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Music and Reading: Finding Connections From Within

Suzanne N. Hall¹ and Nicole R. Robinson²

Abstract
Increasingly, music teachers are required to assist, tutor, or teach reading skills in the music classroom. In the effort to meet such mandates, music teachers may be challenged to either relinquish valuable music instruction time or attempt to combine instructional strategies of both music and reading into singular lessons, units, and classroom activities. It may prove beneficial for music educators to understand common characteristics inherently shared between the two subjects. This article details terminology, learning processes, and instructional strategies shared between music and reading instruction. Activities demonstrate ways reading instruction is naturally supported in the music classroom.

Keywords
early childhood, elementary general music, language development, music education

The National Institute for Literacy (NIL) reports that more than 74 million adults—approximately one third of the American population—do not possess the “functional” literacy skills to perform some basic tasks, ensure individual opportunities, and contribute to the national economic infrastructure (NIL, 2008). Functional literacy is evaluated through three primary domains: prose literacy, the ability to read printed information, such as newspapers, magazines, and books; document literacy, the ability to complete forms and applications such as employment, payroll, or college applications; and quantitative literacy, the ability to execute basic arithmetic, such as balance a checkbook or calculate simple loan interest (National Center for Educational Statistics, 2005); each domain requires fundamental reading and writing skills.

As the number of individuals with reading deficiencies rapidly increases, emphases have been placed on the U.S. public school system in hopes to increase literacy achievement, to find alternative practices, and to determine intervention processes of struggling readers.

In response, many schools and districts require increased reading instructional time and mandate all teachers to take a more responsive role in reading intervention, including music teachers (Kirsch, Jungeblut, Jenkins, & Kolstad, 1993; Rabb, 2004; Stedman & Kaestle, 1987). Increasingly, general music teachers are required to assist, tutor, teach, and incorporate reading strategies into the music classroom (Fisher & McDonald, 2001). Music and reading, as independent subjects, are vast in scope and have complex and multifaceted instructional practices, and therefore, music teachers may be challenged to either relinquish valuable music instruction time or attempt to embrace the task of combining instructional strategies of each subject into singular lessons, units, and classroom activities.

O’Brien and Stewart (1990) found that music teachers felt inadequately prepared to teach reading skills because of the lack of instructional materials, inadequate classroom teaching time, and insufficient training. Hall (2010) investigated the preparation of music teachers to teach reading skills and found that approximately 54% of colleges and universities require a reading course in the degree program; however, approximately 92% of such courses were taught through the Colleges of Education and very few courses provided the preservice music teachers with specific strategies to incorporate reading content into the music classroom.

A growing body of research has examined the effects of music instruction on the ability to enhance and teach basic reading components. Correlations have been identified between music instruction and enhanced letter recognition (Nicholson, 1972; Register, 2001), language development and oral communication skills (Braithwaite & Sigafoos, 1998; Kelley, 1981), phonological awareness (Gromko, 2005; Lamb & Gregory, 1993), word decoding,
reading comprehension, and word knowledge (Register, Darrow, Standley, & Swedberg, 2007), reading ability (Anvari, Trainor, Woodside, & Levy, 2002; Bowles, 2003; Kemmerer, 2003; Lamb & Gregory, 1993), and prewriting and print conceptualization (Register, 2001).

It is not the intention of this article to advocate that music teachers become reading teachers. However, it may prove beneficial for music educators to understand the similarities and parallels between the fields of music and reading in order to effectively address reading content while maintaining the integrity of music learning. Therefore, the purpose of this article is to (a) equip music teachers with reading terminology, (b) provide reading processes and instructional practices that mirror music learning processes and instructional practices, and (c) present music activities that explicitly demonstrate how music teachers currently support language learning in the music classroom.

**Music and Reading**

In general, music and reading share three primary learning processes: *auditory*, the ability to hear and manipulate sound (Hansen, Bernstorf, & Stuber, 2004); *symbolic representation*, the use of symbols to effectively and efficiently communicate information to others (Slater, 2005); and *coding*, the employment of encoding and decoding systems to process and construct meaning (Sadoski, Paivio, & Goetz, 1991). In addition to these common learning processes, music and reading also share similar instructional strategies that may be complimentary when conceptualizing the process of integrating reading into the music classroom. Because of the vast scope of content in music and reading, this article will focus on the parallels between music and the five components of reading instruction as outlined by the National Reading Panel (2000): phonemic awareness, phonics, fluency, vocabulary, and comprehension.

**Phonemic Awareness**

In reading, phonemic awareness refers to the ability to identify and distinguish individual sounds (phonemes) in words (Torgesen, 2002). Prior to formal training in phonemic awareness, students typically experience language through sound. For example, children aurally recognize, understand the meaning, and accurately use the word “dog” prior to having the ability to identify and understand the meaning of “d-o-g” through visual representation. Likewise, prior to formal training in music, children aurally recognize and incorporate the “Sol-Mi” falling third in songs or chants, prior to having the ability to identify and understand the meaning of “Sol-Mi” through visual representation. Music activities that involve sound discrimination (i.e., pitch, timbre, duration, form) can assist in refining phonemic awareness skills in young children (Butzlaff, 2000; Gromko, 2005; Lamb & Gregory, 1993) and increase the ability to discriminate phonological sounds (i.e., sound, syllables, onset, and rhymes). Figure 1 provides an example of using rhythmic discriminatory skills to reinforce phonological process of word syllabication.

**Phonics**

Phonics instruction is a two-step process that connects aural representation of sound (phonemes) with written representation of sound (graphemes). Phonics includes beginning and ending sounds, short and long vowel sounds, the process of linking sounds to letters (i.e., diagraphs, consonant blends, and diphthongs), naming and sounding the letters of the alphabet, and using the phonic language to make plausible attempts phonetically at more complex words (National Reading Panel, 2000); such experiences occur regularly in the music classroom when singing folk songs, chants, and choral pieces as in Figure 2.

**Fluency**

Fluency, in both music and reading, is the ability to read quickly (automaticity), accurately and with expression (prosody), and each involves perception and interpretation of patterns and relationships (Armbruster & Osborn, 2003; O’Herron & Siebenaler, 2007). Fluency occurs in written language when the reader uses samplings of text or clues that make sense within the context of the reader’s experiences and constructs meaning from these clues using the internalized rules of the language as a guide (Armbruster & Osborn, 2003). Similarly, “fluent music readers do not read every note but rather sample the score and predict continuations that are likely or appropriate within a certain musical idiom” (Hahn, 1987, p. 42); likewise, the fluent musician uses music text or clues to construct meaning, based within the context of the musician’s experiences, sets these clues into the internalized rules of music and predicts probable continuations. Swanwick (1994) asserts that in addition to critical and sensitive analysis of fundamental music material (i.e., sound, tone color, duration, pitch direction, dynamics), “there must inevitably be some development of fluency with voices and instruments” (p. 128) within the music curriculum. Hansen et al. (2004) contend that the inherent movement of music assists in building fluency as demonstrated in the melodic and rhythmic patterns of Figure 3.
Vocabulary

In both music and reading, vocabulary refers to the words or symbols required to communicate effectively both orally and in written form (Armbruster & Osborn, 2003). For proper execution, one must have an understanding of the definition, meaning, and function of the specific vocabulary words (Curtis, 2007). In reading, the reader uses vocabulary words and context clues to effectively comprehend and/or execute the author’s intention accurately (Hahn, 1987); likewise, in music, vocabulary words/symbols are embedded within compositions that the musician must understand within musical context clues to effectively execute the composer’s intention. In the music classroom, students develop a repertoire of vocabulary words that assists them in describing and interpreting music based on their perception and perspective as shown in Figure 4.

Comprehension

For both music and reading, comprehension is the ability to understand, remember, and communicate with others about what is read or performed. It is important not to confuse fluency and comprehension. Fluency in music may indicate a skilled musician, however, it may not indicate that comprehension or musical understanding has occurred (Gromko, 2004; Hayward & Gromko, 2009). The National Reading Panel (2000) found that [reading] comprehension is dependent on “active and thoughtful interaction between the text and the reader” (p. 4-11) where the reader employs a conscious set of steps to make meaning of text (Armbruster & Osborn, 2003). Music teachers often employ comprehension strategies when introducing technical, emotional, and historical aspects of a musical piece (Eisner, 2001; Gromko, 2004). Eisner (2001) asserts that music scores are filled with ambiguity in which the reader must use constructive devices to make meaning of the music. Gordon (1999) also addresses comprehension when he discusses the concept of audiation.

When you listen to music, you aurally perceive sound . . . Sound becomes music only through audition, when, as language, you translate the sounds in your mind to give them context [meaning]. (p. 42)

In 1986, Raphel developed the question–answer relationships (QARs) reading comprehension technique in efforts to promote deeper understanding when reading text. QARs use four levels of questions to explore written
Phonics instruction connects sound to visual representation. Using solfège hand signs connects singing pitches to a visual symbol. In “The Wind” students transfer singing pitches to Curwen Hand Signs and later to traditional notes on the musical staff.

**The Wind**
-Christina Rossetti

<table>
<thead>
<tr>
<th>Who has seen the wind?</th>
<th>So So Mi Mi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nei-ther I nor you</td>
<td>So So Mi Mi</td>
</tr>
<tr>
<td>But when the leaves hang trem-b-ling</td>
<td>La La So So Mi</td>
</tr>
<tr>
<td>The wind is pas-s-ing through.</td>
<td>So So Mi Mi</td>
</tr>
</tbody>
</table>

**Extended activities:** Singing music with text provides multiple opportunities to reinforce phonics. Consider reading the lyrics of a piece prior to singing emphasizing specific phonics or singing songs with repeated lyrics that contain several frequency words (Hansen et al., 2004).

**Figure 2.** Phonics (visual representation) music activity

text that requires students to examine concrete answers provided “from the text” in addition to abstract answers developed “in their head” (metacognition). Music teachers can use this model to develop deeper understanding of music lyrics, concepts, and elements as in Figure 5.

**Conclusion**
There are several inherently similar characteristics shared between music and reading, and such commonalities may provide opportunities for extended learning in the music classroom. Both subjects employ listening, rhythm, communication, creating, thinking, expression and memorization, vocabulary, audiovisual characteristics, and perceptions (McIntire, 2007). Music enriches the vocabulary, articulation, and pronunciation, and it can assist in enhancing other reading skills such as left to right progression, phrase reading, and rhythmic eye movement (Diamantes, Young, & McBee, 2002).
Fluency is the ability to read quickly, accurately and with expression. Fluent readers know to pause appropriately within and at the ends of sentences and when to change emphasis and tone, which is related to rhythm perceptions, patterns of sounds and silences, and organizations of time (Armbruster & Osborn, 2003). This example uses repetition to help solidify melodic patterns (sol-mi) and various rhythmic patterns including half notes, quarter notes, and sixteenth notes.

**Figure 3. Fluency music activity sample**

As federal mandates require music educators to participate more in reading instruction, it is important that music teachers are equipped with terminology, content, and teaching processes specific to reading and language arts (Hall, 2010). The examples in this article merely provide ways to support reading content that are inherently embedded in a well-structured music lesson. It is important to emphasize that the intent of this article is not to suggest that music teachers should become reading teachers, but music teachers can teach music effectively, and when appropriate, highlight or support reading elements within the context of the music lesson. As Barrett (2001) suggests,

when connections between music and another discipline are valid the bonds between the disciplines are organic; that is, they make sense without forcing a fit or stretching a point. Valid connections carry meaning across the boundaries of subject areas. (p. 28)

In essence, music teachers should not search outside of music to support reading, but look for the inherent connections within music that are naturally there. In doing, music educators will maintain the integrity of teaching music.

**Declaration of Conflicting Interests**
The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

**Funding**
The author(s) received no financial support for the research, authorship, and/or publication of this article.
Have students listen to the “The Swan” from Carnival of the Animals (Camille Saint-Saëns) twice. During the first listening, ask students to draw an image that represents the music. During the second listening, ask students to write words that describe the music (i.e. serenely, swift, peaceful, tranquil).

What I see.... | What I hear...
---|---

Ex. flowing
---
---
---
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Figure 4. Vocabulary music activity sample

Comprehension is understanding, remembering, and communicating what is performed. Listen to and discuss Finlandia (Jean Sibelius). Incorporate the QARs comprehension strategy to enhance critical listening of the composition.

<table>
<thead>
<tr>
<th>Type</th>
<th>Definition</th>
<th>Reading Example</th>
<th>Music Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 (Q1) Right There</td>
<td>Questions in which answers are easily found in the text.</td>
<td>Who is the main character of the story?</td>
<td>What is the time signature of the composition?</td>
</tr>
<tr>
<td>Level 2 (Q2) Think and Search</td>
<td>Questions in which answers must be extracted from the examination of the entire text. Readers must conceptualize specific ideas within the text and determine how such ideas are connected.</td>
<td>What are the character traits that we see of the main character?</td>
<td>How would you describe the mood of this composition?</td>
</tr>
<tr>
<td>Level 3 (Q3) Author/Composer and Me</td>
<td>Questions are not explicitly found in the text. Students must use prior knowledge to provide answers.</td>
<td>What would you say Dorothy missed most about Kansas? Why?</td>
<td>If you could interview Jean Sibelius about this composition, what would you ask?</td>
</tr>
<tr>
<td>Level 4 (Q4) On My Own</td>
<td>Questions cannot be found in the text. Students must use individual interpretation of the text in addition to personal experiences to generate answers.</td>
<td>Has there been a time when you were homesick?</td>
<td>How do you demonstrate patriotism?</td>
</tr>
</tbody>
</table>

Extended activities: Use the QARs strategy to explore the technical, emotional and historical aspects of a musical piece. Demonstrate asking and processing answers to specific questions aloud to model the cognitive process that occurs in comprehension.

Figure 5. Comprehension music strategy sample
References


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Enhancing Musical Response with Children's Literature
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*General Music Today* 2004 17: 6
DOI: 10.1177/10483713040170020103

The online version of this article can be found at:
http://gmt.sagepub.com/content/17/2/6

Published by:
http://www.sagepublications.com

On behalf of:
National Association for Music Education

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>> Version of Record - Jan 1, 2004

What is This?
Much has been written about the reciprocal relationship between music and the language arts. Numerous articles have discussed the use of music to improve reading skills, increase language skill development, and enhance effective writing (Bromley and Jalongo 1983; Butzlaf 2000; Jalongo and Ribblett 1997; Kolb 1996; Lamb and Gregory 1993; Madsen, Madsen, and Michel 1975; Towell 1999/2000).

As a result, there has been increased interest during the past decade in combining music and children’s literature in the elementary school. In addition to the apparent cognitive benefits, the current school climate has encouraged cross-curricular interactions, and many music specialists and classroom teachers see the music-literature connection as an accessible, successful way to accomplish this.

The collaboration appears to offer numerous instructional benefits for the elementary general music class as well as for the regular classroom. Many authors suggest that principles of literature-based instruction are easily applied to the elementary general music classroom and, perhaps most important, that teachers need not use music simply as a tool to support learning in other areas (Laughlin and Street 1992; Miller 1994; Robinson 1994).

Additional rewards from teaching music using children’s literature can be found in the links to the National Standards for Music Education (Consortium of National Arts Education Associations 1994). Combining the two art forms can lead to creative avenues for teaching music history and music concepts (including form, timbre, and rhythm). The combination can also augment information about musical instruments, cultivate multicultural awareness, encourage exploration of sounds and improvisation, strengthen student competence in evaluation and assessment, and even improve singing skills.

While the numerous cognitive benefits of combining music and children’s literature in the elementary school are frequently addressed, little information exists concerning the affective rewards of this collaboration. Given the current educational emphasis on testing the basics, a discussion of these merits seems especially important at this time.

Leaders in the fields of literature and music education have long addressed the importance of encouraging emotional responses in students. Louise Rosenblatt contends that the great majority of readers primarily seek the human experience that literature presents. “[They seek] to enter into another’s experience, to glimpse the beauty and intensity that the world offers, to fathom the resources of the human spirit, to gain understanding that will make [their] own experiences more comprehensible, to find molds into which to pour [their] own seemingly chaotic experiences” (1938, p. 8). Similarly, many music educators have emphasized the importance of fostering and encouraging children’s emotional
responses to music, including Bennett Reimer, who considers aesthetic education to be “the systematic attempt to help people explore and understand human feeling by becoming more sensitive to (better able to perceive and react to) conditions which present forms of feeling” (1970, p. 143).

There are various avenues by which aesthetic responses may be increased through combining music and children’s literature in the music classroom. These include exploring works which represent the same period in history, portray similar cultures, address comparable themes or topics (e.g., Civil War, animals, persons), or simply represent a related feeling or mood. Accordingly, the music-literature pairing activity suggestions below and accompanying resource list are divided into three areas: (1) historical connections, (2) thematic connections, and (3) emotional connections.

In an attempt to insure an emotional response to the music itself (and not to words connected with a song), the examples and reference lists contain no music with lyrics. A concerted effort was made to include only pieces and performances of the highest artistic quality.

Information concerning the music selected includes the title of the piece, composer, recording artist, label, and release date. (To make retrieval easier, several of the choices are available on the Bowmar Orchestral Library recordings.)

Details pertaining to the related children’s literature include the title of the book, name of the author, and publication information. In addition, all books selected are Newbery or Caldecott Winners, Honor Books, or are referenced in two of the leading children’s literature textbooks (Huck, Hepler, Hickman, and Kiefer 2001; Tomlinson and Lynch-Brown 2002).

All suggested activities are aimed at eliciting emotional responses to both art forms.

Discussions of technical aspects (e.g., structure, form, compositional devices, terminology, performance idiom, texture, style, genre, historical period) fall under the umbrella of evoking emotional response.

While it is recognized that many of the works included could easily fit into more than one category, it seems prudent to list each work only once. Additionally, although an effort has been made to include music and literature which are representative of various genres and age appropriateness, the following examples, activities, and lists are not intended to be all-inclusive. They are simply offered as sources from which to begin contemplating the wonderful combination of music and children’s literature.

As we explore this powerful and meaningful collaborative effort—a word of caution: We should take care not to relegate either art form to a secondary role but use them equally to develop and enhance the emotional responsiveness of all our students.

**Historical Connections**

**Music**


**Related Literature**


_A Movement for Rosa_ was commissioned by the Florida Bandmasters Association to commemorate the life of Rosa Parks. The piece is a quasi tone poem for wind band and percussion and contains three contrasting sections. Section I portrays the early years of Parks’ life, from her birth in 1913 through her marriage in 1932. Section II depicts years of racial strife in Montgomery, Alabama, and the
quest for social equality. Section III expresses serenity and quiet strength. The hymn “We Shall Overcome,” which is foreshadowed in Sections I and II by motivic fragmentation, is played in its entirety by solo horn near the end of the piece. The final measures of the work serve as an ominous reminder of racism’s lingering presence in modern American society (Camphouse 1992).

The Newbery award-winning book, The Watsons Go to Birmingham—1963, is a natural literary companion to A Movement for Rosa. Told through the eyes of ten-year-old Kenny, it is the story of an ordinary family caught in an important but tragic moment in American history—the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, which resulted in the death of four African American girls. The book details the adventures of the fictional Watson family (Momma, Dad, Kenny, little sister Joetta, and older brother Byron) as they travel from their home in Flint, Michigan, to visit their grandmother in Birmingham. The Watsons Go to Birmingham can also be divided into three sections paralleling those in A Movement for Rosa. Section I details the normal and often humorous events of everyday family life. Section II contains the climax of the book, describing the horror and agony the family feels when it learns that the Sunday school Joetta attends has been bombed and finally, the ultimate relief when they realize she has escaped injury. The third section is about Kenny’s acceptance of the unfairness of the tragedy.

Making the Connections

One key to making successful historical connections between music and children’s literature lies in addressing subject matter with which children are familiar or are currently studying in their regular classes. Pairing efforts will often lead to even greater responsiveness if music listening examples are tied to what the students are learning in other curricular areas.

Elementary school students generally study modern American history in fourth or fifth grade. The historical topic that A Movement for Rosa and The Watsons Go to Birmingham—1963 are based on (the Civil Rights Movement), as well as the book’s recommended reader age (8–12), make this an appropriate music-literature pairing for eliciting emotional response to both art forms from students in the upper elementary grades.

In an attempt to enhance the responsiveness of each student in the music classroom, teachers can obtain a copy of their district’s or state’s history guidelines and communicate with the regular classroom teachers to remain aware of which benchmarks are being covered. Even if the classroom teachers are not introducing pertinent pieces of children’s literature, the music teacher can and should offer varying points of discussion from which to draw emotional response. Additional opportunities to listen, question, and discuss tend to lead to increased understanding and subsequent chances for expression of feeling.

Historical Connections—Music–Literature Pairing Activity Suggestions

Introducing A Movement for Rosa

• Plan the lesson to coincide with the study of the Civil Rights Movement in the regular classroom.
• Briefly discuss what the students have already learned or know about the Civil Rights Movement, including information about Rosa Parks.
• Inform students that an American composer has written a piece of music honoring her life—a musical biography.

Listening to A Movement for Rosa

• Due to the length of the entire piece (11.5 minutes), initial listening could include
only one section or shortened excerpts from each section.

- Before listening, students may or may not be informed of what the different sections represent.
- While they are listening, ask students to concentrate on how the music makes them feel.

**Eliciting emotional response to A Movement for Rosa**

- When asking students how the music makes them feel, aim for adjectives and descriptive responses (avoid preference comments).
- Discuss the similarities and differences in feelings generated by different sections of the music (if not shared before listening, describe each section to students).
- Discuss responses to the horn solo, “We Shall Overcome”; share the words to the hymn.
- Ask students to relate a time in their lives when they may have had feelings similar to any of those evoked by the music.
- Consider the similarities and differences in responses among students (stress tolerance for differences).
- Relate student emotions to those they think Parks may have had; discuss whether or not their feelings were as intense as those she experienced and why.

**Introducing The Watsons Go to Birmingham—1963**

- Inform students they are going to join a “family” that actually lived through a part of the Civil Rights Movement.
- Discuss what students know about the Sixteenth Street Baptist Church bombing.

**Sharing The Watsons Go to Birmingham—1963**

(Several possibilities are presented, depending on amount of time music teacher wishes to allot.)

- Give a brief introduction to the book that stimulates interest but does not tell the plot. Read sections of the book that offer direct emotional ties to *A Movement for Rosa*.
- Assign individual students or a group of students to read and share the story.
- Ask the entire class to read the book outside of music class (if possible, coordinate with the reading or literature teacher).
- Read the book aloud in music class (this would take several class periods).

**Using The Watsons Go to Birmingham—1963 to enhance emotional responsiveness**

- Relate the feelings experienced and generated by the main characters in various sections of the book to responses to the three sections in *A Movement for Rosa*, play the corresponding music excerpt.
- Discuss the correlation between the solo horn playing “We Shall Overcome” and Kenny’s character; listen to the solo horn passage.
- Identify and discuss adjectives in the book that relate to or describe the music; play the appropriate music section.
- Have students create movement or perform silent readers’ theater using *A Movement for Rosa* to depict *The Watsons Go to Birmingham—1963*.

**Thematic Connections**

**Music**


**Related Literature**


*Misterioso*, which was first recorded in 1948,
is one of Thelonious Monk’s most intriguing classics and is, in many ways, very aptly titled. Monk’s life and the development of his eccentric yet brilliant piano style have remained, in many ways, a great mystery. *Misterioso* offers a glimpse into the “mysteries” of Monk’s genius: minor seconds and other dissonant clusters, percussive and irregularly placed accents, abundant use of space, dynamic contrasts, expert manipulation of motifs and thematic material, and descending whole-tone runs (Blumenthal 1994).

Chris Raschka’s brilliant and jazzy picture book, *Mysterious Thelonious*, pays tribute to Thelonious Monk and was inspired by the “head” (opening statement or melody) of *Misterioso*. Its pages are covered with brightly colored grids on which squares, with each syllable of the text, are placed. Closer inspection reveals that Raschka has matched the twelve values of the color wheel to the twelve notes of the chromatic scale. As a result, each pitch of the head of *Misterioso* has an individually assigned color that Raschka placed vertically and horizontally on the page to visually illustrate the melody of *Misterioso*. Monk himself plays across the pages in slouchy, jivin’ contortions, while readers are assured that “there were no wrong notes on his piano.”

Making the Connections

Exposing students to music from all genres and cultures is an established music education objective (Consortium of National Arts Education Associations 1994). Jazz and all of its styles (e.g., blues, ragtime, swing, bebop, hip-hop) continue to represent an important part of these curricular goals. Since younger students appear to be more receptive to unfamiliar and different music, it seems imperative to begin sharing as early as possible (May 1983; LeBlanc, Sims, Siivola, and Obert 1996; Sims 1987).

In recent years, more authors and illustrators have begun producing relevant, age-appropriate works honoring the lives of many of the great jazz musicians. (Two sources to help you start are http://www.alaa.org/BookLinks/v09/jazz.html and http://www.booksense.com/readup/themes/bebopkids.jsp.) When used to enhance the students’ musical response to jazz, these books, many of which look like the music they describe, can be valuable resources and should become mainstays in all elementary music classrooms.

**Thematic Connections—Music–Literature Pairing Activity Suggestions**

**Introducing *Misterioso* and *Mysterious Thelonious***

- Use these materials as the introduction to, continuation of, or conclusion to a jazz unit or as a stand-alone activity.
- Discuss jazz music.
- Share information about Thelonious Monk.

**Sharing *Mysterious Thelonious* and listening to *Misterioso***

- Read *Mysterious Thelonious* aloud. (This is an introductory reading—do not go into detail about the techniques Raschka used in creating the book and how they relate to *Misterioso*.)
- While students listen, ask them to concentrate on how the book makes them feel; make a list of descriptors.
- Listen to *Misterioso*. This initial listening might include only the first statement of the head and its subsequent restatement with additional instruments. This will be approximately one minute, or you could record this and put it on a loop for two or three repetitions.
- While students listen, ask them to concentrate on how the music makes them feel.
- Make a list of descriptors.
Using *Mysterious Thelonious* to elicit emotional response to *Misterioso*
(These activities may occur over several lessons and be varied as needed.)

- When asking students how the music made them feel, aim for adjectives and descriptive responses (avoid preference comments).
- Compare and contrast the list of descriptors for the book and music.
- Read *Mysterious Thelonious* aloud again, making sure that your voice follows the rhythmic patterns and pitches of the words on the page. Show the different colors and vertical placement of the text and relate how Raschka purposefully attempted to show the head through colors and placement on the page (twelve colors, twelve tones). Depending on the age of the students, have individual students read the book aloud, improvising the pitches of the words.
- Listen to the head of *Misterioso* again. Follow the “melody” in the book. Let individual students help the class follow the “melody.”
- Depending on the age of the students, discuss the standard form of a jazz piece (head, improvisation, head). Listen to Monk’s improvisation (occurs at approximately 7:30 on the CD), listen for the return of the head (approximately 9:30 on the CD), and follow in *Mysterious Thelonious* again. Listen to the entire piece.
- If the classroom is equipped with chromatic melody instruments, play *Mysterious Thelonious*. Improvise and play the book with different percussion (or any other) instruments assigned to individual colors.
- Listen to the *Mysterious Thelonious* audiobook (AudioFile 2000, Portland, ME).

**Emotional Connections**

**Music**

Grainger, Percy. *Irish Tune from County Derry.*


**Related Literature**


*Irish Tune from County Derry* is based on a tune collected by Miss J. Ross of New Town, Limavady, County Derry, Ireland, and was first published in *The Petrie Collection of Ancient Music of Ireland* in 1885. This haunting melody, most commonly known as “Danny Boy,” was first arranged by Grainger in 1909 and dedicated to the memory of Edvard Grieg. The setting included here was written in 1913 and, due to both Grainger’s ingenious arrangement and the familiarity of the beautiful melody, has become a standard in the wind ensemble repertoire (Reynish 1997).

Katherine Paterson’s Newbery-winning novel, *Bridge to Terabithia*, is a beautifully written story of life, friendship, death, and eventually, hope, and it provides an ideal literary pairing for *Irish Tune from County Derry*. The two main characters, Jess and Leslie, are inseparable fifth-grade friends who create an imaginary, secret kingdom which they name Terabithia. A magical hideaway located in the woods across a creek from Leslie’s house, Terabithia is the place where the two friends escape the problems of everyday life and develop an unbreakable bond of friendship. It is also the place from which the tragedy of Leslie’s death arises and consequently becomes the place where Jess finally comes to terms with his loss.

**Making the Connections**

In the elementary music classroom, time constraints, curricular issues, public relations responsibilities, and numerous other circumstances often impede an emphasis on enhancing children’s emotional responsiveness...
to music. Scheduling concerns, effective and practical methodology, and the challenge of cultivating an environment where students feel comfortable expressing personal feelings can all be obstacles when striving for enhanced aesthetic response. However, recent findings seem to suggest that this experience is a crucial one for students, which should be fostered early in their experiences with music, especially in response to Western art music.

In a recent survey, the majority of college-aged students who indicated little or no appreciation for music from the Western art tradition reported no past emotional experience with classical music. They appeared to believe that such music does not address the emotions and moods that they experience in life. In contrast, young adults who had past emotional experiences with Western art music were more responsive to the expressive qualities of this style of music and were more willing to listen to it on their own (Woody and Burns 2001).

Music teachers can work to increase the emotional responsiveness of students in the music classroom through the pairing of music and literature in a number of ways: stay informed about literature being taught in the regular classroom and use it to augment response to music, be aware of special moments in the lives of students and choose music-literature connections to meet these specific emotional needs, introduce a music-literature pairing independent of the regular classroom teacher to share an important value or emotion, anticipate special occurrences and use pairings to help students prepare emotionally, ask students to pair music with literature and share their own connections.

Emotional Connections—Music-Literature Pairing Activity Suggestions

Introducing *Irish Tune from County Derry*

- Plan the lesson to coincide with the conclusion of the classroom reading of *Bridge to Terabithia.*
- Discuss how music can set a mood and mirror or reflect emotions.
- Elicit from students music examples which they think convey varying types of emotions and moods.

**Listening to *Irish Tune from County Derry***

- If desired, include only the first statement of the entire melody (scored for mixed winds) or only the second statement (which begins with flute solo and eventually includes full wind ensemble orchestration) in the initial listening.
- During the initial listening, have students focus on different emotional responses and moods conveyed by contrasting instrumentation.
- While students listen, ask them to concentrate on how the music makes them feel.

**Eliciting emotional response to *Irish Tune from County Derry***

- Ask the students how the music made them feel. Aim for adjectives and descriptive responses, and avoid preference comments.
- Consider similarities and differences in responses among students; stress tolerance for differences and associate them with varying life experiences.
- Discuss the similarities and differences in emotions and moods generated by the various instruments Grainger used.
- Ask students to relate a time in their lives when they may have had feelings similar to any of those evoked by *Irish Tune.*
- Teach the melody to *Irish Tune.* (Have students sing on a selected syllable.)
- Share the words to “Danny Boy.”
- Discuss the mood and emotions associated with the words to the folk song. Compare and contrast the feelings conveyed by
Grainger’s orchestration. Make a list or chart of descriptors.

**Using Bridge to Terabithia to enhance emotional responsiveness**

- Have students discuss their emotional responses to the book; make a list of responses.
- Compare and contrast these responses with those to *Irish Tune*.
- Identify and discuss adjectives in the book that relate to or describe the music; play the appropriate music section.
- Discuss the emotional correlation between the words to “Danny Boy” and the plot of *Bridge to Terabithia*.
- Listen to *Irish Tune from County Derry* in its entirety.

**Additional Music–Literature Pairings**

**Historical Connections**

**Music**


**Related Literature**


**Music**


**Related Literature**


**Music**


**Related Literature**


**Music**


**Related Literature**


**Thematic Connections**

**Music**


**Related Literature**


**Music**
de Meij, Johan. Symphony no. 1 “The lord of the rings.” London Symphony Orchestra.

**Related Literature**

**Music**

**Related Literature**

**Music**

**Related Literature**

**Music**
Donaldson, Walter. Tightrope walker (from *Circus day*). On *Bowmar Orchestral Library*, series 1, #51.

**Related Literature**

**Music**

**Related Literature**

**Music**

**Related Literature**

**Music**
Any other music by Duke Ellington.

**Related Literature**

**Music**
Related Literature

Music

Related Literature

Emotional Connections
Music

Related Literature

Music

Related Literature


Music

Related Literature

References
Blumenthal, B. 1994. CD liner notes. From *The complete Blue Note recordings*. Blue Note CD.


Teaching Improvisation in Elementary General Music: Facing Fears and Fostering Creativity
Rachel Whitcomb
*Music Educators Journal* 2013 99: 43
DOI: 10.1177/0027432112467648

The online version of this article can be found at:
http://mej.sagepub.com/content/99/3/43
Improvisational activities are beneficial to children in many aspects of their lives. Spontaneous musical activities allow children to express feelings and ideas in musical ways and simultaneously combine the musical skills of performing, listening, and analyzing. Improvisation gives students outlets to create unique and different musical ideas. Teachers can foster creativity in the classroom by modeling improvisational processes, providing a safe and welcoming environment that honors the ideas of the learners, and allowing opportunities for students to rhythmically or melodically improvise in a variety of musical styles. Support for creative endeavors, such as improvisation, has been evident in the music education community. Perhaps the most widely known example of this support is the inclusion of improvisation in the National Standards for Music Education, published in 1994. Standard 3, “Improvising melodies, variations, and accompaniments,” and its corresponding

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achievement standards provide educators with practical suggestions for including improvisation in instruction.²

While some music teachers successfully include improvisation in music instruction, others have difficulty knowing where to begin. The goals of this article are to (1) acknowledge common fears and challenges facing music educators when attempting to incorporate improvisation in elementary general music classrooms, (2) suggest possible solutions to these challenges, and (3) provide practical lesson ideas to help teachers get started with classroom improvisation.

**Common Fears and Challenges**

When we consider some of the common fears and challenges faced by music teachers as they attempt to include improvisation in instruction, themes have emerged in recent research that can provide a context for practicing educators. Teachers’ overall attitudes toward inclusion of improvisation are positive, but finding time to include improvisation remains a challenge. While professional development opportunities, such as teaching demonstrations by fellow music teachers, have been reported to assist teachers in including improvisation in instruction, lack of experience improvising as a musician and lack of training to teach improvisation hinder teachers’ efforts. Findings from three research studies relating to these themes are described in more detail in the following.

A 2007 study based on a survey I did in the state of New York was designed to help better assess the status of improvisational activities in elementary general music classrooms.³ Teachers were asked to report not only the extent to which they include improvisation in instruction but also the factors that assist and inhibit their attempts at improvisational endeavors. A promising 94 percent of teachers surveyed reported that they have included some form of improvisation in music instruction. In addition, 96 percent of respondents believe that improvisation should remain in the National Standards for Music Education. In a similar study in England, researcher Theano Koutsoupidou surveyed teachers, both non-specialists and those specializing in music, to determine improvisational musical practices in classrooms.⁴ Results were positive, with 81 percent of teachers reporting use of improvisation in instruction. Of those teachers, all use instrumental improvisation, 56 percent use vocal improvisation, and 59 percent use movement or dance improvisation.

In the survey described in the same 2007 study, I asked teachers to rank ten activities based on the instructional time devoted to each, with number 1 indicating the activity that is allotted the most instructional time and number 10 indicating the activity that is allotted the least time in the classroom.⁵ The activities listed paralleled the content standards and also included movement. Improvisation ranked near the bottom of the list, with ninth place as its most common ranking (or mode). Similarly, in a 2002 study designed to investigate use of class time in thirty elementary general music classrooms, Evelyn K. Orman found that although all nine of the content standards were addressed during instruction, those that required creative or artistic skills on the part of the students received less instructional time.⁶ Given findings from these studies, it seems that while teachers are supportive of including improvisation in the classroom, they are not always able to find time to include it in instruction.

In the 2007 study described above, New York teachers were asked to indicate factors that assist their inclusion of improvisation as well as factors that may inhibit them from including improvisation more often in instruction.⁷ Among the reported factors that may assist teachers as they attempt improvisational activities are observing teaching demonstrations by fellow music teachers (according to 89 percent of respondents), in-service teacher training focusing on improvisation (86 percent), offerings at professional conferences devoted to improvisation (85 percent), and more time scheduled for music instruction (72 percent). Some common inhibiting factors include a lack of instructional time (60 percent), lack of experience improvising as a musician (55 percent), and lack of training to teach improvisation (42 percent). Koutsoupidou found similar results in her study of teachers in England, who reported inhibiting factors such as lack of practical experience improvising (77 percent), lack of theoretical knowledge of improvisation (69 percent), concern about a reduction in classroom discipline (62 percent), and lack of instructional time (54 percent).⁸

With consideration of these reported inhibiting and assisting factors, it is now possible to provide strategies for including improvisation in elementary general music in ways that allow teachers to feel comfortable and successful in these endeavors. Some solutions are offered in this article, and many others are available on the Internet, including in My Music Class at www.nafme.org.

**Solutions to Consider**

The teachers in the studies described above indicated that a lack of instructional time inhibits their inclusion of improvisation in the classroom. Many music teachers desire more time with students and continue to advocate for music as a regular part of each school day. In addition to these ongoing efforts, there are also strategies that can assist teachers in including improvisation in existing class schedules. One way to address this issue is for teachers, researchers, and methods instructors to develop strategies that will enable teachers to incorporate opportunities for children to improvise within the limited contact time often provided for general music instruction. Techniques are needed that combine improvisation with other skills while maintaining the integrity of all endeavors. For example, teachers can continue to reinforce proper singing while children create spontaneous melodies using solfège. The quality of singing can remain intact while improvisational skills are developed. In addition, teachers can encourage students to listen to, analyze, and evaluate improvisational endeavors occurring in the classroom, thus developing skills in Standard 6,
“Listening to, analyzing, and describing music,” and Standard 7, “Evaluating music and music performances.”

Music educator Kimberly Inks points out that improvisation does not need to be the primary objective of a lesson but can be incorporated into a lesson that focuses on a particular musical concept. By combining improvisation with other activities and making it a part of the process of learning music, teachers can foster the creative endeavors of all children and provide an environment that embraces their musical ideas. This combination of activities does not mean that teachers need to create an entirely new set of lesson plans. Rather, teachers can consider the activities already occurring in their classrooms and adapt lessons to include an improvisatory component.

Similarly, teachers do not need to abandon their methodological choices or teaching approaches in order to include improvisation. Many educators are inspired by specific approaches and methodologies in elementary general music, such as Orff Schulwerk, Gordon Music Learning Theory, Dalcroze, and Kodály. Each of these established approaches/methods includes improvisation within its foundations or can be adapted to include improvisation, and most provide the melodic and rhythmic vocabulary necessary for students to improvise. For example, the prepare-present-practice sequence in the Kodály method can be adapted to include improve as a final step, allowing students to demonstrate their true understanding of a rhythmic or melodic concept previously learned by incorporating it into spontaneous musical creation. The lessons included at the end of this article incorporate a variety of ideas and can be adapted to complement the approaches and methodologies already implemented by the teacher. Furthermore, a number of authors have described ways to maintain the integrity of the improvisational process while also maintaining the beliefs inherent within various methods and approaches. Table 1 contains suggested resources for further study, including those focusing on specific approaches and methodologies common in elementary general music.

Results from the survey studies also indicate that music teachers lack experience improvising as musicians and therefore do not feel qualified to teach improvisation. Teachers who feel they can improvise will certainly be more comfortable teaching improvisation, but this does not necessarily mean that years of experience improvising are needed before it can become at least a small part of the classroom. Inks suggests that teachers go through the process along with their students by stating, “When setting up the experience, play the role of the student... experiment with a pentatonic melody in an eight-beat phrase while your students count for you. If you have little or no experience improvising, learn with the students.” When students become aware that the process of improvising is honored, they may show greater understanding and forgiveness for novice improvisers in the classroom environment.

According to John Kratus, a professor of music education at Michigan State University, improvisation begins with exploration, which includes trying out different sounds on a particular instrument or in a particular style. Kratus states that exploration is followed by process-oriented improvisation, which includes the development of musical patterns. If a teacher is new to improvising, it is perfectly acceptable to start with exploration and move on to process-oriented improvisation, just as children do. These experiences can begin with the teacher’s own musicianship in the styles most personally appealing to the teacher. When teachers include creative musical endeavors in their daily lives, they will have a context when asking their students to go through similar processes. Improvisational experiences, then, become more authentic for both teachers and students. Teachers can anticipate the challenges and fears that students bring to the experience because they themselves have gone through similar feelings and have learned to work through them. In the preliminary stages, emphasis can be placed on the process rather than the product. For instance, a

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**TABLE 1**

<table>
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<th>Selected Resources for Further Study</th>
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teacher can describe the processes that he or she has gone through to develop his or her own improvisational skills, including those endeavors that did not always sound polished or particularly desirable at first.

If the teacher shares personal stories that illustrate continued efforts to improve improvisational singing or playing in particular styles (such as jazz or rock), students might feel more comfortable taking musical risks and working through challenges to attain improvisational goals. Since many teachers will be more comfortable (and perhaps more successful) in improvising within their favorite styles of music, it is apparent that students will be more likely to succeed when attempting spontaneous musical creation if they are asked to do so in the context of familiar music that is attractive to them. In today’s musical world, teachers should consult their students’ iPods for guidance. Lessons D and E at the end of this article provide specific examples of how teachers can incorporate improvisational activities into music that interests students outside of school.

Findings from the survey studies also indicate that music teachers have not been provided with pedagogical guidance when attempting to teach improvisation. Unfortunately, improvisation was not included within their undergraduate methods courses. While efforts are being made to include improvisation in undergraduate music education programs both as a musicianship skill and as a teaching method, practicing teachers require

Lesson A: “Hot Cross Buns” with a Secret Ingredient

Grade Level: 3

Procedures:

1. The students sing and play “Hot Cross Buns” as a review, either aurally or using visual representation, as in the example below. The students identify the measure that is different from the others.

   \[ \begin{array}{cccccccc}
   \text{B} & \text{A} & \text{G} & \text{B} & \text{A} & \text{G} & \text{G} & \text{G} & \text{A} & \text{A} & \text{A} & \text{B} & \text{A} & \text{G} \\
   \end{array} \]

2. After discussing the different measure and what “hot cross buns” are (e.g., how they are made, how they taste), the teacher eliminates the letters for the third measure and says that the students are going to add a “secret ingredient,” which will be their own choice of letters, to the already-existing eighth notes in the measure, using a visual representation similar to the one following:

   \[ \begin{array}{cccccccc}
   \text{B} & \text{A} & \text{G} & \text{B} & \text{A} & \text{G} & \text{B} & \text{A} & \text{G} \\
   \end{array} \]

3. The guidelines can be adjusted on the basis of the abilities of the students and past learning experiences with the recorder as follows:
   - Students choose one note (B, A, or G) and play it using the given rhythm within the measure.
   - Students use the notes B, A, and/or G in any order within the measure as long as each note is repeated for a given pair of eighth notes.
   - Students play any combination of B, A, or G in any order within the measure.
   - Students use any notes previously learned on the recorder.
   - Students use any notes previously learned on the recorder as long as the newest note is included in their improvisation.

4. The teacher explains that they will improvise the letters, which means they are going to make them up as they go along. Before playing, students are invited to clap the third measure and say any letters they would like (based on one set of guidelines listed above). To point out the important element of individual choice, the teacher asks, “Since we are all going to make it up as we go, will we all be saying the same letters at the same time?” The students will realize that the letters being said may all be different, so the chaotic sounds they will hear will be somewhat expected. Once the letters have been said, the students are invited to play the rhythm with their improvised letters on recorders, with a similar reminder from the teacher that it will not all sound the same because each student may make different choices—and this is okay!

5. The teacher plays measures 1, 2, and 4 and invites the class to improvise the letters for measure 3 as a class. Once the class is comfortable with this process, the majority of the class can play measures 1, 2, and 4 while small groups and/or individuals improvise measure 3 with the given rhythms.

6. The rhythm in the third measure is then taken away so students can improvise both melodically and rhythmically.
Lesson B: Call-and-Response Rhythmic Patterns

Grade Level: 4

Procedures:

1. Rhythmic patterns are displayed, as indicated below. The teacher snaps the steady beat and cues the students to say the patterns using familiar rhythmic solmization.

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\[ \text{patterns indicated below} \]
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2. Each student chooses one pattern. The teacher snaps the steady beat and cues the students to say just their chosen pattern as a group simultaneously. Each student then chooses a different pattern, and this step is repeated until students show comfort with the process.

3. The students say their chosen patterns individually after the teacher provides a spoken call, creating a call-and-response progression. The spoken call will always be four beats long and include the eighth-and-two-sixteenth-note rhythm, but the call can vary or stay the same depending on the abilities of the students. Students are reminded to say their pattern immediately after the call, without any wasted beats in between. Students having difficulty choosing a pattern quickly can say the fallback pattern, indicated with an asterisk (*). To put all learners at ease, the teacher invites all students to say the fallback pattern in unison as a review.

4. After the first call-and-response progression when all students have individual turns choosing and saying patterns, all patterns are erased except for the fallback pattern. The students will improvise a pattern after the teacher provides the rhythmic call; the patterns created by the students should have the eighth-and-two-sixteenth-note rhythm and be four beats long. The students take a moment to improvise patterns simultaneously a few times to alleviate any fears and allow for improvisational practice. The teacher reminds the students that the fallback pattern can be used.

5. The students carry out the call-and-response rhythmic progression with the teacher once again, with each student individually improvising a four-beat pattern using the specific rhythm concept.

meaningful professional development opportunities in this area. Since survey participants indicated that observing teaching demonstrations by fellow music teachers and in-service training would assist them in including improvisation more often, steps can be taken locally, regionally, and nationally to provide these types of opportunities for teachers to learn improvisational teaching techniques. Teachers experiencing successful endeavors with improvisation can share their techniques with colleagues. Due to the spontaneous nature of improvisation and the need to be “in the moment” while teaching improvisation, the best ways to share teaching techniques include live teaching demonstrations and video clips that can be viewed online. This is especially true given that student responses vary during improvisation, and similar techniques can create very different outcomes between groups of students. Furthermore, teachers can get together and improvise as musicians in a safe and nonthreatening environment in order to go through the improvisational processes necessary to be prepared to teach. If some teachers have more experience improvising than others, the group can account for differences in abilities within the group by having the more experienced improvisers playing on secondary instruments. This may allow teachers to go through the same frustrations as their students, which will lead to a better understanding of their students’ challenges when being asked to improvise. Through a willingness to combine improvisational activities into established routines and methods, take musical risks with students, share ideas with fellow music educators, and improvise as musicians in a variety of styles, elementary general music teachers can succeed in incorporating improvisation in instruction. The sections that follow provide a few general suggestions for teachers to get started with corresponding improvisational lessons that can be adapted for immediate and future use.

Suggestion 1: Start Simple and Set Guidelines

Improvisational activities do not need to add complexity or angst to the teaching process. To make the most of instructional time and to acknowledge a lack of experience improvising on the part of the teacher, it may be helpful for everyone to begin with a familiar song and add improvisation to the mix. Since the piece “Hot Cross Buns” is consistently included in recorder and instrumental methods books and is quite simple to learn, it serves as a good starting point for improvisational endeavors. Refer to Lesson A for the lesson sequence, which is written for recorder but can be adapted for other classroom instruments. The idea behind this lesson is to remove as much complexity associated with playing the recorder (fingerings, note-reading) as possible in order to focus on the spontaneous creations of the students. Since B, A, and G are often the first notes learned on the recorder and the song “Hot Cross Buns” can be learned by rote or with notation, measures 1, 2, and 4 can be reviewed quickly and played
Lesson C: Spontaneous Folk Song Rondo

Grade Level: 2

Great Big House in New Orleans

Procedures:

1. The students sing the song “Great Big House in New Orleans” as a review from previous lessons. Before going to instruments, the teacher sings the first measure of the song, and the students sing the second measure, and this continues for the third and fourth measures, respectively. The teacher then claps the rhythm of the first and third measures, with the students clapping the rhythm of the second and fourth measures in succession with the teacher.
2. With xylophones set up in F pentatonic, the teacher plays the first measure of the song and invites the students to play the rhythm of the second measure on any notes in the pentatonic scale. The teacher models this process a few times first to give students musical ideas, depending on the objectives of the lesson (e.g., playing with both mallets, using three or more tones, repeating specific tones).
3. The teacher plays the first measure of the song and the students, as a group, play the second measure. This continues in real time with the third and fourth measures.
4. Improvisational efforts of the students can be enhanced by the teacher saying one of the following:
   - “Play something different this time.”
   - “Choose only one note.”
   - “Start with lower notes, and end with higher notes.”
5. The same process is carried out individually, with each student getting a turn to play the second and fourth measures while the other students listen. The teacher can continue to play the call each time, or the students can learn the simple call and play it for each other.
6. A discussion can take place about the improvisational choices made by the students, where the group analyzes individual efforts and determines which responses were favorites and why. The process can be repeated on the basis of what was learned from this discussion. For example, some students may play a different rhythm than what was expected for the second and/or fourth measures. The teacher can ask, “What do we think about that? Let’s all try a different rhythm this time, as long as it is the same length.” The guidelines can be loosened, depending on the improvisational products of the students, to honor their ideas and encourage them to make their own musical decisions. Similar processes can take place for any song with ABAC form.

successfully by the entire class. Measure 3 provides an opportunity for improvisation. By having the entire class play all but one measure, the teacher is providing a familiar aural palette for the learners, which takes away anxiety often associated with improvisation.

The National Standards for Music Education indicate that teachers should provide opportunities for children to compose within specified guidelines, and this same idea can be applied to improvisation. Philosophically, each teacher will need to decide where the guidelines begin and when they can be loosened to foster more creativity on the part of the students. A friendly debate continues within our profession regarding the need for guidelines in creative processes. For the purposes of this discussion and to assist those just starting to include improvisation, a good rule of thumb for teachers creating guidelines is “Specify, gradually loosen up, and then get out of way!” Since improvisation is a creative endeavor, it will be necessary for teachers to figure out how to control certain aspects of creation while at the same time working to avoid stifling students’ original ideas.

Teachers can address guidelines in multiple ways. The teacher must first provide the musical context, including tonality, meter, and mood. This can be done using the melodic and rhythmic vocabulary already addressed in previous instruction. Once the musical context is established, the teacher can guide improvisations of students by providing them with guidelines, such as number of beats or measures, specific pitches and rhythmic values, rhythmic or melodic patterns, and expressive elements. As beginners become accustomed to taking musical risks while remaining within the guidelines, the teacher can provide opportunities for children to more freely improvise by loosening up the guidelines. For instance, if the children have improvised the third measure of “Hot Cross Buns” using the rhythm provided without hesitation, perhaps they can decide the rhythm for their improvisations and explore notes other than B, A, and G for their creations. If this is done gradually, the teacher can remove himself or herself from the process more and more, allowing the students’ ideas to be at the forefront of musical endeavors.

Teachers can extend Lesson A to include other familiar songs with more complexity as the improvisational skills of the students improve. In addition to improvising during class time, students can be encouraged to improvise specific measures at home while practicing. Sometimes it is necessary for students to have some time alone to hear their own improvisational efforts in order to make them more pleasing and musically relevant with the chosen repertoire.

Suggestion 2: Use What You Know

As stated earlier, teachers can use the rhythmic and melodic vocabulary
developed within their chosen approaches and methodologies to assist in the improvisational process. Lesson B provides an opportunity for students to spontaneously apply rhythmic knowledge in a call-and-response format. The eighth-and-two-sixteenth-note rhythm is the focus of the lesson. A teacher using the Kodály method would have prepared, presented, and practiced this concept in previous lessons and can now provide an opportunity for students to improvise patterns that contain that rhythm. Rather than creating a separate set of activities for improvisation, the process can be embedded into existing skill building activities. The materials used (in this case, rhythmic solmization, with a focus on ti-tika) have previously been learned, and the teacher and students are already familiar with the methodological sequence, so improvisation becomes a logical next step, both for continued conceptual development and assessment of skills.

All groups of elementary students are unique, and individuals in each group learn and grow at various paces. Improvisation can be a welcome outlet for some students to express their creativity and at the same time can be a source of anxiety and fear for others. The teacher can set different guidelines for individual students based on their various levels of ability and comfort. The teacher can indicate a fallback pattern within improvisational activities that can be used in case of a musical emergency when rhythmic or melodic ideas do not necessarily come spontaneously to certain students, as indicated in Lesson B at the end of this article. Since improvisation occurs in real time, the fallback pattern also allows for a consistent flow of musical ideas. The teacher provides the rhythmic call within this call-and-response lesson, so it can be changed at the teacher’s discretion and used to differentiate instruction. A student struggling with rhythmic concepts may benefit from a simple call from the teacher to allow that student to remain focused on his or her own creation. However, a student ready for more complex rhythmic concepts can be provided with a more challenging call that might provide that individual with inspiration to create a more sophisticated pattern.

Teachers comfortable with folk songs can go with what they know while still providing outlets for student improvisation, as outlined in Lesson C. A number of folk songs have an ABAC form melodically, rhythmically, or both. As in Lesson B, the teacher can provide the call and the students can improvise responses. The form of the song provides structure for the activity, and the lesson extends song study by adding different aural flavors.

Lesson D: “Who Says” You Can’t Improvise?
Grade Level: 3 or 4

Procedures:

1. The students listen to a recording of Selena Gomez and the Scene’s “Who Says?” (written by Priscilla Renea and Emanuel Kiriakou) and keep the steady beat by mimicking the teacher as he or she patsches, claps, and steps the steady beat.

2. The students echo the following portion of the song (without visual representation):

3. The students identify the rhythm of the words and say the pattern using rhythmic solmization (at the time of year when four sixteenth notes have already been introduced). Once the pattern has been identified, it can be used as the fallback pattern and written on the board. The teacher will acknowledge (with much enthusiasm) that actress and singer Selena Gomez uses the same rhythms in her song that the students have been learning in music class. What an exciting coincidence!

4. The students come up with a four-beat pattern using body percussion (or unpitched percussion instruments) that incorporates the sixteenth-note rhythm. The teacher invites the class to simultaneously perform their patterns on the spot as a practice session. The students are reminded of the fallback pattern and that each has a turn improvising patterns at specific times during the recording.

5. The students listen to the recording again and are cued at specific times. Since the recording includes multiple layered instrumental and vocal tracks, it may be difficult to hear the students’ patterns. Therefore, the teacher may want to create a loop of the basic beat and chord progression from the song on Garage Band software to use during the students’ improvisations.

6. To develop students’ improvisational products, the teacher can change the guidelines by suggesting things such as the following:

• “This time, put the set of sixteenth notes on a different beat.”

• “Add a rest to your pattern.”

• “Include two sets of sixteenth notes next time.”

Note. Ideas are adapted from a lesson written by Erika Coyne and are used here with permission.

Suggestion 3: Try Student Favorites

While there are benefits to students when a teacher is comfortable with methods and materials used in the classroom, improvisation calls for music educators to step out of their comfort zone and take musical risks. Sometimes, this requires that educators become familiar with the music students find appealing outside of school. When teachers choose popular music for improvisational activities, students may bring more enthusiasm and open-mindedness to
improvisational processes, thus creating improvisational products that are more creative and memorable. Lessons D and E include musical selections that might not otherwise be included in the classroom but are familiar and desirable to elementary students. The ideas outlined in these lessons can be adapted to fit other songs and selections in the future.

**A Unique Opportunity**

Challenges, such as limited instructional time, lack of experience improvising as musicians, and lack of familiarity with teaching techniques that foster spontaneous musical creation, can sometimes hinder teachers when attempting to implement improvisational endeavors in the classroom. Elementary general music educators can face common fears about improvisation by incorporating spontaneous music-making into the activities already occurring in classrooms.

When teachers go through the improvisational process as musicians within familiar musical styles, they are able to work through processes associated with improvisation and can then relate to their students with better understanding. Teachers can start with simple additions to existing lessons, use the methods and materials with which they are familiar, and stretch their musical boundaries to include music that students are listening to outside of school.

Strategies such as these will benefit students by developing improvisational skills that will give them confidence in their own musical ideas and creativity in the future. Music teachers consistently serve as musical models for performance endeavors, such as singing and playing. In some cases, music teachers are the only professional musicians that students encounter in their lives, particularly at the elementary level. Therefore, music teachers have a unique opportunity to serve as models for improvisational music-making as well, allowing students to see how spontaneous musical creation can be embraced and included as part of personal musicianship.

**Notes**

2. Ibid.
11. Ibid.
Music Activities for Mama, Mama and Papa, Papa

Audrey Berger Cardany

Abstract
Jean Marzollo creates two beautiful texts using a child’s first words, “Mama, Mama” and “Papa, Papa” as a recurring theme. Wildlife artist, Laura Regan, illustrates Marzollo’s poetry with loving images of parents and children in the animal kingdom. Poetry and illustrations highlight the tenderness and care of Mama and Papa as they bond with their babies. General Music Today columnist, Cardany, provides a soothing melody for Marzollo’s texts and suggests related music activities to enhance young children’s musical development in a classroom music setting and in the home environment.

Keywords
early childhood, literature and music, parent–child bonding, animals

Author and Illustrator

Accomplished wildlife artist, Laura Regan illustrated Mama, Mama and Papa, Papa with endearing wildlife scenes that capture the warmth of the parent–child bond. Regan and Marzollo have collaborated on other well-received children’s books, including Sun Song (Marzollo & Regan, 2000c) and Pierre the Penguin (Marzollo & Regan, 2000b), which won numerous awards, including the “Best Book of 2010” Gold Seal and the National Best Books award. Mama, Mama received the Oppenheim Toy Portfolio Gold award in 2001. In 2007, HarperCollins published Mama, Mama, and Papa, Papa as “flip books,” whereby one reads Mama, Mama in one direction then flips it over to read Papa, Papa. This version received the Oppenheim Toy Portfolio Gold and Platinum Awards.

“Rhyme to me, is verbal music, . . .” (Scholastic, n.d.)
Many of Marzollo’s children’s books are illustrated poems. She notes that her riddles for the I Spy series adhere strictly to dactylic tetrameter, a structure frequently used as a basis for rap. Marzollo grew up hearing and reciting poetry, and identified its importance to her writing. In an interview with early childhood educators, she explains, “I’m very drawn to it and it’s very natural for me to write in rhythm and rhyme. It’s very pleasurable, like a song, only it’s a song without a tune” (Spodek, Barrera, & Harris, 2002). Creating a melody for the verses found in Mama, Mama and Papa, Papa emerged naturally for this author. I found Marzollo’s repetition of a child’s first words and her purposeful use of rhyme that lovingly highlights the parent–child bond to beg for a gentle and soothing tune. Adults and children will find that each four-line verse from both children’s books fit easily to this melody. (See Figure 3 for notation.)

Marzollo’s verses feature parent–child bonding interactions and the feelings elicited from those interactions from the child’s perspective. The verses illuminate gentle

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Marzollo’s rhymes also highlight the roles parents have in teaching their children. For example, a “baby” beaver learns to build a dam and a “baby” wolf learns to howl at the moon. The first verse in *Papa, Papa* helps reinforce singing as a male activity. For music educators this may be a particularly welcome message for their students, and may encourage some fathers to sing the book to their children. (See Figure 4 in sidebar for text.)

Music Activities

The music lesson suggestions for *Mama, Mama* and *Papa, Papa* are best suited for children aged 2 through 6 years in parent–child early childhood music programs, circle time in Head Start and other preschool educational programs, and general music classes in kindergarten and first grade. Present *Mama, Mama* to children by singing each verse. The melody, poetry, and illustrations require no verbal explanation from a teacher or parent. Merely assemble the children for a typical story time or circle time activity, open the book, and begin singing the text. Sing the melody freely and expressively.

![Figure 1. Used by permission of HarperCollins Publishers.](image1)

![Figure 2. Used by permission of HarperCollins Publishers.](image2)

![Figure 3. Melody for *Mama, Mama* and *Papa, Papa*.](image3)

![Figure 4. Used by permission of HarperCollins Publishers.](image4)

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**Melody for Mama, Mama**

Music by Audrey Cardany ©

Text by Jean Marzollo*

Ma-ma, Ma-ma, nuzzle hug.

I’m your little gold-en cub.

*Used by permission of HarperCollins Publishers.
Children will be captivated by the illustrations, and the melody’s simple beauty will typically calm them and garner their attention at each page turn. Provide suitable time for children to examine the illustrations following each sung verse.

Children naturally begin to sing along on repetition, therefore, take care to sing in an optimal range for their singing success (as notated in Figure 3). Young children may produce extreme high and low pitches; however, for healthy singing voice development, avoid encouraging them to sing in ranges they do not yet possess (Rutkowski & Trollinger, 2005).

During a subsequent encounter with the book, ask children what words repeat at the beginning of each page turn. Children aged 3 years and older, will easily respond with the answer, “Mama, Mama.” Invite the children to join in singing that repeated phrase with each page turn. Consider using the prompt, “You sing the ‘Mama, Mama’ part with me, and I’ll sing the rest of the page.” Give children an audible and/or visible breath cue to help them sing with you after the page turn.

Note that children aged 2 to 6 years are in a developmental music aptitude stage (Gordon, 1997); therefore, teachers and parents should take care to remember the axiom, “invitation, not expectation,” and value all musical responses—including silent ones. Some children may not be ready to respond by singing with the adult, and adults must also value this “response.” An invitation is sufficient to prompt those children who are ready to respond. Children who do not respond will benefit from the teacher-provided time for processing the musical, visual, and verbal experience.

Children’s musical development advances when they have opportunities to practice their singing and reading skills independently. Consider making the books available to children in regular classrooms for children to read/sing as well as requesting school and community librarians to procure copies. If teaching in a parent–child program, encourage parents who attend parent–child programs to read/sing the book to their children at home.

Regan illustrates the many parent–child interactions that facilitate bonding between parents and children. We see mama and papa animals grooming, teaching, feeding, playing, and singing with their babies. The illustrations elicit feelings of safety, contentment, and love, which further highlight or tap into that most important bond between parent and child. Provide children with an opportunity to study each illustration by singing, “Where is the Mama?” and “Where is the Baby?” Create a melody for this question and answer (Q&A) activity or use the suggested Q&A melodies found in Figure 5. In a group setting, be sure to hold the book open for each individual child to examine within reach. Typically, the child will point to the answer of the sung question. When the child touches the image of Mama or Baby, sing or chant, “Here I am.” Invite other children to join in by prompting, “Let’s sing the question,”
Children delight in the combination of music and literature. The music activities shared here may help promote music development skills of singing and playing instruments, and translating icons to sounds. These experiences may also prepare children for later formal instruction of music concepts including do-pentatonic, high and low, and Q&A form. In conclusion, I invite adults and children to enjoy the quiet and calming effect *Mama, Mama* and *Papa, Papa* create in a music classroom, circle time, or home environment, as well as experience their potential to nourish the bond between parents and children.

**Declaration of Conflicting Interests**

The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

**Funding**

The author(s) received no financial support for the research, authorship, and/or publication of this article.

**References**


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Nursery Rhymes in Music and Language Literacy

Audrey Berger Cardany

General Music Today 2013 26: 30 originally published online 17 October 2012
DOI: 10.1177/1048371312462869

The online version of this article can be found at:
http://gmt.sagepub.com/content/26/2/30

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What is This?
Nursery Rhymes in Music and Language Literacy

Audrey Berger Cardany

Abstract

Nursery rhymes have been a part of childhood for centuries. Spanning the generations, children and adults continue to delight in their poetry and melodies. Educators consider these rhymes traditional literature for music and language instruction. Within this article, the author includes a brief historical discussion of nursery rhymes and writes contemporary music lessons for young children using traditional English verse.

Keywords

early childhood music education, nursery rhymes, music and language, general music

For centuries, people have delighted in nursery rhymes. Today, we consider Mother Goose Melodies as mainstays of children’s literature. Rhymes—once exclusively transmitted orally—have been collected, illustrated, published, and sold as compilations for children. The first English publication is attributed to John Newbery in London ca. 1760 (Opie & Opie, 1951/1997; Whitmore, 1892). During the Victorian era, English collections made their way “across the pond,” and publishers made them available to American readers.

Two early sources of traditional rhymes published in the United States include John Miller’s (1860) New York publication, and an 1892 facsimile of an 1825 publication by Monroe & Frances of Boston, which was, in turn, a reprint of John Newbery’s 1760 Mother Goose’s Melodies. These examples and contemporary collections include verse specifically created for children, such as lullabies, rhyming alphabets, poems, and “infant amusements” with games such as Pat-a-Cake and This Little Piggy Went to Market (Sendak, 1984). However, much of what we identify today as nursery rhymes was not originally composed for children. Collections, past and present, include vendors’ street cries—such as Hot Cross Buns and Lambs to Sell—as well as riddles that likely entertained adults and children alike (Opie & Opie, 1951/1997).

Nursery rhymes are found in all cultures and languages. Whitmore (1892) traced the name “Mother Goose” to published 17th-century French tales or stories that include Sleeping Beauty and Little Red Riding Hood. The English translations of these French tales retained the use of the name for the rhymes. Publishers distinguished the tales from the rhymes with the label melodies, which indicates that many were sung. Scholars have traced English-language rhymes from as early as medieval times in England and Scotland. Variants of some verses, however, such as “Ladybird” and “Jack Sprat” have been found across Europe in German, French, and Dutch (Opie & Opie, 1951/1997), making origins difficult to pinpoint. A few rhymes have American associations such as “Yankee Doodle” and “Rock-a-Bye Baby” (Roberts, 2005), and contemporary poetry over time will likely come to be known as a nursery rhymes (Opie & Opie, 1951/1997; Sendak, 1984). In fact, though rare, not all rhymes found in early collections had unknown authors. For example, the 19th-century Scots poet, William Miller, wrote “Wee Willie Winkie,” and Sara Catherine Martin wrote “Old Mother Hubbard” in 1805, under the title The Comic Adventures of Old Mother Hubbard and Her Dog (Opie & Opie, 1951/1997). Jerrold (1903/2012) noted that “tradition in the nursery has acted as a severe editor” (p. 8), as many of these rhymes with numerous verses become truncated with recitations of one verse or a few lines.

Historians and other individuals have linked some rhymes to specific social and political events in English history (Chisholm, 1984; Elwes, 1930; Opie & Opie, 1951/1997; Roberts, 2007). For example, “Ring Around the Rosie” may describe the symptoms of the Great Famine in England in the 1340s. Other rhymes, such as “London Bridge Is Falling Down,” may refer to historical events in London or elsewhere in England. Still others, such as “This Little Piggy,” may have origins in biblical stories or other cultural traditions.

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Published in 1860, John Miller’s *Mother Goose’s Melodies* included the subtitle, “Containing All That Have Ever Come to Light of Her Memorable Writings.”
Sidebar 1: Riddle

The Mist
A hill full, a hole full,
Yet you cannot catch a bowl full.

Sidebar 2: Alphabet Rhyme

A as an apple-pie
B bit it,
C cut it,
D dealt it,
E eat it,
F fought for it,
G got it,
H had it,
I inspected it,
J jumped for it,
K kept it,
L longed for it,
M mourned for it,
N nodded at it,
O opened it,
P peeped in it,
R ran for it,
S stole it,
T took it,
U upset it,
V viewed it,
W wanted it,
X, Y, Z, and ampersand
All wished for a piece in the hand.

Plague, and “Mary, Mary Quite Contrary” likely references Mary, Queen of Scots (Chisholm, 1984). Although individuals have attempted to link verses with real persons and events, much of the evidence is anecdotal or speculative, and sometimes contradictory (Jerrold, 1903/2012; Opie & Opie, 1951/1997; Roberts, 2005). Some of the rhymes are merely nonsensical strings of pleasing sounds, while others acquire new meanings over time. “The difficulty is, once you start seeing meaning you can find it anywhere, and people have been looking for a long time,” quipped author and librarian, Chris Roberts (2005, p. xvii).

One comprehensive source for discovering the references, meanings, and origins of the rhymes is Peter Opie and Iona Archibald Opie’s (1951/1997) The Oxford Dictionary of Nursery Rhymes first published in 1951 by Oxford at the Clarendon Press. Another source—though the author admits a less scholarly source—is Heavy Words Lightly Thrown: The Reason Behind the Rhyme (Roberts, 2005).

Rhymes found inappropriate for children in their original wording are omitted from contemporary collections for children. However, with references to death, sex, and violence either lost or ignored—purposefully or due to ignorance—many of the rhymes with adult meanings remain in use at home and in schools. The tradition of “sanitizing” the rhymes began with the first collections. Roberts (2005) noted that the Victorians were “keen on deliberately rewriting them” in an effort to “tidy the rhymes and give moral instruction” (p. xviii). Taking verse from the streets to Victorian parlors, Roberts suggested, made them more accessible as well as less potent.

Adults, particularly those involved in school systems, continue the tradition of tidying the verse by altering or censoring references to smoking and drinking. Yet, despite time and censorship, Mother Goose survives, and her rhymes continue to live in homes and schools. Lynn (1985) suggested that rhymes survive because they are genuine poetry that serves a dual audience of adults and children who find them amusing. “And that double nature of the audience has dictated the survival of a particular literary form” (p. 4). Children enjoy the wordplay and fanciful images conjured in their imaginations. Adults and teens, also amused by the rhymes, may find renewed interest in the Mother Goose Melodies on discovering the origins and meanings behind the rhymes.

Nursery Rhymes in the Classroom

Educators consider nursery rhymes traditional literature for music and language subjects. Early knowledge of nursery rhymes predicts later success in reading for young children (Bryant, Bradley, Maclean, & Crossland, 1989). Classroom teachers of preschool and primary school-age children use nursery rhymes to teach reading content such as alphabetic knowledge, vocabulary building, and phonemic awareness through rhyme and alliteration (O’Herron & Siebenaler, 2007).

For example reciting Vinegar, veal, and venison, are very good victuals, I vow provide children practice with alliteration using the voiced /v/ sound. In addition to recognizing the similar beginning phoneme /v/, the sentence uses archaic language that would likely be new to many of today’s children. Additionally, children gain cultural understanding through knowledge of nursery rhymes. Children’s knowledge of these melodies, poems, finger plays, street cries, riddles, and stories provides them with a foundation for later modern references in literature (Cullinan & Galda, 1998).

Nursery rhymes serve as traditional early song repertoire for children in music learning. Music teachers
Lessons for the Music Classroom

Music teachers continue to use nursery rhymes in lessons that support young children’s music learning. Opie and Opie (1951/1997) asserted that adults do not “employ a jingle because it is a nursery rhyme per se, but because in [sic] the pleasantness (or desperation) of the moment” (p. 5). In that spirit of delight (and perhaps necessity), this author created new music activities based on old rhymes for preschool and kindergarten children. The activities are also suitable for children in primary grades. Each included lesson engages children in singing or chanting and invites children to demonstrate music understanding of pitch, beat, and rhythm through movement.

Old Mother Hubbard

Begin by sharing the rhyme with children in a traditional manner—orally/aurally from memory and with vocal inflections that excite the listener. Provide several hearings before asking young children to chant with you. Ask questions about the rhyme, such as “Who is the rhyme about?” and “What happened in the story?” Invite the children to move to help tell the story as you chant the rhyme. This type of kinesthetic activity aids in children’s language comprehension of the rhyme as well as provides concrete experience of music concepts. Suggested movements are below:

- **Old Mother Hubbard Went to the cupboard To get her poor doggie a bone,**
  - **But when she got there** Both hands stop, palms up, and elbows bent
  - **The cupboard was bare** Mime opening cupboard with both hands
  - **And the poor little doggie had none** Fold arms across chest

“Walk” arms to the beat

Have children stand in free formation about the room and add locomotor movements as you chant the rhyme. Invite children to chant with you, while walking the beat to another place in the room, and to stop on the word when (fourth line of text) and pantomime the suggested movements. Eventually, children will be able to recite the rhyme from memory.

On another day, add a pitch element through isolation and recognition of high and low sounds. Invite the children to describe the cupboards in their homes and note that some cupboards are placed high while others are low. Have them enact opening a cupboard placed high and opening a cupboard placed low. Explain that when they hear a high voice, they will open the cupboard placed high and when they hear a low voice, they will open the cupboard placed low. Recite the rhyme expressively, and pitch the phrase “the cupboard was bare” either higher or lower than normal speaking voice, while children respond by “opening” the appropriate cupboard door.

To further extend the use of the rhyme, provide children with improvisational opportunities. Have the children chant the rhyme, and then invite them to think about what the dog could do next. Then chant, or use pitches so, mi, and la to sing the following question, “Poor, poor, poor little doggie, now what is the doggie to do?” (See Figure 1 for sample melody.) Use a toy microphone to make the activity playful and to help individual children to feel comfortable singing or speaking alone. Model a few answers before inviting children to improvise a sung or chanted response.

This activity lends itself to engaging children in an extended dialogue song. Ask another question using a singing voice based on children’s initial responses. For example, if a child sings, “He can sit on the rug and sleep,” respond with “But what if the rug is wet?” Improvised dialogue songs provide children with playful opportunities to apply and demonstrate their music knowledge.

Tommy Snooks and Betsey Brooks

Typically, music teachers include opportunities for children to echo melodic patterns or “chunks” to improve pitch matching. In this lesson (see Figure 2 for melody), sing the rhyme for the children. Isolate the descending major-third interval by inviting children to sing “Monday” with you. Sing again using a ritard during the second phrase, and stopping prior to the last measure. This purposeful pause encourages the children to “fill in the blank” by responding and completing the melody. Sing the last phrase back to them with the correct interval to remediate and facilitate success. To provide additional practice with this “melodic chunk,” have the children listen for how you change the song and explain...
that their challenge will be to sing the correct day of the
week at the end. Sing the melody for each day of the
week in sequence, replacing “Sunday” with “Monday,”
and so on.

On another day, help children identify the high
and low sounds of the mi to do interval. Sing the days of
the week sequence as learned in the previous lesson. Then
say, “listen to these two sounds,” and sing the interval for
the word “Monday.” Ask them if the sounds are the same
or different, and then have them describe how they are
different. Sing the interval on a neutral syllable, such as
“loo,” to further focus their attention on pitch (e.g.,
“Monday, loo, loo”). Then sing the song using the days of
week sequence, and invite them to show the high and low
sounds through movement each time they sing and hear
the pattern.

Horse, Horsey
Horse, horsey, don’t you stop
Just let your feet go clippety clop
The tail goes swish and the wheels go round
Let’s giddy up, we’re homeward bound.

Jack Sprat
Jack Sprat could eat no fat
His wife could eat no lean;
And so betwixt the two of them,
They licked their platters clean.
Music teachers commonly include activities that aid children’s beat competency at every group session. “Jack Sprat” offers pleasing rhymes, and its archaic language provides a few “odd” words for interest. Recite the rhyme for children and engage their critical thinking with open-ended questions such as “What is this rhyme about?” and “What did you hear?” Collect a few answers, then recite again, and ask more direct questions that lead to identifying rhyming words and understanding word meaning. Betwixt, lean, and platters will likely be unknown vocabulary for young children. Pat the steady beat during the next recitation, and explain how the movements relate to the rhyme (e.g., “Since betwixt means to switch places, we’ll cross our hands back and forth.”) See movements below:

<table>
<thead>
<tr>
<th>Jack Sprat could eat no fat</th>
<th>Pat one hand on leg of the same side</th>
</tr>
</thead>
<tbody>
<tr>
<td>His wife could eat no lean</td>
<td>Pat the other hand on leg of the same side</td>
</tr>
<tr>
<td>And so betwixt the two of them;</td>
<td>Cross hands on lap and back again (perform twice)</td>
</tr>
<tr>
<td>They licked their platters clean</td>
<td>Mime licking platters by “wiping” one hand in front of face with palm toward face; repeat with other hand</td>
</tr>
</tbody>
</table>

To provide meaningful repetition, invite children to pat other places, such as shoulders, knees, or the side of the head. Children in primary grades can play a singing game similar to one associated with the song “Bow, Wow, Wow” (Choksy & Brummitt, 1987, p. 49). Have children stand in circle formation facing a partner and perform the following movements:

- **Jack Sprat could eat no fat**
  - Stomp twice on words “Jack Sprat”
- **His wife could eat no lean**
  - Shake index finger to the beat
- **And so betwixt the two of them;**
  - Link elbows and switch places with partner (Continue to face partner)
- **They licked their platters clean**
  - Mime licking platters by “wiping” one hand in front of face with palm toward face; repeat with other hand
  - Pat both partners’ hands on “clean”

With each repetition, have children turn to face a new partner when stomping at the beginning of the rhyme, and continue the game until children meet their original partner.

**Summary**

“The powerful rhythms of the verses combined with their great strength and resonance account largely for their appeal to the child’s inborn musical fancy” (Sendak, 1984, p. 64). Today’s parents and teachers seek fresh ways to delight their children and teach their students. Yet traditional verses and melodies continue to “free the fancy, charm the tongue and ear, and delight the inward eye” (de la Mare, 1923, as cited in Sendak, 1984, p. 64) of children and adults well into the 21st century. The traditional rhymes are like water from another time running through the present and into the future. The accompanying lessons presented here merely suggest a few new ways to keep Mother Goose’s melodies flowing through the musical lives of young children.

**Declaration of Conflicting Interests**

The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

**Funding**

The author(s) received no financial support for the research, authorship, and/or publication of this article.

**References**


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Sound Stories for General Music

Audrey Berger Cardany

Abstract

Language and music literacy share a similar process of understanding that progresses from sensory experience to symbolic representation. The author identifies Bruner’s modes of understanding as they relate to using narrative in the music classroom to enhance music reading at iconic and symbolic levels. Two sound stories are included for preschool-age children and for students in elementary grades.

Keywords

early childhood music education, narrative and music, music and language, general music, sound stories, Jerome Bruner

Reading to children long before they are capable of decoding symbols for language remains an essential component of early literacy instruction. The honored tradition of story time in the home with parents reading to children continues throughout children’s preschool and formal education. In a classroom, shared-book activities are integral to literacy education and assist children in discovering why people read and write. Furthermore, story activities offer opportunities for young children to experience a reader’s fluent and expressive voice while the stories broaden their understanding of the world. Reading teachers note that this whole-class activity enables children to acquire literacy skills at individual levels (Cunningham, Moore, Cunningham, & Moore, 2000). Some children readily connect pictures with text, others develop general print awareness, and many acquire new vocabulary and sight words.

In the music classroom, the shared-book experience provides opportunities for music teachers to aid children in developing music literacy as well as language literacy. Many children’s books are illustrated songs that can be sung rather than read to children. Other books can be read rhythmically with patterns that adhere to a steady beat and specific meter.

When considering Bruner’s (1966) three modes of understanding—enactive, iconic, and symbolic—these musical shared-book experiences contribute to children’s music literacy through the enactive mode. This first mode of understanding is demonstrated through the senses; children listen to the story sung or chanted, and may sing along. Children experience the iconic mode when they connect images to what they symbolize, and the symbolic mode is exhibited when associating abstract symbols (i.e., letters, numbers, music notation) to their meaning. In the typical shared-book experience, the iconic and symbolic modes of understanding remain primarily in the vein of language literacy rather than music literacy. Illustrations of the text foster understanding language through the iconic mode; children connect the images to the words they hear. Also, text availability for children to read along with the teacher encourages the symbolic mode. In addition, classroom teachers purposefully engage children in acquiring the symbolic mode through direct instruction before, during, and after the shared-book experience. Examples include having children point to specific words, asking children with what letter a word starts or ends, and later, having children complete writing activities based on the book’s language pattern or sorting words from the book (e.g., finding words with the same beginning letter or matching words to pictures).

With some alterations in the book and story—as well as the delivery method to children—the shared-book experience can be fashioned to address the iconic and symbolic modes of understanding for music reading. In particular, a story written with predictable text that invites children to participate with musical sounds as the adult reads proffers a unique combination of music and language reading. Andress (1980) labeled this type of narrative activity a sound story.

When written for children in preschool and primary grades, the sound story typically includes music reading at an iconic level. For example, pitch could be represented

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through careful placement of images, or sweeping lines for melodic contour. Andress’s “The Lovely Princess” (1980) provides an example of a sound story with children reading icons for melodic contour using phonemes of “oo” and “ah” to participate in the story. As stated previously, illustrations of text contribute to children’s language comprehension; however, icons for music literacy must be unique to musical sounds. For example, a picture of a rabbit is a good iconic representation for the word rabbit, but serves as a poor representation for the sound of a rabbit hopping quickly away from a farmer with a rake! When selecting or writing a sound story to foster music reading in the iconic mode, music teachers must be careful to create icons for music sounds rather than language. Two examples of narratives with music are presented in this article; readers will find one for preschool-age or primary-age children and another appropriate for elementary students in third and fourth grades.

“The Alice’s Favorite Yellow Hat”

This sound story written by Jennifer Kim (2012)—a cellist and music education certification student at the Peabody Conservatory of Music—provides an example of using predictable text, illustrations for language comprehension, and icons to engage children in music reading skills. Kim’s story uses an experience typical in childhood (playing outside) and a story form that engages children’s interest. The main character, Alice, is playing outside wearing her favorite yellow hat. The cloud sees her and wants to play with Alice, but his way of playing isn’t very nice. He repeatedly blows the yellow hat off her head, and it lands somewhere else. Each time she moves to retrieve the hat, the cloud blows it off again until at last it rests high in the branches of a tree. Unable to reach the hat, Alice weeps because she doesn’t know what to do.

The cloud feels bad and decides to help Alice recover her hat. After a second try, the cloud succeeds in blowing the hat out of the tree and on to Alice’s head.

Children readily perceive the narrative pattern of character exposition, conflict, and conflict resolution. The conflict offers an opportunity for children to predict what will happen next in the story, an important aspect of reading comprehension. Kim addresses music reading through icons for melodic contour for children to read using vocal exploration on a neutral syllable (e.g., “oo”) for the movement of the hat, icons for dynamics using “whoosh” for the cloud blowing the hat around, and icons for three descending pitches (e.g., mi–do–la, or do–ti,–la,) sung on a neutral syllable for Alice’s weeping.

When reading the sound story to children, the music teacher is encouraged to place the words on the backs of the cards to further focus children’s attention to the music icons. Teachers read the text, then model the music sound while tracking or tracing the music icons. Typically, children join in the music sounds once they perceive the pattern of the story. Inviting children with prompts such as...
“Let’s try that together” will aid children in participating in the story. (See link “Alice’s Favorite Yellow Hat” in References for full story in PDF format.)

“The Little Red Hen”

The folk tale, “The Little Red Hen,” is a narrative that lends itself to including music during storytelling. This sound story, aimed for elementary-age students, requires the following materials: barred instruments, music notation excerpts (see Figures 1-3), and the text of the story. A retelling of the folk tale is provided, with indications for playing the music excerpts.

The Little Red Hen (Retold by Audrey Cardany)

Once upon a time, there was a Little Red Hen who worked hard everyday to feed her chicks. One morning while in the barnyard with the goose, the cat, and the dog, she discovered some seeds. She asked her friends, “Who will plant these seeds?” [Excerpt (Ex.) 1] “Not I,” said the goose. “Not I,” said the cat. “Not I,” said the dog. [Ex. 3] “Then I’ll do it myself,” replied the Little Red Hen. And she did. [Ex. 4] After she finished planting the seeds, she asked, “Who will bake the bread into bread?” [Ex. 1] “Not I,” said the goose. “Not I,” said the cat. “Not I,” said the dog. [Ex. 3] “Then I’ll do it myself,” replied the Little Red Hen. And she did. [Ex. 4] When the bread was finished baking, the Little Red Hen took it out of the oven to cool. The bread’s delicious smell drifted into the barnyard, and the goose, the cat, and dog came running. The Little Red Hen asked her friends, “Who will harvest the wheat?” [Ex. 1] “Not I,” said the goose. “Not I,” said the cat. “Not I,” said the dog. [Ex. 3] “Then I’ll do it myself,” replied the Little Red Hen. And she did. [Ex. 4] After she finished kneading the flour into dough, she asked, “Who will grind the flour into floor?” [Ex. 1] “Not I,” said the goose. “Not I,” said the cat. “Not I,” said the dog. [Ex. 3] “Then I’ll do it myself,” replied the Little Red Hen. And she did. [Ex. 4]

The lesson procedure is as follows:

- Read the story to the children. Identify the pattern of the story. (The hen asks the same questions of her friends, declares she will do the work, and finally states all she has done.)
- Display the music notation excerpts and identify where they will be played during the story. Have children read and play the excerpts, then read the story while a small group of children play barred instruments during the story.
- Invite children to analyze the patterns and their fit to the story. For example, the rising of the voice for questions matches the ascending glissando, and the so to do interval matches the finality of the Little Red Hen’s decision to “do it herself.”
- For additional practice, invite individual children to read the story, while other children play the patterns on barred instruments

Conclusion

An important first step toward language literacy is children’s understanding that symbols can represent real people, things, and actions. Similarly, first steps toward
music reading include children’s awareness that icons can represent musical sounds—loud or quiet, high or low, short or long, and fast or slow. Just as illustrations in children’s books aid children in connecting images to what they symbolize, music icons provide a bridge between understanding music through listening, singing, and moving (enactive modes), and understanding music through symbolic representation of standard music notation (symbolic mode). For older children, standard notation within the story form is appropriate and incorporates the symbolic mode of understanding music. In “The Little Red Hen” sound story, the narrative provides a context for linking short melodic or rhythmic patterns together. These patterns might otherwise be included in a less enjoyable “drill and practice” activity. Ancillary to the music reading at a symbolic mode of understanding in this lesson is an opportunity to explore the nature of the barred instruments: specifically, where the lowest and highest pitches are notated on the staff. Also, to help children discover the “happy” coincidence of the B as the middle line of the staff and the middle of the barred instruments, have them place a finger of the left hand on the lowest pitch and a finger of the right hand on the highest pitch and “walk” one pitch at a time toward the middle of the instrument until the fingers meet on the pitch B.

When listening to stories, children share in the interpretations of others (Dyson & Genishi, 1994), and adding musical sounds provides another way of knowing and expressing those interpretations. For example, in the story “Alice’s Favorite Yellow Hat,” children hear the words that the character felt sad, see an illustration of the sad character, and sing three descending pitches represented by the icons. The concept of sadness is experienced in three ways: (a) linguistically, through the words read aloud; (b) visually, through a picture of the character crying; and (c) musically, through hearing and singing the three descending pitches. The “Little Red Hen” sound story also presents musical ways of knowing other concepts. The concept that the voice ascends when asking a question is further emphasized with the ascending glissando on a barred instrument. Also, the clear dominant to tonic music relationship punctuates the subtext of the story. The Little Red Hen waits for one of her friends to say “I’ll help,” but each response ends on the fifth of the scale (dominant), leaving her frustrated. When the character emphatically states that she will do the work, the barred instruments play her
emotion with a sol to do pattern—an isolation of the V–I cadences heard in tonal music.

In this article, the author has shared an example of sound stories for iconic and symbolic modes of understanding music. Music teachers are encouraged to create sounds stories for their particular students, using topics of relevant interest to the children in their classes. Once sound stories are familiar to children, students can create stories, using icons or standard notation, and further engage in the natural connection of language and music literacy.

Declaration of Conflicting Interests
The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding
The author(s) received no financial support for the research, authorship, and/or publication of this article.

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Enhanced Student Learning through Cross-Disciplinary Projects
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Music Educators Journal 2005 91: 45
DOI: 10.2307/3400142

The online version of this article can be found at:
http://mej.sagepub.com/content/91/5/45.citation

Published by:
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>> Version of Record - May 1, 2005

What is This?
Enhanced Student Learning through Cross-Disciplinary Projects

By Frederick Burrack and Tammy McKenzie

When we select literature to study and perform in band, we may inadvertently miss opportunities for enhancing our students’ understanding of the music. One such opportunity involves collaboration with other disciplines. The other disciplines inform the study of the music and, in turn, the association with music enhances study of the other disciplines. Music educators who seek out music’s relationships with other disciplines are likely to discover that “these relationships infuse the performance, description, and creation of music with meaningful associations to art, literature, history, cultural studies, and other complementary disciplines.”

When designing teaching plans, teachers can foster these associations by considering relationships that may enhance students’ understanding of a musical piece.

A cross-disciplinary approach attempts to encourage students to increase their understanding by working within each discipline to focus on concepts the disciplines share. This instructional approach can create bridges between musical works selected for your band, other disciplines, and the world outside the classroom.

With the many demands on rehearsal time and requirements of high performance quality, why should we consider cross-discipli-

Projects that connect music with other disciplines can help students learn more about all the disciplines involved.

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Cross-disciplinary study can help students become more knowledgeable about the music they play.
Figure 1. A Student’s Representation of “A Buzzing of Bees”

It is important to identify legitimate connections that focus on common learning processes so that each discipline can maintain its own integrity.

The expressive nature of the music inspired the visual art students to create, through their chosen medium, visual expressions of what they heard. They created multiple drawings and paintings representing musical moments in the composition. One student explained, “I think that the music helped me to visualize my picture because I was able to tell whether the mood at the moment was going to be silly, happy, or serious. When the picture mixed with the music, it really brought everything together.”

Throughout their rehearsals of the piece, the band students came to understand how the composer used
the structural elements to represent the programmatic intention and how these various structural elements interacted to produce the musical ideas. Students expressed their understanding in comments like these: “I learned how a composer can use different combinations of sounds to create feelings in the mind of a listener,” and “I learned how each little part fits into a song, such as how percussion impersonates things like crabs and woodpeckers.” In the words of Bennett Reimer, “The more students understand about the ways in which music works, the greater their capacity for understanding its expressiveness.” The goal was for the students to make intellectual decisions in the rehearsal process and to develop an understanding of the musical aspects of performance.

Students from both disciplines viewed examples of visual art and listened to musical compositions that provided representations of expressive elements similar to those in the Hymn of St. Francis. For example, since the Bukvich composition was based on a neo-Gregorian motif, students listened to authentic Gregorian chant and looked at samples of Gregorian notation. Recordings of authentic bird calls, such as those of the woodpecker, sparrow, seagull, or grouse, aligned with paintings of those birds helped students understand appropriate and expressive use in the Hymn. Video footage of crabs moving across the beach gave students a glimpse of the visual reality that should be captured in the musical performance.

The students then applied their understandings of musical elements heard in the composition by creating their own visual representations. Students in both band and art classes drew or painted representations of the music (see figures 1–4; additional illustrations available online in the MEJ bonus content at http://www.menc.org/publication/articles/journals.html) and organized their creations into a visual presentation timed appropriately to the music. Their art works were projected onto a screen during the concert while the band performed the piece. In another activity, band students experimented with sounds to create short compositions that aurally represented visual art.

The students in both music and art classes engaged in similar processes as they explored solutions to artistic problems. Students also reflected upon their experience with the cross-disciplinary unit by expressing their learning and understanding of artistic expression. These kinds of activities can foster real growth in students because “through analysis ... and comparison ..., students grow in their capacity to understand the nature of artistic expression.”

This unit was incorporated into both classes over an eight-week period. Teachers met weekly to monitor progress across disciplines and brainstorm further connections. Twice during the process, both classes met together to share understandings.

What the Students Learned

Experiencing the curricular goals through authentic experience heightened the students’ awareness of creativity and expression in the fine arts. The music students expressed enhanced understanding of compositional possibilities in comments like this: “The most important thing that I learned was the full range of creativity that you can have in all styles of music. Through songs like the Hymn of St. Francis, I learned many ways that sound could be used to help create visuals.” Many students experienced a similar enhancement of musical comprehension: “I learned that it is alright [sic] to use imagination and break the ordinary rules, like the composer did in writing Hymn of St. Francis.”

The students also became aware of the creative process in the arts beyond performance skills: “I couldn’t believe some of the ways we used our instruments; those were definitely firsts. Like the key clicks and tennis balls that brought this piece alive,” and “I learned how percussion impersonates
Figure 3. A student’s Representation of “A Smack of Jellyfish”

The cross-disciplinary experience appeared to lead this student to deeper levels of understanding through the connections exposed in the collaboration. He was able to identify expressive qualities in the music and use them as a creative foundation for his art work.

The collaboration encouraged students to learn how the interconnectivity of the arts can influence creativity: “I think the music portraying different animal noises helped me to mentally visualize my thoughts.” Music and the visual arts share a common goal—expression. This project enabled students to view their art form through the eyes of the other while maintaining the integrity of each discipline. Exploring the context of the musical work exposed expressive features of content and structure and deepened students’ understanding and appreciation for music and the visual arts.

Exploring Colours in Three Disciplines

A similar cross-disciplinary unit focused on the piece Colours by Roger Cicly. This is a six-movement piece, with each movement aurally representing one of six hues. The instrumental music and art departments explored the formation of the hues in the mixing of basic colors. They also investigated the psychological effects of color.

The art specialist guided students’ exploration of color value and hue in
painting while the band explored the same representation in sound through the use of visual art pieces and representative literature. During the band’s rehearsals of the piece, the selections of literature and large art prints representing various colors and hues helped the music students grasp the concept of representing the feelings that color can elicit in music and visual art.

The language arts department assisted by providing literature examples that portrayed expressive meaning through color. They also guided students in the band and in their own classes through a creative writing assignment associated with the titles of each movement of the piece. The students from the art and band classes created abstract paintings that expressed their conception of meaning. These representations were presented in a multimedia display during the band’s performance.

The students in both the band and poetry class explored the meaning of the word reverie and listened to Debussy’s representation of this meaning.

In developing a cross-disciplinary activity, it is essential to know and understand the underlying concepts basic to each discipline when finding instructional connections. Integrity of both disciplines should be a goal:

Connections to other disciplines can be strong and valid, intensifying subsequent encounters with the work. This quest for integrity can also apply to the quality of the students’ experience. An interdisciplinary approach to music education aligns students’ natural tendencies to want to make sense of their experience and to integrate what they know into a working model, or “big picture” of the world. Choice of literature has a role here because “pairing a musical work with a work in another art form that shares common features or attributes expands students’ abilities to find complementary relationships among the arts.”

“Reverie,” Emotion, and Poetry

For a holiday concert, our high school band performed an arrangement of Claude Debussy’s “Reverie.” The interactive connection appeared to be human feeling, something expressed in all the arts: “Because all disciplines or fields of knowledge represent facets of human understanding and because humans not only think but also feel, it is possible to establish connections among the various disciplines and the affective aspects of the human condition.” Human emotion is a commonality among disciplines that “can be used to establish legitimate ties among curricular areas. Capacity of affective response has its roots in the understanding of the concepts that comprise each discipline.”

The language arts department studied how poets can evoke emotional responses in a reader while the band considered how arrangement of pitches in a piece and tone quality can evoke emotional responses in a listener. The band explored the compositional elements of impressionistic music and their effect on human emotional response. The students in both the band and poetry class explored the meaning of the word reverie and listened to Debussy’s representation of this meaning through the composition.

The poetry teacher led students in both disciplines through the process of writing expressive poetry, culminating in a poem that was recited at the concert as the band performed the piece in the background. The recitation of the student-written poem about winter and the falling snowflakes, was a moving experience for the audience, the performers, and the poetry class. (MENC members can read the poem in the MEJ Bonus Content at http://www.menc.org/publication/articles/journals.html.)

“Epinicion” in History, Literature, and Music

Another cross-disciplinary unit involved the history class, the literature class, and the instrumental music class in the study of ancient Greece through the piece “Epinicion” by John Paulson. Band students got credit in
their history classes for independently exploring the ancient Greek tradition of epinicion, a choral celebration of a victory. The students collected historical information and drawings and presented them to the band. This information was provided to help band members better understand the meaning behind the piece and the reason for the aleatoric form of the piece, as suggested by certain theories about student learning.

Knowledge is learned more quickly and remembered longer when constructed in a meaningful context in which connections among ideas are made. If this theory is correct about how learners view the curriculum … then a curriculum approach that takes these things into account should produce greater learning in students than do those approaches that ignore these factors.17

All of the band students were required to write an essay relating the musical performance of “Epinicion” to the historical background information. In addition to history and music credit, the essays were accepted as extra credit in language arts class. When students performed this aleatoric piece, they demonstrated informed judgment that could only have been achieved through the interdisciplinary connections.

Conclusions

Cross-disciplinary units provide an enhanced opportunity to engage students with the value of band literature. This instructional approach encourages intellectual curiosity regarding the structural, contextual, and expressive dimensions of the musical work, and “it can also strengthen professional bonds between music educators and teachers of other disciplines.”18 If band literature is rich in quality, structure, and historical and aesthetic value, it is not hard to find conceptual connections across disciplines that will sustain the integrity of individual disciplines while enhancing each discipline’s curriculum.

Patterning of elements (pitch, duration, loudness, and timbre) can be one type of connection between literature and music. Words, sentences, and paragraphs can be compared with musical motifs, phrases, and themes. Performance concepts, such as inflection, nuance, expression, and artistry, can apply to any form of the fine arts. Another strong connection comes from aesthetic concepts: anticipation and resolution, symmetry, tension–relaxation, convergence and unity, climax, and variety. We must seek opportunities to make connections that lead to deeper understanding so that our students can become problem solvers and critical thinkers who understand how composers and other artists use the tools of their disciplines to explore and depict the human experience.

Notes

16. Ibid., 41.
Born to Hand Jive: Connecting Music, Dance, Culture, and Algebra
Brenda M. Wheat and Tracy Y. Hargrove

General Music Today 2009 22: 4 originally published online 17 October 2008
DOI: 10.1177/1048371308326029

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>> Version of Record - Mar 23, 2009

OnlineFirst Version of Record - Oct 17, 2008

What is This?
Born to Hand Jive
Connecting Music, Dance, Culture, and Algebra

Brenda M. Wheat
Tracy Y. Hargrove

This article discusses the use of hand-clapping games and dances in the music classroom. In addition to their use for teaching music skills and concepts, these games can be quite useful for making cross-disciplinary connections to reinforce the eighth and ninth National Standards for Music Education (Standard 8: understanding relationships between music, the other arts, and disciplines outside the arts; Standard 9: understanding music in relation to history and culture). Specifically, the article focuses on the Hand Jive and the ways that it may be used to help students see connections to music in history and culture as well as the underlying mathematical concept of repeated patterns on which the movements are based.

Keywords: clapping games; Hand Jive; pattern; mathematics; culture


Folk dances and singing games have long been used in the general music curriculum to develop motor skills as well as teach rhythm and a variety of other concepts. They add fun and enjoyment to the repetition required for skill development. This article focuses on addressing the National Standards for Music Education (Consortium of National Arts Education Associations, 1994), including understanding connections to history and culture (Standard 9), understanding relationships between music and other disciplines (Standard 8), and listening to and describing music (Standard 6) through songs, dances, and games.

Connections to History and Culture

Folk and popular dances have always been created, taught, and passed on by people in informal settings. Traditionally, this was done on the playground and at dances, nightclubs, weddings, or other social gatherings. This tradition still flourishes in the age of technology. An astounding number of people have videotaped themselves performing these clapping games and dances in both formal and informal settings and shared them with the world via the popular Web site YouTube (e.g., see www.youtube.com/watch?v=9APcspP4BPE). A preliminary search revealed 92 hits for the Hand Jive; 1,561 for the Chicken Dance; 1,537 for the Macarena; 397 for the Hustle; 336 for the Electric Slide; 643 for Cotton-Eyed Joe; and 2,354 for the generic “hand game.” These traditional dances are not just for elementary music students—they are very much a part of contemporary culture.

All of these dances, created in a particular time and place, represent history equally with popular culture. In this sense, popular culture refers to that which is mainstream or widely known. Popular culture often develops from history as songs and dances are passed on informally through the oral tradition. Understanding this change over time is important for historical thinking (National Standards for the Social Studies 2: Time, Continuity, and Change; Haas & McLaughin, 1997).
“Studying about what things were like in the past, what has changed, and what remains the same are the basis of historical knowledge” (Haas & Laughlin, 1997, p. 37). You may remember the children’s game called Gossip, in which a “secret” is told to one person and whispered privately to all other members in the class. Often, by the end of the class it is very different from the original form—and sometimes it is difficult even to see the connection between the original version and the latest version. Songs and dances are spread through popular culture in a similar fashion. Sometimes we end up using original ideas in a completely different way or context.

For instance, the Hand Jive, a popular dance from the 1950s that incorporated an elaborate series of hand movements, was originally associated with the song “Willie and the Hand Jive,” recorded by Johnny Otis in 1958. It was passed on in popular culture by teenagers. The song was later recorded by Eric Clapton (Rock and Roll Hall of Fame, 2008). “The Hand Jive” was used in the popular musical Grease in the 1970s and has become a classic. The version featured in Grease is much faster because the original song was replaced with one titled “Born to Hand Jive,” which was written especially for the movie. It is important to help students make this connection by listening to both versions of the Hand Jive. By trying to “do” the Hand Jive to both versions, they can easily tell that the steady beat is much faster in the second version. Teachers should encourage students to listen carefully to the recordings and describe the differences in the sound of the music (National Standard 6).

Extensions to History and Culture

You can further extend connections to history and culture by asking students to investigate music in culture in the same manner as historians—by collecting oral histories from people of all ages and backgrounds. As a classroom activity, ask students to interview parents, grandparents, teachers, siblings, friends, and so forth to find out if they know particular songs and dances, and how they learned them. You may find that some of these activities that have become elementary school traditions have been passed on for several generations. Further extensions can be made by trying to locate the origin of particular dances, as many of them are from other countries and have spread to the United States as people moved and traveled. Some have been published in books and recordings and distributed to a wider audience. With advances in science and technology (National Standards for the Social Studies 8: Science, Technology, and Society; Haas & Laughlin, 1997), music and dance spread through popular culture more rapidly than ever through television, CDs, MP3s, DVDs, and the Internet. We are increasingly able to find music from all around the world in our own home towns (National Standards for the Social Studies 9: Global Connections; Haas & Laughlin, 1997).

Connections to Mathematics

Repeated patterns appear naturally within the context of the traditional general music curriculum because they are common in many folk dances and children’s clapping games and songs, such as the Chicken Dance, the Virginia Reel, the Hokey Pokey, and an assortment of square dances. Learning to recognize these patterns and make connections is important for student understanding. The connection between the study of music and math achievement has generated increasing interest among academic circles. Children who study music are also believed to perform better in math (Deasy, 2002). Although we do not fully understand the connection, the structure of music is inherently mathematical, building on patterns and relationships. Reys, Lindquist, Lambdin, Smith, and Suydam state that “making connections with the children’s experiences helps them make sense of mathematics,” and “teachers should explain new information in terms of knowledge students already possess” (2004, p. 21). With some thought, music teachers can use popular songs and dance to build on mathematics concepts and deepen understanding of relationships between music and mathematics (National Standards for Music Education 8; Consortium of National Arts Education Associations, 1994).

There are many dances and variations like the Hand Jive circulating on the Internet, in the media, and in popular culture. Some are complex, and others are quite simple. However, one thing they all typically have in common is that they are structured around a repeated set of movements—a repeated pattern. Although the primary goal of music education is to instruct students in music elements, it is helpful to keep in mind that recognizing repeated patterns remains fundamental to math and music. The National Council of Teachers of Mathematics (NCTM) 3–5 Algebra Standard states that students are expected to “describe, extend, and make generalizations about geometric and numeric patterns” (Reys, Lindquist, Lambdin, & Smith, 2007, p. 465). Popular dances also offer opportunities to enrich the curriculum through the application of mathematical processes, including connections, problem solving, reasoning and proof, communication, and representation (NCTM, 2000).
The Hand Jive—relatively complex—is best suited for students in grades 3 to 5. In our example of the Hand Jive, students should learn the dance by rote. After students know the dance and can perform it independently, this experience can then be extended to mathematical thinking through activities and discussion.

Learn the Pattern

The Hand Jive is a 16-count repeated pattern extending over four measures, or the length of a musical phrase. The phrases of the music as well as the dance are arranged in a predictable mathematical structure. Students should be taught to listen carefully and identify the start of the musical phrase and to match each movement of the dance with each steady beat. In mathematical terms, this is one-to-one correspondence, one of the important concepts of early number development. This 16-beat pattern is repeated throughout the length of the song. Here is one version of the Hand Jive:

1. Pat both hands on lap.
2. Pat both hands on lap.
3. Clap hands together.
4. Clap hands together.
5. Cross right hand over left in front of body.
6. Cross right hand over left in front of body.
7. Cross left hand over right in front of body.
8. Cross left hand over right in front of body.
9. Touch right fist over left fist in front of body.
10. Touch right fist over left fist in front of body.
11. Touch left fist over right fist in front of body.
12. Touch left fist over right fist in front of body.
13. Point right thumb over right shoulder.
14. Point right thumb over right shoulder.
15. Point left thumb over left shoulder.
16. Point left thumb over left shoulder.

Discuss the Pattern

The teacher plays a critical role in using language and asking questions to help students make connections. Without this support, students may miss authentic opportunities to meaningfully connect what they are learning to other areas of the curriculum. Identify and discuss repetition in the dance. Note that the entire dance repeats itself throughout the song, that each movement is repeated two times in a row, and that several times we repeat a movement first on the right and then on the left. Students should describe the pattern and name the parts in their own words. The process of discussing the pattern helps children construct knowledge from their experiences (NCTM Process Standards: connections, communication).

Notate the Pattern

“Children need many experiences with concrete models before they can work meaningfully with abstract symbols” (Rey et al., 2007, p. 32). Notating the pattern can be problematic because it is difficult to represent physical movements in symbolic notation, yet this additional step helps students move through a continuum from concrete thinking to the symbolic representation necessary for notation of ideas in music, math, and reading. As students attempt to notate their patterns in a symbolic way, it is important for them to discuss the situation with their peers and to provide reasoning and proof for their notation. They should be able to articulate—orally or in writing—the reasons for their choices and the connections between the symbols and the physical pattern. It is important for students to explain how each shape or symbol represents a specific movement or idea (NCTM Process Standards: connections, communication, problem solving, reasoning and proof, and representation). This process is parallel to the one used for music notation, which includes starting from realistic representations before moving to more symbolic notation.

It is important to note that the most problematic part about notating a pattern such as the Hand Jive is that some of the movements are “exactly the same” and others are “almost the same” because they start with the left rather than with the right. This can be notated with shapes by changing the direction of the shape, using contrasting colors, or using a combination of letters and numbers (see Figure 1).

Extensions to Mathematics

Teachers can extend understanding by remembering to discuss and notate these patterns as they are learned. You can further extend this concept by creating original dances or hand games based on repeating patterns, creating ostinati based on repeating word patterns, or creating short rhythmic ostinati to stamp, pat, clap, snap, or play on an instrument. Extend this further by creating two or more overlapping ostinati that occur at the same time. Recorded music is filled with repeated patterns as well. Listen not only for repeated rhythmic patterns but also repeated melodic patterns and repeated sections or phrases in the form.

Music is an authentic part of culture and is represented in the lives of people, both in and outside of school. Helping students see connections between the activities
they do in the music classroom to the ones they do in the general classroom, at home, and in their communities is authentic learning. It is structured around a mathematical system that often includes language. Teachers can reinforce musical, cultural, historical, and mathematical thinking each time they teach a dance or a hand game by looking for these natural connections.

References


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**Figure 1**

Symbolic Notations of the Hand Jive

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**Example A**

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Piecing Together the 20th Century: An Interdisciplinary Unit on Principles of Collage in Modern Music, Art, and Poetry (Grades 4-8)
Eric Smigel and Nan L. McDonald

General Music Today 2011 24: 10 originally published online 11 March 2010
DOI: 10.1177/1048371310363107

The online version of this article can be found at:
http://gmt.sagepub.com/content/24/3/10

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What is This?
Piecing Together the 20th Century: An Interdisciplinary Unit on Principles of Collage in Modern Music, Art, and Poetry (Grades 4–8)

Eric Smigel¹ and Nan L. McDonald¹

Abstract
This theory-to-practice article focuses on interdisciplinary classroom activities based on principles of collage in modern music, art, and poetry. A two-lesson sequence was designed for an inner-city Grade 4 and 5 general classroom of English language learners, where the unit was taught, assessed, and documented by the authors. Included in the article is a detailed teaching script for use by classroom teachers, music teachers, and related arts specialists for Grades 4 to 8. Readers are guided through lesson materials, instructions, interactive hands-on activities, and assessments appropriate for young students with little or no background in music and other arts.

Keywords
interdisciplinary, collage, modern music, art, poetry

Modern music is a mystery to me. I don’t feel prepared to teach anything about it or get my kids interested. That’s almost a full century of music my kids know nothing about! We just skip it entirely.

Veteran general music educator

In many general music classrooms, the study of Western music is limited to the “classical masterpieces” of the 18th and 19th centuries, whereas much of the music of the past 100 years remains unexplored. This gap in content may be because of a variety of reasons: teacher unfamiliarity or limited experience with modern music, intimidation because of a repertoire that may initially seem impossible to understand or appreciate, or a lack of materials and models in how to teach new music. Consequently, students may not learn to identify and apply principles found in music and the arts of contemporary culture.

Much of modern music is unconventional, but the history of any living art is a history of breaking traditions—as Arnold Schoenberg (1950/1975, p. 115) wrote, “Art means new art.” Although composers throughout history have extended or departed from formal and stylistic conventions to varying degrees, the acceleration of the development of music in the twentieth century was unprecedented—largely because of advancements in communication technology—and produced a wellspring of stimulating works that offer excellent educational opportunities. After all, it is precisely the most innovative element in a composition that serves as an ideal learning tool for students; by radically altering the manner in which a given parameter (e.g., timbre, rhythm, harmony, etc.) is used, composers highlight characteristic principles that can be applied to a wide variety of perceptual situations.

Interdisciplinary Studies
A common way to introduce new music in the classroom is by comparing its structural features with those of other art forms and content areas (Consortium of National Arts Education Associations, 1994, p. 13). The emergence of interdisciplinary studies has produced valuable perspectives, as Janet Barrett (2001) suggests: “When connections between music and another discipline are valid, the bonds between the disciplines are organic; that is, they make sense without forcing a fit or stretching a point. Valid connections carry meaning across the boundaries of subject areas” (p. 28). By examining interdisciplinary

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correlations, students can develop their vocabulary, apply new terminology to different contexts, and enrich their understanding of a diverse cross-section of the curriculum (McDonald, 2010, p. 9). The comparison of different art forms also facilitates hands-on learning. Through active engagement, students formulate meaning and establish memory of newly acquired information, effectively moving from knowledge to understanding (Wiggins & McTighe, 2006, p. 37).

This article presents a strategy for building classroom lessons based on comparisons of modern music, visual art, and poetry for Grades 4 to 8. The model includes an outline of teaching procedures and sequences, a description of creative projects for the students, assessments and evaluations, materials and resource lists, and reflections by the participating teacher and students. The following National Standards for Music Education will be addressed: composing and arranging music within specified guidelines (Standard 4), listening to, analyzing, and describing music (Standard 6), evaluating music and music performances (Standard 7), understanding relationships between music, the other arts, and disciplines outside the arts (Standard 8), and understanding music in relation to history and culture (Standard 9; Consortium of National Arts Education Associations, 1994).

**Collage as a Structural Principle**

Although many acknowledge parallels among the painting, music, and poetry of a particular art movement, it is difficult, if not impossible, to identify precise points of intersection among oil paints, musical notes, and syllables. One technique for establishing valid connections is to focus on structural principles found among all the arts. Generally, these principles are derived from the arrangement of such elements as color, line, word, sound, and movement in terms of similarity and contrast (i.e., where repetition, variation, or change occurs). By isolating structural elements in musical compositions, paintings, sculptures, dances, and poetry, students will be able to draw comparisons between different art forms and also engage in creative activities that put these principles into practice. Another important advantage of focusing on broad structural principles is that educators and students can explore a diverse range of genres and styles—including jazz, folk, popular, and world music—not exclusive to the “classical” traditions of Western art music. Furthermore, by making a specific structural principle of an art form the center of a lesson, teachers in any subject area can implement a host of arts activities across the entire curriculum.

The examples selected for this two-lesson unit address the principle of collage, which represents a revolutionary development in the history of Western art. Collage is not only a popular activity among elementary school students but also a common technique in modern art and music, which makes it an ideal point of entry for classroom activities. Central to the principle of collage is the objet trouvé (or “found object”)—a preexisting object, image, sound, or word that has been removed from its original context. The artist places the object into a new context, often juxtaposing it with other found objects, to clarify or reassess its characteristics, thereby lending it new meaning. The idea of collage in music can refer to several compositional techniques, including quotation (the use of excerpts drawn from preexisting works) and polystylism (the juxtaposition or combination of more than one distinct style in a given work).

The following teaching unit was derived from two 50-minute lessons taught by the authors in an inner-city (Title I) Grade 4 and 5 combination classroom. The students in this class are English language learners and have limited background knowledge in music and art. These lesson scripts, which need not be followed verbatim, demonstrate the manner in which students can learn about a selection of modern art and music through the principle of collage. Through these detailed instructions, the unit may be easily taught by music teachers, classroom teachers, and teachers of related arts.

**Teaching Unit: Lesson 1**

Note: Procedures and materials commentary appears in italics. When teaching this unit, create a “word wall” or
cumulative vocabulary list on the board displaying all new terms, titles of artworks, and names of artists, composers, and poets.

Teacher (to students): Has anybody ever made a collage? What is it, and how did you make it? After a brief group discussion, each student takes about one minute to write a short list of instructions for how to make a collage. Students then rip or cut those instructions into random fragments and then tape their fragments onto a large chart or Post-it note in whatever arrangement they choose.

T: We’ve just made some collages that are about how to make collages! Let’s look at different ways artists have used collage in their work. Show “Man in the Café” (1912) by Juan Gris. What is the subject of this painting? This is a painting called “Man in a Café” by Juan Gris, who made a type of collage showing different points of view at the same time. Show David Hockney’s “Mother One” (1985), a photographic collage of the artist’s mother. How did the artist make this? He took several photographs of his mother from multiple perspectives and assembled them in a new way. Many artists have used collage techniques to show a variety of subjects in new ways.

T: What would we do if we wanted to make an art collage about the beach? Let’s talk about ways we could make a collage of the beach using only sound. What are some of the sounds we could use? List ideas. If we want to make a collage, how do we cut and paste these sounds? Let’s listen to some music and figure out how to make a sound collage. Hold or project a photo of Elvis Presley and play a recording of his “Blue Suede Shoes” (1956). How would you make a collage of this song? Listen to how a composer named James Tenney made a musical collage of Elvis’s hit song. Play a recording of James Tenney’s “Collage #1 (Blue Suede)” (1961). How do you think Mr. Tenney made this piece? The composer cut audio tape and spliced it in a new order. He also modified the playback speed of the tape, causing pitch and dynamic distortions. In other words, Mr. Tenney followed your instructions about how to make a collage.

T: We’ve now learned that composers create musical collages by cutting and pasting sound. Before we listen to another composition, let’s imagine a fashion collage. For example, a guy with one part of his hair in dreadlocks and the other in a buzz cut, wearing a wet suit with tuxedo pants, a lion mask, one boot and one bowling shoe, and so on. This person would be dressed in multiple styles at the same time, which is called polystylism. Let’s look at a famous piece of art. Show Leonardo da Vinci’s “Mona Lisa” (1503–1506). In this next example, what did this contemporary artist do with the image of the “Mona Lisa”? Show Paul Giovanopoulos’s “Mona Lisa” (1988), a polystylistic version consisting of 36 depictions of the “Mona Lisa” in different historical styles. Discuss the styles the students identify.

T: Sometimes composers use many styles of music in a single composition. Here’s a short piece called “N.Y. Flat Top Box” (1989) by a composer named John Zorn. This selection is a 45-second montage of country-western music mixed with thrash metal and cartoonish sound effects, all delivered in rapid succession. Mr. Zorn was strongly influenced by an earlier
Fill in the blanks with your partner:

When images, sounds, or words are cut up, rearranged, and pasted together in new ways, it is called a _________________________. We viewed two visual art examples that use this technique: one was a painting by the artist ________________________, and the other, by David Hockney, was made of _______________________. We listened to a recording of Elvis Presley singing “______________________________.” Later, a composer named ______________________ created a musical composition of this song by using some of the following techniques: ___________________________________________ __________________________________________ ________________. We looked at a famous painting by Leonardo da Vinci called “______________________.” In 1988, artist Paul Giovanopoulos painted his own version of Leonardo’s painting by doing the following: ___________________ ________________. When artists utilize multiple styles at the same time, they are using a technique called __________________________________. We listened to a piece of music by John Zorn entitled “______________________________,” which combines two styles of music: _________________________ and __________________________. “Zoom and Bored” (1957) is a musical composition by _______________________. Explain why the musical style of this work changes so rapidly: _______________________________________________ _____________________________________________________________________________________________.

**Figure 3.** Lesson 1 assessment: Collage vocabulary worksheet.

composer named Carl Stalling who created music for another form of art. As you listen to Mr. Stalling’s work, notice the quick changes in musical styles. Play recording of Carl Stalling’s “Zoom and Bored” (1957), a sound track used by Warner Brothers for a Roadrunner cartoon. Why do you think the composer changed styles so frequently? How do you think this music might have been used? Show the YouTube clip of the Roadrunner cartoon version of “Zoom and Bored.”

T: We’ve learned a number of new words about collage in music and visual art. Turn to a partner and explain three of the new vocabulary words you see on our “word wall.” Then, the other partner will explain three more terms. Remember to say how you saw or heard examples of that word in today’s lesson about collage. Then fill in the worksheet together (see Figure 3). Students should take approximately 10 minutes to complete the worksheet.

**Teaching Unit: Lesson 2**

T: Everyone close your eyes and listen carefully to the following sequence of sounds. Students close their eyes as the teacher performs a 15-second action story through sounds with no dialogue (e.g., knocking on the door, opening the door, walking, dropping a book, crumpling paper, tapping a pencil, etc.). What did you hear and what do you think happened? Write all ideas on the board in sequence. Now close your eyes again and listen to a second version of the story using the same sounds. Teacher performs the same sound actions in a different order. What happened this time? The second version became a collage of the sound events in the first version.

T: In small groups, compose an action story using all the sounds that appear on the “Sound Bank List.” The “Sound Bank List,” which lists the sounds in a nonlinear order so as to encourage students to create their own sequence, could include the following: crumpling paper, footsteps, gasp, laughter, sliding chairs, dropping pencils or pens, gargling water, turning pages, etc. Every sound or action on this list must be used in your composition. Here’s what you need to do to make your sound story: create a 1-minute storyline using all the sounds on the list, jot down your ideas to remember the order of your sound story, and practice performing these sounds in the order that fits your story so that you can perform it from memory for the whole class. After students work in small groups for 10 minutes, each group performs their 1-minute sound story for the class.

T: All of you used the same sounds to create different stories, just like artists, composers, and poets rearrange pictures, sounds, and words to create collages. I’m going to read a poem by Gertrude Stein called “If I Told Him: 
A Completed Portrait of Picasso” (1923). As you listen to the poem, write down all the words you hear, but only write down each word once. 

Teacher reads aloud the following excerpt of Stein’s poem.

If I told him would he like it. Would he like it if I told him.
Would he like it would Napoleon would Napoleon would he like it.
If Napoleon if I told him if I told him if Napoleon.
Would he like it if I told him if I told him if Napoleon. Would he like it if Napoleon if Napoleon if I told him. If I told him if Napoleon if Napoleon if I told him. If I told him would he like it would he like it if I told him.

(Stein 2008, 190)

Tell me the words you heard. List all words on the board. In this part of her poem, Ms. Stein used only nine words and rearranged them into a poetic collage. Words are also sounds that you can use in musical compositions. Get ready to say your own first name out loud over and over again when I point to you. Point to various students who then say their names repeatedly without stopping, gradually adding more voices. Then begin cutting off students one at a time until you end up with complete silence. We just created a musical collage made up of the sounds of everyone’s name.

T: Now we will listen to a musical composition by Charles Amirkhanian called “Just” (1972), in which he creates a collage using four spoken words. Everyone get out a piece of paper and write these four words across the top of the page: rainbow, chug, bandit, and bomb (see Figure 4). As you listen to this recording, point to each word as you hear it. Caution: this is a challenge as the piece is highly rhythmic and presents the words in various sequences and, eventually, in multiple layers. How did the composer make this piece? The composer recorded himself saying each word and assembled the tape in various sequences and superimpositions.

T: Now we are going to create a final collage based on a sentence. Each of you will be given a word or two, and you will have a chance to say your words out loud one time. As you listen to everyone, try to guess what the original sentence is. Give each student a fragment of the following sentence in random order: [Now we] [know about] [collage in] [visual art] [music] [and poetry]. Cue a student to read his or her fragment out loud, then immediately go on to the next until all the students have read their fragment. What was the original sentence?

T: Answer the following questions in your music journal: What do you remember most from our lessons about collage? Why did you remember this? If you could create a musical collage, what sounds would you use? How would you rearrange them? What would be the title of your musical collage composition?

Additional Classroom Activity

Students create lists of familiar songs and select three songs to sing together. Divide the class into three groups and assign one song to each group. Then have the students perform all three songs either at the same time or in different sequences. Ask the students to imagine other ways in which a song collage could be created.

Reflections

Naturally, adjustments to the script will be necessary to accommodate student questions and comments, to spend extra time on points or activities that especially engage the students, and to abridge or bypass those that are not as effective. The framework provided above, however, proved effective in Colleen Crandall’s Grade 4 and 5 classroom, as she relates:

Figure 4. Students pointed to the words rainbow, chug, bandit, and bomb as they actively listened to their usage in ”Just” (1972), a musical composition by Charles Amirkhanian. Photo by Lawrence Rizzuto.
The connection of musical arrangements, artistic expression, and the written word through the topic “collage” impacted my students in many ways. The students were captivated as they analyzed a variety of paintings, photographs, different styles of music, and texts in the form of collage. They learned how “print” could be a form of collage as they wrote notes and placed them onto charts to create a word collage. They also listened to a musical collage, and later became “detectives” to find the correct order of text in a word collage. This artistic educational experience utilized all the VAPA standards across a variety of subject areas. These days we have fewer minutes in the day to engage students in the arts, and these lessons effectively showed how music and art can be combined with Language Arts—word study as well as English Language Development—when the students communicated their thinking about different ideas out loud to the whole class and within partner team activities. Now that they know how to look at “collage” in a different way than they had before—they now find and create collages on their own. (Colleen Crandall, Grade 4 and 5 classroom teacher, Rosa Parks Elementary School, San Diego, CA)

Conclusion

Instead of shying away from an “inaccessible” repertoire of new music, educators should be abuzz with the treasure trove of sounds that can contribute to fresh and animated classroom learning. The interdisciplinary model presented in this article should be able to generate a variety of new activities that will enlist the unbounded creativity and critical thinking of young students and prepare them for a broad spectrum of opportunities that await them in contemporary culture.

Declaration of Conflicting Interests

The authors declared no potential conflicts of interests with respect to the authorship and/or publication of this article.

Financial Disclosure/Funding

The authors received no financial support for the research and/or authorship of this article.

References


Discography


Images of the art works discussed in this article can be found on the following Web sites

[www.artencyclopedia.com](http://www.artencyclopedia.com) and [www.artarchive.com](http://www.artarchive.com) are online galleries of visual art

“Mona Lisa” (1988) by Paul Giovanopoulos can be found on the artist’s Web site: [www.giovanopoulos.com](http://www.giovanopoulos.com)
The Roadrunner cartoon of “Zoom and Bored” (1957) can be viewed on YouTube (www.youtube.com).

**Additional Collage Artists, Composers, and Poets**

Some additional visual artists and poets whose works demonstrate principles of collage include artists Pablo Picasso, George Braque, Kurt Schwitters, Hannah Hoch, Robert Rauschenberg and poets Tristan Tzara, André Breton, and e. e. cummings.


**Bios**

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Processes Used by Music, Visual Arts, Media, and First-Grade Classroom Teachers for Developing and Implementing an Integrated Curriculum: A Case Study

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Update: Applications of Research in Music Education 2007 26: 41
DOI: 10.1177/87551233070260010105

The online version of this article can be found at:
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What is This?
Processes Used by Music, Visual Arts, Media, and First-Grade Classroom Teachers for Developing and Implementing an Integrated Curriculum: A Case Study

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The interdisciplinary or integrated curriculum has been of interest to scholars, administrators, and educators for the past two decades as part of the educational reform movement in the United States. The growing body of research related to interdisciplinary curriculum has been conducted to examine its impact on education in the United States (Cuozzo, 2001; DeCandido, 2004; Lacroix, 2002; Miller, 1996; Whitaker, 1996), as well as in several other countries (Brown, 1999; Na, 2003; Wang, 2000).

According to the Association for Supervision and Curriculum Development (Jacobs, 1989), the term interdisciplinary is defined as “a knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience” (p. 8). Interdisciplinary curriculum is used synonymously with curriculum integration (Burton, 2001). In this study, the terms interdisciplinary curriculum, curriculum integration, and integrated curriculum will be used interchangeably.

The theoretical basis for interdisciplinary curriculum is found at three points (Ellis & Fouts, 2001). The first point is the progressive education philosophy, a child-centered approach that emphasizes “creativity, activities, naturalistic learning, real world outcomes, and above all, experience” (p. 23). Progressives such as John Dewey and Jean-Jacques Rousseau claimed that to engage the child fully, learning in school should be connected to the real world and school activities should appeal to the child’s interests. The second point is the constructivist theory, which proposes that each student constructs his or her own reality in the learning process and that students may learn best when they construct their own knowledge (Aaron, 1994; Ellis & Fouts, 2001). In constructivism, the students’ direct experiences are considered especially important for their learning. The third point concerns the relationship between integrating curriculum and cognition. Ellis and Fouts noted that “knowledge is learned more quickly and remembered longer when constructed in a meaningful context in which connections among ideas are made” (p. 24). This is supported by recent brain research in neuropsychology (Caine & Caine, 1991; Campbell, 1992; Davies, 2000). Accordingly, interdisciplinary curriculum improves higher-level thinking skills, heightens the opportunity for transfer of learning, heightens a sense of initiative and autonomy, and improves students’ motivation to learn (Ellis & Fouts, 2001).

The National Association of Secondary School Principals (NASSP) (1998) emphasized...
the necessity of integrative curriculum for teaching and learning for both teachers and students. Its report explained that “basic skills must also be taught that apply to real life situations that allow students to make connections” (p. 2). As described by NASSP, the benefits of interdisciplinary curriculum are encouraging student group work, raising the quality of work, increasing creativity, improving classroom communication, improving classroom management, and reinforcing and enriching the teacher’s instruction.

Because of the many apparent benefits of an interdisciplinary approach, music teachers also are strongly encouraged to integrate their teaching across disciplines. According to Music Educators National Conference (now MENC: The National Association for Music Education) (1994), one of the standards for prekindergarten and kindergarten children is that “music is integrated into the curriculum throughout the day” (p. 1). This emphasizes the importance of integrating music into the curriculum for young children (Sims, 1995). Likewise, the eighth National Standard for Music Education for pupils in grades K–12 is “understanding relationships between music, the other arts, and disciplines outside the arts” (MENC, 1996, p. iv). These standards imply that integrated music curriculum is important and is encouraged at the national level. As Yarbrough (1996) noted, “As we approach the 21st century, we, as musicians, teachers, and scholars, need to broaden ourselves by developing interdisciplinary knowledge and skills” (pp. 766–767).

For all of these reasons, integrated curriculum should be considered an important learning strategy for music education. The following research has shown that integrated instruction involving music had positive effects on children’s learning. Goodson (1996) proposed that music specialists and classroom teachers collaborate in creating integrated classes, and that both types of teachers are important for successful teaching, based on their differing strengths. Paxcia-Bibbins (1993) found that interdisciplinary student group presentations that combined readings, poems, skits, movement, and music highlighted elementary student learning and enhanced student motivation. She discussed the idea that the collaborative curriculum created by a team of teachers (art, physical education, and music teachers and a librarian) provided a holistic approach that helped in the development of the whole child.

Corn (1993) found that arts integration, implemented by an art teacher, a music teacher, and five classroom teachers, affected teachers and students positively in that they experienced personal and educational growth. Miller (1996) observed in her action research with first-grade children that integrating instruction facilitated topical connections and higher-level thinking skills for her students. McCullar (1998) observed that an integrated model for preservice teacher training using fine arts (music, art, and physical education/movement) and the core subjects (language arts, mathematics, science, and social studies) was successful at the elementary level, with the fine arts enhancing understanding of the core subject disciplines. Carpenter (2004) examined integrated music curriculum for grades K–6 and concluded that “music standards can be taught and learned well with an integrated, interdisciplinary curriculum without losing sight of the goals of the state standards for music” (p. 35). Each of the studies cited provided evidence that integrated music instruction has a positive impact on both students and teachers.

Although integrated music instruction is valuable, teachers faced difficulties using this approach because of lack of knowledge about integration of subjects, limited educational budgets, teachers’ limited time for cooperative work, lack of administrative support, and a shortage of trained music educators (Brown, 1999; Burton, 2001; Donmoyer, 1995; Keating, 1992; Paxcia-Bibbins, 1993; Smith,
Some research has addressed interdisciplinary curriculum using arts (Brown, 1999; Carpenter, 2004; Corn, 1993; Lacroix, 2002; McCullar, 1998; Olsen, Panetski, & Polka, 2000), but there is little in the research literature exploring how integrated instruction involving music classes is developed and implemented at the elementary level.

Therefore, I designed this study to contribute to an understanding of these processes by examining how a team of teachers developed and implemented integrated instruction in the first-grade curriculum. Because this research topic was a curriculum in which music, visual arts, media, and regular classroom content were integrated, it was important to explore the different perspectives, experiences, and realities of the teachers of the different subjects. Research questions included: (1) What are the steps in developing and planning an integrated curriculum? (2) How is the integration implemented into music classes? (3) What are the roles of the teachers in different subject areas in the development and implementation of an integrated curriculum? (4) What are the main characteristics of the entire process of development and implementation of an integrated curriculum involving music classes?

**Methods**

There are several terms that have specific meanings within the context of this study. The words integrated and integration used in this article refer to arts integration or curriculum integration. In addition, arts team teachers indicates music, visual arts, and media teachers, and art teacher refers to the visual arts teacher.

**Site**

This study was conducted at a school to be called “Focus School,” located in a small Midwestern city. Although Focus School had an arts-focused curriculum that was unique among the 18 elementary schools in the school district, it was a nonselective public school; it was a neighborhood school, not a magnet school. The school program was structured such that the integrated instruction occurred primarily during special music and art class times that were added weekly during the 6-week periods in which the integration occurred for the participating grade levels. Each grade level rotated through two integration periods throughout the school year. Additionally, Focus School is in partnership with the school of music and the art department at a large state university. I had previously observed the Focus School music teacher in integrated music instruction several times, and as a result I was motivated to inquire about the process of the development and implementation of these classes. For these reasons, I selected Focus School for this study.

**Participants**

Focus School had planned integration for first, third, and fifth grade during this time period, but because I was interested in younger children, I chose to investigate the first grade for this study. Therefore, the participants of this study were three first-grade classroom teachers and three arts team teachers. After I explained the overall purpose and process of this research, they indicated their willingness to participate in my study. I interviewed and collected data from these six teachers.

**Data Collection**

The data for this study were collected from December 2004 to May 2005.

**Observations.** To explore the process of development and implementation of the integrated first-grade curriculum, I observed the teachers’ planning meeting. I observed one of the first-grade sections in its integrated music class once a week for 6 weeks, 1 hour per session. In my role as a researcher, however, I tried not to interact with the participants during observations.

**Interviews.** In order to understand each teacher’s perspective, opinion, and role in
developing and implementing an integrated curriculum, I conducted an in-depth, one-on-one interview (Seidman, 1998) with each of the six teachers at his or her convenience. I interviewed them using open-ended questions (see Figure 1); each interview lasted approximately 1 hour. Additional questions and issues that emerged during the course of the interviews also were included as data.

Figure 1. Interview Questions for Teachers Participating in Integrated Curriculum

1. Describe the process you go through to develop an integrated music class.
2. What are the steps that you use to develop the integrated music classes?
3. What is your role in developing and implementing the integrated music classes?
4. What are the steps that you use to implement the integrated music classes?
5. What do you think or how do you feel about the integrated music classes that you are involved in?

Documents. During the observations and interviews, I kept field notes, theoretical notes, methodological notes, and personal notes (Corsaro, 1985) for my reflection and for rich data analysis. I also reviewed some relevant documents from the teachers, such as their lesson plans, the school master schedule, and the school district curriculum, as supplementary data (Bogdan & Biklen, 2003).

Artifacts. With the teachers’ help, I examined the teaching materials used in the integrated music classes, such as compact discs, music cassette tapes, books, photographs, and the students’ work. These data helped me understand each teacher’s role and perspective in developing the integrated curriculum and enabled me to review the class activities.

Analysis Procedures

I analyzed data simultaneously with data collection (Creswell, 1998; Hatch, 2002; Lincoln & Guba, 1985; Merriam, 1998), and by doing so, gained knowledge that guided my further observations and interviews in this study. For data analysis, I used the notes, transcriptions, and videotapes as sources with which to conduct open and axial coding. I examined the data gathered from the field and investigated the domains regarding the process of development and implementation of the integrated curriculum, a practice known as inductive analysis (Hatch, 2002).

Additionally, I found the semantic relationship among the domains beyond mere descriptions (Hatch, 2002; Spradley, 1979). Throughout the process of data analysis, I used the constant comparative method (Glaser & Strauss, 1967; Hatch, 2002) as my data accumulated.

Trustworthiness

Trustworthiness is a key criterion in evaluating qualitative research (Lincoln & Guba, 1985), especially in the constructivist paradigm (Denzin & Lincoln, 2000a). This functions as what is often termed internal and external validity in quantitative research (Denzin & Lincoln, 2000b; Lincoln & Guba, 1985). The following principles have been incorporated into my study to establish its trustworthiness:

1. Triangulation. I used multiple methods of data collection: observation, interviews, documents, and artifacts. I also used multiple sources of information from each of the six teachers.
2. Prolonged engagement and persistent observation (Lincoln & Guba, 1985, p. 301). I spent more than 6 months on this study and observed all six sessions of the integrated music class for one first-grade section. Therefore, I was familiar with the context of this site.
3. Member checks. I asked my participants to complete member checks to corroborate my findings. The participants gave me their feed-
back in both written and oral formats regarding my findings and interpretations. All responses indicate that my findings and interpretations are accurate.

4. **Peer debriefings.** I asked four of my colleagues who were currently conducting qualitative research to review my study in peer debriefings. They agreed with the methods, findings, and interpretation of my study.

**Findings**

**Development of the Integrated Curriculum**

**Scheduling.** During the summer, the school schedule team determined the schedule for the following year. They established the meeting day for integrated class periods (music and art) and decided the dates and times for each grade level for each quarter. While showing me the calendar, the music teacher mentioned that finding time for the arts and classroom teacher teams to get together is their biggest problem.

**Determining topics.** After the start of an academic quarter, classroom teachers in each level determined the topic for integrated classes. A topic within social studies, science, or literature usually was selected, because each of these subject areas has many connections with music. The three first-grade classroom teachers decided on geography as the topic for integrated classes for the quarter being studied, for that very reason.

**Teachers’ planning.** The three first-grade teachers and the three arts team teachers had a meeting in January 2005 to plan the integrated classes. At this meeting, classroom teachers presented their objectives to the arts team teachers, and they all discussed integrated music and art class activities based on the curriculum objectives and topic.

The teachers brainstormed ideas and shared them using their knowledge base, experiences, and materials for planning the class activities. I found that all teachers shared their ideas and materials, but in different ways. The classroom teachers provided the topic (i.e., geography) to the arts team teachers and showed them a book-related activity as an example, using books about geography they had brought to the meeting.

The music teacher mentioned several songs about geography and directions, such as “I Love the Mountains” and “Hokey Pokey.” Also, she shared her ideas about the music map of the *Grand Canyon Suite* by Ferde Grofé and about teaching cardinal directions through singing and dancing the Hokey Pokey. The art teacher suggested drawing directions on recycled CDs; she actually did this and showed them to the other teachers at the meeting, along with pictures and books of landforms and maps. The media teacher presented some books and explained their contents. During the meeting, held in the media center, she pulled out additional books for the other teachers to see. After sharing their ideas about the activities for integrated music and art classes, the six teachers discussed the weekly schedule and school calendar in detail.

The meeting progressed naturally and informally. It was very alive and dynamic. The music teacher led the meeting, but there was natural communication among all of the teachers. Planning is essential for integrated instruction, and the teachers benefited from sharing other teachers’ ideas and learning from others. I observed that all six teachers had prepared sample materials and had ideas for the integrated classes. Additionally, they supported and gave feedback to each other. The teachers were totally engaged in the meeting. The keys to the successful planning meeting were the teachers’ willingness to participate in and their knowledge of integrated instruction, the preplanned materials, the sharing and support of each others’ ideas, and the good relationships among the teachers.

**Preparing for class activities.** After the planning meeting, each teacher confirmed the curriculum objectives, searched for resources (e.g., books, Web sites, and other materials) and prepared the materials for integrated
classes. The classroom teachers said that they would search for books and other materials that would be helpful to the integration process, and then they would bring the books to the integrated classes. The media teacher said she would support the classroom teachers and other specialists (art and music teachers) with books and software before implementation of the integrated classes.

The music teacher prepared thoroughly for the integrated music classes. During the six integrated music classes, I observed various musical activities that used an overhead projector and relevant materials (books, poems, handmade cardinal direction signs, maps, music maps, sheet music, and musical instruments).

Implementation. During implementation of the six integrated music classes, there were various integrated class activities that were all tied to the topic—geography—based on curriculum objectives for each class. The steps of implementation are explained fully in the next section.

Evaluation. When I interviewed the music teacher, she said that because first-grade students were young, they were evaluated by observation, rubric, checklist, self-evaluation, and performance. Classroom teachers said that they recorded the evaluations of student achievement on the report cards.

Implementation of the Integrated Music Classes

Warm-up activity pertaining to the day’s topic. When the students came into the music classroom, the music teacher played music in the background while the classroom teacher or music teacher read a book connected to the day’s activity as a warm-up activity. In the interviews, the music teacher said, “The children come in, we start with a book . . . it’s very closely related or it has some relationship to what they’re going to be learning and doing in the classroom.” This warm-up activity is the first step of the integrated instruction, in that the children connect to the activity topic through the music and/or a book.

Review of what students learned in previous class and present objectives and activities for current class. The music teacher reviewed the previous material for a short time with students, reminding them of what had been presented in the prior class meeting. The classroom teacher also was involved in the review process. Then the music teacher described the learning objectives and activities for the current class, based on the lesson plans. According to the music teacher, this is an important step, because reviewing the activities of the previous class helps students make connections between previous and present activities, and it helps students focus on the main topic. I observed that the music teacher and the classroom teacher led much discussion while reviewing and presenting the day’s activities.

Instruction with various activities. After the warm-up activity, review, and description of the day’s activities, the music teacher led the main activities. The classroom teacher also was involved in this teaching. The integrated music classes included a variety of activities: singing, reading books, performing hand motions and body movement, dancing, discussing, playing games, listening to music, chanting, creating music maps, drawing, and reading the words of a song. According to lesson plans, 5 to 10 activities were completed during one session. All activities were tied to the topic of geography, and the music teacher and classroom teachers were aware of curriculum objectives.

Preview of the next class. Before the class ended, the music teacher usually mentioned the activities of the next class to tie in with the current day’s activities. This preview is also important because it may help to connect the activities, and it may facilitate children’s thinking about connections between that day’s activities and those of the next class.

Teachers’ Roles

Teachers’ roles can be divided into two parts: development and implementation. In
developing integrated music classes, all six teachers were involved. They had specific roles, and each teacher contributed in several ways.

The music teacher organized the whole schedule for the integrated music classes. She also supported the classroom teachers’ objectives for the classes. In the interview she said, “I find out what the teachers really are looking for, and see how I can support what they want. . . . I’m pretty much the organizational piece. I plan the meetings . . . I get all the materials together. I get all the organizational papers together, and the calendar.” The music teacher seemed to have the main responsibility and ownership for developing the integrated music classes. Because she had lots of experience with integration, was supportive to classroom teachers, and was keenly interested in making the integration succeed, she took responsibility for the development of successful integrated music classes.

The classroom teacher’s role in developing the integrated classes was to determine the topic of integration, to make sure the lessons met the objectives of the curriculum, and to provide the objectives to the arts team teachers. From my observation of the teachers’ planning meeting and interviews with the classroom teachers, I found that the classroom teachers had determined the topic before the meeting and already had checked the curriculum objectives.

The art teacher’s role was to be a resource and to arrange the schedule. She said that she helped teachers and students with materials and information, and she tried to identify art books, Web sites, or videos for them to use. She connected art and classroom curricula, as well as art and music. Additionally, she contacted the visiting artists and community experts for the integrated classes to support the art program. Music and art are the two principal, parallel disciplines for integrated curriculum in this school, and the art teacher developed the integrated art classes in much the same manner as the music teacher did the integrated music classes.

The media teacher’s role was to support integrated classes with materials such as books and software programs. She also taught lessons in her own class once a week using the same vocabulary used in the integrated classes. One classroom teacher stated that she felt she was receiving support from the media teacher regarding the integration and said the media teacher “supports that, kind of through selections . . . she knows so much about the children’s literature, and what books are available, and the technology that we have . . . and the software that the district has.” This classroom teacher appeared to be very satisfied with the media teacher’s support.

In terms of the teachers’ roles in implementation of integrated music curriculum, I will focus on the music teacher’s and the classroom teachers’ roles because this study centers on music classes. From integrated music class observations, I found some roles shared between music and classroom teachers: reading books, asking questions, leading discussions, facilitating group discussions and students’ activities, disciplining students, explaining concepts, and modeling.

There were also independent roles for music and classroom teachers. The music teacher’s role was to lead the class overall and to be involved in musical teaching: playing music, reviewing previous integrated music class activities, playing instruments, explaining music forms, leading music games, and demonstrating and teaching songs. The classroom teachers had a role in supporting the integrated music classes: participating, bringing support materials, reviewing prior regular class activities, and supporting music activities.

In the interview, the music teacher said that she liked the classroom teachers to lead nonmusical activities such as reading. Both the music teacher and the classroom teachers used their respective strengths for the integrated classes.
**Characteristics of Development and Implementation of Integrated Music Classes for First Grade**

*Teachers’ collaboration: mutual support.* I observed mutual support among the teachers during their planning meeting and the integrated music class observations. During the whole process, from scheduling to implementation, the arts team teachers and the classroom teachers cooperated and supported each other. All six teachers described this during the interviews. For example, a classroom teacher explained, “It’s very mutual. It comes from all directions … Music is not my strength, but … it doesn’t have to be because we have a music teacher that is willing to collaborate.”

All six teachers seemed to be proud of the integration team. In particular, the classroom teachers expressed that the arts team teachers were very supportive and that they had benefited from this program. The classroom teachers thought that the arts team teachers had many years of experience with integrated classes, and the classroom teachers felt they were fortunate to work with experienced art experts. Arts team teachers were willing to support classroom teachers’ curricular needs. During interviews, I noticed that all the teachers possessed passion, pride, dedication, and a willingness to collaborate on their integrated curriculum. Teacher cooperation is critical in creating a successful integrated curriculum (Goodson, 1996; Paxcia-Bibbins, 1993).

*Teachers’ ongoing informal communication.* The teachers’ ongoing informal communication throughout the entire period of integrated classes was notable. I learned during interviews with the teachers that they communicated with each other in the hallway or at lunchtime, by conversation, e-mail, notes, and so on, throughout the whole period of the integrated classes. During the interviews, all six teachers emphasized that their communication was an ongoing process and that it was very informal. In particular, the media teacher wrote on the member check comment sheet, “Informal communication is very important. Everyone must be flexible.” This comment implies that an open mind, respect for other teachers, and good social relationships were required to keep ongoing informal communication. These six teachers effectively fulfilled these requirements.

*Coteaching: Music teacher and classroom teacher.* Another important characteristic of the process in Focus School was that the music teacher and the classroom teacher taught together in the integrated music classes. I was impressed that they sat side by side from the very beginning of the integrated music class. They taught together in a very natural manner. I wondered if they had practiced this coteaching before the classes. I asked these teachers about this when I interviewed them; they answered that they had not practiced, but that coteaching emerged naturally as long as they kept the topic and the class objectives in mind.

*Decision-makers.* I asked the arts team teachers and classroom teachers who the decision-makers were for the topic and the integrated music class activities. All the teachers answered that the classroom teachers determined the topic for integrated classes, and the music teacher supported teaching the topic. However, the music teacher determined the integrated music class activities, and the classroom teacher supported those activities.

The following are excerpts from the interview with the music teacher:

**RESEARCHER:** And, when you decide on the topic … who decides on the topic?
**MUSIC TEACHER:** We don’t decide with them. They decide themselves. Classroom teachers …

**RESEARCHER:** And then what do you arts team teachers think about that?
**MUSIC TEACHER:** Oh, I think that’s fine … yes, yes. We come to them … we need ideas from them.
As seen in the excerpts above, the classroom teachers decided the topic of the integrated class according to curriculum objectives, and the arts team teachers supported that decision. The arts team teachers and classroom teachers seemed to accept their roles.

Discussion

Through the responses to my research questions, I discovered the steps of the development and implementation of integrated music classes, teachers’ roles, and the characteristics of the entire process. I found six steps in the development of the integrated music classes: scheduling, determining the topic, teachers’ planning meeting, preparing for class activities, implementation, and evaluation. The term steps might imply a linear process or chronological sequence; however, the process of development of integrated music classes was more complex and organic, and all the steps were interconnected.

For example, although I placed scheduling as the first step, there is an overall school master schedule that changes according to school events and situations. During the teachers’ planning meeting, the teachers made a weekly schedule in detail based on school and class events and personal considerations. Additionally, during the implementation period, the schedule changed because of unexpected situations, such as teachers’ illnesses and school and class events. Another example of interconnectedness is evaluation. Informal evaluation, such as observation, was completed during every session, and the classroom and music teachers evaluated the children’s achievement and program frequently in informal ways. Also, the evaluation influenced the next session’s planning.

Therefore, these are not discrete steps; rather, they are all connected to one other. Also, the process may be repeated depending on the situation. Strauss and Corbin (1998) noted, “Process represents the dynamic and evolving nature of action/interaction. Process and structure are inextricably linked” (p. 179). Accordingly, it is necessary to synthesize all steps, teachers’ roles, and characteristics of the process to understand the entire process of development and implementation of integrated classes.

Paxcia-Bibbins (1993) described the teachers’ different roles across disciplines in developing integrated showcases (i.e., class presentations), and her description is supported by my findings. However, because I observed only one classroom teacher’s integrated music classes, I focused on the roles of the music and classroom teachers. There were roles shared between the two teachers, as well as independent roles for each. Thus, the students benefited from both teachers’ different strengths and roles, which is one of the reasons why integrated instruction is beneficial. This finding is consistent with Goodson (1996), who stated that music specialists and classroom teachers are both important for successful teaching according to their strengths.

Collaboration among the teachers was a notable finding of this study. All six teachers shared their time, resources, ideas, and energy, demonstrating mutual support and respect for one another. This finding is consistent with those of Goodson (1996) and Paxcia-Bibbins (1993), who emphasized the importance of collaboration in integrated curricula. Burton (2001) also stated that an interdisciplinary approach requires an investment of time and resources.

Throughout the entire process, I noticed that this integration could not have existed without the principal’s support. Because the teachers needed time for the planning meeting, the principal of Focus School hired substitute teachers to allow for the meeting to take place during the school day. Above all, a principal’s knowledge and mind-set regarding integrated curriculum may be critical to the development of integrated classes. This also was found by Keating (1992), Na (2003), and Cuozzo (2001), who suggested that adminis-
trators, principals, policy makers, teachers, and scholars work together in cooperative relationships in order to develop interdisciplinary curriculum.

During the interviews with the six teachers, I learned that the students have benefited from integrated classes. The teachers stated that integration made connections for learning concepts and enhanced student creativity and higher-level thinking. The music teacher said the integrated classes are “really valuable for kids … to make connections, to understand that the curriculum all works together.” One classroom teacher said, “It might just really kind of internalize. I mean, being able to do a particular skill and transferring it over to another classroom.” Another classroom teacher said, “I found that when you integrate these same lessons … in using music and art, the children are very engaged … excited about learning.” The media teacher said, “I feel that this is the only way to teach students … Integration makes total sense.” She explained the students’ total immersion and connection in integrated classes. She said that nothing is isolated in integration and that all learning is connected. This is consistent with Ellis and Fouts (2001), who explained that interdisciplinary curriculum enhances higher-level thinking skills, heightens the opportunity for transfer of learning, and improves students’ motivation to learn.

I observed that the students in the integrated music classes continually demonstrated their willingness to learn, and they enjoyed every class. Because integrated music classes make students’ music learning vivid, interesting, and effective, it is strongly recommended that music and classroom teachers give their students the opportunity to learn within such a program. To do so, it is suggested that music and classroom teachers cooperate with one another and develop an integrated music curriculum, which will benefit their students.

The findings may help the teachers who participated in this study and other staff at Focus School better understand each other in developing an even more productive integrated curriculum in the future. The findings of this study can be transferred to teachers who teach in other subject areas or who work in other schools. By reading about this study, educators may develop an understanding of how they can cooperate and create integrated curriculum across subjects. Specifically, readers may understand the importance of the ongoing communication process in developing integrated classes. Beyond completing each step, educators should be able to understand the entire process as an organic system.

A limitation of this study is that it is a case study that included one planning meeting observation, six classroom observations, and six interviews. I chose a special arts-focused school, and I did purposeful sampling for this study. I observed only one specific first-grade class, focusing on the process of development and implementation of integrated music classes. Therefore, the findings may vary according to the context of the school, and care is needed in generalizing this study’s results and conclusions.

For further study, collective case studies or grounded theory using all first-grade integrated music classes or different grade levels is suggested. Because this study sought to understand the process of development and implementation of integrated music classes, focusing on teacher interviews and observation of class activities, it is recommended that further study focus on understanding children’s perceptions of integrated music classes.

References


