

Integrating Music into the Elementary Classroom

William M. Anderson
Joy E. Lawrence

9th
Edition



NINTH EDITION

Integrating Music into the Elementary Classroom

William M. Anderson

Joy E. Lawrence

Kent State University



Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

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Classroom, Ninth Edition**

William M. Anderson, Joy E. Lawrence

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Contents

Preface	xiii	Learning for Special Needs Students	8
Acknowledgments	xv	The Role of National and State Standards in Enhancing Musical Learning	15
Introduction	xvi	The Place of Instructional Technology in Supporting Musical Learning	16
The Importance of Music and Other Arts in the Elementary School	xvi	Learning with a Single Computer in the Classroom	17
What Research Says to Classroom Teachers	xviii	Learning in the Computer Laboratory	18
Promoting an Integrated Approach to Learning and Teaching in the Classroom	xviii	Learning Using Tablet Computers and Other Handheld Electronics	18
The Plan for This Book	xx	Computer-Based Assignments Extend the Learning Environment	18
		The Internet as a Learning Tool	18
		Downloading Quality Musical Examples for Learning	18
		Integrating Technology	19
		Questions for Discussion	19
1. How Children Learn	1		
Basic Types of Learning	2		
Psychomotor Learning	2		
Cognitive Learning	2		
Affective Learning	3		
Active Learning	3		
Teacher-Centered and Child-Centered Learning	3		
The Structure of Musical Learning	4		
Make What You Teach Meaningful	4		
Organize Material Sequentially	4		
Experience Music before Labeling It	4		
Use a Conceptual Approach to Learning	5		
Use a Multisensory Approach to Learning	5		
Use a Multicultural Approach to Learning	5		
Provide Reinforcement	6		
Teach for Transfer	6		
Techniques and Resources for Enhancing Musical Learning	7		
Cooperative Learning	7		
Interdisciplinary Learning Opportunities	7		
Community and School Resources for Enhancing Musical Learning	8		
		2. Guidelines for Teaching Music	20
		Designing Integrated Learning Experiences with Music	21
		Identifying Long- and Short-Term Goals	21
		Deciding on Musical Concepts	22
		Developing Objectives	22
		Choosing Appropriate Musical Materials and Activities	22
		Teaching and Learning in a Logical Sequence	22
		Deciding on Length and Frequency of Lessons	23
		Relating Music to Students' Personal Lives	24
		Developing Multisensory Experiences	24
		Including Multicultural Experiences	24
		Using Instructional Technology	25

Bringing Closure to the Learning Experience	25	Integrating Technology	67
Assessing Learning	25	Questions for Discussion	67
Writing Lesson Plans	26	Assessment	67
Reminders for Planning and Teaching Lessons	30		
Making Good Teaching Great Teaching	32		
Integrating Technology	32		
Questions for Discussion	33		
Assessment	33		
3. Fundamentals of Music	34		
Experiences with Rhythm	35		
Beat	35		
Tempo	36		
Meter	37		
Reading Rhythms	39		
Syncopation	43		
Experiences with Melody	44		
A Melody Moves by Steps or Skips	45		
A Melody Has Shape	45		
A Melody Has Range	46		
A Melody Is Made Up of Phrases	49		
A Melody Is Based on a Scale	49		
Experiences with Dynamics	54		
Experiences with Tone Color	55		
Tone Color Varies with the Type and Size of Material Producing the Sound	55		
Tone Color Varies with Different Types of Instruments	56		
Tone Color Varies with Different Types of Voices	56		
Exploring Tone Colors	56		
Experiences with Texture	58		
Monophonic	58		
Homophonic	58		
Polyphonic	59		
Experiences with Musical Forms	60		
Binary Form	60		
Ternary Form	61		
Rondo Form	62		
Fugue Form	63		
Theme-and-Variation Form	64		
		4. Teaching Music through Singing	68
		Characteristics of the Child Voice and Children's Song Interests	69
		Preschool and Kindergarten (Ages Four and Five)	70
		Early Primary: First and Second Grades (Ages Six and Seven)	71
		Intermediate: Third and Fourth Grades (Ages Eight and Nine)	72
		Upper Elementary: Fifth and Sixth Grades (Ages Ten and Eleven)	72
		Techniques for Teaching Children to Sing	72
		Creating an Environment for Singing Experiences	72
		Improving Posture	73
		Teaching Good Breathing Habits to Support the Tone	73
		Finding the Head Voice	73
		Developing the Ability to Match Tones	75
		Developing the Concepts of High and Low	78
		Discovering Patterns	79
		Preparing to Teach a Song	81
		Sample Analysis: "Tinga Layo"	82
		Leading a Song	85
		Teaching Songs to Children	87
		Teaching a Song by Rote	88
		Teaching a Song by Rote-Note	91
		Teaching a Song by Note: The Kodály Approach	92
		Singing Additive Songs	102
		Teaching Part Singing	104
		Lining Out a Song	105
		Singing Canons	105
		Singing Dialogue Songs or Echo Songs	106
		Singing Call-and-Response Songs	109
		Adding Descants/Counter melodies	109
		Singing Ostinato Chants	111

Singing Rounds	113	Sample Lessons	168
Singing Partner Songs	114	Integrating Technology	171
Integrating Technology	119	Questions for Discussion	172
Questions for Discussion	119	Assessment	172
Assessment	119		

5. Teaching Music through Playing Classroom Instruments 120

Playing Melodies	122
Piano and Electronic Keyboards	122
Melody Bells	127
Step Bells	128
Resonator Bells	129
Xylophone	129
Glockenspiel	129
Metallophone	130
Handbells	130
Tone Chimes	131
Recorder	131
Using Melody Instruments in the Classroom	138
Playing Melodic Ostinatos	139
Using Melody Instruments to Play Harmony	141
Playing Harmony Instruments	143
Guitar	143
Q-Chord (Digital Song Card Guitar)	149
Playing Percussion Instruments	153
Woods	153
Metals	155
Skins	157
Playing Rhythm Accompaniments to Songs	162
Developing a Rhythm Ensemble (Grades K–3)	163
Integrating Instrumental Experiences into the Classroom	164
Language Arts (Grades 4–6)	165
Science: Sound (Grades 4–6)	166
Social Studies: American West (Grades 4–6)	168

6. Teaching Music through Listening 173

The Chain of Events in Musical Expression	175
The Composer	175
The Performer	175
The Composer/Performer	175
The Listener	175
Sounds Produced by Voices	175
Sounds Produced by Western Orchestral Instruments	176
Stringed Instruments	176
Wind Instruments	177
Percussion Instruments	181
Keyboard Instruments	184
Electronic Instruments	185
Performing Ensembles	186
Orchestra	186
Band	189
Chorus	189
How to Guide Listening	190
The Teacher's Role	190
Techniques for Teaching Students to Listen to Music	191
Visual Representations	191
Written Listening Guides	195
The Familiar Song in a Musical Composition	196
Moving to Music	196
Moving to Music	199
Playing Instruments	202
Sample Lesson Plans	202
Integrating Listening Experiences into the Classroom	205
Music and Drama: Opera	205
Music and Drama: Oratorio	208
Music and Dance: Ballet	210
Program Music	212
Preparing Students to Attend a Concert	220

Integrating Technology	222	Creative Experiences with Vocal Sounds	266
Questions for Discussion	223	Creative Experiences with Instrumental Sounds	267
Assessment	223	Creative Experiences with Environmental Sounds	269
7. Teaching Music through Movement	224	Creative Experiences with Body Sounds	271
Developing Body Awareness in Space	226	Creating a Musical Video	271
Movement as an Expression of Problem Solving	226	Creating a Percussion Accompaniment to a Song	271
Movement as an Expression of Imagery	227	Creating a Percussion Composition	272
Movement with No External Beat	228	Creative Experiences with Writing Melodies or Songs	274
Movement to a Beat with a Sense of Timing	229	What Makes an Interesting Melody?	274
Expressing Musical Concepts through Movement: The Dalcroze Approach	230	Preparing Students to Write Melodies or Songs	274
Concept: Beat/Meter	232	Writing a Melody by Using a Pentatonic Scale	275
Concept: Fast, Slow, Getting Faster, Getting Slower	233	Writing a Melody by Using a Seven-Note Scale (Major/Minor)	276
Concept: Accents	233	Writing an Original Poem and Setting It to Music	277
Concept: Dynamics	234	Integrating Technology	281
Concept: Rhythm Patterns	235	Questions for Discussion	281
Concept: Melodic Contour	237	Assessment	281
Interpreting Musical Ideas through Movement	237	9. Integrating Music with the Study of Peoples, Places, and Cultures	282
What Inspires Interpretative Movement?	237	Some Suggested Classroom Experiences	283
Abstract Interpretative Movement	238	Music of African Peoples	284
Dramatic Interpretative Movement	240	Background Information for the Class	284
Playing Singing Games and Dancing	242	Some General Characteristics of African Music	285
Integrating Technology	256	Teaching African Music: Sample Lessons	286
Questions for Discussion	256	Music of Asian Peoples: China and Japan	294
Assessment	256	Background Information for the Class	294
8. Creativity and Music	257	Some General Characteristics of Chinese and Japanese Music	296
The Orff Approach to Musical Learning	258	Teaching Chinese and Japanese Music: Sample Lessons	296
Improvising and Organizing Sounds	259		
Rhythm in Speech	260		
Rhythm Speech Canons	261		
Improvising Melodies	262		
Ostinato Patterns (Rhythmic and Melodic)	263		
Improvising Rhythms with Classroom Instruments	265		

Music of European Peoples	306	Integrative Category: Social Studies—History	385
Background Information for the Class	306	Integrative Category: Holidays	387
Some General Characteristics of European Music	307	Ramadan (Muslim Holiday)	387
Teaching European Music: Sample Lessons	307	Halloween	388
American Music	317	Thanksgiving, Sukkot, and Shavuot	390
Background Information for the Class	317	Hanukkah	394
Teaching American Music: Sample Lessons	318	Christmas	397
Integrating Technology	334	Kwanzaa	402
Questions for Discussion	334	New Year’s Day	404
Assessment	334	Martin Luther King Jr. Day	406
		Chinese New Year	408
		Valentine’s Day	409
		Presidents’ Day: George Washington	411
		Presidents’ Day: Abraham Lincoln	414
		Integrative Category: Language Arts	416
		Integrative Category: Mathematics	417
		Integrative Category: Science	418
		Integrative Category: Transportation	421
		Planning and Presenting a Program	427
		Purpose	427
		Planning	428
		Rehearsals	428
		Committees	428
		Additional Ideas for Festivals or Programs	428
		Integrating Technology	438
		Questions for Discussion	439
		Assessment	439
		Appendix A	440
		Selected Soprano Recorder	
		Fingerings (Baroque System)	440
		Appendix B	442
		Common Chord Fingerings for the Guitar	442
		Glossary	443
		Two- and Three-Chord Songs	447
		Index of Listening Examples	448
		General Index	450
10. Experiences with Music and Other Arts	335		
Using Analogous Concepts in Relating Music and the Arts	336		
Using a Thematic Approach in Relating Music and the Arts	349		
Using a Historical Approach in Relating Music and the Arts	359		
Using a Cross-Cultural Approach in Relating Music and the Arts	366		
Integrating Technology	369		
Questions for Discussion	369		
Assessment	369		
11. Thematic and Content Pedagogy	370		
Integrative Category: Action	372		
Integrative Category: Animals	376		
Integrative Category: Circus	380		
Integrative Category: Social Studies—Geography	382		

SONG INDEX

On line	Spotify Playlist	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
	✓	Ahrirang	2–6	F P	C1–C2	3/4	Asia, Korea	54
		Aizu Lullaby (Aizu Komori Uta)	K–3	D	B–D2	4/4	Asia, Japan	242
✓		All Night, All Day	5–6	F	C1–D2	4/4	American spiritual	116
✓		America	1–6	G	F#1–E2	3/4	U.S. patriotism	142
✓		America the Beautiful	1–6	C	D1–E2	4/4	U.S.	37
✓		Auld Lang Syne	2–6	F	C1–D2	4/4	Scotland, New Year’s	405
✓		Battle Hymn of the Republic	4–6	B \flat	D1–D2	4/4	U.S. history, Civil War	414
		Blessing Song (My Father’s Song)	5	F	F1–D2	2/4	Native American, Apache	319
✓		Camptown Races	3–5	E \flat	E \flat 1–E \flat 2	2/4	America, Horse racing	218
✓		Casey Jones	4–6	B \flat	B \flat –D2	4/4	Railroad, Transportation	424
	✓	Charlie Over the Ocean	K–2	G	D–B	6/8	Singing game, Echo song	77
		Chinese New Year	1–3	C	C1–C2	6/8	Asia, Chinese New Year	409
✓		Cielito Lindo	4–6	B \flat	C1–E2	3/4	Mexico	114, 254
		Circus Parade	3–5	C	C1–D2	4/4	Circus	380
	✓	Clementine	1–3	G	D1–D2	3/4	Early American	150
		Colorful Boats	4–6	D P	D1–B1	2/4	Asia, China	296
✓		Columbia, the Gem of the Ocean	4–6	F	B–D2	4/4	Early American, Transportation	411
		Cuckoo, The	4–5	G	D1–D2	3/4	Europe, Austria	111
✓		De Colores	3–6	C	C1–C2	3/4	Mexico, Spanish	436
	✓	Deck the Halls	3–6	D	D1–D2	4/4	Wales, Christmas	399
✓		Did You Ever See a Lassie?	K–4	F	C1–D2	3/4	Germany, Early American	109
	✓	Down in the Valley	K–4	D	A–A1	3/4	Early American	150
	✓	Eency, Weency Spider	K–3	G	D1–D2	6/8	Action, Movement	228
✓		Erie Canal	4–6	D/F	C1–C2	2/2	Early American, Transportation	421
	✓	Farmer in the Dell, The	K–3	G P	G1–E2	6/8	England	152
	✓	First of January, The (Uno de Enero)	4–6	C	C1–C2	6/8	Mexico, Spanish	435
✓		Five Fat Turkeys	K–2	G	G1D2	2/4	Thanksgiving	392

P = Pentatonic

SONG INDEX

On line	Spotify Playlist	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
	✓	Five Green and Speckled Frogs	K-3	C	C1-D2	4/4	Nature, Math	43, 417
	✓	Five Little Pumpkins	K-3	F	C1-D2	4/4	Halloween, Nature	27
	✓	Follow the Drinkin' Gourd	4-6	Em	B-D2	2/2	American spiritual, Civil War, Underground Railroad, Astronomy	419
	✓	Frère Jacques	K-3	G	D1-E2	4/4	France	113
✓		Galway Piper	5-6	D	A-D2	4/4	Ireland	315
	✓	Gatatumba	3-6	C	B-A1	2/4	Spain	382
		Go A Tin	1-3	Am	E1-A1	4/4	Taiwan, New Year	408
✓		Go Down, Moses	2-6	Am	E1-E2	4/4	American spiritual	53
✓		Go, Tell It on the Mountain	3-6	F	C1-D2	4/4	American spiritual	107
	✓	Good News	K-2	G	G1-B1	4/4	American spiritual	126
✓		Hahvah Nahgeelah	4-6	Gm	B \flat -D2	4/4	Israel	252
		Hanukkah Is Here	K-1	Dm	D1-A1	4/4	Israel, Hanukkah	394
		Hello, There!	K-1	C	C1-B1	2/4	America	76
✓		He's Got the Whole World in His Hands	2-4	D P	D1-B1	4/4	American spiritual	110, 151
	✓	Hickory Dickory Dock	K-2	F	F1-D2	6/8	Early American, Nursery rhyme	46
	✓	Hokey Pokey, The	K-2	G	D1-G1	4/4	America, Movement	372
✓		Home on the Range	2-6	F	C1-C2	6/8	America West	51
	✓	Hot Cross Buns	K-1	G	G1-B1	2/4	England	38
✓		I Wish I Were a Windmill	K-2	F	C1-C2	4/4	Movement	241
✓		If You're Happy	K-1	F	C1-B1	4/4	Action, Movement	374
	✓	I'm Gonna Sing When the Spirit Says Sing	K-6	G	D1-C2	4/4	American spiritual	239
✓		I've Been Working on the Railroad (Dinah)	2-6	G	D1-E2	4/4	Railroad, History	423
✓		Jack-ó-Lantern	1-2	D	D1-D2	3/4	Germany	81
	✓	Jingle Bells	3-6	G	D1-E2	2/4	Early American, Christmas	87
	✓	Joy to the world						46
	✓	Jolly Old Saint Nicholas	K-2	G	D1-B1	2/4	Christmas	136, 398
✓		Keeper, The	4-5	D	C1-D2	4/4	England	108
	✓	Kye, Kye Kule	1-2	B \flat P	B \flat -C1	4/4	Africa, Ghana	289

P = Pentatonic

SONG INDEX

On line	Spotify Playlist	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
✓		La Cucaracha	4–6	G	D1–E2	3/4	Mexico, Spanish	251
	✓	La Raspa	3–5	G	B–B1	4/4	Mexico, Spanish	325
		Las Posadas Songs	2–4	C	C1–C2	2/4, 3/4	Mexico, Christmas	399
		Let's Make a Jack-o'-Lantern	1–3	F	A–D2	4/4	Halloween	389
	✓	Lift Every Voice and Sing	4–6	G	B–E2	6/8	Kwanzaa	403
	✓	Lightly Row	1–2	G	G1–D2	2/4	Germany	126
		Listen to the Wind	1–2	F P	F–C2	3/4	Germany	76
		Little Marionettes	K–2	G	D1–D2	2/4	France, Movement	240
✓		Little Shoemaker, The	K–3	F	C1–D2	4/4	Movement	230
	✓	Little Tommy Tinker	K–2	D	D1–D2	4/4	Early American, Movement	228
		Lonesome Rider Blues	4–6	D P	D1–A1	4/4	America, Blues	330
✓		Looby Loo	K–1	F	F1–C2	6/8	England, Movement	80
✓		Lullaby	2–3	C	C1–C2	3/4	Germany	36
		Martin Luther King	2–6	D	D1–D2	4/4	African-American, U.S. history	407
	✓	Mary Ann	2–3	C	B–G1	4/4	Trinidad, Calypso	150
	✓	Mary Had a Little Lamb	K–1	G	G1–B1	4/4	Early American, Nursery rhyme	125
✓		Merrily We Roll Along	K–1	C	C1–G1	4/4	Early American	59, 135
	✓	Michael Finnegan	3–4	F	C1–C2	2/4	Children's game song, Movement	89
✓		Michael, Row the Boat Ashore	1–3	C	C1–A1	4/4	American spiritual	126
		Mister Turkey	K–1	G	E1–D2	4/4	Thanksgiving, Movement	391
✓		More We Get Together, The	4–5	D	A–B1	3/4	Germany	57
		Mos', Mos!	1–3	C	C1–G1	2/4	Native American, Hopi	318
✓		Muffin Man	K–2	G	D1–B1	4/4	England	137, 152
	✓	Mulberry Bush, The	K–1	G	D1–D2	6/8	England, Movement	244
✓		My Big Black Dog	K–1	F	C1–D2	4/4	England, Animals	376
✓		My Hat	K–2	C	C1–C2	3/4	Germany	59
	✓	O Come, All Ye Faithful (Adeste, Fideles)	4–6	G	D1–D2	4/4	Christmas, Latin	400
✓		O Hanukkah	3–6	Dm P	C#1–D2	4/4	Israel, Hanukkah	396

P = Pentatonic

SONG INDEX

On line	Spotify Playlist	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
✓		O Susanna	3–6	F	F1–D2	2/4	Civil War, Movement	49, 250
	✓	Ode to Joy (Ninth Symphony)	3–6	G	D1–D2	4/4	Twentieth Century	137
	✓	Old Colony Times	3–6	F	C1–B1	4/4	Early American, History	412
	✓	Old MacDonald Had a Farm	K–2	G P	D1–B1	4/4	United States	48, 416
✓		Old Texas	3–6	G	E1–E2	2/4	American West	105
	✓	On Springfield Mountain	4–6	G	D1–C2	3/4	U.S. history, Civil War	414
✓		Over the River and Through the Wood	3–6	C	C1–C2	6/8	Thanksgiving	392
✓		Peddler, The (Korobushka)	3–6	Dm	D1–D2	2/4	Russia	141
	✓	People on the Bus, The	K–2	G	D1–D2	4/4	United States, Movement	227
✓		Piñata Song (Al Quebrar la Piñata)	4–6	C	B–D2	3/4	Mexico, Spanish, Christmas	437
✓		Pop, Goes the Weasel	K–3	C	C1–D2	6/8	England, Movement	248
	✓	Rain, Rain, Go Away	K–1	Em	E1–G1	2/4	Chant	136, 138
	✓	Reveille	1–3	G	D1–B1	2/4	United States	45
✓		Rock-a My Soul	4–6	D	D1–B1	4/4	American spiritual	163
	✓	Roll On, Columbia	4–6	F	C1–C2	3/4	River, Geography	384
✓		Round and Round the Village	K–3	F	C1–C2	2/2	United States, Movement	247
	✓	Row, Row, Row Your Boat	2–4	C	C1–C2	6/8	America	46, 60
	✓	Sakura	3–4	E P	B–C2	2/4	Japan	302
		Salamanca Market	3–5	C	C1–C2	2/4	Australia	106
	✓	Samiotissa	4–6	G	D1–E2	7/8	Greece, Movement	309
✓		Shalom, Chaverim	3–6	Em	B–E2	4/4	Israel	149
✓		Shenandoah	4–6	D	A–D2	4/4	River, Geography, Transportation	386
✓		Shoemaker’s Dance	K–2	F	C1–C2	2/4	Denmark, Movement	247
✓		Simple Gifts	4–5	F	C1–C2	2/4	Shaker	65
	✓	Six Little Ducks	K–1	F	C1–D2	4/4	Animals	377
	✓	Skip to My Lou						136
		Somebody Loves Me	K–2	C	C1–C2	4/4	Valentine, Friendship	410

M = Mixolydian

P = Pentatonic

SONG INDEX

On line	Spotify Playlist	Song Title	Grade Level	Key	Range	Meter	Integrative Category	Page
✓		Song of the Volga Boatmen	4–6	F#m Ph	D1–D2	4/4	Russia	308
✓		Star-Spangled Banner, The	3–6	A \flat	A \flat –E \flat 2	3/4	U.S. patriotism	47
	✓	Starlight, Starbright	K–1	Em	E1–A1	2/4	Chant	139
	✓	Steal Away	2–6	F P	F–D2	4/4	American spiritual	55
✓		Sweet Betsy from Pike	2–4	C	C1–C2	3/4	American West	50, 140
✓		Swing Low, Sweet Chariot	3–6	F	C1–D2	4/4	American spiritual	264, 328
	✓	There Are Many Flags	4–6	A \flat	C1–C2	4/4	U.S. patriotism	432
✓		There’s a Fiesta	4–6	G	B–C2	3/4	Spain	313
✓		This Old Man	K–1	F	F1–D2	2/4	Nursery rhyme	136, 142, 263
	✓	Tideo	2–3	D	D1–D2	2/4	Singing game	98
	✓	Tinga Layo	2–4	C	C1–C2	2/4	West Indies, Calypso	82
	✓	Tue, Tue	3–4	F P	F1–D2	4/4	Africa, Ghana	287
✓		Twelve Days of Christmas, The	3–6	F	C1–D2	4/4	England, Christmas	103
	✓	Twinkle, Twinkle, Little Star	K–1	C	C1–A1	2/4	Nursery rhyme	365
	✓	We Gather Together	4–6	C	C1–D2	3/4	Holland, Thanksgiving	393
	✓	We Shall Overcome	2–6	C	C1–D2	4/4	African-American, U.S. history	406
✓		We Wish You a Merry Christmas	1–6	A	E–E2	3/4	England, Christmas	61
✓		We’re America’s Children	4–6	C	C1–E2	4/4	U.S. patriotism	279
✓		When Johnny Comes Marching Home	3–6	Em	B–B1	6/8	U.S. history, Civil War	196
✓		Wild Bird (Kagome)	1–3	Am	E1–B1	2/4	Japan, Movement	243
		Witch Rides, The	K–1	Dm	D1–D2	6/8	Halloween	388
✓		Yankee Doodle	2–5	G	B–C2	2/4	U.S. patriotism, Revolutionary War	135, 364
✓		Yankee Doodle Boy	4–6	G	D1–D2	2/4	U.S. patriotism, twentieth century	431
✓		You’re a Grand Old Flag	4–6	F	C1–C2	2/4	U.S. patriotism	433
✓		Zum Gali Gali	4–6	Em P	B–B1	2/4	Israel	112

Ph = Phrygian P = Pentatonic

Preface

Most elementary schools in the United States require that students receive instruction in music. Although large numbers of schools benefit from music specialists, responsibility for teaching music often falls to the classroom teachers. Even in schools with formally trained music teachers, the amount of time these specialists spend with students is quite small compared with the total time students spend with their classroom teachers.

Most classroom teachers try to teach music (along with other subject areas), but many have a limited understanding of how music can be made to “fit” with the rest of the elementary program. Thus, there continues to be a need for a practically oriented book that illustrates how music can be taught and integrated into other areas of the elementary school curriculum.

Integrating Music into the Elementary Classroom, Ninth Edition, emphasizes the importance of enriching children’s lives by making music a central part of the school curriculum. This book provides guidelines for elementary teachers with limited experience as well as for music specialists.

Integrating Music into the Elementary Classroom, Ninth Edition, is comprehensive, covering music fundamentals as well as materials and methods for teaching music in the elementary classroom. The book focuses on how children learn and presents easy-to-use techniques for teaching singing, playing instruments, moving to music, creating music, listening critically, and integrating musical study with the arts and other subject areas.

Integrating Music into the Elementary Classroom, Ninth Edition, provides the following:

- Methods for integrating music across the entire elementary school curriculum
- A contemporary approach with focus on enhancing music teaching and learning through using educational technology
- Updated book layout with photos illustrating students using technology to learn music
- Technology enhancement notes throughout the book
- Designated downloads so that a teacher can easily find materials
- Increased use of Internet resources, especially from major orchestra websites
- Updated focus on helping students meet national and state music standards
- Large number of sample lessons
- Introduction to selected methodologies of Dalcroze, Kodaly, and Orff
- Enhanced listening to music “icon mapping” approach
- Sections for special needs students
- Large number of songs for elementary students, including additional call-and-response songs, which have been added to approximately 125 songs selected from various cultures and historical periods
- Updated references to the current elementary school music series
- Recordings of a number of songs from the book that are available on the book’s premium website, as well as listing of downloadable recordings from i-tunes and Spotify.
- Video segments that show students in classroom settings



RESOURCES

Students

Premium Website: Includes a wealth of teaching and learning resources such as chapter-by-chapter online tutorial quizzes, and weblinks for various sites referenced within the text. The *printed access card for the site* provides access to (1) audio files for over sixty of the songs included in the text, (2) classroom videos, and (3) resources for accessing additional music and video selections.

Acknowledgments

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William M. Anderson

Introduction

As a teacher you are about to enter one of the most exciting domains of human experience—sharing with children what you know, cherish, and love so that the quality of their relationships with others will be richer, their perceptions of the world around them deeper, and their own lives more rewarding and fulfilled. This book is for you, the classroom teacher in the elementary school. It is you who will have daily contact with children in grades K through 6 at least 5 hours a day, 25 hours a week, 900 hours a year. The formal education of a child rests in your hands. Your enthusiasm is contagious, your beliefs in life's wonders inspire, your understanding comforts, and your knowledge and skill motivate and mold the intellectual and emotional growth of the children in your classroom.

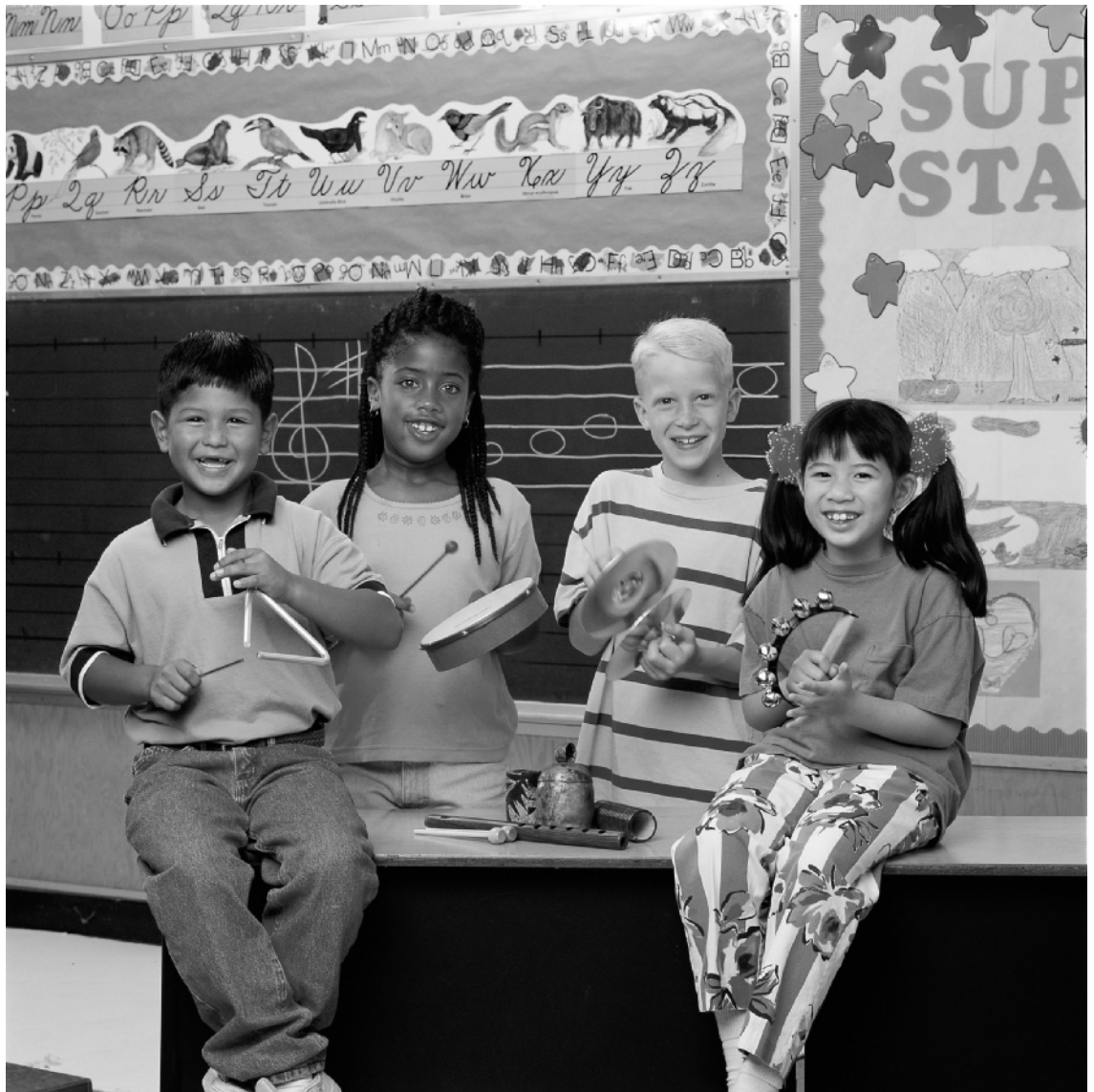
Classroom teachers have an awesome task, with responsibility in a great many subject areas, including language arts, mathematics, science, social studies, physical education, art, and music. This book is based on the belief that *every* classroom teacher can accumulate knowledge and develop skills that will enable her/him *to lead a child in meaningful experiences with music*. Each of you has particular talents. Some of you sing well; others play instruments; still others may never have sung in a choir or played an instrument but enjoy listening and dancing to music. Some of you have traveled or read a great deal and would like to share with your students music and arts of other countries and peoples. *Whatever your background, this book will help you build on your strengths to teach music and will expand your horizons so that you will be better equipped to integrate musical experiences into the elementary school curriculum.*



THE IMPORTANCE OF MUSIC AND OTHER ARTS IN THE ELEMENTARY SCHOOL

As you begin your study of music and develop materials for teaching, it will be helpful to ponder several questions that educators and parents often ask about the value of music and other arts in the general education of children: What is art? What is an arts experience? How does it differ from other experiences in life? Why is it important for children to have arts experiences?

At the outset it should be stated that there are many answers to the question “What is art?” When we talk about art, we are usually referring to music, painting, sculpture, dance, poetry, drama, and so on, rather than the sciences, such as physics, biology, and chemistry. Artwork expresses human feelings, such as excitement, awe, or joy. As the artist manipulates and arranges the media unique to a particular art (sounds in music, color and design in painting, and words in poetry), an expressive product emerges that we call a work of art (a musical composition, a painting, or a poem). The result is a projection of the personality and the skill of the artist, a statement of the philosophy of the age in which it is produced, and an expression of a feeling or idea that transcends anything concerned with one individual or single period of time in history.



Lawrence Migdale/www.migdale.com

▲ Music can provide a deeply satisfying sense of pleasure.

In studying works of art, we need to focus our attention on some basic criteria. The first of these is *craftsmanship*: How carefully has the artist used materials (sounds, words, paint, or movement)? A second criterion is *creativity* or *imagination*: What has the artist done to create something fresh and new? How is the work *expressive*? Has the artist effectively captured a dimension of human feeling, and does this flow forth to the perceiver? As we select materials to be used in lessons for children, we will learn more about these criteria and how they can help us make decisions regarding our choice of artwork for use in the classroom.

The view taken in this book is that, in an arts experience, a person and a work of art are involved in intense interaction that creates a deeply satisfying sense of pleasure, heightened sensitivity to all dimensions of life, and a powerful feeling of self-worth and fulfillment. For instance, performances of Beethoven's *Symphony No. 9* consistently stir the hearts and minds of audiences. No matter how many times one hears this piece, it always reaches out with fresh and distinctly new

meanings. This is the unique quality of a true work of art, and it is precisely here where the arts experience differs from other types of experiences. The uniqueness of artwork is its embodiment of human feeling and the potential it has of sharing that feeling with you and me. Such arts experiences are essential in the general education of every child, for through the arts the child develops his or her own expression of feelings and grows in the ability to understand and appreciate how artists throughout the world have expressed these same feelings, thus enriching the quality and the meaning of life.



WHAT RESEARCH SAYS TO CLASSROOM TEACHERS

A large body of research literature now supports the importance of music in schools by providing evidence that:

- Music is universal in every culture and time period.
- All humans possess musical ability.
- Fostering musical ability to its fullest requires early nurturing of musical potential, particularly during the years of rapid brain development.¹
- The study of music provides students with an understanding of important aspects of their culture that are unavailable through any other means.
- There are strong links between learning in music and in other areas of the school curriculum—for example, aspects of musical note values and fractions in mathematics, and reading words and reading music.

In essence, increasing evidence supports the centrality of music in the education of all children and the importance of classroom teachers in ensuring that musical study is an integral part of the school curriculum.

Harvard University psychologist Howard Gardner's research has given particular support to the importance of music in the education of children. Gardner contends that intelligence is a broadly based concept actually including various types of intelligences. He states that these multiple intelligences include not only linguistic and logical-mathematical (often emphasized in schools) but also *musical*, spatial, bodily kinesthetic, interpersonal, and intrapersonal, to which he later added naturalistic intelligence. Gardner *encourages teachers to provide a comprehensively balanced school curriculum that assists students in developing the potential of all of their intelligences.*²



PROMOTING AN INTEGRATED APPROACH TO LEARNING AND TEACHING IN THE CLASSROOM

It is important for elementary school teachers to help students integrate knowledge across subject areas. Specialization is evident in a number of areas of the elementary curriculum, where there are teachers of reading, music, art, and physical education, and the daily schedule is organized around distinct segments such as mathematics and social studies. Although specialization

¹ See "Special Focus: Music and the Brain," in *Music Educators Journal* 87, no. 2 (September 2000), pp. 17–44.

² See Howard Gardner, *Multiple Intelligences: New Horizons* (New York: Basic Books, 2006).

has an important place, attention must also be directed toward fostering an integrated structure so that students develop some sense about how knowledge in one area relates to what is studied in another. If students are to learn to identify relationships among subject areas, they will need to learn from an interrelated perspective. We cannot assume that students will somehow assimilate information from various areas and then draw together the necessary integrated relationships on their own. In fact, students often do not see the most basic relationships among subject matter areas and thus must be shown how subjects are related. Teaching from such a perspective need not detract from specialized study, but it does require that classroom teachers go beyond current practices and structure curricula based on relationships within and among subject matter areas.

Integrating music into a child's daily classroom experiences has many advantages. Foremost is that children can be taught to perceive ideas that are related. For example, they can discover that fundamental musical concepts—such as enlargement through repetition, contrast, and balance—are present in many subject areas. Further, as children study music and the visual arts as part of a social studies unit on a historical period or culture, they often develop a much clearer perspective of a particular time and its people. Many children have studied the period of Washington, Jefferson, and Franklin without realizing that several of the world's greatest composers (Haydn, Mozart, and Beethoven) lived during the same time and that the minuet, the third movement in symphonies of the classical period, was also a popular dance of the American colonists. Clearly, the primary focus of this book is to encourage classroom teachers to place music in an integrated learning environment, which we believe will contribute to meaningful and long-lasting educational experiences for children.



Owen Franken/Corbis

▲ Making music part of the classroom experience



THE PLAN FOR THIS BOOK

It is important to design musical learning that focuses on multisensory experiences with music (making music, listening to music, moving to music, and reading music), as research has shown that children differ not only in the rate at which they learn but also in the way in which they learn best.

Chapter 1 focuses on how children learn music, including those students with special needs. It also focuses on the importance of national and state standards in promoting musical learning, and the role of instructional technology in enhancing instruction.

Chapter 2 suggests ways to design learning experiences appropriate to a variety of interests and levels of maturity, and ways for writing lesson plans.

Chapter 3 focuses on fundamentals of music, providing the classroom teacher with knowledge and understanding of the basic elements of music—rhythm, melody, dynamics, tone color, texture and form—on which to base musical study.

Chapters 4 through 8 are designed to provide classroom teachers with the confidence and skills needed in teaching children to sing, play instruments, listen to music, express music through movement, and create music. Included are techniques of Kodály, Orff, and Dalcroze methodologies with suggestions for integrating these approaches into the basic curriculum.

Chapter 9 begins a series of three chapters devoted to distinctive approaches to integrating music with other areas. It focuses on the study of music in a multicultural context focused on greater understanding of peoples, places, and cultures through singing, playing instruments, directed listening, and movement/dance.

Chapter 10 makes suggestions to classroom teachers for relating music and other areas of literary and visual arts, with the intent of helping students understand basic relationships between music and other art forms.

Chapter 11 focuses on thematic and content methodology for assisting classroom teachers in integrating songs with other subjects and activities. This chapter includes suggestions for planning “integrative” programs suitable for open houses or similar events, as well as for creating “resource” units that make use of several arts.

This book can be used both as a methods text for students preparing to be elementary classroom teachers and as a teaching resource in the classroom. Teachers are encouraged to keep this text available for reference and to use the many materials and teaching suggestions as they begin their careers.



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▲ Leading children into the world of music

At the end of each chapter, you will find a link to suggestions for ways in which technology—including software, websites, videos, and music downloads—can be used to integrate music into the elementary classroom. The book concludes with several appendices, including basic fingerings for the recorder as well as guitar chords. A glossary is also provided, along with a song index (placed at the front of the book) that includes grade level, key, range, meter, and integrative category. Indexes of two- and three-chord songs and listening examples in the text are also provided, along with a detailed general index.

It is hoped that as you complete this book, you will have gained a new perspective on integrating music into daily learning experiences and that your students will grow in knowledge, sensitivity, and understanding of themselves and their world.

How Children Learn



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Objectives

Students will be introduced to fundamental ideas about teaching music:

- **Basic types of learning**
 - Psychomotor learning
 - Cognitive learning
 - Affective learning
 - Active learning
 - Teacher-centered and child-centered learning
- **The structure of musical learning**
 - Make what you teach meaningful
 - Organize material sequentially
 - Experience music before labeling it
 - Use a conceptual approach to learning
 - Use a multisensory approach to learning
 - Use a multicultural approach to learning
 - Provide reinforcement
 - Teach for transfer
- **Techniques and resources for enhancing musical learning**
 - Cooperative learning
 - Interdisciplinary learning opportunities
 - Community and school resources for enhancing musical learning
 - Learning for special needs students
 - The role of national and state standards in enhancing musical learning
- **The place of instructional technology in supporting musical learning**
 - Learning with a single computer in the classroom
 - Learning in the computer laboratory
 - Learning using tablet computers and other handheld electronics
 - Computer-based assignments extend the learning environment
 - The Internet as a learning tool
 - Downloading quality musical examples for learning

As we begin to think about teaching music to children, we must consider (1) ways children learn, (2) the principles involved in the learning process, and (3) how we apply those principles to musical learning. Although many of the ideas presented in this chapter may apply to any subject area, our interest here is to relate them to the teaching of music and to integrate learning experiences with music.



BASIC TYPES OF LEARNING

Several basic types of learning should be considered when teaching music to children. The first of these may be categorized as *psychomotor learning*—that is, learning involving mental processes that control muscular activity. A second category of learning is *cognitive learning*, which deals with the acquisition of knowledge. A third category of learning is *affective learning*, which concerns itself with a *feeling* response to music.

Psychomotor Learning

Students vary in their psychomotor learning abilities. Some children display considerable ability in singing, playing instruments, and moving to music, whereas others seem less responsive to such psychomotor learning activities. It is important for the teacher to nurture the musical potential of students regardless of their initial level of accomplishment.

Attention to developing psychomotor skills should begin early and continue as an integral part of the training children receive at more advanced levels. For example, an emphasis on movement to music is based on the premise that children should be able to physically feel and respond to musical stimuli before being asked to identify such stimuli on a cognitive level. Such an approach to musical study clearly parallels the pedagogical principle of “sound before sight.”

Psychomotor learning is particularly important for training children to listen to music. Directed listening should be approached by having children physically respond to musical sounds; for example, students should learn to follow the beat and indicate changes in tempo through clapping, marching, or other physical movement. They should learn to move in either twos or threes to demonstrate duple and triple meter, and to express high and low sounds with appropriate movements. Only after students have “internalized” sounds through movement and are able to respond accurately to musical stimuli should notation and other information about music be introduced.

An important aspect of psychomotor learning of music is the need for regular practice. Children seem to learn musical skills more effectively if they practice for short periods of time interspersed with intervals of rest. Thus, efforts should be concentrated on a specific task (such as singing, playing an instrument, or listening to music) for a short time each day rather than for a long time once or twice a week.

It is obvious that the classroom teacher is in a better position to help students with skill development because the formal music teacher may see students only once or twice a week. If children are to receive the frequency of training needed for optimum development of musical skills, classroom teachers must allow time in the daily schedule for such skill development.

Cognitive Learning

In terms of music, we ask children to learn about such things as elements of music, composers, style periods, and instruments. One of the most important concerns in cognitive learning is for

information about music to be closely linked with actual musical experiences. Children need to have many experiences with sounds to understand musical information. For example, in teaching about 4/4 meter, the teacher may tell students that a quarter note receives one beat, a half note two beats, and a dotted half note three beats. Such information does not take on full meaning, however, until it is placed in an actual musical experience in which students clap or march as they count the beats in various note values.

One of the practical problems teachers must deal with in cognitive learning is that information must be in language that children can easily understand. Teachers must be particularly aware of the *level of language* to be used when presenting information to students at various grade levels. An effective way of dealing with problems of musical terminology is to use diagrams, symbols, or pictures. Often a child can more easily understand rondo form (ABACA; see p. 62) from a diagram, such as ● ■ ● ▲ ●, than from several minutes of words spoken by the teacher.

Affective Learning

If music is to be important in children's lives, the teacher needs to be aware of how music expresses human feeling. Children should experience music in such a way that they are increasingly aware of how composers have used sound to express deep inner feelings, which, like ideas, have transcended the peoples, places, and cultures of many different eras. For example, as students learn to move to the long, flowing melody in Smetana's *The Moldau* [iTunes/Spotify] and learn the folk song on which it is based, they should experience the power and feeling generated by the minor tonality of this melody. In *affective learning* students experience through an art form inseparable mixtures of feelings that words cannot begin to express. This education in the *feeling* expressed in musical artworks becomes a cornerstone on which all musical teaching and learning are based.

Active Learning

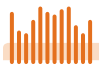
All learning needs to be *active*: children need to respond to music by moving, singing, playing instruments, and creating. Linking information about music with actual musical sound encourages children to be actively involved with musical learning. Through such involvement they seem to assimilate and retain information more effectively and to exhibit greater interest and motivation to learn. For example, a teacher wishing to present rondo form to students must go beyond simply diagramming the form with letters (ABACA) on the writing board and telling students to listen for a recurring section of music (A) that alternates with contrasting sections of music (B, C). Children need to sing or play the melodies of various sections, engage in some type of movement to the rhythm (clapping, marching, and so on), and perhaps place letters on a writing board to identify various sections of the form as they hear them.

Teacher-Centered and Child-Centered Learning

In considering various approaches to learning music, you will want to explore both teacher-centered and child-centered methods. The *teacher-centered approach* features the teacher primarily as a lecturer who presents material to the class by *defining* and *explaining*. For example, the teacher who wishes students to learn about *duple meter* approaches the topic by telling them that *duple* means "two," that in duple meter there are, therefore, two beats in a measure, and that the first beat normally receives the greater accent. The teacher may use musical examples to illustrate the definition, but in this approach students assume a rather passive role.

By contrast, the *child-centered approach* to learning actively involves students in the learning process. In this approach the teacher presents students with a problem that needs to be solved. Under the teacher's guidance, students explore possible solutions through trial-and-error examination. The teacher guides students in their exploration, but the ultimate solution to the problem is largely student derived. For example, in presenting duple meter, the teacher first has students sing a song in duple meter, and then has them clap the beat or conduct as they sing the song again. The teacher then asks them if they can feel which beat receives the greater emphasis (first), and finally how the beats seem to group themselves. The teacher guides the students toward their ultimate understanding that the beats are grouped in twos (duple meter).

As you work with students at various age or grade levels, you will undoubtedly use both teacher-centered and child-centered approaches. Because students are more actively involved in the child-centered approach, however, teachers generally favor it, particularly when working with young children.



THE STRUCTURE OF MUSICAL LEARNING

In structuring musical learning for the classroom, you need to (1) make what you teach meaningful, (2) organize material sequentially, (3) experience music before labeling it, (4) use a conceptual approach to learning, (5) use a multisensory approach to learning, (6) use a multicultural approach to learning, (7) provide reinforcement, and (8) teach for transfer.

Make What You Teach Meaningful

You should emphasize activities that closely relate to things children perceive as interesting and meaningful. Some possibilities include capitalizing on children's interest in trains by having them listen to Villa-Lobos's "Little Train of the Caipira" or the bluegrass composition "Orange Blossom Special"; designing a unit of study on electronic music for those with interests in electronics and machines; or having them study nature through such pieces as Beethoven's "The Storm" (Symphony no. 6, fourth movement) or Smetana's *The Moldau* [iTunes/Spotify].

Organize Material Sequentially

One of the most important aspects of structuring musical learning in the classroom is to develop a successful sequence of activities. In developing plans for teaching music, you need to arrange learning experiences into a logical continuum, carefully linking each step with preceding and succeeding steps. Sequence may vary from classroom to classroom; that is, one teacher may develop a sequence of steps that proves successful in teaching certain musical concepts, whereas a second teacher who is teaching other students the same material may develop a different but equally logical sequence.

Often teachers develop several alternative plans for presenting material. In a classroom of twenty-five students, there will usually be children who have a variety of academic and musical abilities and backgrounds. Some students may have had considerable experience with rhythmic activities, for example, whereas others may have had none. In presenting a rhythmic learning experience to such a class, the teacher needs to consider several alternatives in the sequence of events undertaken by the students.

Experience Music before Labeling It

A young child may have many experiences with an apple—such as eating it, feeling that it is round, and seeing that it is green or red—long before being asked to label it with the word *apple*. Music should

follow this same pattern of learning; that is, the child should have experiences with sounds by singing, playing instruments, listening to fast and slow tempos, or listening to loud and soft dynamics before being asked to place these labels (*fast* or *slow*, *loud* or *soft*) on these musical events. Because music is the most abstract of all the arts—that is, it passes through time and exists only in the memory—actual experiences with musical sounds are essential before discussing any specific musical concept.

Use a Conceptual Approach to Learning

Teachers have discovered that one of the most effective ways of helping students assimilate and retain information is through a conceptual approach to learning. Conceptual learning involves “students developing the ability to give a common name or response to a class of stimuli varying in appearance.”¹ Teachers using a conceptual approach focus learning on certain fundamental ideas considered basic to understanding music. These include concepts of rhythm, melody, dynamics, timbre, texture, and form (see Chapter 3). For example, melody as a fundamental concept in music involves a succession of pitches that are perceived as belonging together. Melodies may vary greatly with respect to their internal characteristics, such as a differing number of pitches, various scales, movement principally by step or skip, variety of contour directions, and range. It is important, therefore, that in the classroom students experience a wide array of melodies from various historical periods in Western music and from other musical traditions around the world. They should explore characteristics of melodies through singing, playing instruments, and listening. If learning experiences are carefully organized over a period of time, students will indeed develop a concept of melody and the many characteristics it may have.

In addition to strictly musical concepts, analogous concepts are found in visual and literary arts. Among these are repetition and enlargement, contrast and variety, and balance (see Chapter 10). Each of these concepts operates in a similar fashion but through different means in various art forms. Experiencing a concept through several art forms encourages integrated learning.

Use a Multisensory Approach to Learning

Students learn through a combination of their senses. Some learn more quickly through the visual sense, which is highly developed through watching television or playing video games. A chart or musical picture provides these children with something tangible to which to relate the music. The visual image remains even though the sound may end. Others may learn more quickly by moving to the music. For example, a child might perceive triple rhythm more quickly by moving in some fashion, such as tapping his or her thighs or swaying with the beat. Another child might learn just as quickly through the aural sense—that is, by hearing a melody a second time. People have different aptitudes and talents; the skillful teacher recognizes these differences and creates lessons that involve as many of the senses as possible.

Use a Multicultural Approach to Learning

Music and the arts from different cultures contribute to our understanding of both others and ourselves. As the teacher creates lessons that involve singing and playing instruments from many musical traditions, students are encouraged to experience, respect, and appreciate the contributions of peoples, cultures, and eras different from their own. This may be true whether they are sharing music of a popular song, the black gospel tradition, or a Renaissance dance. In the United States, one of the goals of education is to broaden and appreciate our heritage of diversity. Music and other arts provide valuable insights and opportunities for such growth and development.

¹ Janice T. Gibson, *Psychology for the Classroom* (Englewood Cliffs, NJ: Prentice Hall, 1976), p. 243. See also “Learning and Teaching about Concepts,” in Anita Woolfolk’s *Educational Psychology* (Boston: Pearson Education, Inc., 2007), pp. 286–294.

Provide Reinforcement

One of the most important tasks in the learning process is to provide reinforcement for learning. Children seek to be successful at whatever they undertake, and teachers need to construct music lessons that include effective rewards.

The focus of any system of rewards should be on positive reinforcement. Positive-reinforcement techniques should be applied consistently and in a variety of ways in every musical learning experience. The proper use of praise, for example, is a powerful way of encouraging students to repeat something they have done well. Reinforcement can often be as simple as a smile. Teachers often reward by granting privileges to students who successfully complete a task. These privileges may be relatively simple, such as “Carlos, since you sang that part so well, you may now play the xylophone in this piece.” Often the most effective types of reinforcement are those selected by the child. Children always have favorite things they like to do. Be sensitive and observant, and use these things as rewards for accomplishments in the classroom.

Use reinforcement techniques during music lessons to reward both musical accomplishments and good behavior. Cooperative student behavior is essential if children are to accomplish musical tasks, so you should design reward techniques to encourage productive student behavior and optimize musical learning.

One of the most important goals for music teaching is to have students learn for intrinsic as well as extrinsic rewards. The real excitement in learning about music occurs when students want to sing, play instruments, or listen to music because of the intrinsic rewards of the musical experience itself. Although you may initially feel a need to use a variety of extrinsic rewards, you should encourage students to study music just because of the pleasure it gives them. Intrinsic rewards are especially important because they stay with students long after formal school experiences have been completed.

Teach for Transfer

An essential goal in structuring musical experiences for children is *transfer*. The teacher needs to make a concerted attempt to encourage students to use what they have previously learned and relate it to what they are currently studying. For example, if in a previous lesson students identified the balance of ABA form in the song “We Wish You a Merry Christmas” (p. 61), we hope that in a succeeding lesson they will be able to transfer the concept of balance through ABA form to another piece of music.

Children should also be encouraged to transfer ideas learned about music to other studies and to settings outside as well as inside the school. For example, they should be able to recognize concepts such as repetition and enlargement, variety and contrast, and balance in the visual and literary arts and in everyday examples at school and at home. They should also have some sense of how music and composers in a particular time period are related to history, geography, and other subject areas. For example, when students listen to a piece by Mozart, they should locate Austria on a map of Europe and learn about Salzburg and Vienna, where he lived and worked. As students identify the dates when Mozart lived (1756–1791), encourage them to associate these dates with famous Americans who lived at the same time (Washington, Jefferson, and Franklin) and with events that took place then (the signing of the Declaration of Independence and the American Revolution).

One of the principal advantages of teaching for transfer is that material will often take on a greater sense of meaning for children if they can see relationships with other learning experiences. Further, if children have learned material by using it in a variety of settings, they are more likely to remember the information.



TECHNIQUES AND RESOURCES FOR ENHANCING MUSICAL LEARNING

Cooperative Learning

Cooperative learning involves organizing students into small groups to undertake together a particular learning experience. Students of varying abilities are asked to work with one another to solve problems, to study an issue, or to complete a project. For example, students may be divided into several small groups to investigate the reasons for differences in tone quality among stringed, wind, and percussion instruments. Each group is asked to construct either a stringed, wind, or percussion instrument and create a short composition demonstrating the instrument's distinctive timbre. The small-group projects can then be shared with the entire class.

In cooperative learning it is felt that slower students benefit from the challenge of working with those more advanced and that advanced students profit from helping explain things to others. The teacher in a cooperative learning setting tends not to tell students “how” but rather acts as a resource and guide for each group of students.

Research has shown that cooperative learning promotes student learning and academic achievement, increases students' retention of information, enhances students' satisfaction with their learning



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▲ Cooperative learning

experiences, provides greater use of higher-level reasoning skills, develops students' collaborative skills, and promotes better self-esteem, more positive heterogeneous relationships, and more on-task behavior.²

Interdisciplinary Learning Opportunities

The classroom teacher is in a unique position to promote interdisciplinary learning opportunities in music. Foremost, obviously, is the role of the classroom teacher in working with the special music teacher who may visit the classroom one or two times weekly. It is extremely important for the classroom and music teachers to work together so that in the intervening days when the music teacher is not present, the classroom teacher continues and enhances the musical study presented by the special teacher. Classroom teachers are uniquely positioned to be able to encourage music study done in collaboration with the art teacher, the physical education instructor, and perhaps other elementary school specialists working in such areas as English language arts, foreign languages, social studies, science, and mathematics. These subject-matter specialists are able to bring distinctive perspectives to music study. For example, classroom teachers, working with other

² See Phyllis R. Kaplan and Sandra L. Stauffer, *Cooperative Learning in Music* (Lanham, MD: Rowman & Littlefield Education, Inc., 1994); and David J. Johnson, Roger T. Johnson, and Edythe Johnson Holubec, *Cooperative Learning in the Classroom* (Alexandria, VA: Association for Supervision and Curriculum Development, 1994); available at www.amazon.com.

teachers, can encourage multi-art (e.g., music, art, dance, poetry) units of study; the examination of music in relation to a particular time period (e.g., American Independence); or the use of music to illustrate a particular science lesson (e.g., pitch related to length of strings) or mathematical concept (e.g., musical notation values). Often, collaborative, interdisciplinary teaching can lead to special school programs throughout the year.

Community and School Resources for Enhancing Musical Learning

The classroom teacher can also substantially enhance musical study by drawing on resources in the greater community. For example, teachers may plan special trips for their students to hear an outstanding orchestra, band, or chorus. Students benefit greatly from hearing and seeing live performances. They can also be taught the basic rules of concert etiquette (the importance of sitting and listening quietly, appropriate times to clap, and so on). On such trips, students also often have opportunities to engage in dialogue with the performers. Sometimes teachers find it easier to invite guest artists to their schools to perform for and talk with their students. For example, students always enjoy having an opportunity to study the bagpipes. Invite a piper (appropriately dressed in full Scottish attire, if possible) to play for the class and introduce some of the ways in which sound is produced by the instrument. Elementary classroom teachers can also take advantage of the musical groups that are already present in their own school systems. For example, high school band, orchestra, and choral directors can have their ensembles play for elementary school classes. Encourage the directors to talk about the music played by the groups and to introduce the instruments to the elementary school students (see Chapter 6).

Learning for Special Needs Students

Classroom teachers must deal with the reality of students in their classrooms who require special adaptations or accommodations because of cognitive, physical, or sensory disorders. In some cases the disorder is identified and a special individualized program is constructed to assist teachers with planning and adaptations. In other situations the child may not have an “identified” disorder but may demonstrate skills significantly below or above the average performance level—enough so that the teacher is challenged to adapt, create, or substitute experiences to maximize the child’s participation in classroom learning.

Federal legislation mandates these accommodations by educators for “identified” students, and educators are trained to assist assessment professionals in identifying children who may require special services or adaptations for them to be successful in regular school programs. PL 94-142, the Education for All Handicapped Children Act of 1975, defined IEP (individualized education plan), FAPE (free and public education), and LRE (least restrictive environment) as integral components of services for special needs children. In 1990, PL 101-476, the Individuals with Disabilities Education Act (IDEA), replaced the 1975 federal legislation. It continued many of the concepts from PL 94-142, replaced the word *handicapped* with *disabled*, and outlined more specific and extensive services for special learners. In 1997 IDEA was reauthorized (PL 105-17) and additional modifications were made to the provisions for special needs students. This legislation will continue to be reviewed and amended as increases in research, information, and public awareness require more logical and effective educational methods for all public school students.

Since this legislation first began affecting programs around the country, many teacher training programs and national organizations offering continuing education have responded by adapting and creating workshops, publications, and websites to aid classroom teachers in their



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▲ Special needs students involved in musical learning

never-ending quest to offer appropriate and meaningful learning experiences for *all* of their students. As a teacher plans adaptations for special needs students, a common ethical question often arises—“how will this affect the rest of the students in the class?” In most cases, a deliberate presentation of material, a consistent sequence of presentation and use of language, as well as the repeated practice of the skill will likely benefit (or at least will not hinder) the development of skills for typical learners.

Music is a basic human experience through which many other academic and artistic pursuits may be experienced. Music experiences are vital for *all* students. Music may be experienced at almost every level of consciousness and may provide functional (learning, memory skills), therapeutic (self-awareness, self-expression), and aesthetic (perceptual, affective integrated with cognitive) outcomes regardless of the student’s functioning level. Accounts of the benefits of music for children with aural, visual, and cognitive disabilities date back to the early 1800s. Today’s classroom may include children who have physical, sensory (hearing and/or visual), emotional, and cognitive disorders—each year new disorders with their respective characteristics and diagnostic criteria are reported and added to the “special needs” list. Though today’s methods may be more sophisticated (supported by nearly 200 years of experience and research), there are some basic principles that pervade most of the approaches currently acknowledged as effective for special needs students. Some of these principles are as follows:

- Observe students’ reactions carefully. Everyone learns differently—some learn more from visual demonstration, some learn better from explanation, and some learn best by actual physical involvement in the activity.
- A child’s identified disorder may not represent his/her capabilities, interests, or current skills.
- Each child, “typical” or not, is unique, and each child’s response to and interest in music is affected by much more than the “potential characteristics” of his or her disorder.