will be able to record their specific observations and then share them with their classmates, coming to a conclusion about sound and vibrations. Students will then be able to experience pitch differences by creating drums that exhibit four different pitches. As the groups work toward this challenge, they will be required to identify how to best meet the challenge. They will then share their results with their classmates and discuss findings that they made with respect to pitch and the tightness or tension found in their drums.

## TIME FRAME

Estimated 60 to 90 minutes

## MATERIALS

- Four instrumental music selections on CD or archived as music files (e.g., I-Tunes)  
Note about music selection:  
Teacher should select four selections that conjure distinctive emotions and/or feelings. For example, select instrumentals from different music genres and that represent various music styles, including popular music. Here is a sample selection:  
*Junkie Chase* [Instrumental] by Curtis Mayfield  
*Vivaldi: Cello Concerto in C Minor* by Yo-Yo Ma; Ton Koopman  
*Thriller* [Instrumental] by Michael Jackson  
*Best Friends* [Instrumental] for "Madagascar" Movie Soundtrack
- CD player or computer with music player
- Students' Writer's Notebooks
- Elements of Fiction Planning Sheet
- Download free Story board templates
- Critical Partner Checklist
- Computers with Microsoft PowerPoint and printing capabilities
- Pencils and art supplies
- Assessment Rubric

## PROCEDURE

1. Prior to this lesson, students will have completed a unit on the elements of fiction. Reiterate the core elements of a fictional story- setting, characters and characterization, plot, point of view, and theme. To assess students' knowledge of these elements, read aloud a fictional storybook and ask students to identify these elements in the text.
2. Introduce this creative writing activity by explaining to the students that they will now compose their own fictional stories and will draw on music as a prewriting activity.
3. Ask students to think about the way that music can make people feel. Ask them to think of songs that makes them feel happy, sad, inspired, and scared.
4. Talk with the students about how music can inspire dreams and imagination. Play an instrumental music selection (one different from the four that will be utilized later in the lesson). While the students listen to the selection, ask them to jot down words or phrases or draw images that they think about or visualize in their Writer's Notebooks. Also, model for students how you would write a few words or draw images in response to the music.

5. After the selection, provide time for students to share some of their written and illustrated responses. Also share your responses.
6. Explain to the students that they are going to engage in a creative writing activity that will use instrumental music as a prompt for developing fictional short stories. Tell them that they will listen to four different instrumentals. While listening to each instrumental composition, students will jot down words and phrases or draw images that represent their visualizations or interpretations of each piece.
7. Play each music selection and give the students time to write words and phrases and draw images in their Writer's Notebooks.
8. Have students review the words, phrases, and images in their notebooks and generate ideas for their stories. Their stories must incorporate each of these ideas in some way (albeit big or small).
9. Students should then complete the Elements of Fiction Handout to organize their ideas. Model for the students how you would complete the handout.
10. Then have students expand on these organization charts to expand their stories, thinking about order of events in the plot, dialogue between characters, and the use of illustration via the storyboard charts. Model for the students how you would complete the storyboard sheet.
11. Give students time to begin to draft fuller stories. Continually remind them of the elements each story should incorporate. Some students will want to compose their first drafts in their Writer's Notebooks while others may be ready to compose the first draft on the computer. If feasible and possible, give students the option.
12. During the writing time, play each of the instrumentals again to encourage students' thinking and creativity.
13. After each student has developed an initial draft, pair them with their critical partners to begin to think about how they might revise and enhance the piece. Students should read each other's draft and use the Critical Partners Checklist as a basis for their peer revision process. Circulate around the room while students are working to be sure they are on task and to help those who are struggling.
14. Each student should take the feedback provided by their critical partner and begin to revise their story.
15. Have all students compose the next iteration of their stories on the computer. Students should use PowerPoint to write the storyline of their short fiction and insert graphic images as illustrations.
16. End the session by having the students present their stories, as PowerPoint presentations, to the rest of the class. If possible, invite school personnel, teachers, students, and/or parents for the presentation of stories.

- ASSESSMENT* • To assess student learning throughout the lesson, the teacher should informally observe students' efforts with their writing and offer suggestions that can help students take risks in their writing. To formally evaluate students' stories, teacher should develop a writing rubric. The rubric should include aspects of planning, editing, and final presentation. Examples of planning and peer editing follow.

<b>Elements of Fiction Planning Sheet</b>	
<b>Story Title:</b> _____	
<b>Setting</b>	
<b>Characters</b>	
<b>Plot</b>	
<b>Theme</b>	

Student Peer-Assessment Rubric

<b>CRITICAL PARTNERS REVISION CHECKLIST FOR FICTION STORY</b>	
STUDENT'S NAME _____	EVALUATOR'S NAME _____
<input checked="" type="checkbox"/> Is the setting clearly described with vivid details and imagery?	
<input checked="" type="checkbox"/> Do you understand the plot? Does it progress in a logical order? Was there an excitement build-up leading to the climax?	
<input checked="" type="checkbox"/> Did you get to know the characters? Do you know what they look like? How they feel? What they think?	
<input checked="" type="checkbox"/> Is there a "moral" to the story?	
Feedback for the Writer:	
What worked?	
_____ _____ _____ _____ _____ _____ _____ _____	
What changes might enhance the story?	
_____ _____ _____ _____ _____ _____ _____ _____ _____ _____	

## CHAPTER OVERVIEW

### THOUGHT PROVOKING QUESTIONS.

1. What is the definition of literacy?
2. What are three basic functions shared between music and reading?
3. List and define the early language development skills?
4. Define the sociocultural learning perspective regards to literacy instruction.
5. Construct a lesson that teaches music and language literacy to first grade .

### END OF CHAPTER ACTIVITIES AND ASSIGNMENTS.

1. Listen to a piece of music with a particular form (theme and variations, rondo, etc.). Identify a story or fable that shares the same form. (e.g. rondo—Three Little Pigs, theme and variations—Cinderella)
2. Add sound effects to a story, using instruments. Options: Determine sounds words that can be represented by a particular instrument (e.g. crash—cymbals). Create the background sounds as determined by illustrations (e.g. illustration of a busy street or the wind blowing through a dark forest). Use instruments to represent a character or the mood of the scene. Now read-aloud the story with student readers and student sound effects performers. Develop an assessment rubric for the performance of the story for all components.
3. Dramatize lyrics of a song or story through movement only.
4. Listen to musical pieces based on children's literature. Create a listening map that illustrates the sequence of the story as given by the music.
5. Listen to a tone poem or musical piece that portrays a story or scene. Retell the story using the worksheet provided. (pg. 53, 54).

Lesson Plan 2 (251 - 254):

# Music and Mathematics Lesson

Number Rectangles  
Grade Level: *Third-Fourth*

*STANDARDS*

*MUSIC*

**NME Standards**

**2. Performing on instruments, alone and with others, a varied repertoire of music**

Students perform easy rhythmic, melodic, and choral patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.

**5. Reading and notating music**

Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.

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

*MATHEMATICS*

**NCTM Curricular Focal Points**

- Grade 3: Developing understandings of multiplication and division and strategies for basic multiplication facts and related division facts.
- Grade 3: Describing and analyzing properties of two-dimensional shapes.
- Grade 4: Developing quick recall of multiplication facts and related division facts and fluency with whole number multiplication.
- Grade 4: Developing an understanding of area and determining the areas of two-dimensional shapes.

**NCTM Process Standards**

- Connections
- Communication
- Representation

*OBJECTIVES*

1. Combine eighth notes in several combinations of 2/4, 3/4, and 4/4 time.
2. Manipulate and combine 12 eighth notes into measures, and will realize that not all eighth notes will be used in particular simple time signatures.
3. Perform their rhythms on classroom instruments.

1. Apply multiplication skills in finding all possible rectangular combinations for a given number;
2. Understand the area model of multiplication;
3. Analyze properties of numbers;
4. Organize results and describe patterns in the results .

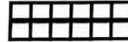
**INTRODUCTION** Students will be prompted to represent various numbers as rectangular arrays of square tiles. As they record their data for various numbers (e.g., they record all possible rectangles for any given number), they will be prompted to investigate and characterize various "families" of numbers based on their rectangular representations.

**GRADE** 3-4

**TIME FRAME** 60-75 minutes

**MATERIALS** Square tiles (laminated, 3" x 3" for music activity, enough for half of students in the class). Document Camera/ELMO; if not available create laminated squares and Velcro to front board. Worksheet/Table for Students to Record Results and Prompting Questions for Analysis. Vis-à-vis© markers for students. Response sheets for writing rhythms (teacher can create template). Classroom hand-held percussion instruments.

**PROCEDURE** 1. Display 12 square tiles on the Document Camera/ELMO. Demonstrate to the class how a rectangle of length 6 and width 2 can be formed with the tiles:



- Ask for a volunteer to arrange the 12 squares into a rectangle with different dimensions. A student should be able to build the 1 x 12 or the 3 x 4 case. Ask for another volunteer to build a new rectangle that hasn't been seen yet. The third possibility should emerge. Ask the class if there are any more possibilities. Students should be prompted to explain why there are only three possible arrangements (1 x 12, 2 x 6 and 3 x 4).
- Inform the class that they will be building and investigating rectangular arrangements of many numbers. Arrange students in groups of three or four, provide each group with a generous amount of square tiles, and provide them with a recording sheet arranged in columns such as:

Number	Possible Rectangular Arrangements
2	
3	
4	
.	
.	
.	
25	

- As groups are working, circulate the room and question students about their results. Ask questions such as, "Are you sure you've found all possible rectangles for that number? How do you know?" It is important to ask this type of question even when students are "correct" so they can practice explaining their thinking.
- When groups come close to completing their table, provide a handout with prompts: "A family is a group of numbers with something in common. Do any of your numbers belong to a family based on their rectangular arrangements? Describe what makes the family members similar." "Some numbers have an even number of rectangular arrangements, while others have an odd number of arrangements. Did you notice anything special about the groups with an even number of arrangements?" [If appropriate for your students, these prompts can be converted into a whole class discussion rather than a writing exercise.]

5. Gather student tables and prompt responses.
6. Taking the same rectangular visual set-up as above, create enough sets of cardboard square tiles (3" x 3") of the rectangle to divide class into groups of paired students. The tiles should be laminated, and distribute with each set, an erasable Vis-à-vis © colored marker. Finally give the students a blank sheet of paper for writing down responses from the activities that follow.
7. Each group will reconstruct the rectangle in its visual form (6 squares long x 2 squares high).
8. Tell each student that each tile is an eighth note, and have them write in an eighth note with their markers in each tile.
9. Each group will look at the original arrangement of tiles and discover the time signature for each row of tiles ( $3/4$  time).
  - a. The teacher asks, "How many eighth notes do we have in each row?" (6)
  - b. "Which time signature from up on the board do these two rows show:  $2/4$ ,  $3/4$ , or  $4/4$ ?" ( $3/4$  time)
  - c. Teacher says, "Each row is considered a measure. Two rows of  $3/4$  are the same as 2 measures." Teacher shows how this looks in traditional music notation. Students count and clap the rhythm together.
  - d. Teacher asks, "Did we have any tiles left over?" (None were left over).
  - e. Reinforce: "With our tiles, we were able to create 2 measures of  $3/4$  time with no remaining tiles."
  - f. Extend: "Now, using a tie, connect some of your eighth notes together to create longer rhythms and write the rhythms on your response sheet." Students work cooperatively and use markers to tie some eighth notes together to form new rhythms in  $3/4$  time.
10. Each group will play their new  $3/4$  rhythms on classroom instruments.
11. Repeat this entire activity in  $2/4$  and  $4/4$  time. The students will notice that  $2/4$  will result in three measures of eighth notes (4 eighth notes per measure). However,  $4/4$  time will result in one measure with 4 tiles left over (8 eighth notes make a measure, but 4 are left over).
12. After each time signature, students write down their constructed responses on the response sheet, and then play the rhythms.
13. Reinforce: "Which time signature did not use all of the tiles?" ( $4/4$  time) "If we wanted to use all of the tiles and use  $4/4$  time, what time signature would we use for the left over tiles?" ( $2/4$  time).
14. Finish up class by playing all rhythms again without stopping from one group to another (this could be called the Classroom Composition; and a great activity for you to do!).

#### ASSESSMENT

- Some students may realize that they do not need to build the rectangles in order to list the possible arrangements (they can simply find all related multiplication facts); others will use the tiles throughout the activity and build rectangles. Make a note of how individual students approach this: this is one piece of evidence related to how flexibly the students think about multiplication.
- The teacher's room circulation and probing questions may also reveal insights into how students are thinking about multiplication, area, and rectangles (do students recognize that a square is a special rectangle, for example).
- The students' record of rectangular arrangements provides documentary evidence of their level of mastery of multiplication facts.
- The students' responses to the prompts will provide some evidence about the students' propensity for finding "big picture" patterns in a data set. Children of this age are unlikely to produce comprehensive conjectures, but there should be signs of abstraction in student thinking. For instance, students might notice that some numbers only have one rectangular arrangement while others have more than one. This insight can lead to future discussions about prime numbers.

## CHAPTER OVERVIEW

### THOUGHT PROVOKING QUESTIONS.

1. Define and explain quantitative reasoning and spatial reasoning in mathematics. Provide a transfer to music.
2. What are the five process standards of mathematics? Explain each.
3. Explain in detail the mathematical thinking process. Provide an example of accomplishing each level in the classroom.
4. Provide an example of a productive task in mathematics.

### END OF CHAPTER ACTIVITIES AND ASSIGNMENTS.

1. Create pictures from tangrams to illustrate important terms in a piece of music/lyrics.
2. Collect eight identical bottles and fill each with measured levels of water to produce the various pitches of a major scale. Calculate the differences between each bottle in ml, determine the volume changes and the percentages of difference between each bottle.
3. Measure the size of the instruments in each of the families of the orchestra (woodwind, brass, percussion, strings). Determine ratio differences among each instrument family. (e.g., The body length of the violin is  $\frac{1}{2}$  the size of the cello.)
4. Research the contributions of Pythagoras, Newton, Plato, and Aristotle to music and create a lesson that teaches a math and music concept based on one of these mathematicians.
5. Create a homemade rainstick. Utilize various materials (e.g., beans, rice, etc.) in different amounts and record the difference in sound production/volume.

**Lesson Plan 1 (381 - 384):**

**Lesson Plan:** The Age of the American Revolution

Grades: 3–6

The age of the American Revolution occurred more than two hundred years ago. At that time the American colonies were seeking freedom from British control. Growing frustration with the British eventually led to the writing of the Declaration of Independence in 1776, which in turn set the stage for the Revolutionary War. In this conflict the thirteen colonies were pitted against the forces of the British Empire. Freedom became a major theme of the period.

During the eighteenth century, the people and arts of ancient Greece and Rome became sources of inspiration for the revolutionary spirit that was under way not only in the American colonies but also in Europe. Leaders such as Napoleon Bonaparte looked to the past for models and found them in such men as Alexander the Great and Julius Caesar. Napoleon, for example, used the eagles of the Roman legions for insignia in the French army and ultimately was crowned with the laurel wreath, an ancient symbol of fame. In the visual arts, Greek and Roman architectural and sculptural ideals greatly influenced innumerable artworks produced in the period.

**NATIONAL STANDARDS**

1. Singing, alone and with others, a varied repertoire of music
2. Listening to, analyzing, and describing music
3. Understanding relationships between music, the other arts, and disciplines outside the arts
4. Understanding music in relation to history and culture

**OBJECTIVES**

Students will:

1. Design a bulletin board that will include examples of the arts and personalities of the eighteenth century.
2. Identify examples of visual arts from the eighteenth and early nineteenth centuries and demonstrate an understanding of how they reflect the period.
3. Sing songs that center around themes and personalities related to freedom and independence.
4. Identify the classical qualities of the music of eighteenth-century composers.



Gilbert Stuart, *George Washington*

## MATERIALS

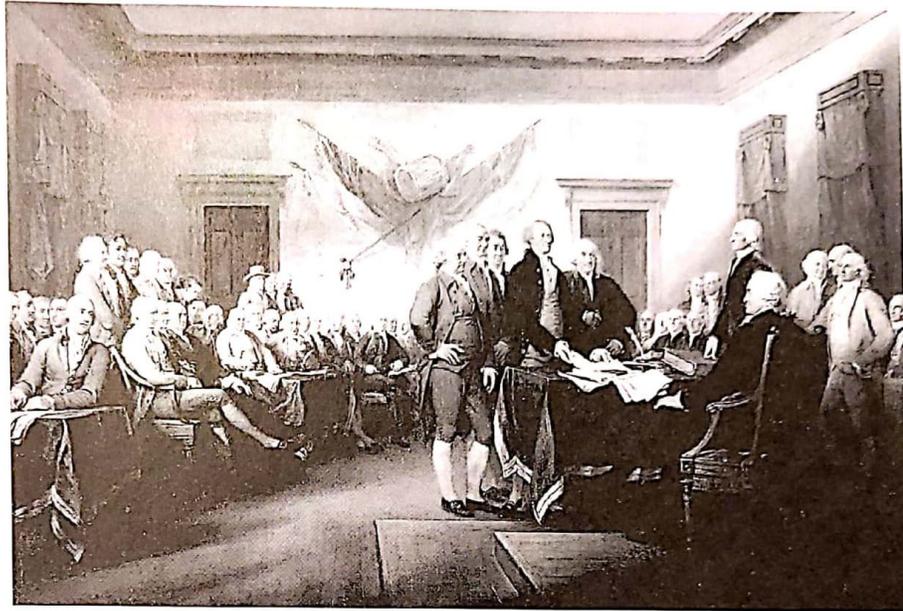
- Pictures: George Washington, Thomas Jefferson, Benjamin Franklin, Wolfgang Amadeus Mozart, Franz Joseph Haydn; colonial Williamsburg; the British flag; Monticello; Trumbull, *The Declaration of Independence*; Greenough's sculpture *George Washington*; Houdon's sculptures of Franklin and Jefferson; Wedgwood pottery
- Recordings: Wolfgang Mozart, "Ah! Vous dirai-je, Maman," K. 265 (Deutsche-Grammophone, CD-429808); Leopold Mozart, *Toy Symphony*, first movement (Angel 35638)
- Handout: Listening guide for "Ah! Vous dirai-je, Maman" (grades 4–6—words; earlier grades—pictures)
- Melody bells

## PROCEDURES

This lesson may need to extend over several days.

1. Make a bulletin board. Include pictures of some of the most outstanding personalities of the eighteenth century: George Washington, Thomas Jefferson, Benjamin Franklin, Wolfgang Amadeus Mozart, and Franz Joseph Haydn.
2. Show several pictures or slides of colonial Williamsburg, and ask students to describe how the buildings are different from those built today. Ask if anyone has seen buildings like these.

- Where? Are there any similar ones in your community? Show a picture of the British flag, which hung (and still hangs) over the capitol building, and ask students why this flag would be flying in Williamsburg (Britain ruled the American colonies until the American Revolution in the eighteenth century).
3. Draw the students into a brief discussion about events that happened in this country around the year 1775 (Declaration of Independence, Revolutionary War).
  4. Look at the painting *The Declaration of Independence* by John Trumbull. Do the students recognize any of the figures (Benjamin Franklin, Thomas Jefferson, John Hancock)?
  5. Read the first two paragraphs of the Declaration of Independence and identify the theme of the document (emphasis on freedom).



John Trumbull, *The Declaration of Independence*

6. The call for freedom in the Declaration of Independence rallied Americans in the thirteen colonies to go to war against the mighty British Empire. Have students sing the following song from the period to the tune of "America":

God save the thirteen states,  
 Long rule the United States  
 God save our states,  
 Make us victorious, happy and glorious,  
 No tyrants over us  
 God save our states.

7. Have students sing "Yankee Doodle," one of the most famous melodies of the period. Notice the reference to Washington, who would become commander of the Continental armies.
8. Download ([www.images.google.com](http://www.images.google.com)) and show the class pictures of Monticello, Thomas Jefferson's home near Charlottesville, Virginia. Ask students to identify the influences of

ancient Greek and Roman architecture: Greek columns (Doric), Roman dome over center of building, emphasis on symmetry and balance. Explain that the eighteenth century was called the classical period because of the attention to ideas drawn from classical Greece and Rome. Have students look for pictures of Greek and Roman architecture and place them on the bulletin board beside depictions of Monticello.

- Download ([www.images.google.com](http://www.images.google.com)) and show students a picture of Horatio Greenough's sculpture of George Washington. Note that Greenough's *George Washington* is patterned after an ancient Roman figure holding a toga, a one-piece cloth worn by Roman citizens in public. In addition, put on the bulletin board pictures of Houdon's sculptures of Franklin and Jefferson and of Wedgewood pottery, much of which was modeled after Greek artifacts (urns, for example).



United States

## Yankee Doodle

Key: G

Starting pitch: D

Meter: 2/4, begins on "and" of 2

*Broadly*

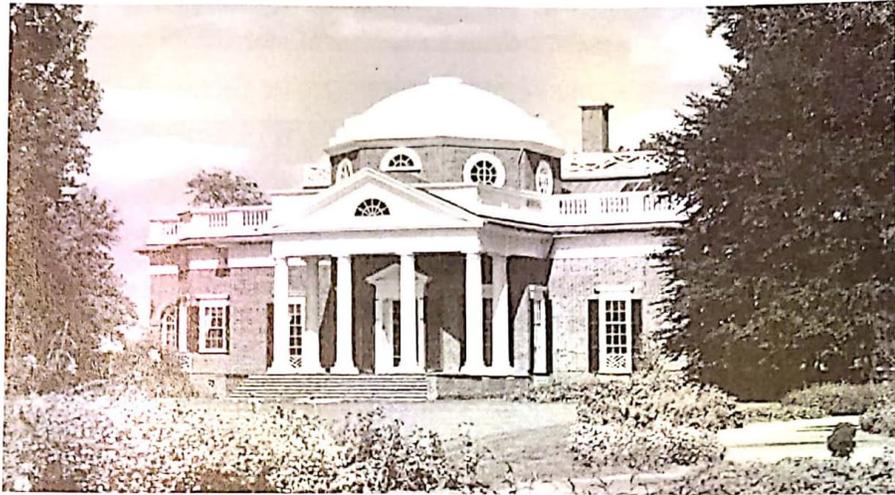
1. O, fath-'r and I went down to camp a - long with Cap - tain Good' - in, And  
 2. And there we saw a thou - sand men as rich as Squire — Da - vid, And  
 3. And there was Cap - tain Wash - ing - ton up - on a slap - ping stal - lion, A -

there we saw the men and boys as thick as hast - y pud - ding!  
 what they wast - ed ev - 'ry day, I wish it could be sav - ed.  
 giv - ing or - ders to his men; I guess there were a mil - lion.

Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle Dan - dy.

Mind the mu - sic and the step, and with the girls be han - dy.

- Download ([www.images.google.com](http://www.images.google.com)) and show a picture of Wolfgang Amadeus Mozart, the famous European musician who lived from 1756 to 1791. Explain that Mozart was considered a child prodigy and that at a very early age he played both piano and violin. Compare the dress of Americans with that of Mozart. Note that the white powdered wigs, buckled shoes, and long dress were in style in both Europe and America. Discuss reasons for this (Americans had come from Europe seeking freedom here and had brought their culture and traditions with them).



Monticello, Thomas Jefferson's home near Charlottesville, Virginia

© James T. Hutch. Thomas Jefferson Memorial Foundation 1982

11. Download and listen to a recording of Mozart's piano composition "Ah! Vous dirai-je, Maman," K. 265, better known as Variations on "Twinkle, Twinkle, Little Star."
  - a. Sing and play on melody bells the tune "Twinkle, Twinkle, Little Star."

## *Twinkle, Twinkle, Little Star*

Nursery Rhyme

Key: C  
Starting pitch: C  
Meter: 2/4, begins on 1

*Fine*

Twin - kle, twin - kle lit - tle star, How I won - der what you are

*D.C. al fine*

Up a - bove the world so high Like a dia - mond in the sky.

- b. Hand out copies of the following listening guide to each student (grades 4–6). Play the recording and have students follow the variations and circle each variation number. In each variation encourage students to listen first for the tune and then for ways in which the tune is varied. If time permits, discuss how repeating the "Twinkle, Twinkle" melody unifies the musical composition and how the variations provide contrast so that the piece will be more interesting. For earlier grades, have students make up movements for each variation.

## Lesson Plan 2 (365 – 367):

### Lesson Plan: Balance

Grades: 2–4

#### NATIONAL STANDARDS

1. Singing, alone and with others, a varied repertoire of music
2. Composing and arranging music within specified guidelines
3. Understanding relationships between music, the other arts, and disciplines outside the arts

#### OBJECTIVES

Students will:

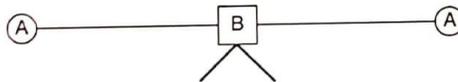
1. Identify balance in music and in the visual and literary arts.
2. Create artworks that illustrate the concept of balance.

#### MATERIALS

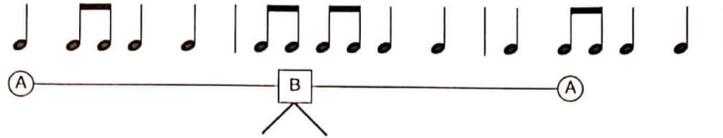
- Geometric figures (square, circle)
- Red construction paper
- Rhythm pattern chart ( ♩ ♪ ♪ ♪ )
- Nursery rhyme: “The Goblin”
- Pictures: Taj Mahal; da Vinci, *The Last Supper*

#### PROCEDURES

1. Have students balance on one foot, as an ice skater might do, with arms extended in a “swan” position.
2. Have students cut out geometrical figures (square and circle, for example) and place them on a bulletin board so that the square represents a fulcrum and the two circles represent equal weights on each end:



3. Place the following rhythm pattern on the board. Clap the pattern with the class. Ask students to discover balance in the rhythm pattern:



4. Have students read the nursery rhyme “The Goblin” and discover balance (opening words are repeated at end to make an ABA design); compare this structure to the ABA rhythm pattern.

**The Goblin<sup>8</sup>**

A goblin lives in *our* house, in *our* house, in *our* house,  
 A goblin lives in *our* house all the year round.  
 He bumps  
 And he jumps  
 And he thumps  
 And he stumps.  
 He knocks  
 And he rocks  
 And he rattles at the locks.  
 A goblin lives in *our* house, in *our* house, in *our* house,  
 A goblin lives in *our* house all the year round.

5. Download ([www.images.google.com](http://www.images.google.com)) and show students a picture of the Taj Mahal in Agra, India. Ask them to identify how balance is achieved in this structure.
- Dome area in center has equal portions of the building on either side.
  - Two minarets are on either side of the building.
  - Large ogive-shaped doorway and window opening in the center are flanked by smaller ogive-shaped window openings on either side.

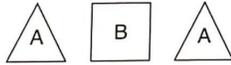


Taj Mahal (Agra, India)

William M. Anderson

<sup>8</sup>From *Sugar and Spice*, edited by Rose Ryleman. Reprinted by permission of Random House, Inc.

6. Download ([www.images.google.com](http://www.images.google.com)) and show students a copy of *The Last Supper* by Leonardo da Vinci. Ask them to identify how balance is achieved in this painting.
  - Jesus is in the center, with six apostles on either side.
  - Large window behind Jesus has two small windows, one on each side.
  - Wall area behind apostles has equal sides of wall on left and right.
  - Table in front of apostles has a center area with equally proportioned sections on either side.
7. Sing “We Wish You a Merry Christmas” (p. 68). Ask students if they hear the same melody in several places in the song (first eight measures and last eight measures). Cut out different geometrical shapes in several colors of construction paper. Place an *A* on two pieces of paper that have the same shape and color, and a *B* on a piece of paper that has a contrasting shape and color. Have students place the construction-paper diagrams on a board to indicate the form of the piece.



### ASSESSMENT

1. Ask students to identify techniques used by poets, visual artists, and composers to balance their works of art. Find other songs that show balance.
2. Create a musical composition, poem, or work of visual art that shows balance.