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Integrating Music and Language Arts: Utilizing Picture Books to Teach Music
in Elementary Classrooms

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By

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Dedication

This project is dedicated to my mom and dad, Rebecca Belford and David Belford, without whose caring support it would not have been possible, to my husband who supports me in everything, to Dr. Burstein who guided and helped me to complete this project to the last minutes, and most of all, to my heavenly Father who gave me strength while studying.

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Abstract

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Music education is vital for children. However, the current thought in education does not consider how crucial the role of music plays in children's lives. In reality, most teachers have faced such challenges as the lack of time, money, resources, and confidence in teaching music in the classrooms. Interdisciplinary approaches appear to be a solution for teachers to implement music education in their classroom by overcoming those challenges. Language arts, especially, is the best subject to combine with music education because the process of learning music and languages has many parallels which promote music and language development simultaneously. In order to practice this interdisciplinary approach, the idea of using children's books to teach music was suggested in this project. There are many reasons for using children's books in teaching music. Using children's literature promotes the children's understanding and their engagement in learning. Also, research studies have indicated that integrating children's books with musical themes enriches the language arts curriculum. By promoting the value of children's books to bridge music and language arts education, this project

designed a structured music and language arts curriculum which consists of a series of five music-themed lessons based on children's picture books in order to help the third grade students to learn music while also promoting language arts concepts and skills.

Chapter 1

Introduction

The importance and necessity of music education has been emphasized by many researchers and educators who define that the characteristics of music that are integrated into everyday life (Hallman, 2005; Gruhn, 2005). People are exposed daily to music through various media such as internet, radio or television programs and every individual can participate informally in musical activities by singing their favorite songs or playing simple musical instruments. Not only does music relate to individual practices but also social and cultural practices as well. Music functions as an important part of human society and culture becoming a part of social activities and increasing communication among people. Music is mainly used for worship services, weddings, funerals, and festivals. Music allows an individual to express an emotion which may be difficult to say with words and it has recorded important social and cultural events as a way of communication throughout history (Hallman 2005). In addition, the relationship between music and human beings seems to start from a very early age. Many expectant mothers play music for their unborn babies and other parents sing nursery rhymes to their babies. Furthermore, Gruhn (2005) indicates that “every human being is born with a certain level of musical potential” (p.100). Therefore, it is important that children experience music at a very early age in order to develop their innate musical abilities.

Besides the close relationship between music and human life, there are additional supporting ideas for why music should be considered as an important subject in school. The benefits of music education are well known as proven by research (Russell-Bowie, 2009). Music can promote brain development (Strickland, 2001). Simply listening to

background music can stimulate the growth of the brain (Malyarenko et al., 1996). Music helps children to gain academic achievement at school (Petress, 2005; Johnson & Memmott, 2006). Students who participated in the music education program attained higher scores on standardized tests than their counterparts who did not have access to music instruction (Johnson & Memmott, 2006; Kinney, 2008). Additionally, music assists in the development of all aspects of a child's life; social and personal development, physical development, health and well-being (Hallam, 2010).

As mentioned above, music education is vital for children. When considering the role of music which takes a part of our lives and the benefits which will be gained from music education, it is obvious that all the children should have an opportunity to learn music at school. However, the current thought in education does not consider how crucial the role of music plays in the lives of children. In reality, most teachers have faced many challenges in teaching music in the classrooms and as a result this subject is often ignored as part of the curriculum.

The Challenges to Music Education

The main challenges confronting teaching music in the general elementary classrooms include finding the time to teach music, little or no funding for musical instruments and materials, and the regular teacher's attitudes toward music education. (Beveridge, 2010; Christopher et al 2010; Holden & Button, 2006; Russell- Bowie, 2009). For teachers, the lack of allocated instruction time seems to be a foremost problem in music education. The No Child Left Behind Act (NCLB) played a major role in that situation. Since the NCLB was enacted, there has been a narrowing of the curriculum at elementary schools (Beveridge, 2010). Although the original purpose of this law was to

ensure all children in the United States have a good quality of education, including music, the use of standardized tests to evaluate children's learning achievements has resulted in a concentration on a few subjects such as language arts, mathematics, and science which can be measured numerically (Darrow et al., 2009). According to a report conducted by the Center on Education Policy (2007), it is confirmed that after the NCLB act, the instruction time for the tested subjects has been increased, while in contrast to this, the instruction time for other non-tested subjects such as arts and music has been decreased in elementary schools in the United States.

Funding is another challenge to music education in elementary schools. Beveridge (2010) stresses that nation-wide budget cuts play a negative role in music education. As described before, most schools in the U.S. strive to raise standardized test scores each year. This current educational tendency definitely impacts the spending money regarding academic subject areas, resulting in increasing the funds for the tested subjects and reducing the funds for other non-tested subjects. Of other non-tested subject areas, music especially seems to be the one that most schools choose not to teach because of extra expenses, e.g. cost for music, instruments and instrument repairs that are required in order to teach the students (Petress, 2005).

An additional challenge for music education is the teacher's attitude toward teaching music in the classroom and how it can negatively affect music education. Recent research studies (Russell-Bowie, 2009; Holden & Button, 2010) point out that general elementary school teachers are not confident in teaching music in their classrooms. A study by Russell-Bowie (2009) identified the reasons as the lack of personal musical experiences and also the lack of adequate resources to teach music in

the classrooms. This seems to show that the absence of music education is not the problem which only belongs to students in the present, rather, it seems to be a continuing problem from the past. It is assumed that if the teachers had music lessons regularly at elementary school while they were students, they could have enough knowledge to teach music. In addition, if schools in the U.S. provided music education for the students in the past, there are probably many adequate resources available to be used today.

Although teachers have been aware of the benefits of music education for children, it seems impossible that music education will thrive in the elementary classrooms under this current situation. For teachers, overcoming the lack of time, money, resources, and confidence in teaching music in their classrooms might seem to be insurmountable. However, when they consider the value of music education, it is inherent for them to try to find some solutions by which they can accommodate children with a good quality music education. Therefore, the purpose of this project is to discover the best solution for teaching music education in the classrooms and to suggest practical teaching strategies to enable teachers to overcome the challenges and thus, to promote music education.

The Solution for Music Education

A solution is to increase time on music instruction through interdisciplinary studies. An interdisciplinary approach is “the concept of learning information from various points of view and through multiple subject areas” (Cosenza, 2005, p. 2). The interdisciplinary approach has been studied and used recently in education around the world (Chrysostomou, 2004). A number of such models, for example, integrating music with reading, writing, mathematics, history, and science have been widely planned and

carried out in classrooms and schools across many countries including the U.S. (Chrysostomou, 2004; Cosenza, 2005).

Of all the school subjects, language arts lends itself most effectively to integration with music education. In support of this idea, these research studies have confirmed that there are similarities between the process of learning music and language. Lloyd (1978) indicates that reading music and written words or sentences relies on an ability to recognize likenesses and differences in sounds and symbols and the direction of reading music is the same as reading words from left to right and top to bottom. Other parallels between music and language include “visual sequential memory and language reception” (Wiggins, 2007, p. 55). The visual sequential memory is defined as the ability to remember sounds and words to acquire meaning equivalent to the ability to remember tunes and lyrics to play and sing. Language reception is defined as the ability to listen to and comprehend verbal language equivalent to the ability to listen to songs (Wiggins, 2007).

In addition, integrating music with literacy can promote language development simultaneously with musical development (Wiggins, 2007). Many research studies have proved the importance of integrating music and language arts (Darrow , 2008; Darrow et al., 2009; Mizener, 2008; Paquette & Rieg, 2008; Salmon, 2010; Wiggins, 2007). As indicated by these studies, music enhances language skills (Paquette & Rieg, 2008). Paquette and Rieg (2008) stated that simply learning and singing songs can help children develop vocabulary, pronunciation, rhythm, and recognize sentence patterns and parts of speech. Another researcher, D’Agrosa (2008) addresses the idea that music lessons along

with language learning increases understanding, phonological awareness, and reading fluency.

When considering these synergic effects between music and language arts, integrating music and literacy is a very reasonable and effective way to teach in schools. Thus, teachers need to find practical strategies to integrate these two subject areas. One way to do this is to use children's books to teach music in their classrooms. Children's literature is an excellent supplement as well as a partner in the classrooms where children learn music (Miller, 2008; Eppink, 2009). By using children's books which relate to music, the students will be able to learn about music concepts through various engaging activities. Stories and poems presented in books can be key strategic tools for teaching music concepts and skills while guiding students to further experiences in literacy practices such as reading, writing and literature comprehension (Eppink, 2009).

Utilizing children's literature for music lessons will assist elementary school teachers to overcome the challenges. If teachers use children's books to teach music, they do not need to be concerned about insufficient formal time for music. Since it is an interdisciplinary approach, music can naturally be taught during the language arts block. Additionally, teachers do not need to worry about money, resources, and self-confidence in teaching music. Children's literature is a great resource that can inform teachers with enough knowledge to teach music more confidently. Music education does not just involve learning how to sing and play musical instruments, according to the California Music Content Standards (2001), there are many musical concepts such as reading notation and appreciating music, composing, identifying musical instruments and the sounds they make, and creating movements as a response to music which must be taught

to each grade from K- 6. If teachers can access books that contain many music concepts, then the lack of funding will become less of a challenge for those who make use of resources already available.

Additionally, integrating children's literature along with music will assist elementary school teachers to better implement the NCLB Act. As mentioned earlier in this paper, the main intent of the NCLB Act is to provide all the students with good quality education in all subject areas. Even though the NCLB Act has caused schools to place a greater emphasis on reading, it also considers the arts, including music, as a vital component of a school education (Petress, 2005). So the use of children's books to teach music will provide students with a well- balanced curriculum in school.

In considering these effects of integrating language arts and music using children's literature, this project will use children's picture books to teach music appreciation and concepts. For the integrated unit lessons, this project will focus on utilizing children's picture books through which music concepts for third grade students presented in California Music Content Standards (2001) can be taught and by which students can participate in various language arts and music activities. Based on the picture books selected, several themes will be categorized dealing with musical form, notation, pitch, rhythm, beat, tempo, etc. Each thematic unit will consist of series of multi-day lessons, which integrate music and language arts. For the teachers' practical use, this project will elaborate each lesson plan along with the students' work sheets and rubrics. It will also provide the teachers with Power Point slides in order to assist them to teach the theoretical concepts of music lessons.

Overall, this paper has dealt with the importance of music education and its affirmative role for children's lives even though the current education field does not seem to regard music as an important subject. Most teachers have faced difficulties in teaching music. As a way of promoting music education, an interdisciplinary approach is a solution for teachers to implement music education in their classroom. Language arts is the best subject to combine with music to meet the needs of language development and music instruction because the process of learning music and languages has many parallels and many research studies have proven that music enhances language skills. In order to practice this interdisciplinary approach, for instance, the utilization of children's literature to teach music, this strategy will help teachers to overcome these challenges in teaching music education as well as to provide children with a well-balanced education. Based on this premise and in order to support this project the next section will review: (1) the benefits of music education and how music education can have a positive influence in children's lives, (2) why the integration of language arts and music is effective in teaching these two subjects, and (3) the effects of utilizing children's books which promote and enhance children's language and music development.

Chapter 2

Literature Review

Benefits of Music

The value of music on human lives has been continuously researched and documented. Studies have stated the benefits of music in terms of human development. According to brain research studies, music improves the development of human brain and its activities (Costa-Giomi, 1999; Elbert et al. 1995; Gaser & Schlaug, 2003; Panteve et al. 1998; Schlaug et al. 1995; Jausovec & Habe. 2004). Cognitive ability is an important element of human development because the experiences of daily learning enable human beings to live and grow culturally and socially. This process of learning takes place throughout life, helping people to adapt in specific social and cultural contexts as a member of the society to which they belong. In addition, many educational studies which investigated the impact of music on human lives states that music also enhances personal attributes and qualities such as social skills, self-concepts, and motivation emphasizing music as a valuable constituent of life.

The cognitive development. Over the past decade, in particular, there has been an increased interest in the field of research studies concerning the cognitive benefits of music (Crncec et al., 2006). These studies have reported an increased evidence of brain activities and its growth, intelligence, cognitive skills, and academic performance. Although there have been various cognitive benefits identified, it could be said that the main areas of improved cognitive benefits of music are the development of brain and academic achievement. According to many empirical studies dealing with how the brain is affected by music or musical activities, it has been addressed that the participation in

any type of musical activities promotes the brain and its development. In addition, the increased brain activities and its subsequent growth promote children's intelligence and cognitive skills, which lead children to better performance in various academic areas and standardized tests. (Chan, et al., 1998; Gaser & Schlaug, 2003). Therefore, in the following sections, several studies which mainly focus on the role of music in developing the brain and attaining academic success will be reviewed.

Music and brain development. Music experiences have an effect on the structure of the brain and its development (Flohr, 2010). This relationship between music and the brain has been investigated through various ways utilizing highly technical equipment to closely monitor the inside of the brain and examining specific cognitive abilities which are associated with brain development among people with or without musical exposure. One popular method of examining the role of music, which affects the human brain was to investigate and compare the brain structure and its functions between musicians and non-musicians. Early brain research carried out by Schlaug and his colleagues (1995) investigated the difference of the brain structure, especially the mid-sagittal area (cross section view of the brain) of corpus callosum which plays an important role in inter-hemispheric integration and communication using magnetic resonance imaging (MRI). A total of 60 young adults consisting of 30 professional musicians who played a string instrument, a keyboard, or both and the other 30 non-musicians participated in this study. By comparing the obtained MRI of each participant from two different groups, a size of difference of the anterior half of corpus callosum was observed. The size of the corpus callosum in the brain of musicians was greatly larger than non-musicians.

Similar to this, one empirical study by Gaser and Schlaug (2003) also examined whether the differences of brain structures exist among three different groups classified as professional musicians, amateur musicians, and non-musicians. The participating group of 80 male individuals consisted of 20 professional musicians, 20 amateur musicians, and 40 non-musicians. All the musicians were keyboard players ranging in age from 18 to 40 years old. In this study, professional musicians were defined as full-time music teachers, performing artists, or full-time conservatory students having practice time of at least one hour a day. Amateur musicians were defined as those who are not involved in professional music areas but played a musical instrument on a daily basis. In order to observe the differences of the structures in the brain, high-resolution anatomical images of the whole brain from each group of participants were compared and analyzed. Results of this comparison indicated a higher development of the gray matter in both volume and size which involves in muscle control and sensory perception such as seeing, hearing memory, emotion and speech in both musician groups, less so in the non-musicians.

Through the studies reviewed above, it is confirmed that music, especially musical instrument playing, positively affects the development of the brain structure. If musical instrument practice plays a role in developing the brain structure, it could be expected that the increased brain structure would affect its functions as well. Regarding the function in the brain, Panteve et al (1998) studied the differences of auditory cortical representation between musicians whose main instruments are pianos, strings, and woodwinds and non-musicians who never played a musical instrument. Two different tones, piano and pure tones, were presented to these participants to observe how

differently the participants' brain reacts to each type of tone. Auditory- evoked fields elicited by right-side stimulation to each participant were recorded. By analyzing functional magnetic source imaging of each participant's auditory stimulation, a significant difference between musicians and non-musicians were discovered. Musicians showed 25 percent greater auditory cortical activity for the piano tones than pure tones as opposed to non- musicians who showed no distinctive differences in auditory cortical activity for either of the tones. In this particular study, the piano tones had greater influence on the brain activities of the individuals in the musician groups than those in the non-musician group

Additionally, Elbert and his colleagues (1995) investigated the cortical representation in the brain of left-handed string players compared to non-musicians. The participants consisted of nine string players with a minimum of seven years experience and six non-musicians. In order to carry out this study, some sensory stimulation of a non-painful intensity using light superficial pressure was applied from the first to the fifth digit of both hands of each participant. The data analysis of this experiment revealed that string players showed greater cortical representation of their left-handed fingers over right-handed fingers in contrast to the individuals in the non-musician group who had no increased cortical representation of either hand.

The findings of these studies indicate that playing a musical instrument increases the brain activities and its growth. As shown above, if musical training played an affirmative role in the continued development of the adult musician's brain, it is to be assumed that any instrumental practice would also positively affect the brain of children. This assumption is supported by early brain research studies, which found that early

experiences in a human's life affect the brain and its cognitive ability (Bremner & Narayan, 1998; Dawson, Ashman, & Carver, 2000; Kaufman & Charney, 2001). Three research studies dealt with the effect of children's music experience on the cognitive function of the brain were found. Costa-Giomi (1999) explored the effects of piano instruction on the development of children's cognitive abilities. This study took place in Canada and involved a total of 117 low income family children with no previous experience of formal musical training. The participants were divided into two groups: an experimental group of 67 children who received piano lessons during the three year's of study and a control group of 50 children without piano lessons. The children in the experimental group were given individual piano lesson weekly comprising 30minutes of instruction for the first two years and 45 minutes of instruction during the third year. In order to measure the children's cognitive abilities, both pre and post tests were carried out with Level E of the Developing Cognitive Abilities Tests (DCAT). No difference was found in the level of cognitive ability on the pre-test between the experimental group and the control group. However, after two years of piano lessons, a significant difference appeared between the two groups. The children with piano lessons scored highly on cognitive abilities and spatial abilities tests when compared to the children who had no piano instructions. The result of this study suggests that the musical training which involved practicing an instrument improved children's cognitive abilities.

In addition to Costa-Giomi's study, two correlated studies (Chan et al. 1998; Ho et al., 2003) also examined specific cognitive abilities affected by early music training. The group with Chan (1998) observed the effect of formal music lessons in childhood with the development of verbal memory of adults. They investigated 60 female college

students from the Chinese University in Hong-Kong consisting of 30 participants who had practiced a western musical instrument for at least six years before the age of 12 and the other 30 who had had no musical training during their childhood. The participants' verbal memory was assessed by the number of words they could recall after a list of 16 words was read orally to each participant three times. These researchers found that adults with music training in childhood remembered significantly more words than those without music training.

A more recent study by Ho and his peers (2003) also confirmed this relationship by comparing the effect of formal music training on the development of the verbal memory between two contrasting groups of children. The participants consisted of ninety right-handed boys from 6 - 15 years of age. Half of these children were identified as those who had played musical instruments in a school orchestra or band and the rest of them were children who had never had musical training. By utilizing similar parameters to those mentioned in the previous paragraph, the researchers assessed the children's verbal memory using the Hong-Kong List Learning Test- Form One (HLLT). The result of this experiment reinforced the findings that children with music training achieved higher test scores on verbal memory than their counterparts with no music training.

Unlike the brain research studies conducted between musicians and non-musicians, these studies did not directly access the image of children's brain. However, when considering the fact that cognitive functions highly depended on the brain, the results of these studies also show a strong relationship between music and brain development providing a proof of the importance of early musical experience in improving the development of children's brain.

The discipline of practicing a musical instrument increased the cognitive development in the brain. Children who had access to musical instrument instruction showed significant development of improved cognitive skills, which reflects a greater brain development regardless of their ages or social and economic status. An evidence of a positive role of music on the brain is not limited to the practicing of musical instruments. Many research studies indicate that other musical activities such as, listening to music, singing, composing, and notating rhythms stimulate brain development.

Mayarenko et al . (1996) investigated the effect of background music on brain activity by comparing two different groups in a preschool setting. In the experimental group, four year- old boys were exposed to a variety of classical music compositions for one hour daily for six months in contrast to the boys in the control group who were not exposed to the classical music. A significant difference between the two groups was observed. The boys with background music displayed greater inter-hemispheric alpha range coherence, which promotes creativity and enhances problem -solving skills, than the boys without background music whose alpha level decreased.

Two subsequent studies dealt with the influence of Mozart's music on brain activities. In one study, Jausovec and Habe (2004) investigated how listening to Mozart's music affects visual brain activity. The twenty individual participants solved a visual oddball task on the computer under two different conditions called music response (MR) and silence response (SR). In MR condition, participants solved the computer puzzle problems while listening to Mozart's music and in SR condition, they solved the given tasks without back ground music. It was observed that the completion of the tasks accompanied by background music outperformed the tasks completed without the use of

the background music establishing the positive influence of background music on visual brain activity.

Another related study conducted by Jausovec et al. (2006) also examined the influence of Mozart's music on the process of learning involved with spatial ability. In this study, 56 student teachers participated and they were divided into four groups with specific parameters: group (1), a control group (CG) had no Mozart music prior to or after training; group (2), a group who listened to music both before and after training (MM); group (3), a group listened to music prior to training (MS) but none after; group (4), a group with music exposure only after training (SM). All were required to practice spatial rotation tasks in the training sections. After being trained, they were instructed to solve a new set of similar tasks. By analyzing the results of spatial rotation tasks given to each individual after their training, it was discovered that the participants in MM, MS, and SM achieved a better performance on the tasks compared to the CG. As a result of this study, it was established that Mozart's music enhanced the learning of spatial rotation tasks by activating certain brain areas, which relate to the spatio-temporal ability.

According to the previous reviewed studies, the premise is made that musical activities such as playing instruments and listening to music can have a positive effect on enhancing the development of the brain. Then, it is questioned whether a type of the structured music curriculum which deals with various music concepts will also positively affect the development of the brain. Two related research studies that investigated the relationship between learning music through structured curriculum and its effect on the brain development were found. A pioneering study by Hurwitz, Wolff, Bortnick, and Kokas (1975) examined an effect of the Kodály music curriculum on spatial-temporal

ability. The Kodály-based music instruction is an active and engaging way of learning music through which students learn about rhythm, melody, harmony, form, timbre, texture, and expression, in addition to the skills of singing, listening, reading and writing music notation, and the analysis of music (Hetland, 2000). This study compared the performances of two matched groups of the first grade students on tasks of temporal and spatial abilities utilizing the Object Assembly Scale of the Wechsler Intelligence Scale for Children (WISC). The results of this study indicated that the music lesson group performed more effectively on both temporal and spatial tasks than the other group.

Another research study with preschoolers by Bilhartz and his colleagues (2000) investigated the relationship between participating in school-based music curriculum and cognitive development. Two groups consisting of 71 preschool children participated in this study. Half of the children received 75 minutes set aside weekly for music lesson over 30 weeks based on a structured music curriculum and the other half had no music lessons. The music instruction involved “vocal exploration, singing, matching pitch, playing percussion instruments, exploring and notating basic rhythms, learning to read and write music on a treble staff, composing, and developing balance through movement” (p.620). Children took pre-tests and post-tests which measured general cognitive ability using six subsets of the Stanford- Binet Intelligence Scale (SB). By analyzing and comparing the pre-tests and post-tests, it was discovered that children who received curriculum based- music lesson displayed a significant improvement in their cognitive abilities on the Stanford-Binet.

Overall, it was discovered that learning music makes significant differences among learners with and without music instruction. The brain research directly proved

the difference of the brain structure and its functions between musician and non-musician. Also other educational research studies supported the role of music, which improved the cognitive functions of the brain. When considering the reviewed research finding above, it is expected that the development of the brain will be beneficial for children in learning music in school.

Music and academic achievement. In reference to academic achievement, it is understood if students acquire higher academic achievement, this performance would give them more and better opportunities, which would lead them to success in future life. Thus, helping learners to reach their academic goals can be considered as one of the main purposes for teachers. Considering the importance of the academic growth of students, many researchers in educational research have investigated the role of music on a learner's academic attainment. The findings of these studies constantly have stated that the students' involvement in music activities correlates with their academic performance at school throughout various grade levels.

An early study by Kvet (1985) investigated the relationship of a pullout music program in school and its relationship to academic achievement. The aim of this study was to determine if there was a significant difference in the academic achievement between students who are excused from regular classroom activities for 70 - 80 minutes a week for structured musical instrument lessons and those who did not have the music instruction. The sample of this study was 2,167 students in sixth grade from 26 elementary schools in four school districts from a metropolitan area. The students' cumulative achievement test-scores in reading, mathematics, and language arts were compared utilizing a single sample multivariate matched pairs design involving race, sex,

IQ, and classroom teacher. Through this comparison, it is found that that no significant academic differences exist between students who participated in the pullout music program and students who did not.

In relation to Kvet's study, a more current study by Wallick (1998) also examined the effects of a pullout string program on student achievement in the writing, reading, mathematics, and citizenship sections of the Ohio Proficiency Test (OPT). A total of 148 fourth-grade string students and the same number of fourth-grade non-string students from a southwestern Ohio city school district were paired based on their level of performance on the verbal section of the Cognitive Abilities Test. Their OPT test scores were recorded and compared between the achievement scores of the string students who were excused from class twice a week for 30 minutes and the matched group of non-string students who stayed in the classroom. The analysis of this study revealed that no significant difference was found between the two matched groups in the writing and mathematics sections of the OPT. But a significant difference was observed between students who were excused for the study of musical instruments and students who remained in the classroom showing higher achievement in reading and citizenship.

The finding of these two studies is surprising because it would be a general thought that if students miss the teacher's lessons at school, it would negatively affect their academic achievement. But, in these studies, the students who missed the regular classroom learning for the study of music did not show lower academic achievement than the other non music instruction groups. Furthermore, the results of the higher scores on reading and citizenship from the pullout string students would indicate a strong support for music as an effect on academic attainment at school. Hypothetically, it is supposed

that if those students took regular class work and extra curricular music training, their academic performance would excel the other students with no music participation.

Dealing with this assumption, Wetter and et al (2009) explored the effect of musical training associated with better overall academic performance in grades three to six from two schools in Bern, Switzerland. They evaluated average marks per school subject such as language, math, science, history, music, and sports in addition to overall average marks of students on their annual report card. The comparison made in this study was between two groups consisting of 53 children with musical instrument practice at school and home and 67 children as a control group without practicing musical instrument. By analyzing the students' annual report from these two groups, it is found that the students who practiced a musical instrument showed better academic achievement through overall average marks as well as average marks of all school subjects except sports.

A casual comparative study by Helmrich (2010) investigated the influence of music participation, either instrumental or choral, on the student's performance in Algebra. A sample of this study was taken from 6,026 ninth grade students from six school districts across Maryland. The students' Algebra test scores were measured by the Maryland Algebra/Data Analysis High School Assessment and were analyzed by comparing the scores of the students who received music instruction at school to those without music instruction in order to examine the effect of music on mathematic achievement. Findings from the sample of the ninth grade students showed that the students with formal instrumental or choral instruction at school outperformed those who had neither of those modes of music learning.

In a correlated study that examined how studying the arts affects high school students' academic achievement, Vaughn and Winner (2000) proved that the study of music plays a positive role on high school students' SAT scores. In this study, they examined which arts were more effective on SAT scores by comparing different arts classes as opposed to no arts classes. Twelve years of SAT scores in the U.S. from 1987 to 1998 based on the data obtained by the College Board were compared and analyzed based on the arts classes taken. The results of this study revealed that the students taking arts classes generally showed higher SAT scores on verbal and mathematics sections than the students with no arts classes. More importantly, music instruction which taught history, theory, and music appreciation had the most positive affect on the verbal and math SAT scores compared to other types of art classes studied and those who did not have arts classes.

In connection with earlier studies mentioned, it was proved that participation in music without any loss of regular classroom instruction led students to a better academic performance over various school subjects indicating a positive relationship between music and academic improvement. Also this positive relationship is confirmed through other research studies, which examined the influence of music involvement of students on academic performance along with such variables as quality of music, number of credits, and student's socio- economic status (SES).

In a study with high school students, Cox and Stephens (2006) also investigated the effect music on math grade point average (GPA) or cumulative GPA based on the number of music credits a student has earned. A total of 208 students in ninth, tenth, eleventh, and twelfth grade at Valley High School in Valley, Nebraska participated in this

study. Participants were divided into two groups. The group A contained 32 students from ninth through twelfth grade who continuously have earned at least two credits in the school music program either band or choir per each grade level while the group B consisted of 176 students with no music participation. By analyzing the students' transcripts, it was revealed that the mean math GPA and mean cumulative GPA of the group A students with music programs were higher than those with no music credits. The result of this study showed that music does not only have positive effect on math scores but also on other school subjects suggesting the cross-curricular connection between music and other subjects.

Also, Johnson and Memmott (2006) observed the influence of music on math and English achievement depending on the participation in music as well as the quality of the school music program. In this study, the quality of the music program whether it is high or low was determined by the music standards from the National Association for Music Education (NAME). The researchers analyzed both English and Mathematics standardized test scores of the 2004-2005 school year from 3,620 eight and ninth grade middle school students in the U.S. based on three criteria: high quality music instruction, lesser quality music instruction, and no music at school. The results of this study revealed that the test scores on both English and Math from the students with high quality music instruction were generally higher than the scores from those with lesser quality music instruction. Furthermore, it was found that even students with lesser quality of instrumental music program outscored the students with no music on both English and math tests, indicating that learning music, with no regard to level of the quality, helps students improve their academic growth.

Additionally, a study by Fitzpatrick (2006) examined the relationship between music participation and academic performance through the standardized test results of students with and without participating in instrumental music from the Columbus Public School district according to the SES determined by their school lunch payment. The students receiving free or reduced-price lunches were considered as low SES and those of students paying full price were considered as high SES statuses. A total of 15,430 students in the ninth grades through twelfth grade in the Columbus Public Schools during the 2003-2004 school year were participants and their fourth, sixth, and ninth grade Ohio proficiency Test (OPT) scores on the subjects of reading, math, science, and citizenship were compared. The findings of this study showed that instrumental students outscored non-instrumental students in every subject and at every grade level despite the students' SES levels. In addition, instrumental students who are defined as low levels of SES showed higher academic scores than their non-instrumental classmates identified as high SES.

Based on the results of the reviewed research studies, it is recognized that there is a positive correlation between music and academic success and concluded that music has a power to improve students' academic growth over school subjects. Students with music instruction demonstrated academic advancement as opposed to the students without music instruction. Notably, the effect of music on academic achievement overcomes students' SES which is identified as a detrimental effect for students in achieving their academic success at school. Low SES students who participated in music lessons outperformed those who are considered high SES.

Music benefits humans in promoting cognitive development. As reviewed, being involved in music contributes to the brain development as well as academic achievement. Enlarged brain structure and its function, subsequently enhanced cognitive abilities, and increased test scores over school subjects along with music experience are strong indicators of cognitive benefits of music education to children. After confirming the cognitive benefits of music, the next section will review whether music will enhance other areas of human development dealing with the personal qualities and attributes.

The development of personal attributes. Experiencing musical activities has been shown to be an effective way of influencing the development of good personalities in people (Hallam, 2010). The research exploring the relationship between music and personal attributes presents the idea that music plays an important role in contributing to personal benefits, in addition to, acquiring music skills. These benefits include a social influence, which enhances social competence, a personal effect which facilitates a positive self-perception and a motivational effect which encourage academic involvement. All of these are considered as important elements for humans in order to develop into well- rounded individuals and to be successful in life.

Social competence. People live in social and cultural settings in which they acquire a great deal of information through interacting with others (Hodges, 2010). In terms of this socio-cultural context surrounding human beings, a successful function of social skills will be acquired for individuals in order to prosper throughout life. Music has been identified as a tool, which enables music participants to promote their social development. Research studies found that the social effect of music participation is one of the main benefits along with musical and personal benefits dealing with the achievement

of music skills and music knowledge (Coffman, 2009; Ebie, 2008; Kokotsaki & Hallam, 2007). A study investigating self-reported reasons by students who participated in extracurricular activities stated that those students who participated in either band or choir after school programs considered their experience of social interaction and peer relationships as a main reason of music participation (Ebie, 2008). Similarly, Kokotsaki and Hallam (2007) discovered that the music school students perceived that music promoted their social involvement as well as their social skills. They felt that music participation helped them to develop a sense of community, make friends, cooperate with others, and improve team work skills.

These studies reviewed above determined that music has a positive effect on social development among people who are involved in music. Music learners commonly reported the social benefits of music participation based on their experiences. These self-identified social benefits have been proved by other empirical studies in terms of the role of music, which promotes social interactions and the development of specific social skills.

Music promotes positive social interaction. In regards to this relationship, studies provide such evidence that utilizing any type of musical activities helps children to increase their social interaction with others. For example, in a study by Godeli, Santana, Souza, and Marqueti (1996), preschool children demonstrated significantly increased interactions with their peers during their regular classroom activities when back ground music either folk song or rock and roll were played. In addition, integrating music appreciation activity into the music class helped to promote social interactions between handicapped and non-handicapped students (Jellison, Brooks & Huck ,1984). Kern and Aldridge (2006) also discovered that the effect of musical intervention programs

involving more active musical activities such as singing songs, playing musical instruments improved the interaction between boys with autism and their peers. The boys with autism displayed increased interactions and engagement with their peers when they were involved in the musical activities.

These specific studies verified the findings of the previous self - reported research studies which emphasized the value of music for its social benefits. Children who were involved in musical activities demonstrated an increased social interaction with their peers regardless of the level of musical engagement whether it is passive or active. These increased social interactions play an important role in assisting children to be successful at school as they interact with their peers and teachers. The research in the field of education has stated that students who showed a positive relationship with their teachers and peers demonstrated higher achievement while students with the deficits of social skills often came to failure in both social and academic outcomes (Lane, Givner, & Pierson, 2004). Therefore, assisting children to enhance their social skills which in turn moderate a positive relationship with others at school will be an important challenge task for the teachers and educators.

The use of music seems to be an effective strategy to promote social skills among children. Research studies support the effect of music on the development of social skills in relation to the promotion of positive social behaviors as well as a sense of emotional understanding of others. Music therapy studies have shown that music promotes positive social behaviors in children who had demonstrated social and behavioral difficulties (Finnigan & Starr, 2010; Kim, Wigram, & Gold, 2008). Through participation in music therapy sessions which involved songs and playing with musical instruments, children

demonstrated significant improvement in their social behavior problems, which previously affected communication and social interactions. (Kim, Wigram, & Gold, 2008). More increased social interactive actions such as eye contact, imitation, and taking turns were observed when children were involved in musical activities while negative social behaviors such as pushing the toy away and withdrawing decreased (Finnigan & Starr, 2010).

The music experience also enables children to develop a sense of emotional understanding of others. Background music and songs were found to be efficient in assisting children to understand basic emotions and moods of others around them. In a study, Ziv and Goshen (2006) investigated whether background music invoking happy or sad moods would influence the emotional interpretation of a story with no direct verbal expression of mood or emotion. This study discovered that children who heard a story with happy and sad background music displayed better understanding of the emotional context in the story they heard (Ziv & Goshen, 2006). Similar to the Ziv and Goshen' study, Katagiri (2009) also investigated the effect of using background music and songs to teach autistic children four target emotions such as happiness, sadness, anger, and fear in comparison to regular verbal instruction with no music involved. The results of this study showed that the background music was the most effective way of teaching the selected four emotions followed by singing songs indicating that the music experience of listening as well as singing songs enables children to better understand the various emotions of others.

The findings of these studies confirmed the powerful effect of music experiences which facilitate social skills of the participants. Children developed positive interpersonal

behaviors when they were involved in musical activities. Also, they were able to promote their sense of understanding moods and feelings by listening to music and singing songs. These improved social responsive behaviors and emotional understandings are a strong support of the effectiveness of using music as a means to develop essential social skills in order to support children to actively engage in the classroom at school.

Overall, through the review of the studies which dealt with the relationship between music and social development, it is confirmed that musical experiences greatly affect the students' social competence. The use of music produced such social benefits as promoting social interaction and developing social skills among music participants. Music especially benefited children in improving basic social skills by promoting socially interactive behaviors and emotional understanding that are necessary to succeed in the classroom.

Self-esteem. In addition to the development of social competence, self-esteem seems to be another personal quality, which is positively influenced by music participation. Self-esteem is an evaluation of the individual dealing with a sense of social worth and personal efficacy (Miller, Topping & Thurston, 2010; Tafarodi & Swann, 1995). The research that studied the role of self-esteem on life reports its influence in terms of physical well-being, behaviors, and relationship achievements including skill developments. (Michel & Farrel, 1973; Miller, Topping & Thurston, 2010). In considering these benefits of positive self perception, the importance of developing self-esteem as well can not be overlooked in educating children.

Music participation involving different types of activities has been known to increase self-esteem among learners. Hietolahti-Ansten and Kalliopuska (1991) found

that student in music school who played musical instruments (either piano or violin) for six years displayed higher self-esteem than those children who played no musical instrument. Michel and Farrel (1973) discovered that the boys with behavior problems such as “slow learning, bothering other children, dullness, daydreaming” showed an improvement in self - esteem as a result of learning to play a ukulele (p.80). In addition, Costa-Giomi (2004) addressed the premises that piano lessons could positively affect fourth grade students from low -income families and increase their self-esteem in contrast to the students who had no piano instruction. Moreover the students with piano instruction showed a gradual increase of self-esteem while students in the control group tended to demonstrate a decrease of self-esteem throughout three years.

The effective role of music on self-esteem was also found through other musical activities. A research study by Darrow, Novak, Swedberg, Horton, and Rice (2009) found that school music intervention program consisting of chorus, movement, composition, and instrumental ensemble had a great effect on self-esteem in secondary students at-risk both academically and socially. The students participating in a 16-week music intervention program showed improved self-esteem. In addition, the students in this program demonstrated even higher self-esteem compared to their peers with no participation in the music indicating that music participation in any form assists in improving students’ self-esteem.

By dealing with the relationship between music and self-esteem, the studies above determined the effect of music engagement on the development of individuals’ self-esteem. Learners who participated in musical activities emanated their increased self-esteem. Also, engaging in musical activities helped students to overcome various

challenges such as their SES, behavioral problems, and low social and academic accomplishment therefore increasing their self-perception.

The positive influence of music on self-esteem is also supported by other research studies that dealt with music and self-efficacy. As mentioned earlier, self-efficacy is one of the main components of self-esteem. Developing an individual's self-efficacy is a way of increasing their self-esteem. According to the research on self-efficacy, self-efficacy refers to ability to complete tasks, which play a "motivating role in purposive behaviors" (Tafarodi & Swann, 1995, p. 325). Considering this inter-relationship, several studies were found to have addressed the effect of music on self-efficacy in terms of facilitating on-task behaviors and motivating students to engage in learning activities.

Integrating music into the classroom helps students to be effective in performing their academic tasks. Two correlated studies were found to support this idea by examining the effect of background music in developing positive academic behaviors. Scott (1970) investigated the relationship between background music and students' task related behaviors with the participation of hyperactive students. The students were administered arithmetic tests and these were completed with or without background music. Observations of this study revealed that the students were better able to complete the given academic tasks when background music was played calming their hyperactive behaviors. Similarly, Hallam and Price (1998) found that children who demonstrated disruptive behaviors such as over-activity and constant stimulus-seeking in the classroom showed an improvement of their behaviors while taking math tests with background music.

The use of music in the classroom also plays a positive role in increasing the students' desire to learn at school. This motivational effect has been proved through research studies with interdisciplinary approach. Chen-Hafteck (2007) found that when integrating music in teaching Chinese culture, students were highly engaged in the learning activities. Data analysis on learning motivation revealed that 51 percent of students mentioned their desires to learn more about China. In addition, this interdisciplinary teaching strategy has been effective for students at-risk to be actively engaged in learning. Carnahan, Musti-Rao, and Baily (2009) discovered that elementary school students with autism displayed a high level of engagement behaviors in reading when the teachers used reading material paired with music compared to traditional read-aloud teaching strategy. Also the teachers in both studies commonly reported the students' increased involvement and motivation in such classroom activities (Carnahan, Musti-Rao, & Baily, 2009; Chen-Hafteck, 2007).

These reviewed studies supported the influence of music on self-efficacy through the aspects of learning motivation and task completion. Children with background music exhibited an improvement of on-task behaviors. In addition, children displayed more active engagement when music was integrated into their learning activities. The two effects, improved ability to accomplish academic tasks and their increased engagement in learning, are an evidence of the promotion of self-efficacy influenced by music as well as an indirect support for the influence of music on self-esteem.

Music contributes to the development of personal attributes. The representative personal qualities influenced by music were social competence and self-esteem. Children with music participation either actively or passively displayed increased their social

relationships and developed interactive social skills. Additionally, the children's engagement in music activities was effective in facilitating a positive self-perception in relation to self efficacy by helping them to be effective and motivated to learn.

Overall, the multiple benefits of music were reviewed dealing with the development of cognitive functions and personal attributes. A number of research studies supported the premise that being involved in music contributes to the brain development, academic achievement, social competence, as well as self-esteem. Considering these benefits, which will enable children to be successful in life as a student and a well rounded individual, the importance of music education for children should not be ignored in the current educational field. As a way of facilitating music learning at school, this paper has suggested the interdisciplinary teaching approach focusing on music and language arts. Therefore, in the following section, this paper will review the benefits of incorporating music and language arts as a viable way to teach both subjects.

Correlations between Music and Language

The efficacy of music and language art integration is supported by a number of research studies which investigated the correlations of music and language. These studies have addressed the premise that music and language are closely related with regard to structural patterns and cognitive process (Patel, 2005). Two main correlated components between music and language are the overlap of syntactic and prosodic structure and its inter-related process (Patel & Daniele, 2002). In addition, these syntactic and prosodic correlations seem to play a significant role in developing both musical and linguistic skills among children supporting the idea that music education will enhance language development.

Syntactic correlations. Music and language share similar structure which is regulated by a set of rules and principles forming the syntax (Koelsch & Friederici, 2003; Patel, 2003). These syntactic rules allow the combination of discrete elements to form a higher-order of musical and linguistic structures such as sentences in language and chord progressions in tonal music (Carrus, Koelsch, & Bhattacharya, 2011). Due to this syntactically similar structure, early empirical studies have addressed a natural relationship between music and written language suggesting that one's capability of musical syntax positively affects his or her linguistic syntax. For example, Hutton (1953) found a positive correlation between music sight reading ability and reading achievement. Fourth grade children with music sight-reading ability were identified to be more capable of reading language. Also, Barwick, Valentine, West and Wilding (1989) discovered significant correlations between chord analysis and reading ability. When musical abilities tests were administered to children with a wide arrange of reading ability, their score on chord analysis was related significantly to their reading level.

Besides this structural similarity in musical and linguistic syntax, an additional support of syntactic correlation between music and language has been found through neuro-imaging studies which indicate that music and language have a common bond in the processing of syntax. According to these studies, an overlap of the syntactic processing exists between music and language in terms of co-localization and co-activation in the brain. Musical syntactic processing has been found to be activated in the same brain regions that are involved in linguistic syntax. According to Maess, Koelsch, Grunter, and Friederici (2001), it was found that Broca's area, a region of the brain, which is associated with functions of language, was closely related to the processing of

musical syntax. When non-musicians listened to musical chord sequence, their brain activities associated with this musical harmony process were monitored and found to be localized in the Broca's area. Similarly, Koelsch and his colleagues (2002) point out that processing musical structure relies on the linguistic area of the brain. The MRI of participants revealed that the area of Broca and Wernicke which involves the understanding of written language was activated when musical chord sequences were presented to non-musician participants.

In addition to the activation of the syntactic processing of music and language in the comparable brain, other research studies also suggest that there is an interaction of the syntactical process between music and language (Carrus, Koelsch, & Bhattacharya, 2011; Jentschke & Koelsch, 2009; Jentschke, Koelsch, Sallat, & Friederici, 2008). A study by Carrus, Koelsch, and Bhattacharya (2011) examined this interactive relationship between musical and linguistic syntax by investigating the brain oscillations pattern (alpha, beta, and gamma band, delta, theta), which is involved in the cognitive process in the human brain. During simultaneous processing of music and language utilizing visually presented sentences and presented auditory musical chord sequences, this study found possible interactions between syntactical processing in language and music. When the musician read given sentences while listening to musical chord sequences, common low frequency oscillatory networks (delta-theta band) were observed to be involved in the syntactic processing of both music and language. The interactive relation of musical and linguistic syntax is also supported by a study, which investigated whether a transfer of syntactic processing existed between musical and linguistic syntax among children (Jentschke, Koelsch, Sallat, & Friederici, 2008). In their study with primary grade children,

Jentschke, Koelsch, Sallat, and Friederici (2008) discovered that the impairment of linguistic syntax has a negative effect on the processing of musical syntax among children. According to the finding of this study, it is revealed that children with deficient processing of linguistic syntax demonstrated difficulties with musical syntax processing as well.

These studies confirmed a positive correlations between musical and linguistic syntax. The monitored brain activities which responded to the musical chord sequences from both musicians and non-musicians were being activated and processed in the same regions of the brain which is responsible for linguistic functions. In addition, the syntactic process in music and language were found to functionally interact with each other. Interactive electrical brain activity was observed during simultaneous processing of syntax in music and language during which a transferable effect between musical syntax and linguistic syntax was discovered. All of these findings established a strong syntactical correlation between music and language

Prosodic correlations. The term prosody is defined as rhythmic and melodic patterns in speech and music (Patel & Daniel, 2003). Similar to the previous research findings which advocated syntactical similarity between music and language, the research on musical and linguistic prosody also has found a close relationship of the prosodic patterns and processes between these two domains (Dankovicova, House, Crooks, & Jones, 2007; Hannon, 2009; Patel, Peretz, Tramo, & Labreque, 1998; Patel & Daniele, 2003). In supporting the link of prosodic patterns between music and language, it was identified that musical rhythm and melody significantly affected the prosody of spoken language. Two specific studies have proved this premise by investigating the differences

in the prosodic patterns of music and language based on the cultures in which music and language has been developed (Hannon, 2009; Patel & Daniele, 2003).

Patel and Daniele (2003) and Hannon (2009) have addressed the affective relationship between musical rhythm and linguistic rhythm in speech. Patel and Daniele (2003) investigated rhythmic patterns in languages and classical music by comparing contemporary spoken language in France and England with classical music composed by 16 composers whose native speech is of these two countries. This study found significantly different rhythmic patterns of classical music between England and France, which also differentiated rhythm in speech between two countries. Additionally, this influence of rhythmic patterns of music on spoken language is confirmed by a more recent study carried out by Hannon (2009). Hannon investigated and examined whether music listeners would identify the rhythmic difference in French and English songs without words. According to the result of this study, music listeners were able to successfully classify the songs based on the language of origin.

Besides the rhythmic pattern, melodic patterns of music were found to have a specific effect on spoken language. Not many studies were found to deal with this premise although a study by Patel (2005) discovered that melodic patterns of music positively affect melodic pattern of spoken language. This study investigated whether the intonation patterns of the composer's native language in either English or French could affect the pitch patterns in their music composition. The result of this study revealed that music reflects a specific aspect of speech intonation. The measurement of pitch interval variability for music and language revealed "English speech has significantly greater

variability than French speech thus English music has significantly greater variability than French music” (Patel, 2005, p.63).

These studies above confirmed the idea that musical prosody has a parallel with linguistic prosody in terms of the structure of rhythmic and melodic patterns. In addition to the prosodic structural similarity, further research studies also suggest that the prosodic process of music and language are interactively related. The evidence of this inter-related process of musical and linguistic prosody is supported by two studies which deal with the relationship between the perception of linguistic prosody and musical structure (Dankovicova, House, Crooks, and Jones ,2007; Patel, Peretz, Tramo, and Labreque ,1998). Patel, Peretz, Tramo, and Labreque (1998) found a possible correlation of the processing of melodic and rhythmic patterns in speech and music. When they tested for prosodic and musical discrimination abilities among the music participants by utilizing spoken French sentences differing in prosody and music-like patterns derived from the sentences, they observed that the participants who excelled on the linguistic discrimination tests also performed well on the musical discrimination tests. In contrast to this, the participants who showed difficulty with linguistic discrimination tests also performed poorly on the musical discrimination test. Similarly, Dankovicova, House, Crooks, and Jones (2007) also discovered that tonal memory in music was closely associated with intonation skills in language. According to the result of this study, students who achieved higher grades on the tonal memory tests in music also displayed superior scores on the intonation tasks.

As reviewed above, a correlation between musical prosody and spoken prosody has been established. The research studies found the similarity of rhythmic and melodic

patterns between music and speech in a culture and also the dissimilarity of prosodic structures of music and language from one culture to another. In addition, they discovered a close relationship in the processing of prosodic patterns between music and spoken language. All of which are an evidence of the affinity between musical prosody and spoken prosody.

Taking all the findings together, it has been determined that music and language share syntactic and prosodic attributes in common. Several research studies have proven the overlap of the structure of syntax and prosody in music and language and the interactive correlations of the syntactic and prosodic process between these two domains. When considering these findings, it is expected that there will be a reciprocal relation of musical and linguistic development and this premise is confirmed by other studies, which support the contribution of music to the language development as a mutual reinforcement of music and language.

The reciprocal development of music and language. Numerous studies have reported the influence of music on the development of language. According to these studies, the use of music or learning musical skills does not only promote musical development but also language development. This mutual developmental benefit was addressed by many research studies, which empirically studied the effect of music on enhancing various literacy skills among children. Vocabulary is one area of children's literacy skills, which is improved by music. Research studies found that musical activity such as singing songs was an efficient way of developing vocabulary among children. For example, Schunk (1999) investigated the effect of singing on receptive vocabulary skills of elementary ELL students. The results of his study revealed significant gains in

receptive vocabulary skills among young children who received vocabulary instruction along with singing songs in a second language. Also, Hoskins (1988) found that children with developmental delays who participated in singing songs significantly improved their vocabulary according to the data analysis of the scores on the Peabody Vocabulary Test.

The use of music, especially songs with lyrics, was also found to be effective in improving the children's spoken language skills. A therapeutic study with autistic young children found the impact of music on speech pronunciation by comparing the effect of songs and lyrics on speech skills with speech training with no music (Lim, 2010). In the music-training group, children were exposed to six specifically composed songs with lyrics consisting of target words in different styles involving various musical key, tempo, and meter. A comparison of this study found that music training with song and lyrics were more effective on children's speech than speech training without music. For example, children with musical training involving songs were more capable of producing a correct pronunciation of target words than those children who received speech training without the use of songs. Additionally, in a study which investigated the effect of music on speaking skills among middle school ELL students, Kennedy (2005) found a significant improvement in their speech especially with respect to correct grammar. Students in the music groups made more progress in retelling stories using correct grammar reinforcing the idea that such musical activities as listening to and singing songs and viewing the correct lyrics on the board enabled students to improve their grammatical punctuation in their speech.

Music also facilitates the children's phonological awareness that relates to an ability to aurally discriminate sounds in words (Hansen & Bernstorff, 2002). An early

study by McMahon (1979) addressed utilizing musical training to discriminate music chord pairs with three sounds to promote the children's phonological skills. As a result of his study, young children who learned how to differentiate the music chords were found to be more comfortable with sequential phonological skills. The positive relationship between music and phonological skills development was also reported in a recent study by Herrera, Lorenzo, Defior, Fernandez-Smith, and Costa-Giomi (2011). According to their study, utilizing music for phonological training was most effective in developing phonological awareness. In this study, the researchers compared the effect of phonological training with and without music. The result of this study showed that children who receive phonological training using songs performed better in phonological processing tasks dealing with ending sounds than those children who trained in phonological skills without music.

In addition to phonological awareness development, music was identified to be effective in promoting children's phonemic awareness. Phonemic awareness is considered as an ability that involves manipulating and identifying individual sounds of words. A study by Gromko (2005) found the effect of music instruction which involved singing cultural folk songs, playing simple musical instruments, and learning rhythm, pitch and beats on children's phonemic awareness, particularly in phoneme-segmentation fluency. In his study, a group of kindergarten children who received 4 months of music lesson revealed greater abilities on a word segmentation tasks compared to the other group of children who did not have music lessons. Additionally, Forgeard, Schlaug, Norton, Rosam, Iyengar, and Winner (2008) found a strong relationship between learning how to play musical instruments and children's phonemic awareness. They investigated

this relationship by measuring the changes in phonemic awareness and musical discrimination ability among children with and without musical instrument lessons. According to the data of this study, children's improved phonemic awareness was closely related to their improvement on the tonal and melodic discrimination task for the music group. Children in the music group demonstrated a gradual improvement on phonemic awareness as they receive musical instrument lessons over the duration of this study. In contrast, no significant improvement on phonemic skills was found among those children who did not receive the musical instrument lessons.

The improvement of reading-related skills involving reading fluency and comprehension was an additional benefit of language skills affected by music. A pioneering study found a positive relationship between contingent musical instrument lessons and children's reading behaviors (Eisenstein, 1974). One of the results of the study revealed that third grade elementary school students who were identified as below grade level in reading displayed their improved reading fluency by receiving guitar lessons. Also, music was found to have an influence on the children's reading comprehension. Kiger (1989) discovered the efficacy of using background music on reading comprehension among high school students. In his study, a group of students with background music which was a highly repetitive synthesizer piece with a narrow tonal range was more effective on the students' reading comprehension tasks compared to a group of students without background music played. Also, Long and Hollam (2005) discovered that simple musical activities played a positive role in improving children's reading comprehension. The results of this study revealed that a group of children who participated in the 10 minute musical activities such as stamping, clapping, and chanting

linked with music notation performed better on reading comprehension tests than the other group of children with regular lessons with no musical activities.

Numerous literacy-related skills developed by music were confirmed through the studies reviewed above. Simply singing songs assisted children to develop their vocabulary, pronunciation, and grammatical punctuation. In addition, musical activities including listening to background music, playing musical instruments, and learning beats, rhythm, and musical notation were also effective in helping to improve phonologic and phonemic awareness, reading comprehension, and reading fluency.

Overall, a close integrating relationship between music and language was reviewed. Many research studies established the prosodic and syntactic commonality of music and language and thereby the effect of promoting music activities on the development of many linguistic capabilities. After confirming a strong evidence of the predictable efficacy of combining two school subjects, music and language arts, the following section will focus on reviewing the benefits of utilizing children's books as instrumental methodologies to teach both music and language arts in the classroom.

The Benefits of Utilizing Children's Picture Books

For many decades, children's literature containing illustrations has been frequently used as a supplementary resource in teaching multiple school subjects including music and language arts through various grade levels. In a substantial body of research which investigated the effect of incorporating children's books in teaching, researchers have documented the multiple benefits of using children's literature in classrooms with regard to comprehension and engagement in learning. They addressed that the teachers' use children's books helped students to attain better understanding across the spectrum of

school subjects. The students were encouraged to actively engage in learning by building interest, promoting positive attitudes, and increasing participation in learning, suggesting the value of picture books as a tool for teaching and learning at school (Capraro & Capraro, 2006; Castle & Needham, 2007; Hong, 1996; Kouri & Telander, 2008; Mink & Fraser, 2005; Morrow, Pressley, Smith, & Smith, 1997; Moschovaki & Meadows, 2005; Roser & Keehn, 2002). All of these benefits strongly support the idea of this project which utilizes picture books in order to integrate music and language arts lessons.

The aids for comprehension. According to the research on the integration of children's literature in learning, it is reported that children understand better when they learn with the assistance of picture books (Capraro & Capraro, 2006; Moschovaki & Meadows, 2005; Salmon, 2010; Roser & Keehn, 2002). Unlike adult literature, the children's books mostly contain vividly illustrated images with text. These visualized images presented in the books help children to learn better because they assist children to comprehend the texts by providing extra information about the written texts (Simons & Eltster, 1990). In supporting this premise, a number of empirical studies have been found to report the effect of visualization on comprehension in terms of students' improved understanding of texts as well as their increased ability to recall details in relation to the texts (Arlin, Scott, & Webster, 1978-1979; Brookshire, Scharff, & Moses, 2002; Digdon, Pressley, & Levin, 1985; Denberg, 1976-1977; Guttman, Levin, & Pressley, 1977; Samuels, 1967; Verhallen, Bus, & Jong, 2006).

Visualized images combined with texts can help students to decode and understand words they do not recognize. Arlin, Scott, and Webster (1978-1979) support this idea by investigating the effect of pictures on word learning rate. With the

participation of kindergarten children in this study, they discovered that the learning rate of words with picture presentation was significantly higher than the word-learning rate with voice presentation or the words alone. Samuels (1967) found that texts with which simple or complete pictures are presented were more effective in teaching the children to recognize words compared to non-illustrated texts. Pre first grade children demonstrated more correct responses to the words when they learned the words with accompanied pictures. Similarly, Denberg (1976, 1977) reported that the sentences with illustrated pictures enabled children to identify words in the texts. The reading test scores of 24 sentences from all the first grade students revealed that the children were more capable of recognizing words when the words were presented with pictures. He suggested that “increasing the amount of available information through the medium of pictures was shown to have a strong facilitative effect on word identification” (p.176).

The illustrated images not only assist children to comprehend simple words but also help them to understand the meaning of stories in the text. Guttman, Levin, and Pressley (1977) examined the effect of illustrations on story comprehension comparing the stories with or without the presentation of pictures. According to the result of this study, elementary school children who heard the story with pictures demonstrated better understanding of the stories compared to those children who heard stories without pictures. In addition, this study found that utilizing complex pictures that described the complete contents of each sentence in a story were identified to be more effective to enhance the students’ understanding than using simple pictures which described a part of the contents in a story. The effective role of pictures on comprehension is also supported by more current study (Brookshire, Scharff, & Moses, 2002). By investigating the

influence of illustrations for children's book comprehension, Brookshire, Scharff, and Moses (2002) discovered that children demonstrated the highest understanding when they either read or heard the book with illustrations compared to the book with no illustrations and the book with illustrations only.

An additional support for utilizing pictures for comprehension is the issue of recalling the linguistic information of the texts. Recall of information is one of the important elements of comprehension (Cain, 2006). The use of pictures helps student to recall information that is presented in the texts. In an early study, Digdon, Pressley, and Levin (1985) found that stories with accompanied illustrations positively affect children to recall the stories. Preschool children produced significantly better outcomes on the questions requiring recall of the sentence objects, when they heard the story with illustrations relative to the same story with no-pictures. Also, Verhallen, Bus, and Jong (2006) reported that a story with pictures enable kindergarten children at risk to recall a series of events in the book. These findings suggest that children's picture books are effective in helping students acquire better comprehension of their study in the classroom.

The increase of engagement. The use of children's picture books has been identified as an effective way of increasing children's engagement in learning by providing avenues through which children explore and discuss ideas in ways that do not always arise naturally from subject-area textbooks (Jenner 2002). A number of research studies which examined the effect of picture books on learning also have suggested the positive influence of children's books on engagement in the classroom in terms of increased children's interest, promoted academic attitude, and to encouraged participation in learning. First, a review of two research studies claimed the premise that the usage of

children's book stimulates student' interest. (Capraro & Capraro, 2006; Roser & Keehn, 2002). Capraro and Capraro (2006) found that by integrating mathematical children's literature in teaching geometry, middle school children demonstrated greater interests in learning geometry concepts and vocabulary. Similarly, Roser and Keehn (2002) also noticed a positive effect on learning desire by integrating the social studies curriculum with the children's books. The fourth grade students showed continuing interests in their studies, confirming the positive role of using children's books in building an interest in learning among young students.

Additional research studies have established that utilizing children's picture books in the classroom improves the student's attitude toward learning. Morrow, Pressley, Smith, & Smith (1997) investigated third grade students' attitude toward science by comparing integrated children's picture books with traditional textbook based learning. According to the result of this study, the majority of students who learned science with children's literature reported that they liked science in contrast to the students in the traditional science class who reported that they do not like science. Consistent with those results, Hong (1996) and Mink & Fraser (2005) found that a mathematics program that integrated children's picture books played a positive role in improving the children's attitudes toward mathematics. They observed that elementary school children preferred mathematics and they spent more time in studying mathematics as a result of using the picture books. The effective role of children's picture books in engaging the children's learning interests was also found in an integrated music and reading curriculum utilizing children picture books. In a study with second grade students, Darrow and his colleagues (2009) reported that children exuded increased enthusiasm for learning.

Promoting children's participation in learning has been identified to be an additional support for the use of children's picture books in the classroom. Moschovaki and Meadows (2005) found that illustrated children's books were effective in increasing participation in classroom activities by observing differences in children's participation of the classroom discussion between various types of books. The result of this study revealed that the majority of children's spontaneous participation was related to the book illustrations, suggesting the positive role of using picture books to promote children's participation. In a study concerning the incorporation of illustrated picture books in the social studies classroom, Castle and Needham (2007) found that students more frequently initiated activities regarding the subject of their study. Also, in a study with primary grade children at a potential risk for developing reading problems, Kouri and Telander (2008) reported that children demonstrated more attention and on-task behavior when children's picture books were presented as material for the enhancement of their reading comprehension. All of these findings are identified as strong indications of a positive role in the use of picture books to engage students.

According to the overall review of the studies with regard to the use of children's picture books, the effectiveness of utilizing visual images on children's comprehension as well as the engaging role of picture books in learning were confirmed. Children who received lessons with accompanied illustrations demonstrated a better understanding of the text and they were also able to recall much information regarding the text. Additionally, using children's picture books positively affected students' interest in learning, their academic attitude and participation in classroom activities across various school subjects. When considering all of these identified benefits of children's illustrated

literature, it is suggested that the use of children's picture books will also be an effective methodology for this project, specifically the integration of music and language arts curriculum. Accordingly, based on the aforementioned premises, the next section will focus on creating a music and language arts curriculum utilizing children's picture books for a third grade curriculum.

Chapter 3

Project Description

Intention for the Curriculum Construction

Using picture books as a resource of music education has been suggested through many researchers and educators who claim the benefits of connecting literature to music for teachers and students of all ages (Ammom, 2007; Hagedorn, 2004; Heald, 2008; Kolb, 1996; Samardo, 1984; Sotherden, 2002). Research studies also have indicated that integrating children's books with musical themes enriches the language arts curriculum (Flor, 2006; Lamme, 1999). By promoting the value of children's books to bridge music and language arts education, this project designed a structured curriculum which incorporates music into language arts based on children's picture books in order to help the third grade students to learn music while also promoting language arts concepts and skills.

Several children's picture books have been chosen with regard the musical contents which are closely associated with the third grade California Music Content Standards. The musical themes selected for this project focuses mainly on teaching the students basic music theory which involves: (1) identifying musical form, (2) reading musical notation, (3) reading, writing, and performing rhythmic and melodic patterns, (4) understanding musical beats and tempos, (5) being able to recognize by sight and sound different members of the musical instrument families. All of the musical content is intended to provide the third grade students with an avenue to understanding the fundamentals of music which enables them to participate in and enjoy various musical

activities that involve creating, performing, and appreciating music through this curriculum.

These selected musical concepts aim at not only supporting the students to develop fundamental musical skills but also naturally promoting development of their language skills. Through reviewing many research studies in the prior section, it is noted that music and language share syntactic and prosodic correlations which moderate mutual development between music and language arts. The music content, i.g. musical form, notation, rhythmic and melodic patterns which relate to syntactic and prosodic attributes, is selected and presented in such a way as to maximize its reciprocal effect of learning music and language arts for the students who participate in this curriculum.

In reference to language arts integration, this curriculum focuses on providing the students with an opportunity to experience various genres of literature. According to the California English-Language Arts Contents Standards (1997) for third grade students, the need for reading and responding to a wide variety of children's literature has been addressed to help children to be able to identify and analyze common structural features of the literature. Huck (1977) also points out that the importance of the teachers' role is to guide their students through a well balanced reading experience utilizing various genres of the children's books to develop their reading skills at school. In addition, reading a variety of literature has been identified to be beneficial for children in terms of promoting emotional growth by imparting strong feelings described in various styles of the texts, developing thinking skills by analyzing the characteristics of the literature which are embedded in each type, and enhancing writing skills by providing examples of different writing styles (Eckhoff, 1983; Smith, 1991). Therefore, the language arts

integration of this curriculum was paired with music related children's picture books written in the different styles such as poetry, biography, fiction, and nonfiction.

Additionally, this curriculum puts an emphasis on providing children with engaging literary learning focused on reading and writing. Reading and writing have been identified as basic elements which have a close connection to academic tasks at school (Boscolo, Ariasi, Favero, & Ballarin, 2011). So, the promotion of grade appropriate reading and writing development is a basis for children to achieve their academic success across school subjects in addition to language arts. The multiple language activities promoting vocabulary development, reading comprehension, fluency, writing application, and writing convention were employed for the language arts portion of this curriculum by referring to the third grade California English-Language Arts Contents Standards.

Theoretical Pedagogy for Building and Applying the Curriculum

An effective way of creating the integrated music and language arts lessons using the picture books is to develop as a theme-based study. Lamme (1990) suggests that the most practical approach to integrating children's picture books with musical concepts into the curriculum is a thematic studies approach, which puts emphasis on learning using the study of the chosen themes. Based upon this premise, this project focused on categorizing musical themes depending on the musical concepts presented in the picture books referring to the third grade California Music Contents Standards. Each category of musical themes served as a scaffold to develop an actual body of the integrated music and language arts curriculum and subsequently to elaborate on the teaching materials and the students' learning activities based on these chosen themes.

The teacher directed teaching approach is necessary to implement music education in the general elementary classroom. This is due to the characteristic of music learning that comprises various musical theories which the students may not be able to learn at school (Scott, 2012). Consistent with this notion, the application of this curriculum focuses on the direct instructional method as a base to teach the students fundamental music theory involving musical symbols, written music notation that are embedded in the current five thematic music and language arts lesson series.

The Use of Materials and the Lesson Development

This curriculum consists of five thematic units in which musical concepts are being presented. The five units are arranged in sequential orders enabling children to absorb the music theory progressively so they will be able to learn new music concepts based upon prior lessons without facing difficulties in learning and applying fundamentals in music. However if the teacher put a focal point on language arts lessons, the order of the music units can be modified to synchronize with similar themes that are addressed in regular language arts class. Each unit was developed as multi-day lessons which consist of from at least 2 lesson plans up to 4 lesson plans aiming at co-equal integration between music and language arts.

A total of six music-based picture books were utilized as the main instructional materials and reading these selected books were considered as a springboard through which each unit of the lessons is initiated and subsequently elaborated to detailed music and language arts lessons. In order to deliver the music and language arts lessons more effectively, supplemental teaching and learning resources were provided within the five units. For example, students' activity sheets which correspond to each music and

language arts lessons, rubrics to guide and evaluate the students' current learning activities, and Power Point presentations were included in this curriculum (Appendix A-H). Each unit consists of back ground knowledge sections which introduce the teachers basic concepts of music theory addressed in that unit in order to help them clearly guide their students to the understanding of music fundamentals. Several websites which provide both instructional information and engaging learning activities according to each theme of the lessons were listed to be utilized as additional teaching and learning tools for this curriculum. Also, the ideas of modified and extended music and language arts activities were suggested at the end of each lesson as ways of expanding the student's understanding with regard to the main lessons in music and language arts learned previously. Additionally, a list of children books, relevant to each unit of the musical theme was recommended within each individual unit so the teacher can support the students' learning of music in depth. Following is a brief outline about the five units of the music and language arts curriculum and the picture books chosen to be utilized as core resources for each thematic lesson series of this project.

Theme 1: Sing along with the books. The first theme of the lesson series focuses on using children's picture books composed of song lyrics. Children's books with song lyrics closely interrelate to poetry in terms of the similarity of the structural forms and the rhyming and rhythmic patterns of the words (Heald, 2008). These poetic attributes embedded in song lyrics suggest the idea of using song picture books as an effective instructional tool to give the students an opportunity to experience and learn poetry in a engaging way while they are reading and singing along with the books.

The book *My Favorite Things* from the classic musical and movie *The Sound of Music* is selected for this first thematic lesson due to the distinctive poetic elements which the lyrics of this song contains. Based on this book, the children participate in language arts lessons which require them to identify the characteristics of poetry by comparing other types of texts using graphic organizer and to creating their own poem with the same topic of this book in applying their comprehension of poetry. In addition, learning how to sing this song and how to identify the musical forms were incorporated into music lessons. The simple, repetitious melodic and rhythmic patterns of this song seem to be straightforward for the student to master the song and the concepts of musical forms which is a basic component in composing vocal and instrumental music.

Theme 2: I can Read Music (Musical Notation). The second unit provides the students with music lessons dealing with musical notation and language arts lessons involving the comprehension of a biography. The biographical picture book, *Do Re Mi If you can read music, Thank Guido d' Arezzo* was chosen for this unit because of the contents and the illustrations of the picture book which clearly explain how and why Guido d'Arezzo invented the written music system. In addition, the various musical vocabularies which involve the names of musical symbols provide the students with a coherent connection in order to interest them to learn the written system of music.

Through the music lessons in this unit, the students will learn the essential elements of musical notation including terms of musical symbols, the values of musical notes and rests, and solfege, using Power Point slides presentations and various internet website resources. Also, the language arts lessons were developed to explore the attributes of the genre of this book, a biography. The students will participate in book

reporting which will help them to identify the contents and characteristics of the book. Additionally the students will write a biography of their friend in order to put their comprehension of the form of biography into practice in their writing.

Theme 3: Musical alphabets (musical pitches and the pentatonic scale). The third unit of this project focuses on identifying and understanding the concepts of musical pitches and pentatonic scales in music as well as promoting the students' writing strategies in relation to the genre of the books utilized in this unit. Two books, *Freddie the Frog and the Thump in the Night* and *The Secret of Crater Island* were selected because these books introduce children to musical pitches along with the illustrations which directly indicate the name of each musical pitch using the 7 alphabet letters. The fictional characteristics of this book were considered in developing language arts lessons to help the students identify and apply the common elements of fiction in writing.

The music lessons elaborate the students' learning activities which involve identification of the name of musical notes which correspond to their pitch on the staff, reading the pentatonic patterns, creating their own patterns of pentatonic scales in order to perform the pentatonic patterns they created using solfege. In addition, the language arts lessons were developed to help students to apply the three main components of fiction, namely setting characters, and plot in planning and writing a new version of story of the books based on the progressive writing stages such as drafting, revising, and editing referring to the rubric provided by the teacher.

Theme 4: Feel the beat, rhythm, and tempo. The fourth unit puts an emphasis on learning musical beat, rhythm, and tempo along with vocabulary lessons based on the terms of musical tempos. The book *The Mysterious Wahooooo* were incorporated in this

unit because of the illustrated musical beats and rhythms as well as written chants of the various rhythmic patterns in this book. In addition, various musical terms of tempo such as largo, allegro, presto. etc. described in the book were considered as valuable elements to promote the students' vocabulary development in music and language arts.

The music lessons of this unit engage the students in reading rhythmic patterns by chanting, creating their own rhythmic patterns applying various musical tempos, and playing the rhythmic patterns they created using rhythmic instruments. Also, the students will be involved in various activities dealing with the three different time signatures in music such as 4/4, 3/4, and 2/4 time in order to enable them to read the rhythms of the children's song according to the beats. In this unit, the language arts lessons were integrated into the music lesson by focusing on vocabulary development with the terms of the musical tempos. The students will participate in vocabulary activities which involve defining the meanings of the musical vocabulary using context clues and using a dictionary as well as creating new sentences using the new vocabularies.

Theme 5: Musical Instrument Families. The fifth unit emphasizes learning the four orchestral instrument families and promoting the students' reading comprehension and fluency using the book *The Composer Is Dead*. The texts and illustrations of this book describe accurately the characteristic of four orchestral instrument families. Also the included CD with this book will be a useful resource for the students to experience the sound of each musical instrument family featured in the book. Besides the musical values in this book, an interesting and dramatic story can be developed into an appropriate genre to be used for classroom play and to be modified as Reader's Theater scripts.

The music lessons of this unit focus on identifying the name, the appearance, and the sound of four orchestral instrument families. Students will participate in creating a big tree map of musical instrument families that requires them to classify each music instrument in the correct family group and to explain the characteristics of each family dealing with their appearance and the way and how they produce the sound. Also, they will explore the sound of four musical instruments in the orchestra through an internet website which offers the representative sound of each orchestral instrument. The language arts lessons involve jigsaw reading and creating a story map through which the students can promote their reading skills, especially, reading comprehension and, also, Readers' Theater to encourage the student to practice their oral reading and to become more fluent in reading.

Chapter 4

Picture Book-Based Third Grade Music and Language Arts Curriculum

Lesson Unit One

Lesson 1: Let's Sing the Book and Identify the Structure of the Song

Lesson 2: Writing a Poem about My Favorite Things

Lesson Unit Two

Lesson 1: Writing a Book Report

Lesson 2: Reading Musical Symbols

Lesson 3: I Can Read Do Re Mi

Lesson 4: Writing a Biography about My Friend

Lesson Unit Three

Lesson 1: Reading Musical Pitches

Lesson 2: Create a *Freddie's New Adventure*

Lesson 3: I can Read, Write, and Perform the Pentatonic Patterns

Lesson Unit Four

Lesson 1: The Vocabulary of Musical Tempos

Lesson 2: Making and Playing the Rhythmic Patterns with Various Tempos

Lesson 3: I can Read and Play the Rhythms and Beats in Different Time Signatures

Lesson 4: Creating a Set of Square Maps Using Musical Terms and Tempo

Lesson Unit Five

Lesson 1: Jigsaw Reading

Lesson 2: A Big Tree Map of Musical Instrument Families

Lesson 3: I Can Hear the Sound of the Musical Instrument Families

Lesson 4: Reader's Theater of *The Composer is Dead*

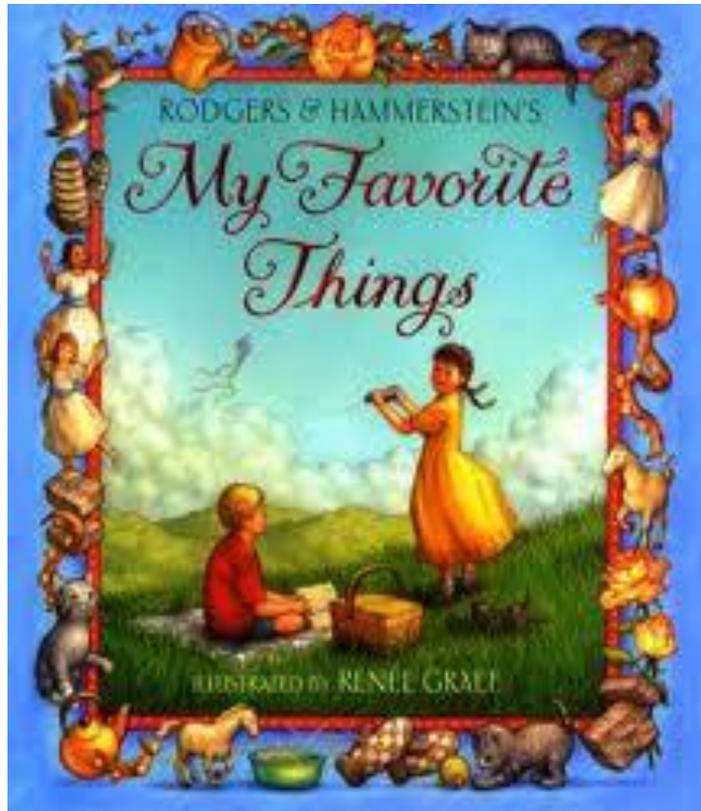
Lesson Unit 1

Theme: Sing Along with the Books

I love reading and singing



**Rodgers & Hammerstein's
My Favorite Things**



Introduction of the book:

This book is written and illustrated based on the song *My Favorite Things* from the classic musical and movie *The Sound of Music*. Due to the lyrics of this song which is written in the form of a poem, the use of this book will give the students an opportunity to experience poetry while they are reading and singing. In addition, the repetitious melody and rhythm of this song will give the children an opportunity to learn simple musical form.

Lesson Series 1

Background Knowledge:

This lesson aims at not only teaching children how to sing the song but also helping them to learn about musical forms. Every piece of music including songs has its own musical form. The term ‘musical form’ refers to the overall structure by which the piece of music is composed. Each section of a musical composition can be broken down and labeled using letters of the alphabet for example, a, b, c,... etc.

Below are some examples for labeling each section of a musical composition.

- The first section of the music : A
- The second section which is exactly same as the first section: A
- The second section which differs slightly from the first section: A’
- The second section which is totally different from the A section: B
- The other sections that are the same or similar to the B section: B/ B’
- The third section which is different from the A and B sections: C

CA Music Content Standard:

Apply vocal and instrumental skills

2.1 Sing with accuracy in a developmentally appropriate range

Listen to, Analyze, and Describe music

1.6 Identify simple musical forms (e.g. AABA, AABB, round)

CA Language Arts Contents Standard:

Structural Features of Literature

3.1 Distinguish common forms of literature (e.g., poetry, drama, fiction, nonfiction).

Spelling

1.8 Spell correctly one-syllable words that have blends, contractions, compounds, orthographic patterns (e.g., qu, consonant doubling, changing the ending of a word from -y to -ies when forming the plural), and common homophones (e.g., hair-hare).

Lesson 1: Let's Sing the Book and Identify the Structure of the Song (Music)

Objective

- Students will sing the song *My Favorite Things* based on its accurate melodies and rhythms.
- Students will identify the musical forms of simple songs with which they are familiar

Materials

- Computer with an internet access or CD of the song and a CD player
- Copies of the book, *My Favorite Things*
- Sheets of the song lyrics (Appendix A, p.154)
- Copies of the activity sheets demonstrating the musical form of the song (AA, p.155-156)
- Copies of the assessment sheet for identifying the musical forms (AA, p.157)

Organizational Elements:

- This lesson will have two parts including learning the song and identifying musical form.
- During the first part of the lesson, the students will learn the song step- by-step using either the CD of the song *My Favorite Things* or a video clip from You-tube.
- During the second part of the lesson, the students will learn about the musical form of the song as a group using the worksheet (p.155) then they will work individually to identify the musical form of the song *Twinkle, Twinkle, Little Star* using the work sheet(p.156)

Lesson Development:

Part 1: Let's Sing the Book

1. The teacher starts the lesson by generally explaining about the main activity, learning a song while reading the picture book.
2. The teacher briefly introduces the book *My Favorite Things* explaining the background of this song.
T. This book introduces us to a song from the classic movie *The Sound of Music*
3. The teacher first gives the students an opportunity to read the book individually and then has the students read this book aloud in a whole group setting.
4. After reading the book aloud, the teacher and the students listen to the song through

one of the video clips from You-tube below.

<http://www.youtube.com/watch?v=tfbB0p-vyLA>

<http://www.youtube.com/watch?feature=endscreen&v=48MIMQTuGXQ&NR=1>

5. Once the students listen to the song, the teacher has the students hum along with the melody. The students hum the song until they are used to the melody using the video clip. The video clip below demonstrates the song with the lyrics

<http://www.youtube.com/watch?v=iSUyD1I9OoU&feature=related>

6. After humming the melody, the teacher has the students learn the song with lyrics by asking them to repeat each phrase of the song after listening to the CD or video-clip referenced above.

7. Once the teacher and the students go over the song with the lyrics, the teacher has the students sing the whole song with the music CD then try the song without the CD.

8. **Closure.** The teacher divides the students into small groups. Each group of students performs the whole song.

Part 2: The Structure of the Song

1. The teacher starts the lesson by explaining about the idea of musical structure.

T. Every piece of music has its own structures. Identifying the musical structure is to look for the patterns in the musical sections that unify a song.

2. The teacher demonstrates and makes a building varying its patterns with solid color paper strips such as red, yellow, blue, and the same colored paper strips with simple patterns on them (See the examples below).

T. Musical forms are very similar to a building built by blocks.

3. The teacher identifies the forms of each building by labeling each part from the top to the bottom with the students based on its color patterns using the letters A, B, C, etc. Each solid color strip will be labeled as A, B, C etc.

Each color strip with simple patterns will be labeled as A', B', and C' which represents a variation of each musical section of A, B, or C (See the examples below).

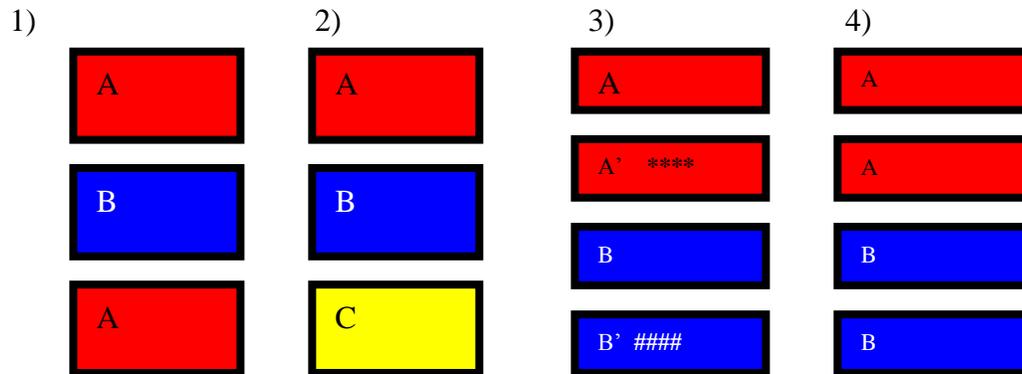
T. Let's label each section of this building.

T. Each part (section) of a building (a song) can be named by alphabetic letters A/A', B/B', and C/C'. The very first block from the top of each building always gets the letter A.

T. If the first A is read and the second section is red too, you label the second “A” because they are exactly same. But if the second part shows different color from A, you label the second part “B” because they are different.

T. How would you label the first building?

T. Look at the red strip with star patterns on the third building, how would you label the part? Is it A or B?



4. After this activity, the teacher makes a connection between the building structure with the colored paper strips and the musical forms using the song *My Favorite Things*.

T. Musical forms are very similar to the patterns of each building.

T. We are going to practice identifying the forms of the song *My Favorite Things*.

5. The teacher distributes to each student a worksheet on which are the lyrics of *My Favorite Things* divided by four parts and asks the students to cut the four pieces of the lyrics out and put them in order from the top to the bottom like the building activity based on the song lyric.(AA, p.155)

*The song can be considered to have the musical form of A-A-A'-B based on its melody changes.

*The purpose of using this song is not to analyze the exact form of this song but to have the students experience of identifying the musical form of the song they learned by its melodic changes.

4. Once each student builds a building with the pieces of the song lyrics, the teacher has the students write the letter A on the very top of the lyrics paper which is the beginning part of the song. The teacher will then ask the student how they will label the remaining three parts since there is no color on the papers.

T. How do you label the remaining three parts of the song since there are no colors?

5. After the teacher has the students brainstorm several ideas, the teacher explains that the melodies of the song are the same as the colors of each section of the building.
6. The teacher and the students label each part of the song from the first to the last by comparing the melody of the first part of the song to the remaining three parts of the song.
7. The teacher has the students sing the beginning section of the song first then sing the second part in order to help them compare the difference between the melodies of the first and second section.
If the melodies of the two sections are the same, the teacher has the students label the second part A but if the students heard an entirely different melody between the beginning part and the second part, the teacher has the students label the second part B. The teacher and the students proceed to label the next two sections by comparing the melodies from the beginning section of the song.
8. Once the whole class completes the labeling of the musical form of the song, the teacher has the students conclude their identification of the musical form of the song *My Favorite Things*.
T. Can you identify the form of this song? A-A-A'-B
9. **Closure.** Each student independently works on identifying the musical form of the song, *Twinkle, Twinkle, Little Star* based on the worksheet (AA, p.156). Once the students finish their work, the teacher reviews the musical forms with the students.

Assessment (See the Rubric: p.157)

1. Students should be able to sing the song accurately based on its melody and rhythm.
2. Each student should be able to identify the musical form of the song *Twinkle, Twinkle Little Stars* correctly.

Modification/Extension

1. Using Melodic Instruments to Teach the Song

The teacher may use melodic instruments such as the keyboard in teaching the song phrase by phrase in order to help the students learn the melody and rhythm accurately.

Lesson 2: Writing a Poem about My Favorite Things (Language Arts)

Objective

- Students will write a poem using as a topic their favorite things based on the characteristics of poetry.

Materials

- Sheets of a letter sized chart (AA, p.158)
- Copies of two texts taken from other story books
- Copies of the written form of the lyrics (AA, p.154)
- Worksheets for writing a poem (AA, p.159)
- Rubric (AA, p.162)

Organizational Elements:

- The lesson begins with a small group activity in relation to identifying the characteristics of poetry.
- After the small group activity, the students will work individually on writing a poem.
- All worksheets for the lesson are distributed before the lesson starts.

Lesson Development

1. The teacher starts the lesson by having a student read aloud a copy of the lyrics (see p.153) from the book, *My Favorite Things*.
2. The teacher asks the students if they recognize the writing style of this text. (If the students mention the word poem, the teacher can have them share their thoughts on poetry)
3. The teacher has the students get into small groups to participate in an activity about identifying the characteristics of poetry. In the small group settings, the students will compare the characteristics of the poem from the book, *My Favorite Things* with a couple of other texts which are copied from other books in a different genre.
4. The teacher has each group of students participate in the activity based on the chart containing three sections such as: what I saw, what I heard, and what I felt (AA, p.158).
This activity is to help the students to identify poetry based on the its characteristics that can be seen, heard, and felt.
6. **What I saw:** First, the teacher has each of the students observe the differences between

the written lyrics and two other selections by comparing their written styles, and has them document their observations on the first section of the graphic organizer.

Poems have characteristics that can be visually identified such as lines and patterns of letters.

7. **What I heard:** Next, the teacher has the students listen to the poem and an additional text as the teacher reads them aloud and asks the students to compare the two selections and write down their observations in the second section of the chart.

T. I am going to read the lyrics of the song and one copied story. As I read them aloud

I want you to find some differences between these two writings as you listen.

T. Did you hear any differences between them? (After reading aloud)

-The teacher may have some guiding questions such as

T. Did you hear any rhyming words?

T. Did you feel a beat or pattern, or rhythms?

-The teacher may repeat some parts of the texts one more time to help the students to identify the aural characteristics of the poem.

T. Close your eyes. As you listen to the selection one more time, I want you to try tapping your finger if you feel a beat, a pattern, or a rhythm.

8. **What I felt.** Then, the teacher has each group of students discuss and fill the third section on the chart based on what they felt while listening to the texts.

9. After the students complete all three sections on the chart, the teacher has each group of students present their ideas along with their chart.

10. The teacher and the students review the characteristics of poetry based on what the students found. The teacher may add some other characteristics that are unidentified by the students' activity.

11. **Closure.** The teacher has each student work on writing a poem using as a topic their favorite things (AA, p.159). The teacher reminds the students to write a poem based on the rubric handed out at the beginning of the lesson.

Assessment (See the rubric: p. 162)

1. Students' writing should be written in the form of poetry.
2. Students should use appropriate vocabulary to express the meaning of the poem.

3. The words used in a poem should be spelled correctly.
4. Students should use appropriate grade level language convention.
5. Students should use illustrations that visualize clearly the meaning of their poem.

Modification/Extension

1. Writing New Version of Lyrics (AA, p, 160-161)

Each student rewrites the lyrics of the song *My Favorite Things* and publishes their own version of the classroom song book. Once they make their own song book, the class will enjoy singing from it.

2. Writing a Poem in A-A-A-B Form

The teacher may have the students write a poem in relation to the form of the song *My Favorite Things*. The written text of the song also displays the same format as the musical forms.

3. Exploring Different Types of Poetry

After this lesson, the teacher may have each student bring a poem they would like to share. The teacher may plan an extra lesson for the students to experience various types of poetry.

3. Creating a Book with Lyrics

Each student may have a project to make a book dealing with a song they like to sing. Once each student creates an illustrated book with one of their favorite songs, they present the book and perform the music by singing or playing an instrument.

Common Characteristics of Poetry

1. *Poems have lines:*

Poems have lines that may be long or short, and can be made up of whole sentences or sentence fragments. Some poems have lines arranged in stanzas. A stanza is a group of lines that are arranged in a definite pattern.

2. *Poems have patterns:*

Poems have patterns of letters, syllables and words. These patterns often help you to hear the rhythm of a poem. Some types of poems have patterns with a particular

number of syllables in each line, and others have words repeated throughout the poem

3. *Poems have sounds.*

Poems sound different from other types of writing. Poems may have rhyming words, a regular rhythm like music, words with repeated sounds, or even words that sound like their meaning.

4. *Poems have images.*

Poems create pictures in our mind, called images. Images often refer to our sense of sight, smell, sound, taste and touch as if it is really there.

5. *Poems have meaning.*

Poems can describe an interesting place or person, tell a story or explain feelings.

(Referred from <http://www.rigby.com.au/fasttracks/pdf/TTPoetry.pdf>)

References

[Rodgers](#), R., & Hammerstein, O. (2001). *My favorite things*. New York, NY: Hopper Collins.

<http://cnx.org/content/m11629/latest/>

<http://cnx.org/content/m10842/latest/>

Additional Books with Song Lyrics

Bryan, A.(1995). *What a wonderful world*. New York, NY : Atheneum Books for Young Readers.

Denver, J., & Canyon, C. (2003). *Sunshine on my shoulder*. Nevada City, CA: Dawn Publications.

Dylan, B. (2011). *Blowin' in the Wind*. New York, NY: Sterling Children's Books.

Gold, J. (1999). *From a distance*. New York, NY: Dutton Juvenile.

Guthrie, W. (2008). *This land is your land*. Boston, MA: Little, Brown Young Readers.

Harburg, E. Y. (2010). *Over the rain bow*. New York, NY: Imagine/Peter Yarrow Books.

Mcferin, B. (2001). *Don't worries be happy*. New York, NY: Welcome books.

Presley, E. (2003). *Love me tender*. New York, NY: HarperCollins.

Saport, L. (1999). *All the pretty little horse*. New York, NY: Clarion Books.

Smith, W. (2005). *Just two of us*. New York, NY: Scholastic Inc.

Yallow, P., & Lipton, L. (2010). *Puff the magic dragon*. New York, NY: Sterling; Pap Readers.

Washington, N. (2011). *When you wish upon a star*. Watertown, MA : Charlesbridge.

Useful Websites for the Lesson

1. <http://singbookswithemily.wordpress.com>

This website offers information about lots of picture books with lyrics

2. <http://kids.niehs.nih.gov/games/songs/favorites/behappymid.htm>

This website offers songs and lyrics about various children's favorite songs

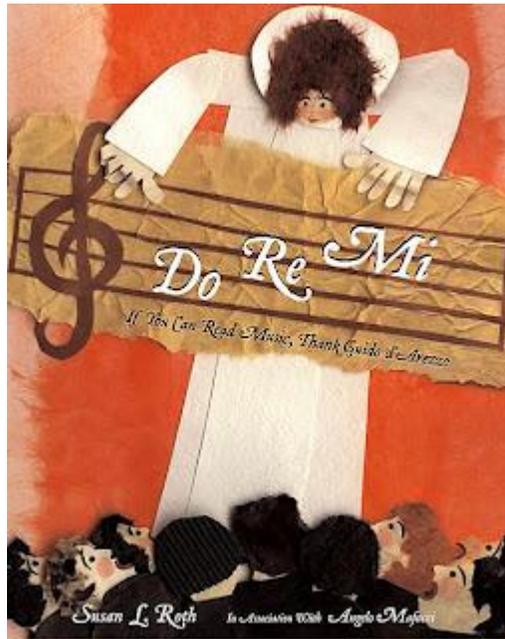
3. http://www.schoolsnet.com/pls/hot_school/sn_primary.page_pls_unit_detail?x=16180339&p_unit_id=132

This webpage informs various poetry writing activities

Do Re Mi, If You Can Read Music

Thank Guido d'Arezzo

By Susan L. Roth



Introduction of the book: *Do Re Mi If You Can Read Music, Thank Guido d' Arezzo,* This biographical picture book deals with Guido d' Arezzo's remarkable achievement in creating the written music system, music notation. A thousand years ago in Tuscany, a young choir member, Guido d' Arezzo gets a bright idea about writing down the sound of a song. As he grew, Guido consistently thought about written music, how it would be easier to learn songs if music could be read like a book but his choirmaster ignored the notion of written music. So Guido lived with a community of monks in Pomposa and there he completed the written system of music.

Lesson Series 2

Background Knowledge

Musical notation is a system of written music with the use of various symbols such as musical notes, rests, clefs, staves, and bar lines. The written music can be read through the use of solfege. Solfege is an important part of reading music and it is a technique used to teach sight-singing. Each musical note is placed on a different line or space on the staff. The order of musical notes from low to high is called pitch. The pitch of each musical note is sung by one of the seven syllables such as do, re, me, fa, so, la, ti called solfege.

CA Music Content Standards

Read and Notate Music

- 1.1 Read, write, and perform simple rhythmic patterns using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests
- 1.2 Read, write, and perform pentatonic patterns, using solfege

Compose Arrange, and Improvise

- 2.4 Create short rhythmic and melodic phrase in question answer form.

CA Language Arts Content Standards

Decoding and Word Recognition

- 1.3 Read aloud narrative and expository text fluently and accurately and with appropriate pacing, intonation, and expression

Structural Features of Literature

- 3.1 Distinguish common forms of literature (e.g., poetry, drama, fiction, nonfiction).

Narrative Analysis of Grade-Level-Appropriate Text

- 3.3 Determine what characters are like by what they say or do and by how the author or illustrator portrays them

Writing Applications (Genres and Their Characteristics)

- 2.0 Students write compositions that describe and explain familiar objects, events, and

experiences

Written and Oral English Language Conventions

1.0 Students write and speak with a command of standard English conventions appropriate to this grade level

Lesson 1: Writing a Book Report (Language Arts)

Objective

- Student will read aloud the assigned part of the text in the book.
- Student will determine the characteristics of the main character in the book.
- Student will complete a character map based on the text of the book.

Materials

- The book, *Do, Re, Mi, If You Can Read Music, Thank Guido d' Arezzo*
- Copies of the book with paragraphs assigned to specific students
- Copies of the musical glossary from the book
- Blank sheet music for each child
- Vocabulary cards
- Worksheet for the character map (Appendix B, p.163-164)
- Rubric (AB, p.165)

Organizational Elements:

- The reading for the book will be a whole class activity. Each student will read aloud a part of this book. For this activity the teacher will prepare copies of the book with designated portions assigned to individual students, and copies of the glossary offered by this book to help the students to understand the specific musical terms used in this book.

Lesson Development

1. The teacher starts the lesson with the singing of a popular song and asks the students how to visualize the sound of the songs or music?
 - T. Do you think we can write and read the sound of the song we sang today like we write and read words or a story?
 - T. How would you display the sounds of the music in the songs?
 - T. If you can write the sound of the music, how would you play and sing the music?

2. After having a short discussion about reading and writing music, the teacher introduces the title of the book, *Do, Re, Mi, If You Can Read Music* and briefly explains the story of the book.

T. This book tells us about a person who made music to be written and read.

3. The teacher explains the reading activity to the class and hands out a copy of the book with each student's name written down on the text and a copy of the glossary offered by the book to each student.

4. The teacher reviews musical vocabulary using a copy of the glossary in this book with the students helping them to pronounce each word as well as understanding the meaning of each word.

5. After reviewing the vocabulary, each student participates in a whole class reading activity by reading aloud following the order of their names on the text.

6. After finishing the reading activity, the teacher and the students briefly discuss the contents of the story guided by the two questions below:

T. Who is the book telling us about?

T. What does this book tell us about?

7. **Closure:** After a short discussion about the book, each student fills out a book report form which consists of a character map and a story sequence map dealing with the two questions “who and what does this book tell us about” based on the reading and the class discussion.

Assessment (See the Rubric: p. 165)

1. Students should fill out all five sections of the book report.

2. Each section of the book report should be based on the contents of the book.

3. For the second part, “what does this book tell us about”, students should answer each section in complete sentences.

Modification/Extension

1. Creating My Own Musical Symbols.

Before the reading starts, the students in small groups may have time to create their own musical symbols to write a short phrase of the musical sound of the song they

sang. Each group of students presents their musical symbols explaining how and by what each musical sound is represented.

Lesson 2: Musical Symbols to Read (Music)

Objective

- Students will name the basic musical symbols they learned during the lesson.
- Student will be able to draw musical symbols based on its description of the name and the values.

Materials

- Projector
- Internet access
- Computer to present power point slides about the musical symbols
- Sheet music of the song, *Old MacDonald Had a Farm*
- Activity sheets (AB, p.166-167)
- Empty sheet music (AB, p.168)
- Pencils

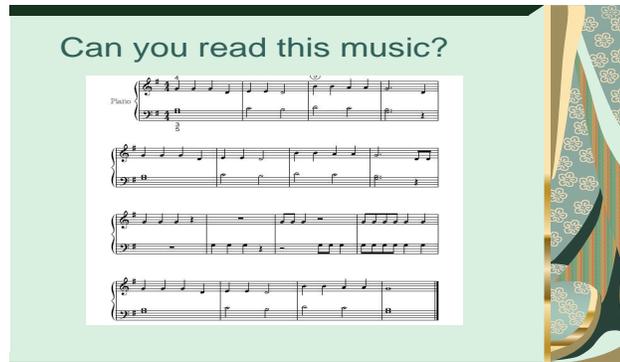
Organizational Elements:

- For this lesson, the teacher will use power point slides to teach the students the names and the meanings of the musical symbols which are mentioned in the book, *Do, Re, Mi, If You Can Read Music*.
- After the power point presentation (Appendix F), each student will work on individual activities.

Lesson Development

Part 1. The Staff and Other Musical Symbols

1. The teacher starts the lesson by presenting an image of the music for the song *Old MacDonald Had a Farm* without the title of this song using power point presentation (Refer to the attached Images of the Power Point slides for this lesson)



2. The teacher asks the students several questions about the music presented.

T. What do you think it is?

T. Have you ever played any songs using sheet music before?

T. Do you know how to read this music?

T. Can you name these symbols?

(For these questions, the teacher makes a connection to the text of the first page of the book mentioning musical symbols such as notes, staves, clefs, sharps, and flats and ask them to guess what notes, staves, clefs are on the music)

T. What do you think each symbol mean?

If there are any students who have any experience in playing and singing using sheet music, the teacher asks them to briefly explain what they know about the music notation such as the names and the meanings of the symbols on the music.

3. Using the power point presentation, the teacher explains the name and meaning of the musical symbols starting from the staves, bar lines, and measures, clefs, and sharps.

4. After a brief explanation about the musical symbols, the teacher shows the students a short animation which deals with treble clef, base clef, sharps and flats from You-tube video clips below. The video clip for the clefs also shows the children how to draw the treble clef and the bass clef.

Base clef:

<http://www.youtube.com/watch?v=GvfjtDkTzW0&feature=related>

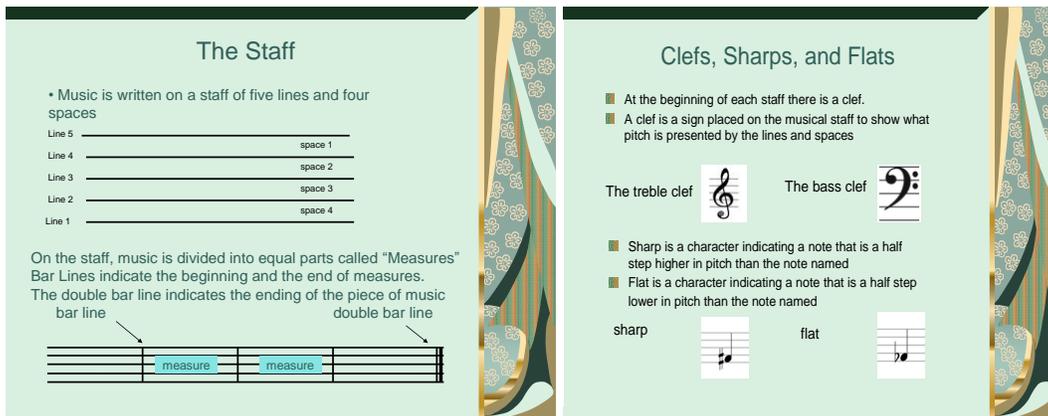
Treble clef:

http://www.youtube.com/watch?feature=endscreen&NR=1&v=GKfF_hZnAVM

Sharps ...etc:

<http://www.youtube.com/watch?v=dVmulEvotlw&feature=related>

EX) Power Point Slides

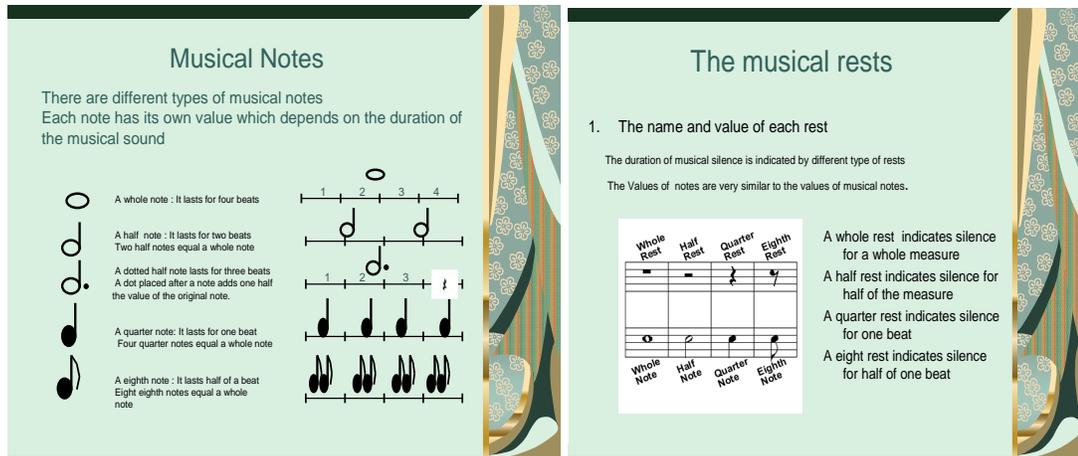


4. The teacher has the students practice drawing each of the musical symbols on the practice sheet. The practice sheet will be provided (AB, p.168)
5. **Closure.** After having a practice time, the teacher has the students work on the assessment sheet individually. Once the students complete their assessment sheet, the teacher reviews the answers with them and has each student correct their answers if they got them wrong.

Part 2. The Value of Musical Notes and Rests

1. Lesson starts with reviewing the musical symbols from the prior lesson.
2. The teacher again shows the sheet music and asks the students if they understand the concepts of musical notes and their values. If there are any students who are familiar with musical notes and rests, the teacher may have them tell the class what they know.
T. Does anyone know what those are on the staff ?
T. Do you know their name?
T. What do you think they do on the staff?
3. Then the teacher explains the names and values of musical notes and rests through power point presentation starting with the musical notes. In teaching the musical notes, the teacher will deal with a whole, a half note, a dotted half note, a quarter note, and an eighth note. Also, the teacher will teach the name and value of a whole rest, a half rest, a quarter rest, and an eighth rest.

EX) Power Point Slides



4. Once the teacher explains the value of the musical notes, the teacher links to the video clip below which is an animated song about musical the values of musical notes.

<http://www.youtube.com/watch?v=nlNxytJE3p8&feature=related>

5. After going over the musical notes and rests, the teacher lets the students experience the value of each musical note and rest using the musical composing game offered by the website. <http://classicsforkids.com/games>

6. The teacher and the students practice the values of the musical notes and rests while reading through the sheet music for *Old Mac Donald Had a Farm* previously presented at the beginning of the this lesson.

7. **Closure.** After the practice, each student works on the assessment activity sheet which consists of questions about the name and value of the musical notes and rests which they learned throughout this lesson. After the students turn in their completed worksheets, the teacher goes over the answers with the whole class.(AB, p.167)

Assessment

1. Students should name the musical symbols.
2. Students should know the values of the musical notes and rests.

Modification/ Extension

1. Making a 5W&1H chart

At the beginning of the lesson in Part 1, the teacher may have groups of students work on making a chart about the sheet music based on the questions below in order to help them have a general idea about the music.

- What is it?
- When is it used?
- Who uses it?
- Why uses it?
- Where is it used?
- How is it used/ read

2. Creating My Own Rhythmic Pattern

At the end of the lesson in Part 2, the students create their own rhythmic patterns on the music sheet and perform it using their body for example, tapping feet or fingers or percussion instruments in the classroom

Lesson 3: I Can Read Do Re Mi (Music)

Objectives

- Students will be able to name the seven syllables of solfege according to the pitch of each note.
- Students will be able to read and perform a simple song using solfege.

Materials

- Copies of sheet music for the children's song *Twinkle, Twinkle Little Star*
- Computer with internet access
- File of Power Point slides about Solfege (Appendix F)
- Copies of the activity sheets (AB, p. 169)

Organizational Elements:

- For this lesson, the teacher will use power point slides to teach students solfege.
- During this lesson, the teacher will use the internet to access the websites: classicforkids.com in order to listen to each of the syllables in solfege and the you-tube website to listen to the *Do Re Mi Song* through the video clip from the movie, *The Sound of Music*.
- After the Power Point presentation, each student will work on individual activities as a closure for this lesson.

Lesson Development

1. The teacher starts the lesson by introducing a new piece of sheet music for a popular

children's song with no title of the song printed on the paper.

(In this lesson, the music of *Twinkle, Twinkle, Little Star* in the key of C will be used)

2. The teacher briefly reviews the names of musical symbols and rhythmic patterns of the song and has the students clap these using their hands.

3. After reviewing the music of the children's song, the teacher asks the students how to sing the song by reading aloud the musical notes on the music and has several students share about their ideas

T. All of the musical symbols we previously learned are used to write and read various sounds of music and songs. It is like the words we write and read. We can write the words using letters and read them by sight and vocally. The written music can be read aloud too.

Do you know how to read the sound of music or songs aloud?

T. Why do you think the musical notes are placed in different positions on the staff?

4. The teacher gives students a lesson about solfege using the Power Point slides with three guiding questions below.(Appendix G)

1. What is Do, Re, Mi.....?
2. What does Do, Re, Mi.... look like?
3. What does Do, RE, Mi,.... sound like?

For the third question regarding the sounds of solfege, the teacher and the students will listen to and explore each sound of the seven syllables through the website below

<http://classicsforkids.com/games>

EX) Power Point Slides

1. WHAT IS "DO, RE, MI"?"

- In music, there are seven syllables through which each musical note is sung, called solfege.
- In solfege, the seven syllables are: do re, mi, fa, sol la, and ti.

2. WHAT DOES DO, RE, MI..... LOOK LIKE?

- The seven syllables represent the sounds of the notes placed on the staff from low to high as Guido said in the book " *There are lines and spaces. Pitches go in order from low to high. Each pitch has its place, either on a line or in a space*" (click each musical note to see the syllable of each note)



Do Re Mi Fa Sol La Ti Do

3. WHAT DOES DO, RE, MI..... SOUND LIKE?

- Let's listen to and explore the sound of :
Do, Re, Mi, Fa, Sol, La, Ti
<http://classicsforkids.com/games/>



COMPOSE YOUR VERY OWN MUSIC!
DO RE MI FA SOL LA TI
BEAT: 4 3 2 1 1/2 1 1/2 2 1 1/2
ADVANCED
START OVER SEND TO MY FRIEND

5. After reviewing the three questions, the students learn the *Do Re Mi Song* through a video clip of the *Sound of Music* through You-tube below.

<http://www.youtube.com/watch?v= dpGmAc3kMk>

While listening to the song, the teacher displays the lyric of the song and has the students try the song. The teacher may have the students try a different version of the *Do, Re, Mi Song* provided by musick8.com through You-tube.

<http://www.youtube.com/watch?v=GoUUK3Hy7vM&feature=related>

6. The teacher and the students practice the solfege based on the pitches through the C scale as shown in the first Power point slide above. The students practice it in various ways such as going up and down the scale, Skipping by two (Do, Mi, Sol, Do), etc.

7. **Closure.** After practicing the do re mi ..etc, the students in groups work on the final activity with regard to drawing the notes according to the solfege, writing each syllable below each note on the music of a popular children's song, singing and performing the song by reading its notes using solfege.(AB, p. 169)

Assessment

1. Children should be able to draw each musical notes based on the description of each note.
2. Children should be able to draw other musical symbols by following the instruction on the worksheet.
3. Children should be able to figure out the name and value of each musical rest by its appearance.

Modification/ Extension

1. Comparing the Written Music System Using the Now and Then Chart

Each student researches the written forms of music in the past and compares it with the current one which people use today. After researching about the music in the past and present they make a chart to display "The music notation Now and Then"

2. Using Hand Signals or Body Signals in Learning Solfege

The teacher may use hand signals or body signals which represent each syllable of

solfege in order to teach the students in an engaging way.

EX) Solfege Kodaly hand signals



EX) Solfege Body Signals



Lesson 4: Writing a Biography about My Friend (Language Arts)

Objectives

- Students will write an illustrated biography about their friend.
- Students will clearly illustrate the content of each page of the biography.
- Students will describe about the person in detail using the six interview questions.
- students will use grade appropriate standard English convention in writing a biography.

Materials

- A large sheet to create a bubble map
- Colored markers
- Copies of worksheets to interview their friends (AB, P. 171)
- Copies of rubric (AB, p. 174)

- Stapled worksheet to create an illustrated biography(AB, p.172-173)

Organizational Elements:

- In the beginning, the teacher and the students will work on creating a bubble map illustrating the idea of a biography in a whole group setting.
- After completing the bubble map, the teacher will have the students pair up with a partner and they will interview each other as a pre-activity to writing a biography.

Lesson Development

1. The teacher starts the lesson by making a bubble map with the students and reviewing general ideas about the book *Do, Re, Mi, If You Can Read Music Thanks Guido 'Arezzo* focusing on the genre of the book, a biography.
2. The teacher asks several questions to guide the students in a general discussion of how to write a biography and writes down the students' answers on a large sheet of the bubble map.
 - T. What did the author of this book write about ?
 - T. Why do you think this the author wrote about this person?
 - T. What elements did the author use to describe Guido?: The teacher may remind the students of a prior lesson, writing a book report.
3. The teacher explains the concept of a biography using the bubble map they created and writes the definition of a biography under the title of "A biography is a book about..."
4. After teaching the concepts about writing a biography, the teacher has the students participate in the next activity which is to write a biography about my friend. The teacher distributes worksheets (p.171) with six questions which ask for information in detail about their partner.
5. The teacher assigns each student partner and gives them time to work on this activity by interviewing their partner and other classmates based on the questions on their work sheet.
6. The teacher has several students report on the information they received when interviewing their partner.
7. **Closure.** After having several students present their works, the teacher assigns the students homework about writing a biography based on the information compiled on worksheet during this class. The teacher provides the students with

guidelines in writing the biography using a rubric as well as 5-7 pages stapled together to form a workbook (p. 172-173) on which to write the biography.

Assesment(See the Rubric: p.174)

- The student's biography should consist of at least three pages.
- Each page of the biography should have illustrations that describe the written text.
- The biography should describe the person in detail based upon the six interview questions.
- All the texts could be written without grammatical errors.

Modification/Extension

1. Writing an Autobiography or A Biography about a Family Member

The teacher may have the students work on writing a biography of her or his life as well as a biography about one of their family members.

The teacher may have students write an autobiography by creating the timeline of their life.

Reference

Roth, S. (2007). *Do, Re, Mi: If you can read music, Thanks Guido D'Arezzo*. Boston, MA: Houghton Mifflin Books for Children.

Additional Books for the Musical Notation

Sharmat, M. W. (1990). *The Nate and the musical notes*. New York, NY: Bantam Doubleday Dell Books for Young Readers.

Thaler, M. (2000). *The music teacher from the black lagoon*. New York, NY: Scholastic.

Useful Websites for the Lesson

1. method-behind-the-music.com

This website offers information about:

- (1) Music theory dealing with musical notation, intervals, scales, signature, tab.
- (2) Musical instruments family and how it works

(3) History and style of music

(4) A flash piano which the teacher can play by clicking each bar on the piano :

<http://method-behind-the-music.com/piano>

(The teacher can use it to teach solfege or the beats of musical notes)

2. Makingmusicfun.net

This website offers a musical note game which help children learn about musical notes while they are playing the game: <http://www.makingmusicfun.net/flash/mpd.htm>

3. Musictheory.com

This website offers music theory as well as music theory games for kids.

Lesson Unit 3

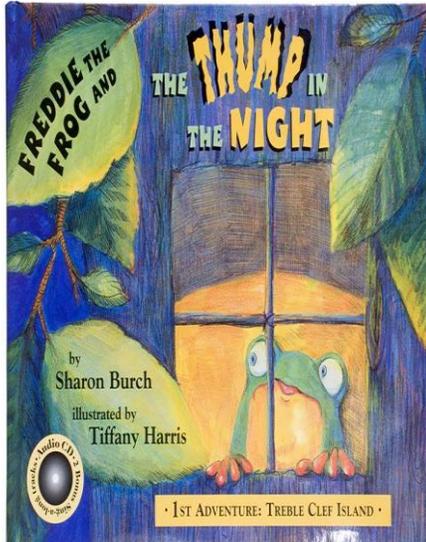
Theme: Musical Alphabet

(Musical Pitches & the Pentatonic scale)



Freddie the Frog and the Thump in the Night

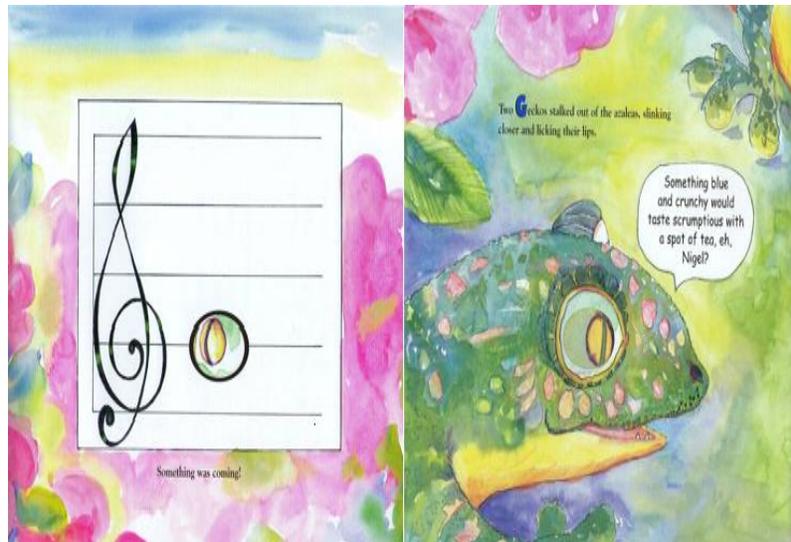
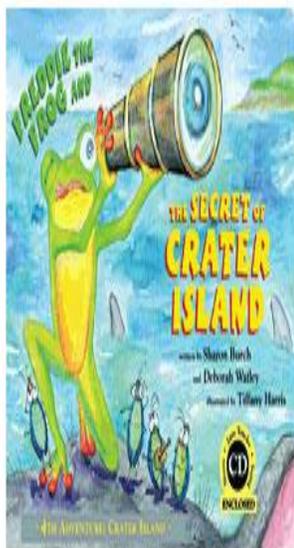
By Sharon Burch



Freddie the Frog and The Thump in the Night / *The Secret of Crater Island* are stories about Freddie the frog and his elephant friend, Eli's adventures. These two books introduce children to musical pitches along with their alphabetic names. As shown below, due to the illustrations which directly indicate the name of each musical pitch by using the first letter with which the name of the animals or the name of the places involved in this book begins, children would be able to remember the name of musical pitches easily while listening to the story.

The Freddie the Frog and the Secret of Crater Island

By Sharon Burch



Lesson Series 3

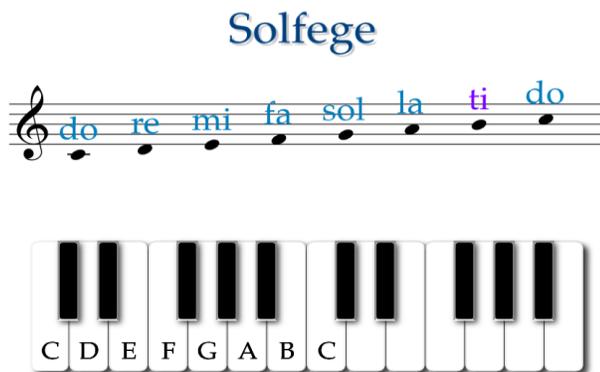
Background Knowledge:

1) **Pitches** are the highness and the lowness of the sounds in music. Pitches are written by musical notes on the staff. A musical note which is located in the lower part of the staff is considered to be a low pitch. Contrast this to a note which is placed high on the staff and considered as high pitch. (see the first picture below) In English-speaking countries, a series of rising pitches on the staff are labeled using the first seven letters in of the alphabet: **A B C D E F G**. Also, the sounds of the pitches are represented by the seven syllables of Solfege: Do (C), Re(D), Mi(E), Fa(F), Sol(G), La(A), Ti(B). (see the second picture below)

1) Low pitches and High Pitches



2) Sofege and Pitches



2) **Pentatonic scale** involves only five notes. A common pentatonic scale includes the first three notes of any major scale then skips **the fourth** and skips **the seventh**. See the examples below:

- C scale creates C- D- E- G- A : C. D. E. F. G. A. B
- F scale creates F- G -A -C- D : F. G. A. B. C. D. E
- G scale creates G- A- B -D- E : G. A. B. C. D. E. F

CA Music Contents Standards:

Read and Notate Music

1.2 Read, write, and perform pentatonic patterns using solfege

CA Language Arts Contents Standards

Structural Features of Literature

3.1 Distinguish common forms of literature (e.g., poetry, drama, fiction, nonfiction).

Evaluation and Revision

1.4 Revise drafts to improve the coherence and logical progression of ideas by using an established rubric.

Sentence Structure

1.1 Understand and be able to use complete and correct declarative, interrogative imperative, and exclamatory sentences in writing and speaking.

Grammar

1.3 Identify and use past, present, and future verb tenses properly in writing and speaking.

1.4 Identify and use subjects and verbs correctly in speaking and writing simple sentences

Lesson 1: Reading Musical Pitches (Music)

Objectives

- Students will identify the name of musical pitches (notes).
- Students will draw musical notes which correspond to their pitch on the staff.
- Students will identify the low and high notes when they see a sheet of music.

Materials

- The *Book, Freddie the Frog and The Thump in the Night* with Audio CD
- The *Book, Freddie the Frog and The Secret of Crater Island* with Audio CD
- CD Player
- Projector
- Images of pitches on the staff : F.A.C.E (Appendix C, p.175) using the treble clef
- Images of pitches on the staff: E.G.B.D.F (AC, p. 175) using the treble clef
- Computer with an internet access
- Copies of worksheets for the assessment (AC, p.176)
- Rubric (AC, p.177)

Organizational Elements

- The lesson will be divided into two parts.
- For the first part of the lesson, the teacher will use the book *The Thump in the Night* with its audio CD. For the second part of the lesson, the teacher will use the book *The Secret of Crater Island* with its Audio CD; A CD Player and a projector will be needed to present the two books.
- During the first and the second part of the lesson, the teacher will use animated video clips from you-tube and flash piano from a website to help the students remember the names of the musical pitches; a computer with an internet access will also be needed.

Lesson Development:

Part 1: F.A.C.E

1. The teacher starts the lesson by briefly introducing the books involving the main characters and the events unfolding during the story.
 - T. This book is an adventure story about how Freddie, the frog, and Eli the elephant found each other and became best friends.
2. The teacher asks some questions directing the students as to what this book

really deals with besides just telling a story. Yet the teacher does not directly mention what musical concept or theory is involved in the book. The main lesson about pitches in music will be taught after the students listen to the story.

T. This is not a just plain adventure story book. There is something special in this book.

Let's look at the subtitle on this book (Ist Adventure : Treble clef Island)

T. What do you think "treble clef" is?

T. Why do you think the author of this book used the word, treble clef, here?

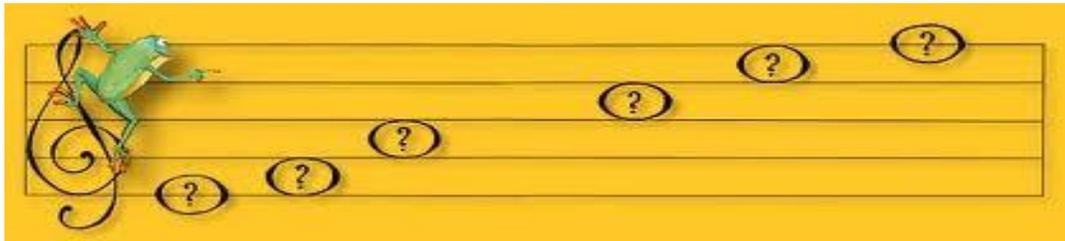
(If students learned the musical symbols previously, they will know what the treble clef is and they will assume that the book deals with something musical)

3. The teacher has the students listen to the story using the accompanying Audio CD.

The teacher shows the students the illustrations in this book which go with each scene of the story using a projector.

4. After listening to the story, the teacher reviews each name of the places on the staff where the events in the story happened using the question below.

T. Do you remember what or who is at each place on the staff?



5. The teacher checks out the answer with the book. The end of this book provides an answer for this question using the alphabet letters and the images which were presented in the story. Each letter also represents the pitch of the note.

EX) E if for Eli's home, F is for Freddie's home

6. The teacher asks the students specific questions to help them identify the characteristics of musical pitches.

T. What do you think these letters represent in the music?

T. What musical concepts do you think the notes with letters in different positions have?

T. What is the difference between the notes on the staff?

The students might answer that some notes are positioned higher than the others

7. The teacher explains the definition of musical pitches.

T. The notes on the staff show us the highness or lowness of sounds in music.

Each musical pitch has a specific alphabet name from A to G.

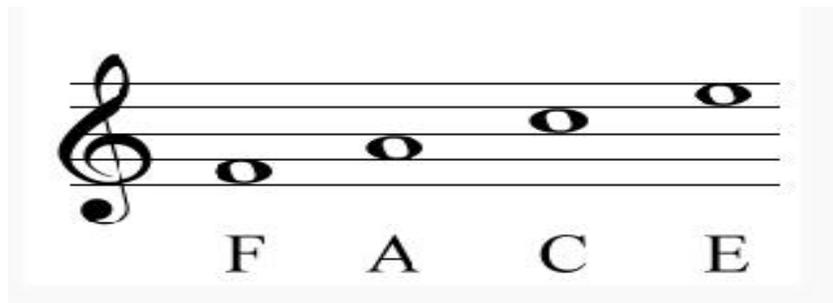
A-B-C-D-E-F-G, rather than writing the letter names out for each note in sheet music, we know their names by where they are placed on the musical staff.

8. The teacher teaches the students the names of four musical pitches of the staff using 'mnemonics'.

T. Today you are going to learn four pitches called face, "F. A. C. E"

Looking at the notes on the staff, they seem to have something in common.

What do you think it is? Yes they are all placed in the four spaces on the staff.



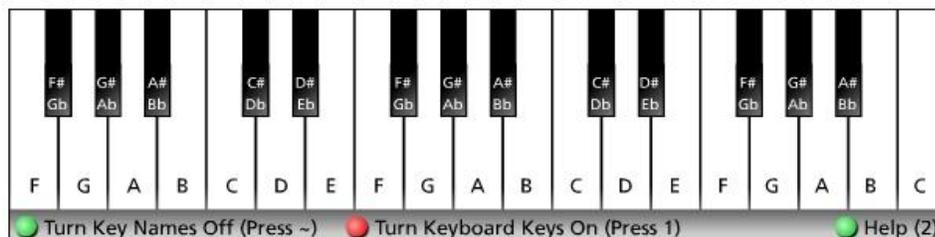
T. Which musical note represents the lowest/highest pitches on the staff?

8. The teacher has students listen to each pitch of the notes of the staff mainly focusing on F.A.C.E using one of these websites:

<http://www.sfskids.org/templates/musicLabF.asp?pageid=13>



<http://method-behind-the-music.com/piano#>



T. You listened to the sound of note, now you know which note is high (low) or higher (lower) than the other. Let's place them in order from the lowest to the highest.

9. The teacher has them listen to the song regarding four musical pitches F.A.C.E

<http://www.youtube.com/watch?v=J1v74oWfK8s&feature=related>

10. **Closure.** After listening to the song, the teacher has the students verbalize the name of each musical note in pitches using the image of the staff in the book, again. Then, the teacher briefly highlights the next lesson goal of learning the names of additional pitches from the second book, *The Secret of Crater Island*.

Part 2: E. G. B. D. F

1. The teacher starts the lesson by briefly reviewing the four pitches the students learned from the prior lesson (Part.1) using the Freddie book, *The Thump in the Night*.

2. After a brief review of the prior lesson, the teacher has the students listen to the second story of Freddie's book, *The Secret of Crater Island*.

3. After listening to the story, the teacher and the students review the name of each pitch of the note using the images of the staff provided by the book at the end of the story.(refer to the first lesson).

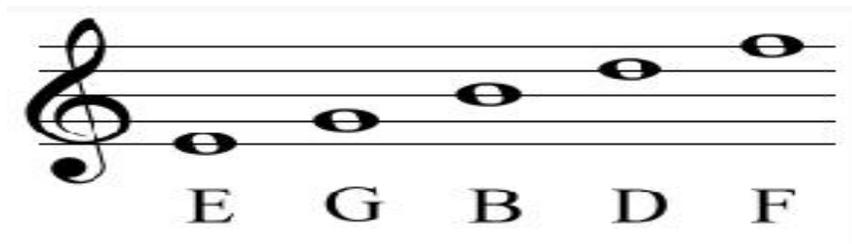
4. The teacher introduces the names of the other musical pitches which are described in the book they had listened to already.

5. Once the teacher reviews the names of the musical pitches in the book, the teacher displays a staff on which only the five musical pitches E. G. B. D. F were placed.

T. Let's read out loud the letter under the each note.

T. What do you think is the commonality of these musical pitches on the staff?

Yes, they are all placed on the five lines of the staff.



5. The teacher has the students listen to each pitch of the notes using the flash piano offered by the website: <http://method-behind-the-music.com/piano#>
6. After listening to each pitch, the teacher has the students listen to the song of “**E**very **G**ood **B**oy **D**oes **F**ine”, a mnemonic of the musical notes for the treble clef through a video clip from You-tube:
<http://www.youtube.com/watch?feature=endscreen&NR=1&v=4r9LA60BtTw>
7. **Closure.** The teacher has the students review all musical pitches using the two books they read. Then the teacher has each student fill out an assessment form(C.2). After the students have completed their worksheet, the teacher goes over the answers with them.

Assessment (See the Rubric: p. 177)

1. Students should be able to notate the pitches of seven musical notes on a treble clef staff.
2. Students should be able to name all pitches of a simple nursery rhythm.
3. Students should identify the contrast of low and high notes and their pitches.

Modification/Extension

1. Making a Glass Bottle Xylophone

The teacher and groups of the students will create a seven/six pitches water bottle Xylophone with the rainbow colors.

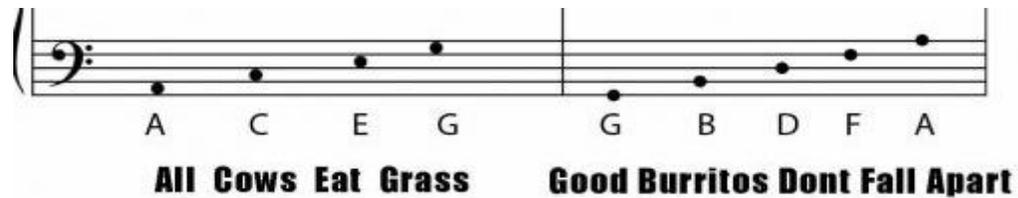
Once each group of students has created the xylophone, the teacher has them label each bottle with the seven letters based on their pitch.

The teacher has them draw simple melodic patterns using the seven colors and they present the pattern to the class by playing the xylophone they made.

2. The Musical Pitches on the Bass Clef.

The teacher extends the lesson to the musical pitches on the musical staff using the bass clef.

EX) Mnemonics for name of musical notes (pitches) on the staff with Bass clef.



Lesson 2: Create a Freddie’s New Adventure (Music and Language Arts)

Objective

- Students will plan a story based on setting, characters, and plot.
- Students will write the new version of Freddie’s story based on their story planner.
- Student will evaluate their writing based on the rubric.

Materials

- Copies of the book, *Secret of Crater Island*
- Copies of a story planner (AC, p, 178-179)
- Copies of writing work sheets (AC, p. 180-181)
- Colored pencils
- Pencils
- Rubric (AC, p.182)

Organizational elements:

- The lesson will be divided into two parts. During the first part, the students will work in small groups and plan a story. The teacher will provide copies of story planners. (AC, p. 178-179)
- During the second part, the students will work on writing the first draft and revising their first draft in order to complete the new version of Freddie’s adventure.

Lesson Development:

Part 1: Planning a Story of Freddie’s New Adventure

(Identifying and applying the common element of fiction in writing)

1. The teacher introduces the lesson about writing a Freddie’s new adventure by giving the students a brief overview about the steps through which they will create the new adventure of Freddie the frog as below.

Step1. Planning a story

Step 2. Writing the first draft

Step 3. Revising the draft based on the rubric.

step 4. Working on the final draft

2. Before the writing activity starts, the teacher has each pair of the students read the book, *The Secrets of Crater Island*. The written text of this story is so simple that it will not take them long to read the book.

3. After the students read the book, the teacher has them identify the genre of this book. If the students already know the main characteristics and elements of fiction, the teacher will review them briefly but if the students do not know the characteristic of fiction, the teacher will reintroduce what is fiction and what is the main element of a fictional story using the guiding questions below.

T. The Freddie books are classified as fiction, so what do you think fiction is?

T. Fiction is a made-up story which is not true and not real.

4. The teacher asks the students if they can list any books written in fiction format and give them time to classify fiction books using classroom books they have already read.

T. Can you list any names of fiction books that you have read?

5. The teacher explains the main elements of fiction and identifies the elements with the students using the story of Freddie's adventure and some guiding questions below.

T. Fiction has three main elements which are setting, character, and plot.

Let's look at the Freddie story and find setting, character, and plot.

Setting:

- Where did the story happen? e.g. The treble clef island
- Is there any specific place mentioned in that story? e.g. Crater island

Characters:

- Who were the characters? Freddie (frog) Eli(elephant), blue beetles, damselflies, etc.

Plot:

- What was the problem? Blue beetles wanted to get to Crater Island but had no way to get there.
- What was the solution? Eli, Freddie, and Dolphins helped.

6. **Closure.** The teacher has each group of students writing a new adventure of Freddie's story using a story planner (p. 179-180) based on the three elements setting/place,

characters, and plot.

* In planning the setting and the characters, the students will be asked to list them in the form of musical notes on the musical staff where the name of the characters (place) corresponds to the name of the musical pitch like Freddie's story illustrated in the book.

Once each group of students has completed their story plan, the teacher has them share their plan.

Part 2: Writing and Creating the Freddie's New Adventure Book.

1. The teacher starts the lesson by introducing the next activity, writing the new story of Freddie, stating that the students will create a story book by developing the story plan completed in the prior lesson.

2. The students will be assigned to the same group in which they completed their story planner.

3. Before each group of students starts writing the first draft, the teacher distributes the rubric and the writing worksheet and reviews them with the students.

The rubric will consist of five sections which assess the development of a plot, settings, and characters, the illustration of the characters and settings, and the use of appropriate grammar, spelling, and punctuation.

4. Once the teacher and the students review the rubric, each group of the students will work on their first draft of the story based on their story plan. The students will be allowed to discuss the development of the story while they are working on the first draft.

5. After they complete the first draft, the teacher asks each group of students to self-evaluate their writing and illustration of the story book using the rubric and has them revise their texts and illustrations based on their self assessment of the rubric.

6. Closure. The teacher has each group of students present the completed book in front of the class. Each group of students presents their book by reading the story aloud to the class while they demonstrate the illustrations in the book through a projector.

Assessment (See the Rubric: p. 182)

1. Students develop the story including a problem and a solution.

2. Students state and describe the settings of the story clearly.
3. Students develop the characters with much descriptive detail.
4. Students use spelling, grammar, and punctuation without errors.
5. The illustration clearly describes both the written text and also the staff on which the note of each musical pitch representing the settings or the character are correctly drawn.

Modification/Extension

1. Assigning the Role of Authors, Illustrators, and Performers.

In creating a new version of Freddie adventure book, the teacher has the students in each group take different roles such as authors, illustrators, and performers. The students in each group may be paired up with a partner to be authors, illustrators, or performers. Once the book is completed by authors and illustrator, the teacher may help the student performers record their voices using an audio cassette recorder and to use the audio tape in presenting the book.

Lesson 3: I can Read, Write, and Perform the Pentatonic Patterns (music)

Objective

- Students will identify five notes of the pentatonic scale in C major.
- Students will read the pentatonic patterns using the names of the musical pitches.
- Students will perform the pentatonic patterns they created using solfege.

Materials

- Projector
- Melodic classroom instruments
- An Image of a pentatonic scale in C major (AC, p. 183)
- Two images of Korean folk songs based on the pentatonic scale (AC, p. 183)
- Copies of the worksheet for reading the pentatonic scale (AC, p. 184)
- Copies of the instructions for writing and performing the pentatonic pattern (AC, p. 185)
- Worksheets for writing pentatonic patterns (AC, p. 186)
- Rubric (AC, p. 187)
- Pencil

Organizational Elements

- In the beginning of the lesson, the teacher needs to use a projector to illustrate the C major scale, pentatonic scales, and Korean folk songs in order to introduce the pentatonic scale.
- During the lesson, the students will work in small groups and concentrate on reading, writing, and performing pentatonic patterns based on the worksheets provided by the teacher.
- Before each group of students performs their own pentatonic patterns, the teacher will have the students practice using melodic classroom instruments to help them perform correct pitches using solfege.

Lesson Development

1. The teacher starts the lesson by announcing the lesson objectives for the pentatonic scale.

T. We are going to learn how to read, write, and perform pentatonic patterns using do, re, mi...etc.

2. The teacher introduces the concept of a pentatonic scale with some guiding questions using an image of the C major scale. To demonstrate the images (p.184), the teacher uses a projector.

T. The pentatonic scale is composed of only five notes of different musical pitches.

A scale is a series of notes going up and down in order on the musical staff.

This series of musical notes is called the C major scale because it starts from the C.

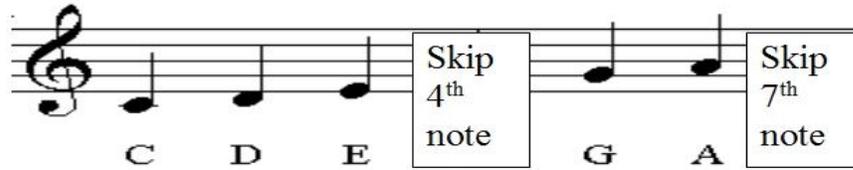
T. Look at the musical notes on the staff. How many notes are there? e.g seven



T. If you can use only five notes for pentatonic scales what notes would you choose?

T. Do you think there is any rule for the notes to be included in a pentatonic scale?

T. Pentatonic scales usually skip the fourth note and the seventh note.



T. Can you read the notes of the five pitches which are shown on the staff?

C – D – E – G – A

T. If a song was composed based on the pentatonic scale in C major, there would be only five notes of C. D. E. G. A.

3. Once the teacher explains about the pentatonic scale, the teacher displays images of parts of Korean folk songs and identifies each note of pitches with the students to determine whether or not the songs are written using the pentatonic scale.
4. The teacher assigns the students into small groups and distributes a worksheet created for reading a pentatonic scale (p.184) to each group of students. Each group of students is asked to write the name of each musical note of the song *Mary Had a Little Lamb* on the worksheet.
5. The teacher checks out the pitches of the notes by having the students read out loud the name of the musical notes of the song, *Mary Had a Little Lamb*.
T. Did you find any F or B notes in that song?
6. The teacher has the student write their own pentatonic patterns. The students will write three patterns of the C major pentatonic scale in 4/4 time using only quarter notes. Before the students start writing their pentatonic patterns, the teacher will distribute a sheet of written instructions to each group and briefly review the instructions with them.(refer to instruction p.185).
7. In reviewing the instructions for performing the pentatonic patterns using solfege, the teacher will review solfege in C scale. The students already learned solfege in C scale in ‘Theme 2’ so they will be familiar with singing Do, Re, Mi in the key of C.
8. After the students create their own patterns, the teacher asks each group to label the notes in their pentatonic patterns using the letters of pitches and syllables of solfege under the musical notes on the staff.
9. The teacher has them practice singing their patterns based on the solfege they wrote down. The teacher will allow each group of students to use a melodic instrument in the classroom so they can sing each note correctly.

10. Closure. The teacher has each group of students present the pentatonic patterns they wrote by using a projector and singing the pattern using solfege. Once they finish performing, the teacher collects the worksheets (AC, p.184 & p.186) completed by each group of students and evaluates the worksheets using the rubric (AC, p. 187)

Assessment (See the Rubric: p.187)

1. Students should be able to read the musical notes of the five pitches in the pentatonic scale.
2. Students should be able to create the pentatonic patterns.
3. Students should be able to perform the pentatonic patterns they created using solfege.

Modification/Extension

1. Singing/Performing Children's Songs based on the Pentatonic Scale

After this lesson, the teacher and the students have time to sing the children's songs composed using the pentatonic scale. Also, the students may practice and perform the songs using the melodic instruments in the classroom.

Below are some examples of children's songs based on pentatonic scales:

- The Farmer and the Dell
- Mary Had a Little Lamb
- Amazing Grace
- Old MacDonald Had a Farm
- Peter Peter Pumpkin Eater

References

- Burch, S. (2004). *Freddie the frog and the thump in the night*. Centerville, IA: Mystic Publishing.
- Burch, S. (2010). *Freddie the frog and the secret of crater island*. Centerville, IA: Mystic Publishing.

Additional Book

- Raschka, C. (1997). *Mysterious Thelonious*. New York, NY: Scholastic Inc.

Burch, S (2006). *Freddie the frog and bass clef monster*. Centerville, IA: Mystic Publishing.

Useful Website

1. [www. FreddieThe Frogbooks.com](http://www.FreddieTheFrogbooks.com)

This website introduces some activities for the teachers to use in the classroom using the books as well as games for the students to learn musical pitches.

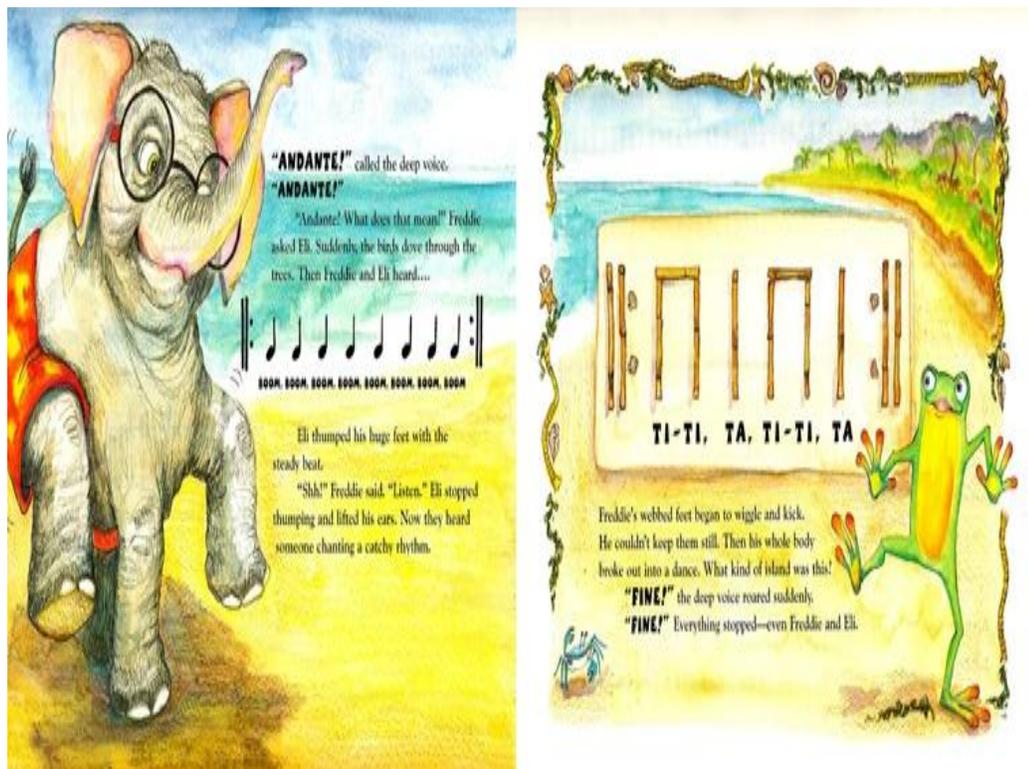
Lesson Unit 4

Theme: Feel the Beat, Rhythm, and Tempo



Freddie the Frog and the Mysterious Wahooooo

By Sharon Burch



Introduction of the book:

This book is one of the Freddie Adventure Series which mainly deals with musical beats, rhythms, and tempos. In the book, Freddie and Eli crashed onto Tempo Island and heard strange sounds. Following these sounds, Freddie and Eli met the animals who were playing the musical instruments using various beats, rhythms, and tempos in the jungle of Tempo Island. As shown above, illustrated musical beats and rhythms as well as written chants of the various rhythmic patterns will help children naturally to learn and play the rhythms and beats in music. In addition, the accompanying CD will provide children with an experience of various musical terms of tempos such as largo, allegro, presto. etc. through the real sound of music which plays the tempos while they are listening to the story .

Lesson Series 4

Background Knowledge:

1. The beat is the regular pulse in a piece of music like your heart beat or the ticking of a clock. The beat is affected by the time signature and tempo.

2. The time signature specifies how many beats are in a [measure](#) and which note value gets the beat. The time signature indicates the note value that is used as the beat and how many of those notes can occur per measure.

EX)



1. This is a time signature in music.
2. It is placed at the beginning of a piece of music
3. The top number shows the number of beats in each measure.
4. The bottom number indicates what kind of notes get one beat.
5. In 4/4 time, there will be 4 beats in each measure and a quarter note gets one beat.
6. There are various bottom numbers which represent certain musical notes.
 - The number 4 represents a quarter note
 - The number 2 represents a half note
 - The number 8 represents an eighth note

3. Tempo is the speed at which music is or ought to be played. Tempos can be any speed from very slow to very fast. There are various terms that describe the speed in music.

1) Terms of tempo in music

- **Grave** - very slow and solemn (pronounced "GRAH-vay")
- **Largo** - slow and broad ("LAR-go")
- **Larghetto** - not quite as slow as largo ("lar-GET-oh")
- **Adagio** - slow ("uh-DAH-jee-oh")
- **Lento** - slow ("LEN-toe")
- **Andante** - literally "walking", a medium slow tempo ("on-DON-tay")
- **Moderato** - moderate, or medium ("MOD-er-AH-toe")
- **Allegretto** - Not as fast as allegro ("AL-luh-GRET-oh")

- **Allegro** - fast ("uh-LAY-grow")
- **Vivo, or Vivace** - lively and brisk ("VEE-voh")
- **Presto** - very fast ("PRESS-toe")
- **Prestissimo** - very, very fast ("press-TEE-see-moe")

2) Terms for gradual tempo changes

- **accelerando** - (abbreviated *accel.*) accelerating; getting faster
- **ritardando** - (abbrev. *rit.*) slowing down
- **ritenuto** - (abbrev. *riten.*) slower
- **rallentando** - (abbrev. *rall.*) gradually slower
- **rubato** - don't be too strict with the rhythm; while keeping the basic tempo, allow the music to gently speed up and relax in ways that emphasize the phrasing
- **poco a poco** - little by little; gradually

Refer to the website: <http://cnx.org/content/m11648/latest/>

4. Rhythm is patterns of short and long sounds in music. Rhythms are indicated with various musical notes that specify the rhythm to be played. Rhythms can be taught to the students using chants. Below are examples of the rhythm chants.

| | | | |
|----------------|--|----------|--|
| Whole note |  | 4 beats | Say: "Ta (hold) (hold) (hold)" |
| Half note |  | 2 beats | Say: "Ta (hold)" |
| Quarter note |  | 1 beat | Say: "Ta" OR "Plum" |
| Eighth note | One =  Two =  | 1/2 beat | Say: "Ti - ti" OR "Ap - ple" |
| Sixteenth note | One =  Two =  | 1/4 beat | Say: "Ti - bi ti - bi" OR "Wa - ter - mel - on" |

| | | | | |
|---------------|---|---|--|---|
| $\frac{4}{4}$ |  | | | |
| | Ta | (hold) | (hold) | (hold) |
| $\frac{4}{4}$ |  | |  | |
| | Ta | (hold) | ta | (hold) |
| $\frac{4}{4}$ |  |  |  |  |
| | Ta Plum | ta plum | ta plum | ta plum |
| $\frac{4}{4}$ |  |  |  |  |
| | Ti - ti Ap - ple | ti - ti ap - ple | ti - ti ap - ple | ti - ti ap - ple |
| $\frac{4}{4}$ |  |  |  |  |
| | Ti - bi ti - bi Wa - ter - mel - on | ti - bi ti - bi wa - ter - mel - on | ti - bi ti - bi wa - ter - mel - on | ti - bi ti - bi wa - ter - mel - on |

Refer to the website of Chicago Symphony Orchestra:
<http://cso.org/Institute/SchoolsAndTeachers/MusicActivity.aspx/>

CA Music Contents Standards

Read and notate music

1.1 Read, write, and perform simple rhythmic patterns using eighth notes, quarter notes, half notes, and dotted half notes, whole notes, and rests.

CA Language Arts Contents Standards

Vocabulary and Concept Development

1.6 Use sentence and word context to find the meaning of unknown words.

1.7 Use a dictionary to learn the meaning and other features of unknown words

Research

1.2 Understand the structure and organization of various reference materials (e.g., dictionary, thesaurus, atlas, encyclopedia).

Lesson 1: The Vocabulary of Musical Tempos (Music and Language Art)

Objectives

- Students will determine the meaning of musical tempos based on the context clues in the book
- Students will define the meaning of each term of musical tempos using the dictionary.

Materials

- Copies of the book *The Mysterious Wahooooo*
- Dictionaries
- Computers with an internet access
- Copies of worksheets for the vocabulary activity (Appendix D, p. 188-190)
- Rubric for assessment (AD, p.191)

Organizational Elements

- Students will work in small groups in reading and completing their worksheet.
- A worksheet and a copy of the book will be distributed to each student in small groups.
- The discussion for the vocabulary activity will take place in small groups and the students will fill out what they discuss in the group on their own worksheet.
(AD, p. 188-190)

Lesson Development

1. The teacher starts the lesson by introducing the book, *Freddie the Frog and the Mysterious Wahooooo*.
T. This book is one of the Freddie Adventure Series. Like the two Freddie's books we read previously, this book also tells us about music. Through reading and listening to this book we will learn about musical beats, rhythms, and tempos.
2. The teacher has the students read the title of this book and then explains the meaning of tempo.
T. Let's read the title of this book e.g. *Freddie the Frog The Mysterious Wahooooo*, This 3rd adventure deals with Tempo Island
T. Have you ever heard of the word tempo?
T. What does tempo mean?
T. [Tempo](#) is the speed at which music is or ought to be played. Tempos can be any speed from very slow to very fast.

3. The teacher briefly introduces the main activity of this lesson, “Identifying the vocabulary of musical tempos before, during, and after reading the book”.
 - T. There are various terms that describe the speed in music. Today we are going to learn the various terms of musical tempos through this book by doing the vocabulary activity before, during, and after reading the book.
4. The teacher divides the students into small groups and distributes the vocabulary activity sheets and copies of the book, *Freddie the Fog The Mysterious Wahoooo* to each student
5. The teacher briefly reviews the contents of the activity sheet with each group of students.

In reviewing the activity sheet, the teacher introduces seven words which represent musical tempos and teaches them how to pronounce these words using the vocabulary activity sheet the teacher already distributed. (AD, p.188-190)
6. Before reading the book, the students in small groups will discuss the meaning of each word and write the definition as they guess based on the examples given on the activity sheet. (AD, p.188-190)
7. Once the students complete their ‘before’ reading vocabulary activity, the teacher has the students read the book and find out the meaning of the seven musical tempos by finding a clue in the text of the book. The students will write the text clues and the definition of each tempo word based on the text clues.
8. After the students determine the definition of the musical terms using the text clue in the book, the teacher has each group of students find the definition using the classroom dictionary or an online dictionary from the website below:

<http://kids.yahoo.com/reference/dictionary/>
- 9. Closure.** Once the students complete the vocabulary activity, the teacher has each group present their work from ‘before’ reading through ‘after’ reading the book. The students in each group will present their vocabulary worksheet using a projector so the other groups of students will be able to see the differences in how the meanings of the vocabulary have been changed during the three steps (before, during, after) of the vocabulary activity. The teacher closes the lesson by confirming the meaning of each word used for the musical tempos.

Assessment (See the Rubric: p. 191)

1. Students should be able to determine each term of musical vocabulary for tempo based on the text clues in the book.
2. Each definition of musical tempo determined by the text clues should relate to its original definition.
3. Students should be able to define each word of musical tempo correctly when they use a dictionary

Modification/Extension

1. Writing out the Order of Musical Tempos from the Slowest to the Fastest.

The teacher introduces additional words of musical tempos with its definition. Once the students comprehend the definition of each term of musical tempos, the teacher has the students place them in order by their speed from the lowest to the fastest or vice versa.

2. Body Movements by Musical Tempos

The teacher has the students demonstrate by movement the speed of each musical tempo using the CD examples in order to help them clearly identify the musical tempos. The teacher may use a real metronome or online metronome from the website below.

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

The teacher may simply have the students walk along with the tempo of the beats which the metronome plays or the students can make their own movement based on the tempo of the beat. Before the students make the movement along with the musical tempos by the metronome, the teacher should announce each term of tempo.

Lesson 2: Making and Playing the Rhythmic Patterns with Various Tempos

(Music)

Objectives

- Students will read a rhythmic pattern in 4/4 by chanting the rhythm of the musical notes.
- Students will create their own rhythmic patterns in 4/4 with various musical tempos.
- Students will play the rhythmic patterns they created using rhythmic instruments in the classroom.

- Students will apply various musical tempos in playing their rhythmic patterns.

Materials

- The book, *Freddie the Frog and The Mysterious Wahooooo*” with audio CD included in the book
- Projector
- CD player
- Computer with an internet access
- Activity Sheets for creating rhythmic patterns (AD, p193)
- Copies of the instruction sheets for the creation of their own musical patterns (AD, p.192)
- Rubric (AD, p.194)

Organizational Elements

- The teacher will have the students listen to the story two times using the audio CD of the book *Freddie the Frog and The Mysterious Whooooo*. The first listening is to help the students identify the concept of beats and rhythms while they listen to the CD and the second listening is to give the students an opportunity to experience the beats and rhythms by playing the rhythms and beats along with the CD.
- After listening to the CD, the teacher will need a computer with an internet access to visit the website for this book <http://www.freddiethefrog.com/> in order to have the students practice creating the rhythmic patterns based on various musical tempos described in the book.
- After visiting the website for creating rhythms, the teacher will assign the students into small groups and distribute the worksheet and instruction sheets to have the students create their own rhythmic patterns.

Lesson Development

1. The teachers starts the lesson by briefly reviewing the terms of musical tempos and introducing new musical terms of beat and rhythm with their definitions.
 - T. You learned the definition for the musical tempos in our last lesson.
 - T. What does largo (presto/andante/ allegro/ accelerando/ ritardando) mean?
 - T. Today we are going to practice the musical tempos while listening to the CD of the book by tapping and chanting along with the beats and the rhythms.

T. Do you know what beats and rhythms mean?

Beat is the steady pulse in music like our heart beats.

Rhythm is the pattern of short and long sounds in music.

2. The teacher has the students listen to the audio CD along with the book presented through a projector. The audio CD of this book includes sounds of music which represent various tempos, beats, and rhythms.
3. The teacher will have the students listen to the audio CD two times. For the first listening, the teacher will focus mainly on having the children identify the musical beats and rhythms while they are listening to the CD.

T. This Audio CD does not just tell you the story but also plays musical beats and rhythms based on the different tempos. While you are listening to the CD you will find out what the beats and rhythms mean.

4. After the first playing of the C.D, the teacher will ask the students if they could differentiate the beats and rhythms along with various tempos.

T. Did you hear the beats while listening to the audio CD?

What were the beats? The students may imitate the sound of beats played by the cello in the CD such as Boom Boom Boom Boom Boom Boom.....

T. What were the rhythms? ; The students may also imitate the rhythmic chants they heard such as /ti- ka -ti -ka ta / or /ti ti ti ti ta ta /. ..etc.

T. Did you feel the tempos as they changed from fast to slow when the beats and rhythms played, based on that tempo?

5. The teacher has the students listen to the CD again but this time they will play the beat and rhythm along with the CD using either a part of their body or rhythmic instruments.

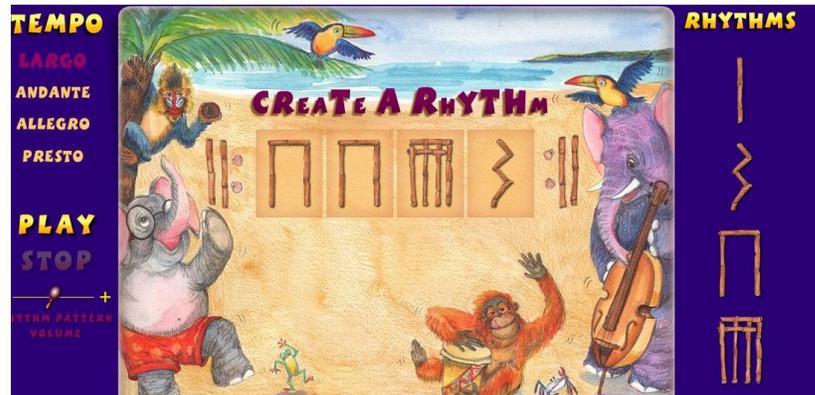
The teacher will divide into the students into two groups and each group of students will play either the beat or the rhythm along with the C.D. In order to play the beats, the students may use their foot for making thumping sounds and for the rhythms they may use their hands making clapping sound, or tapping their fingers on the desk.

6. Once the students explores the beats and rhythms based on the various tempo on the audio CD, the teacher will visit the Freddie's book website

<http://www.freddiethefrog.com/> where the children can play the game of making

rhythmic patterns with various musical tempos in the book. The teacher and the students practice creating rhythmic patterns using the symbols and tempos on the website.

EX) Image of the Webpage for the Game.



7. After practicing creating rhythmic patterns, the teacher has the students work on creating their own rhythmic patterns using one of the four tempos (see D. 3 & 4). Before each group starts the creating the rhythmic patterns, the teacher distributes the instruction sheets (p.193) and the worksheets (p.194) to each group of students and briefly reviews the instructions with the students.
8. After each group finishes creating four rhythmic patterns, the teacher gives each group time to practice their rhythmic patterns. Each group of students will need to practice playing both beat and rhythms divided by two parts like the previous activity they did when they listening to the Audio CD of the book.
9. **Closure.** The teacher has each group of students perform the rhythmic patterns they created using either their body or rhythmic instruments in the classroom. Each group of students plays each rhythmic pattern until the teacher calls out *Fine* which means ‘stop’ in music terminology. The teacher closes the lesson by having the students share what they learned about the rhythms, beats, and tempos.

Assessment (see the Rubric: p.194)

1. Students should be able to use all four types of the musical symbols of notes and a rest in creating their rhythmic patterns.
2. The rhythmic patterns should be based on four beats (4/4).

3. Students should be able to play beats in all four rhythmic patterns based on the tempos they apply for that rhythmic pattern.
4. Students should be able to play each rhythm in all four patterns correctly.

Modification/Extension

1. Making Rhythm Instruments

Before this lesson starts, the teacher and the students may make rhythmic instruments such as maracas, bells, sticks .etc. The students use the instruments in playing and performing the rhythmic patterns in the book or the rhythmic patterns they created. Refer to the website to get some ideas for making the rhythmic instruments.

<http://www.storytimesongs.com/instruments.html>

Lesson 3: I Can Read and Play the Rhythms and Beats in Different Time Signatures (Music)

Objectives

- Students will identify the meaning of time signatures in relation to the beats in the music.
- Students will identify the differences among the three time signatures, 4/4, 3/4, and 2/4 time.
- Students will read the rhythms of the song according to the beats of 4/4, 3/4, and 2/4 time.
- Students will play the beats of the song in 4/4, 3/4, and 2/4 time.

Materials

- A computer
- PowerPoint slides for introducing the beats of 4/4, 3/4, and 2/4.
- Rhythm instruments
- Sheet music of children's songs in 4/4, 3/4, and 2/4 (AD, p. 195)
- Assessment sheets (AD, p.196)

Organizational Elements

- The whole class will have a lesson about the beats in three different time signatures using Power Point slides (Appendix H)

- After the Power Point presentation, the students will be divided into small groups.
- Each group of students will be divided into two parts and each part will practice and play either beats or rhythms of three children's songs in 4/4, 3/4, 2/4.
- The teacher will distribute rhythm instruments and sheet music of the first line of three different songs to each student. (AD, p.195)
- At the end of the lesson, the students will be working on the assessment sheets individually. (AD, p.196)

Lesson Development

1. The teacher starts the lesson by reviewing the beats and tempos which the students learned during the prior lesson.

T. What are beats in music?

T. Can the beats be different? e.g. They can be very different from fast to slow.

T. What caused the beat to be different when you played the rhythm patterns you created? e.g. the tempos

2. After reviewing the relation of the beats and tempos, the teacher starts to introduce time signatures in music by demonstrating a part of three children's song in different time signatures.(see the examples below)



T. As you said, the beat is affected by various musical tempos. There is one more thing which affects the beats in music and that is called the time signature.

T. A time signature indicates how many beats are in a measure on the staff and which

note value gets the beat.

T. Look at the three examples. What are the time signatures are on the staves?

The students may notice what the time signatures are since they already learned musical symbols such as treble clef, musical notes, bars, and staves

3. Once the students identify time signatures on the staves, the teacher explains the time signatures in detail using the power point slides.

T. The time signatures resemble a fraction. For example 4/4, 3/4, and 2/4 etc.

T. It is placed at the beginning of a piece of music

T. The top number tells you the number of beats in each measure. The bottom number indicates what kind of note gets one beat.

4. The teacher explains the beats in various time signatures based on the various note values using three children's songs *Old Mac Donald Had a Farm* (4/4), *Here We Go Round the Mulberry Bush*(3/4), *Yankee Doodle* (4/2).

5. After explaining the beats of the songs in each time signature, the teacher has the students count and clap the beats of the songs in each of 4/4, 3/4, 2/4 time as well as chant the rhythm of that song using Ta, Ti, Ti-ka-ti-ka, and shh for a rest.

(See the examples of the Power Point slides)

The beats and rhythms in $\frac{4}{4}$ time signature

- **Each measure contains 4 beats** as indicated by the top number **4**.
- The bottom number **4** represents a quarter note so **a quarter note receives 1 beat**.
- A whole note receives 4 beats
- A half note receives 2 beats
- An eighth note receive half (1/2) beat

Let's count and clap the beats and chant the rhythms !

Old MacDonald ▶

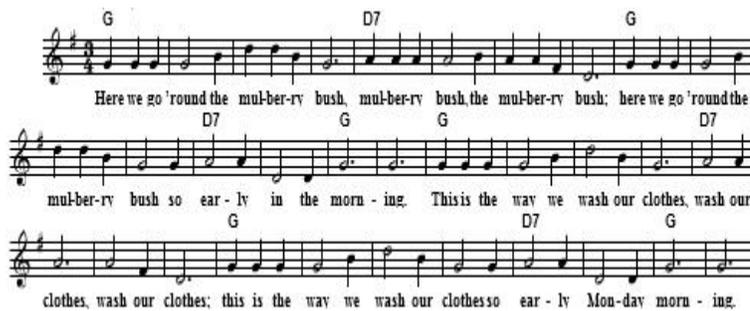
Traditional

The beats and rhythms in $\frac{3}{4}$ time signature

- Each measure contains **3 beats** as indicated by the top number **3**.
- The bottom number 4 represents a quarter note so **a quarter note receives 1 beat**.
- A half note receives 2 beats
- An eighth note receives half (1/2) beat

Let's count and clap the beats and chant the rhythms !

HERE WE GO ROUND MULBERRY BUSH



Here we go 'round the mul-ber-ry bush, mul-ber-ry bush, the mul-ber-ry bush; here we go 'round the mul-ber-ry bush so ear-ly in the morn-ing. This is the way we wash our clothes, wash our clothes, wash our clothes; this is the way we wash our clothes so ear-ly Mon-day morn-ing.

The beats and rhythms in $\frac{2}{4}$ time signature

- Each measure contains **2 beats** as indicated by the top number **2**.
- The bottom number 4 represents a quarter note so **a quarter note receives 1 beat**.
- A half note receives 2 beats
- An eighth note receives half ($\frac{1}{2}$) beat

Let's count and clap the beats and chant the rhythms !

YANKEE DOODLE



Yan-kee Doo-dle went to town A-ri-ding on a po-ny.
Stuck a fea-ther in his hat and called it ma-ca-ro-ni.

6. Once the students clap the beats and chant the rhythms of the song, the teacher assigns the students into small groups and has each group of students practice playing the beats and rhythms of the first phrase of the three songs using two different types of rhythm instruments.

EX) Shakers for the beats and Castanets for the rhythms

Triangles for the beats and sticks for the rhythms

For this activity the teacher will distribute a copy of the worksheet to each student on which the beginning phrase of each song is printed. (AD, p.195)

7. **Closure.** The teacher has each group of students play the beginning phrase of each song in front of the class. After playing the beginning phrases, the teacher has each students fills out the assessment sheet which deals with beats in three different time signatures. (AD, p.196)

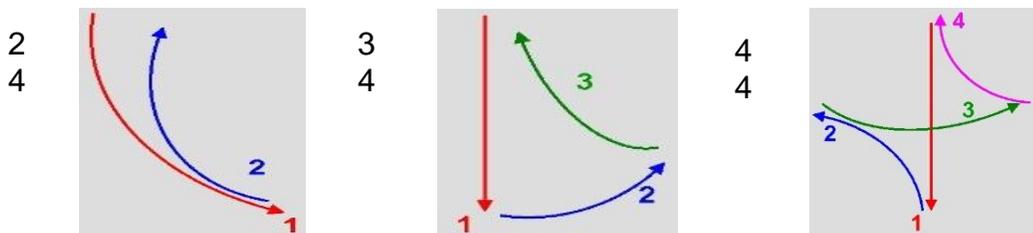
Assessments

1. Students should be able to identify and describe the concepts of the three different time signatures with regard to the beats in that time signature.
2. Students should be able to apply their understanding of 4/4, 3/4, and 2/4 time in playing the beats of the three children's songs in the three time signatures.
3. Students should be able to play the correct rhythms of songs in 4/4, 3/4, 2/4 time.

Modification/Extension

1. Conducting Patterns

After the students become familiar with the time signatures, the teacher introduces the students to conducting patterns of 4/4, 3/4, and 2/4. The teacher has the students try each conducting pattern while they are singing songs composed in 2/4, 3/4, and 4/4 time.



Lesson 4: Creating a Set of Square Maps with the Terms of Musical Tempo (Music and Language Arts)

Objectives

- Student will create four pages of square maps demonstrating the vocabulary of musical tempos.
- Students will describe the words for tempos by defining the words, illustrating the image of the words, and creating new sentences using the words in the square maps.

Materials

- Colored pencils
- Copies of 4 square maps stapled together with a front page (AD, p.197-198)
- Dictionaries
- Rubric (AD, p.199)
- Projector

Organizational Elements

- The students will work individually in creating their square maps for the vocabulary of musical terms related to tempos.
- Dictionaries may be needed for the students to define the words of musical tempos.
- Rubrics will be distributed along with the worksheets before the students create their square maps.
- At the end of the lesson, the students will work in a pair to evaluate the each other's work using the rubric distributed.(AD, p.199)

Lesson Development

1. The teacher starts the lesson by introducing the four square maps and gives the students a brief explanation of how to create the word maps.
 - T. You are going to create four pages of 4 square word maps using the musical terms we learned to describe tempos. you will need to choose four descriptive words for tempos.
 - T. The map has four sections with titles such as Word, Definition, Picture, and Sentence.
 - T. What do you think you need to do with the word/ definition/picture/ sentence section?

2. The teacher will write the seven descriptive words for tempos on the board and review the meaning of the words orally with the students.
3. The teacher distributes the word map worksheet along with the rubric to each student and goes over the rubric with them (AD, p.197-199)
4. Before the students start creating the word map, the teacher shows some examples for each section in the 4 square map on the board.

EX1) Word: Fine

Definition: Stop

Picture: stop sign

Sentence: The children were chatting loudly in the classroom so Mrs. Chu yelled *Fine* in her clear voice. So the children stopped chatting and looked in her direction.

In creating the sentence the teacher reminds the students to write their sentences with context clues and to make sure that they avoid the pitfall of simply using the sentence to define the word.

5. The teacher has each student work on creating their square maps using colored pencils.
6. After each student completes their work, the teacher asks several of them to present their word map in front of the class using a projector.
7. **Closure.** The teacher has each student work with a partner to evaluate the square maps they have created using the rubric (AD, p.199). Once the students finish assessing their partner's work, the teacher collects the square maps.

Assessment (See the rubric: p.199)

1. Students should be able to complete every part of the 4 square map throughout all four pages.
2. Students should have no spelling errors in their vocabulary map.
3. Students should have no grammatical errors in the sentence parts of the four page of their vocabulary map.

Modification/ Extension

1. Creating the Word Map of Musical Terms for Loud and Soft.

The teacher introduces new musical vocabulary for loud and soft.

Below are the examples of the musical terms for soft and loud.

- Pianissimo (**PP**): very soft
- Piano (**p**): soft
- Mezzo-piano(**mp**): moderately soft
- Mezzo-forte (**mf**): moderately loud
- Forte (**f**): loud
- Fortissimo (**ff**): very loud
- Crescendo : gradually loud
- Decrescendo: gradually soft

Once the teacher explains the terms and meaning of the words, the teacher has the students try to apply each term by singing or playing the rhythmic/ melodic musical instruments. The teacher may show the students a short animated video clip regarding the musical terms of soft and loud from You-tube website below

<http://www.youtube.com/watch?v=1UYEvCly8Fo&feature=related>

After the students are familiar with the musical terms, the teacher also has them create the square maps using the musical terms of soft and loud

References

Burch, S. (2008). *Freddie the frog and the mysterious wahooooo*. Centerville, IA: Mystic Publishing.

<http://totalguitarist.com/lessons/rhythm/intro/>

<http://cnx.org/content/m11648/latest/>

http://cso.org/uploadedFiles/7_Institute/Schools_and_Teachers/Music_Activity/Rhythm%20Chant.pdf

Additional books with rhythm/beat

Hughes, L. (1995). *The book of rhythms*. New York, NY: Oxford University Press.

Lee, D. (1974). *Alligator pie*. New York, NY: Houghton Mifflin.

Martin, B, Jr. (1989). *Chicka chicka boom boom*. New York: scholastic.

- Perkins, A. (1997). *Hand, hand, fingers, thumb*. New York: Random House.
- Pinkey, B. (1997). *Max found two sticks*. New York: Simon and Schuster.
- Van Lann, N. (1990). *Possum come a-knckin'*. New York, NY: Dragonfly Books.
- Webb, S. (2004). *Tanka tanka skunk*. New York, NY : Orchard Books, 2004

Useful Website

1. <http://www.metronomeonline.com/>

This website provides flash metronome so the teacher and the students can experience each musical tempo.

2. <http://cso.org/Institute/SchoolsAndTeachers/MusicActivity.aspx>

This website offers various music lesson plans such as

- [Claude Debussy's La Mer Lesson](#)
- [Conduct The Orchestra Lesson](#)
- [Echo Clapping Lesson](#)
- [Find the Pulse Lesson](#)
- [Rapid Response Lesson](#)
- [Rhythm Chant Lesson](#)
- [Spring from the Four Seasons Lesson](#)
- [Two Versions of Tchaikovsky's Nutcracker Lesson](#)

3. http://www.fcrr.org/curriculum/PDF/G2-3/2-3Vocab_3.pdf

This website provides various word maps for vocabulary learning.

4. <http://www.youtube.com/watch?v=iN5Jv9s-z80&feature=related>

This website offers a short animated video clip for musical tempos especially largo and presto.

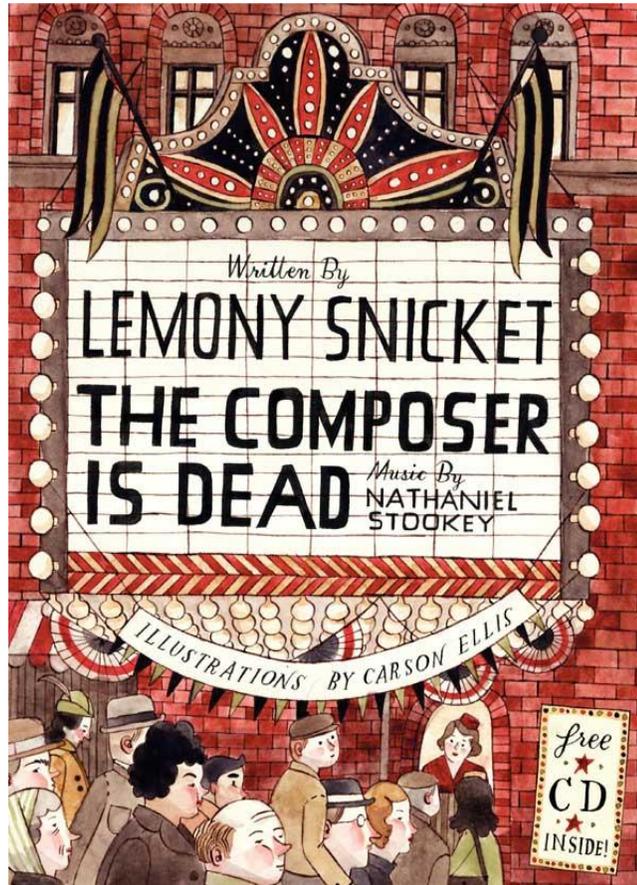
Lesson Unit 5

Theme: Musical Instrument Families
(Strings, Woodwinds, Brass, Percussion)



The Composer is Dead

by Lemony Snicket



Introduction of the book: *The Composer is Dead* is a murder mystery about the killing of a composer. When a composer turns up dead, an inspector is called into the case, determined to find the perpetrators in the orchestra. He interrogates the subjects by section, beginning with the strings continuing through the woodwinds, the brass and concluding with the percussion. Finally, he makes an arrest to be foiled by the orchestra itself, united at last. This book is designed to introduce children to instruments of the orchestra. A CD which is included with this book will provide children with an opportunity to experience the sound of each musical instrument in the orchestra.

Lesson Series 5

Background Knowledge

Musical instruments are grouped into families based on how they produce sounds. Generally, there are four musical instrument families which consist of strings, brass, percussion, woodwinds. In an orchestra, musicians sit together in these family groupings. But not every instrument fits neatly into a group. For example, the piano shares overlapping characteristics with string and percussion because in making its sound it has strings that vibrate and hammers that strike. Although the piano is often classified as percussion, it is really not definitive to classify the piano into either string or percussion. So a specific name has been given to the piano-like instruments which have a set of depressible levers to play. It is simply keyboard.

CA Music Contents Standards:

Listen to, Analyze, and Describe Music

- 1.4 Identify visually and aurally the four families of orchestral instruments and the male and female adult voices.
- 1.5 Describe the way in which sound is produced on various instruments.

Careers and Career-Related Skills

- 5.2 Identify what musicians and composers do to create music.

CA Language Arts Contents Standards:

Vocabulary and concept development

- 1.5 Demonstrate knowledge of levels of specificity among grade-appropriate words and explain the importance of this relationship.

Reading Comprehension

- 2.5 Distinguish the main idea and supporting details in the expository text.

Writing

1.0 Students write clear and coherent sentences and paragraphs that develop a central idea.

Their writing shows they consider the audience and purpose. Students progress through the stages of the writing process.

Lesson 1: Jigsaw Reading (Language Arts)

Objective

- Student will identify the main idea of the story
- Student will complete a story map based on the Jigsaw reading activity

Materials

- The book, *The Composer is Dead*
- Copies of the book for the small group activities
- Vocabulary cards or vocabulary sheet
- Work sheet for Story map (Appendix E, p. 201)
- Vocabulary sheets (AE, p.200)

Organizational Elements:

- Students will be divided into seven groups to participate in this activity
- Students will need to use their vocabulary sheet previously done at home and the teacher will provide a glossary for the musical terms in the book

Lesson Development

1. Start the lesson with a question querying the students' experiences with orchestral instruments and have the students explain the musical instruments and share their experiences with the instrument in the class.

T. Have you ever been to an orchestral concert before?

T. Have you ever played any musical instrument which is played in the orchestra?

T. Do you have any orchestral instruments in your home?

T. Can you name any of the orchestral instruments?

2. The teacher introduces the names of four musical instrument families and explains why each instrument family has been named in that way using vocabulary cards.

T. There are four musical instrument families in the orchestra. The names of the four families are string, woodwind, brass, and percussion.

- T. Can you guess why each instrument was classified that way?
- T. Why do you think the string (woodwind, brass, percussion) family is designated as string?
3. The teacher has the student name several instruments which belong to each musical instrument family.
- T. Which musical instruments do you think belong to the string (brass, percussion, woodwind) family?
4. After a brief introduction of musical instruments, the teacher introduces the book, *The Composer is Dead*.
5. The teacher divides the students into seven groups and distributes copies of portions of the book to each group of students to read. In this activity, students will use their vocabulary list which was previously done as homework to better understand the story of the book.
6. After reading their assigned portion of the stories, students will make an oral presentation of their understating of the portion of the book in consecutive order. In presenting their portion of the story, the teacher has the students include the name of the musical instruments and their family names.
7. The teacher reviews the overall story of the book with the students based on the beginning, middle, and end of the story.
- 8. Closure.** The teacher has each student fill out a story map based on their understanding of the story from the jigsaw reading activity (AE, p.201).

Assessment (See the Rubric: p.202)

1. In presenting each part of the story, students should include the name of each musical group and the individual instrument in that family.
2. Students should fill out all five sections of the story map.
3. Each section of the story map should be based on the contents of the book.

Modification/Extension

1. Name the Musical Instrument Families.

Before the jigsaw reading starts, the students, in small groups, will list the musical

instruments that they already know and place them into groupings using their own criteria. They will give a name to each musical instrument family.

At the end of this lesson, students will compare the differences and similarities between their grouping of musical instrument families and the actual musical instrument families in the book.

Lesson 2: A Big Tree Map of Musical Instrument Families (Music)

Objective:

- Students will identify the four groups of orchestral instrument families.
- Students will classify each musical instrument in the correct group.
- Students will list the musical instruments under the family name to which they belong

Materials

- Magazines with musical instruments or musical instrument images
- Colored pencils, markers, scissors, glues
- A computer, internet access, and projector.
- Large sheets of white paper and 3M tape
- Individual work sheets (AE, p. 203)

Organizational Elements:

- Students divided into four groups will work on this activity.
- The teacher needs to prepare the titles of the tree map e.g.) musical instrument families, string, woodwind, percussion, brass.

Lesson Development

1. The lesson starts with either reading the book along with the included CD or watching the video clips linked to You-tube. See below.
2. The teacher reminds the students to focus on each musical instrument family and the sounds of each musical instrument in the family while listening to the CD or watching the three video clips.

The first: http://www.youtube.com/watch?v=vH_82oGKIV

The second: <http://www.youtube.com/watch?v=bufNXfRL-Kk&feature=related>

The third: <http://www.youtube.com/watch?v=Q6PP4ewhBmk&feature=related>

3. After watching the video clips, the teacher will review the musical instruments and

their families presented in the video clips focusing on their sound(timbre) and appearance.

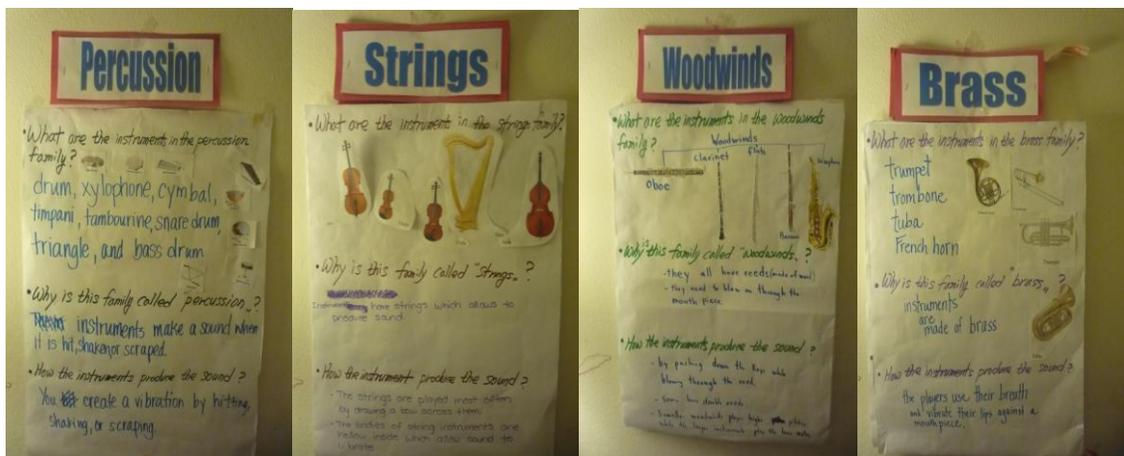
T: What musical instruments did you see in the string (brass, percussion, and woodwind) family?

T. What are the common elements of that family?

e.g. Strings are made out of wood, have 4 strings, use a bow, have sound holes etc.

4. The teacher introduces the main activity, “Making a big tree map of musical instrument families” The teacher will demonstrate a sample of the tree map before they start working on it.

Musical instrument families



5. Students will be divided into four groups and each group will be working on one of the musical instrument families using provided materials such as large sheets of white paper, pictures of musical instruments, and other books dealing with musical instrument families.

Below is a list of additional books to be used in this activity.

- (1) Lynch, W. (2002). *Brass*. Portsmouth: NH: Heinemann Library.
- (2) Lynch, W. (2002). *Woodwinds*. Portsmouth: NH: Heinemann Library.
- (3) Lynch, W. (2002). *Strings*. Portsmouth: NH: Heinemann Library.
- (4) Lynch, W. (2002). *Percussion*. Portsmouth: NH: Heinemann Library.

6. Each group of students will create a part of the tree map focusing on the three questions listed below.
 - What are the musical instruments in the string family? (brass, woodwind, percussion)
 - Why is this family called ‘strings’?
 - How do the instruments produce the sound?
7. Each group of students will present their work in the class. The project from each group will be assembled together on the wall to create a big tree map of the musical instrument families.
8. **Closure:** After making the big tree map, each student will fill out his or her own work sheet about the musical instruments and their families (AE, p.203)

Assessment

1. The work should include the visual image of each musical instrument and their names.
2. Each group of students should respond correctly to the three guiding questions.

Modification/Extension.

1. Finding Other Musical Instrument Families in the Orchestra

The teacher may introduce another musical instrument family in this activity by discussing other musical instruments which often play in the orchestra.

EX) Piano-Keyboard family

2. Attaching Other Musical Instruments to One of the Four Families

The teacher may give students homework in researching other musical instruments which are not yet formally included in the orchestral instrument family and classify them into one of the four musical instrument families.

EX) Guitar, synthesizer, harmonica...

Lesson 3: I Can Hear the Sound of the Musical Instrument Families (Music)

Objective

- Students will be able to recognize each musical instrument by their appearance.

- Students will be able to recognize the musical instrument families by their sound.

Materials

- A computer, internet access, and a projector
- Work sheets (AE, p.204)

Organizational Elements:

- Students will work individually. The teacher will need an internet access and a beam projector.

Lesson Development

1. The teacher briefly goes over the prior lesson about musical instrument families using the big tree map on the wall prepared by the students.
2. The teacher and the students explore each musical instrument sound by their family.
The websites below offer information about each musical instrument family, a picture of each instrument, and the samples of each orchestral instrument playing a basic scale and the song *Twinkle, Twinkle, Little Star* as well as the sound of musical instruments in the orchestra playing together.

<http://www.dsokids.com/listen/instrumentlist.aspx>

<http://www.sfskids.org/templates/instorchframe.asp?pageid=3>

3. While listening to the sound of each musical instrument, the teacher asks the students to differentiate between the sound of each musical instrument.

T: Let's listen to the sound of the instruments in the string family first. When you listen to each of the string instruments, think about their sound whether it is high, low, soft, strong.. etc.

T. Can you hear the difference of the sound between these string instruments?

It is expected that the student will say that some of the instruments played sounded high and some sounded low

T. Which string instruments do you think play high pitches? e.g. Violin, Viola

T. Which instruments do you think play low pitches? e.g. cello and bass.

T. Do you think we can make an order of the string instrument from the highest to the lowest?

T. Which instrument plays a higher sound between the violin and viola? or which one plays the lower sound between the cello and the bass?

Let's listen to the instrument playing *Twinkle, Twinkle Little Star* again to compare the sound between violin and viola, and between cello and bass.

e.g. Violin – viola – cello – bass

4. **Closure.** After exploring the sound of each musical instrument, each student will participate in an individual activity that asks them to identify the sounds of musical instrument families. The teacher has the students listen to the samples of each musical instrument sound from the website they previously explored and mark the name (picture) of the instrument family they heard on the work sheet (AE p.205). After they finish the activity, the teacher will go over each musical instrument sound with the students to give them an opportunity to correct their work.

Assessment (See the Rubric: p.205)

1. Students should be able to choose the name of the musical instrument family correctly when they listen to the sounds of the musical instruments in that family.
2. Students should be able to choose the appearance of the musical instrument family correctly when they listen to the sounds of the musical instruments in that family .

Modification/Extension

1. Watching a Video Clip of the Orchestra Playing Together

After reviewing each sound of the musical instrument families, the teacher may extend the lesson to watching a video clip of the philharmonic orchestra so students have a chance to see how each musical instrument is played and how it sounds.

EX) George Gershwin: *American in Paris* by New York Philharmonic orchestra

You-tube Link - <http://www.youtube.com/watch?v=BUfI6v6SwL4>

Lesson 4: Reader's Theater of *The Composer is Dead*

Objective

- Students will read the script of the Readers' Theater with fluency and expression.
- Students will perform the script.

Materials

- Copies of the Reader's Theater script (AE, p.206-207)

- Colored pencils
- Rubric (AE, p.208)

Organizational Elements:

- Students will be divided into small groups and each group will consist of 5 to 7 students.
- Each student in the group will have a copy of the script and will take at least one role in the script.
- After practicing the scripts, each group of students will present the scripts orally.

Lesson Development

1. The teacher starts the lesson by introducing Readers Theater to the class. The teacher gives an overview of the Reader's Theater such as what it is and how it will be used in the classroom

- What is it ?

Reader's Theater is a minimal theater in support of literature and reading.

It involves children in oral reading through reading parts in scripts mainly focusing on their fluent oral expression of the part.

- How will it be used?

Readers (students) read from a "script" and reading parts are divided among the readers. No memorization is needed to present because the students are allowed to hold the scripts. Also, no costumes, blocking, or special lighting are needed in presenting the script. However, readers are encouraged to use intonation and gestures appropriate to their characters and their characters' words.

The activities of the Reader's Theater does not only involve reading and performing a given script, students can create and write their own script.

2. The teacher distributes the revised script from the book and give instructions for the activity.

Step 1: Decide the role (or roles) each student will read.

Step 2: Highlight their roles in the script.

Step 3: Practice reading through the scripts

Step 4: Present the script in front of the class

3. Before the students start practicing, the teacher briefly reviews the challenging vocabulary which is listed in the script and introduces the Reader's Theater Rubric in order to make sure that students are aware of how their performance will be assessed.
4. The teacher gives each group of students time to read and practice their role with the peers in their group.
5. **Closure.** The teacher has each group take a turn to present the script. After the presentations are over, the teacher closes the lesson with reflective questions.
 - What was the most enjoyable part of this activity?
 - What was the most difficult part of this activity?
 - What was the benefit of this activity in learning?

Assessment: (See the Rubric: p. 208)

1. Students should be able to read the script fluently with confidence and expression and make gestures which represent the character.
2. Students should be able to work cooperatively with the group in practicing and presenting and sharing all responsibilities and ideas.
3. Students should be able to demonstrate a highly active participation.

Modification/Extension

1. Creating a New Script (AE, p. 209-211)

After the students' oral presentation of the script, the teacher has each group of students create their own scripts about the instrument's new alibi on a given work sheet.

The new scripts created by each group could be used for the Reader's Theater activity later.

2. Making a New Version of the Book, *The Composer is Dead*

The teacher and students can make a new version of the book, *The Composer is Dead* by utilizing the scripts they created.

Also, the student can create a new version of this story utilizing different types of musical instruments which are not included in the original version.

EX) tambourine, maracas, recorder, bongo drums, guitar, piano, ukulele. etc.

3. Performing the Book

Students play the whole story of the book. In order to illustrate the story, they can make musical instrument props for the play.

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Lynch, W. (2002). *Woodwinds*. Portsmouth, NH: Heinemann Library.

Lynch, W. (2002). *Strings*. Portsmouth, NH: Heinemann Library.

Lynch, W. (2002). *Percussion*. Portsmouth, NH: Heinemann Library.

<http://www.dsokids.com/listen/instrumentlist.aspx>

<http://www.sfskids.org/templates/instorchframe.asp?pageid=3>

<http://www.teachingheart.net/readerstheater.htm>

<http://bms.westport.k12.ct.us/mccormick/rt/whatrt.htm>

Additional Books to Teach Musical Instrument Families

Garriel, B. S. (2004). *I know a shy guy who swallowed a cello*. Boyd Mills Press.

Hayes, A. (1995). *Meet the orchestra*. San Diego, CA: Harcourt Brace Jovanovich.

Koscielniak, B. (2000). *The story of incredible orchestra*, Boston, MA: Houghton Mifflin Co.

Kraus, R. (1990). *Musical Max*, New York, NY: Simon and Schuster Books for Young Readers.

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Schulman, J. (2004). *Peter and the wolf*. New York, NY: Knopf Books for Young Readers.

Tripp, P. (2006). *Tubby the Tuba*. New York, NY: Dutton Juvenile.

Useful Websites

1. <http://www.philtulga.com>

2. <http://www.classicsforkids.com>

These websites provide lesson plans about the book *Peter and the wolf*.

<http://www.philtulga.com/Peter.html>

<http://www.classicsforkids.com/teachers/lessonplans/>

3. <http://www.readwritethink.net>

4. <http://havefunteaching.com>

These websites provide free Reader's Theater scripts

<http://havefunteaching.com/activities/reading-activities/readers-theater/>

<http://www.teachingheart.net/readerstheater.htm>

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Making a Song Building

1. Cut out each piece of the lyrics of “*My Favorite Things*” and build a structure from the top to the bottom based on the song.
2. Label each section using letters such as A, A', B, B'

label here

Raindrops on roses and whiskers
on kittens
Bright copper kettles and warm
woolen mittens
Brown paper packages tied up
with strings
These are a few of my favorite
things.

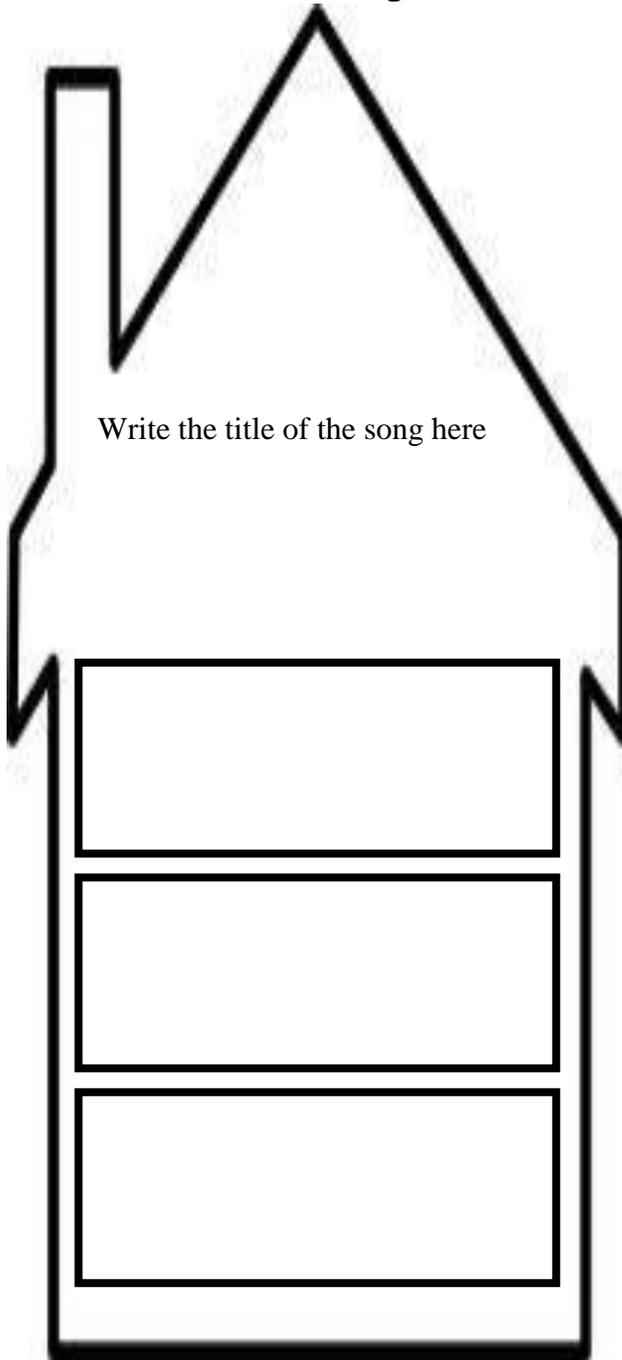
Cream-colored ponies and crisp
apple strudels
Door bells and sleigh bells and
schnitzel with noodles
Wild geese that fly with the
moon on their wings,
These are a few of my favorite
things.

Girls in white dresses with blue
satin sashes
Snowflakes that stay on my nose
and eyelashes
Silver white winters that melt into
springs
These are a few of my favorite
things.

When the dog bites
When the bee stings
When I'm feeling sad
I simply remember
my favorite things and then
I don't feel so bad.

I Can Identify Musical Forms

1. Cut the three pieces of the song lyrics and build a song house starting from the top.
2. Identify the musical form by labeling each block of the song using the letters A, B, C.
3. List the form of this song in the box below.



The musical form of this song is

.....

**Twinkle, twinkle little star
How I wonder
what you are ()**

**Twinkle, twinkle little star
How I wonder
what you are ()**

**Above the world will so high
like a diamond
in the sky ()**



Rubric for Song and Musical Form

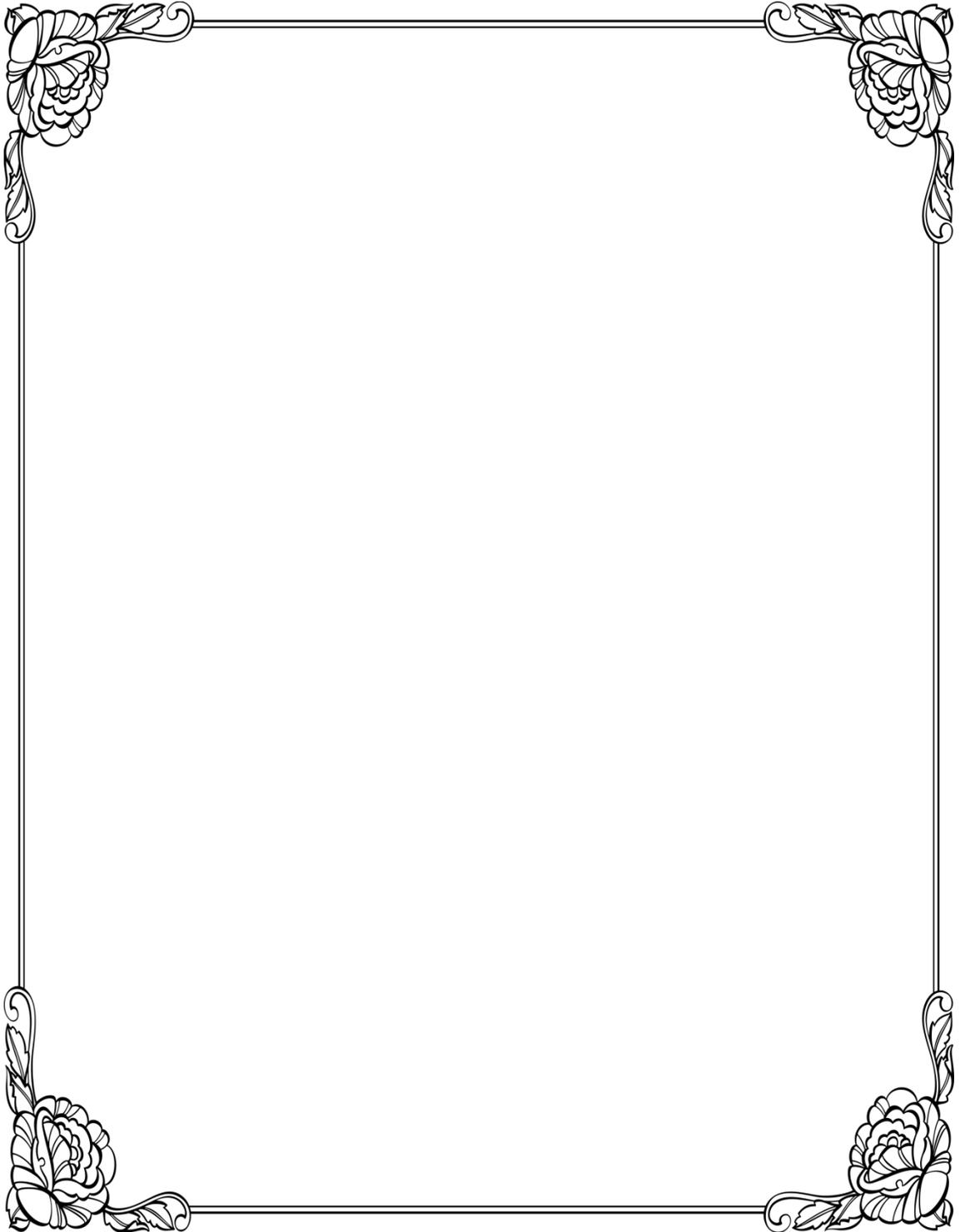
| | 4 | 3 | 2 | 1 |
|---------------|--|---|---|--|
| Singing | Students sing the song accurately based on its melody and rhythm | Students sing the song but miss some of its melody and some of its rhythm | Students sing the song with little attention to its melody and rhythm | Students sing the song inaccurately |
| Musical Forms | The students label all three sections of the song, forming A-B-A | The students label at least two parts of the song correctly | The students label only one section of the song | The student was not able to label any sections of the song |

IDENTIFYING POETRY

| |  What I saw |  What I heard |  What I felt |
|-------------|--|--|---|
| Poetry | | | |
| Other texts | | | |

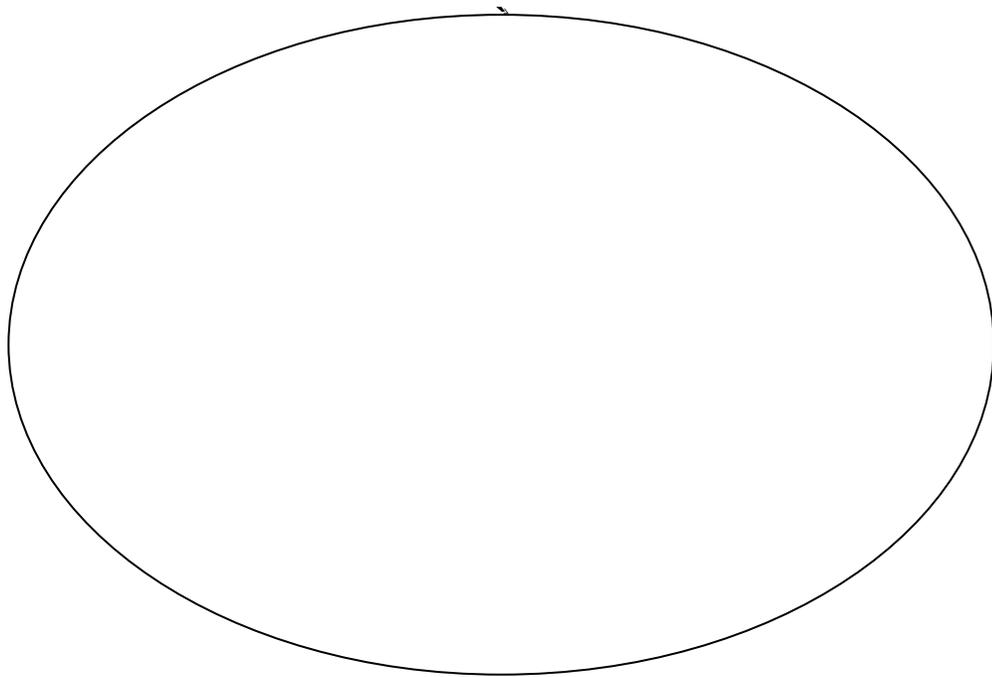
MY FAVORITE THINGS

WRITTEN BY :



MY FAVORITE THINGS

(NEW VERSION)



REVISED BY

1

2

3

These are a few of my favorite things

4

5

6

These are a few of my favorite things

7

8

9

These are a few of my favorite things

When the dog bites

When the bee stings

When I'm feeling sad

I simply remember my favorite things and then I don't feel so bad.



Rubric for Writing a Poem with Illustration

| | 4 | 3 | 2 | 1 |
|---|--|--|---|---|
| Form | Effectively demonstrates an appropriate poetic form | Properly uses an appropriate poetic form | May use an appropriate poetic form | Uses an inappropriate poetic form |
| Word usage | The use of vocabulary delivers a clear picture and the emotions of the writer | The use of vocabulary mostly delivers pictures and emotions of the writer | The use of vocabulary somewhat delivers a clear picture and the emotions of the writer. | The use of vocabulary barely delivers pictures and emotions of the writer. |
| Language Conventions (spelling, grammar, punctuation) | displays grade-level appropriate spelling, grammar, and punctuation without errors | displays mainly grade-level appropriate spelling, grammar, and punctuation with few errors | contains many errors in spelling, grammar, and/or punctuation | contains frequent and numerous errors in spelling, grammar, and punctuation |
| Illustration | The use of illustration effectively visualizes the meaning of a poem | The use of illustration appropriately supports the meaning of a poem | The use of illustration may show the meaning of a poem | The use of illustration does not relate to the meaning of a poem |

Appendix B

A Book report about “who and what”

1. Who does this book tell about ?

Write a character map of this book.

Title of the book: _____

Author(s) of this book: _____

What is the Name of the main character?

Describe the appearance of this character.

Where did the character live?
(cities, countries..)

What did the character do?

How did other characters react to the main character?

2. What does this book tell about ?

In the beginning this book tells us about.....

| |
|--|
| |
|--|

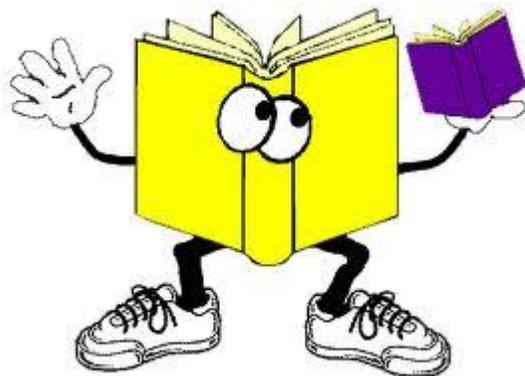
In the middle this book tells us about.....

| |
|--|
| |
|--|

At the end, this book tells us about.....

| |
|--|
| |
|--|

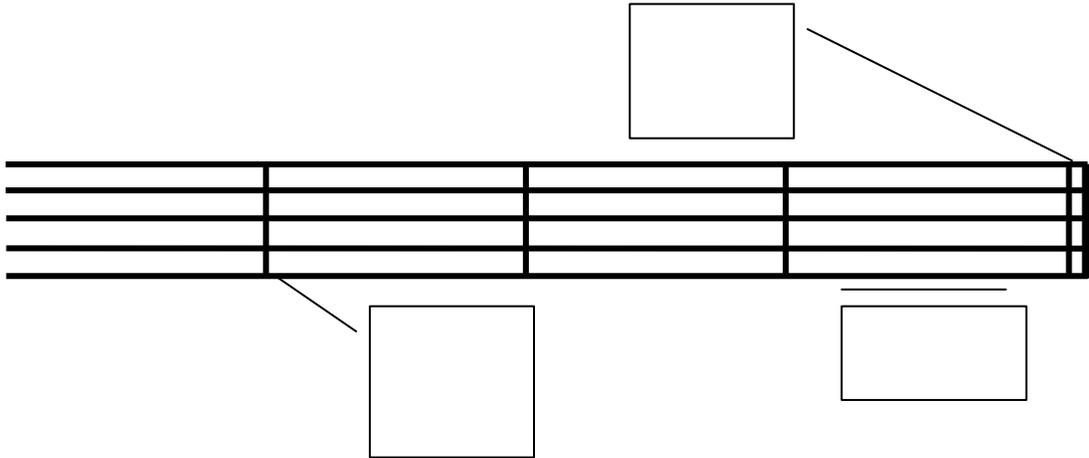
A book report Rubric



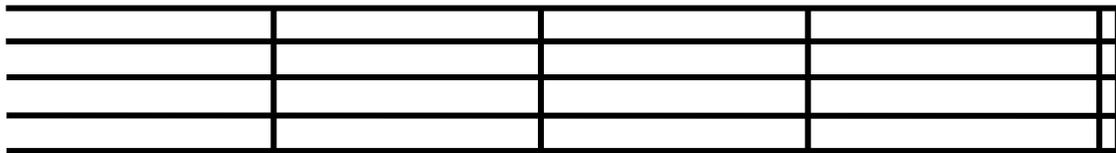
| | 4 | 3 | 2 | 1 |
|--------------------------------------|--|--|---|--|
| Completion Part-1 and 2 | All sections of the book report are completed | Five sections of the book report are completed | Four sections of the book report are completed | Less than four sections of the book report are completed |
| Contents relation Part-1 and 2 | The answer of each section correctly corresponds to the contents of the book | The answer of each section mostly corresponds to the contents of the book | The answer of each section partly corresponds to the contents of the book. | The answer of each section barely corresponds to the contents of the book |
| Written sentences Part 2 | All answers should be written in complete sentences using correct grammar and punctuation. | All answers are written in complete sentences yet demonstrate a few errors in grammar and punctuation. | All answers are not written in complete sentences and there is more incorrect usage of grammar and punctuation. | None of the answers are written in complete sentences and there is little usage of correct grammar and punctuation |

I Know the Name of Musical Symbols

1. Name the three parts on the staff



2. Draw the musical symbols following the instructions below.

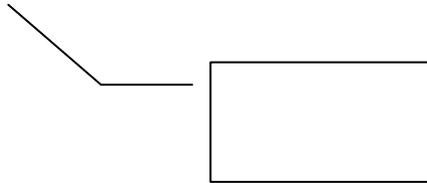


- Draw a treble clef on the first measure
- Draw a bass clef on the second measure
- Draw a sharp on the fifth line of the third measure
- Draw a flat on the third line of the fourth measure

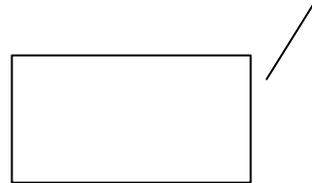
I know Their Names and Values

1. Draw each musical note based on the description below.

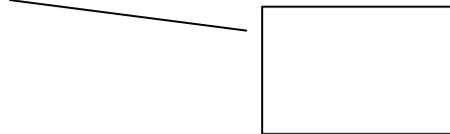
My name is 'whole note'.
I last for 4 beats in the music



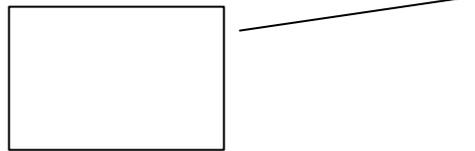
People call me 'quarter note'
I have one beat of value in the music



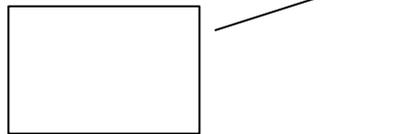
I am half of a whole note
I play 2 beats in the music



I am called 'eighth note'
I could last for a half beat of a quarter note



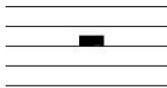
I am a dotted half note
I can last one halfbeat longer than just a half note



2. Write the name and the value of each musical rest below, using 4/4 time



My name is () rest and I rest for () beats



My name is () rest and I rest for () beats



My name is () rest and I rest for () beats

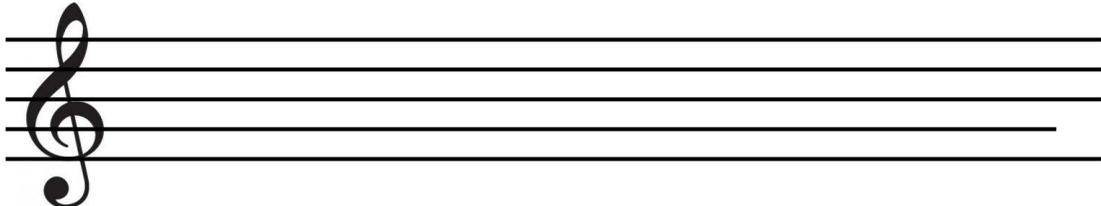


My name is () rest and I rest for () beats

Practice Sheet 1.

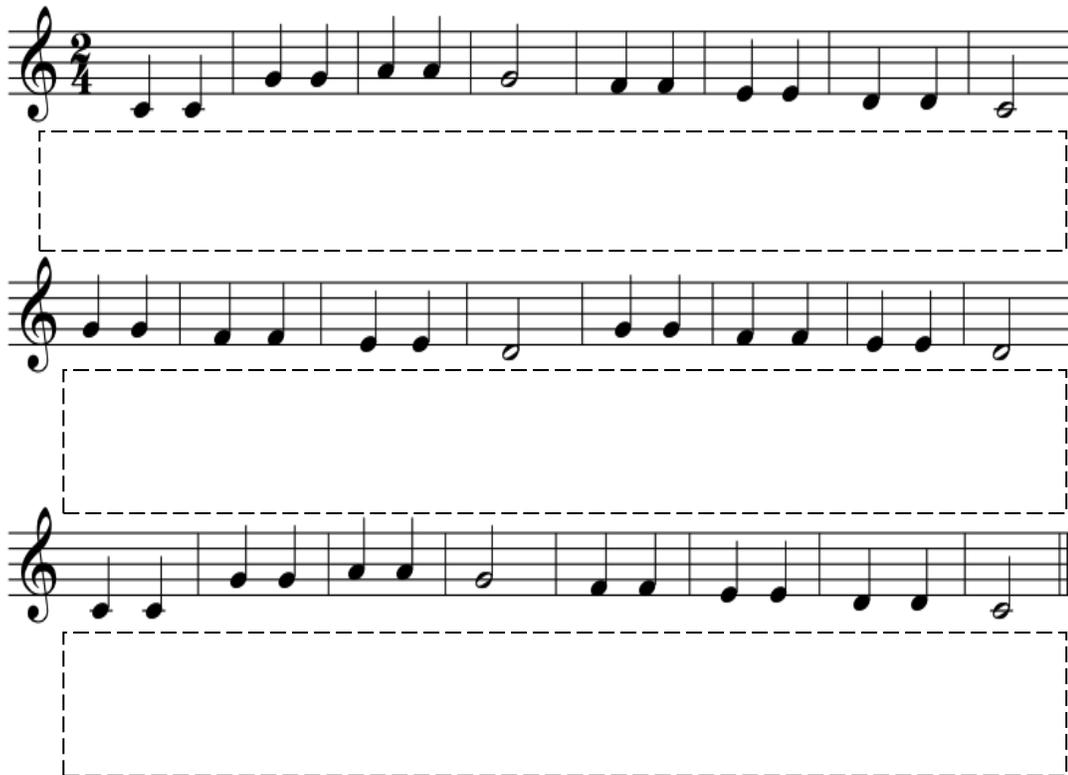
I Can Read the Sounds of Music

1. Draw whole notes which correspond to the sound of music

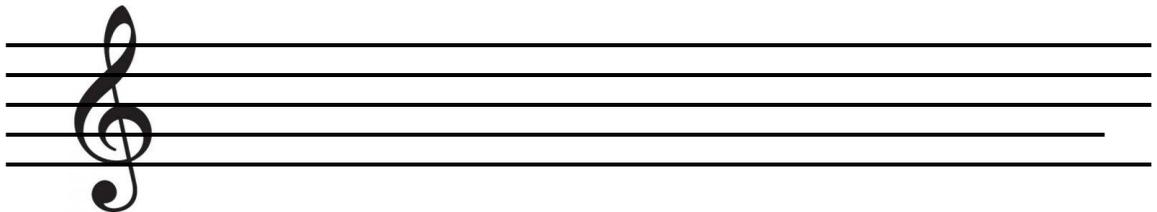
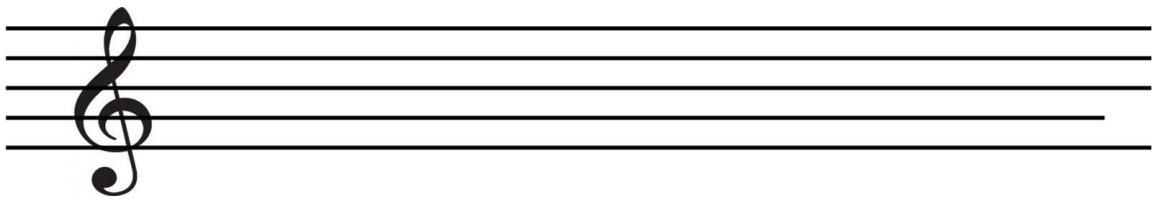
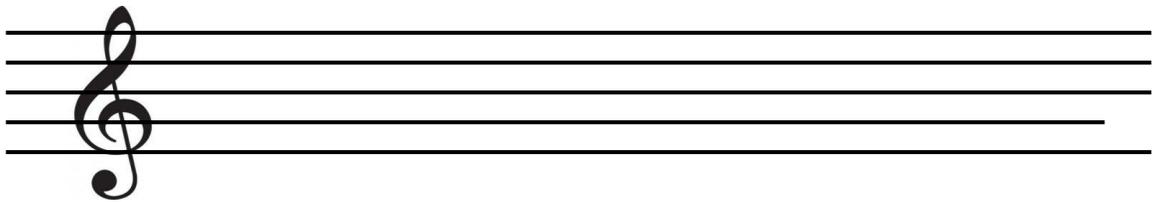
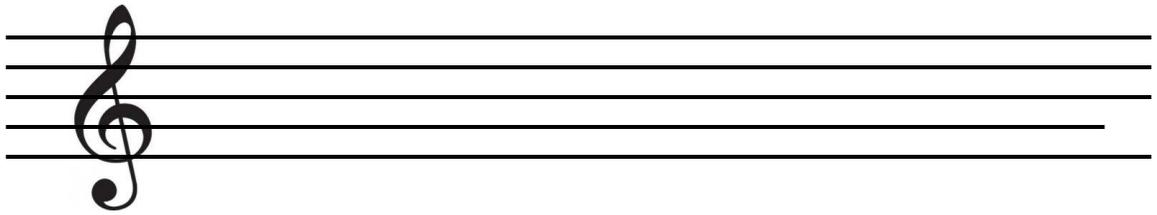
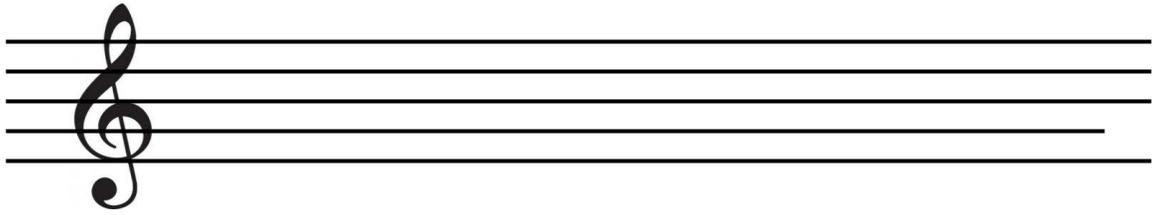


Sound **Do** **Re** **Mi** **Fa** **Sol** **Ra** **Ti** **DO**

2. Write the sound of each note below



3. Read the music by singing /Playing Do Re, Mi --- then Write the name of this song



Writing a Biography of My Friend

Fill out the guiding questions below



1. What is the name of the subject?

.....

2. How old is she or he?

.....

3. Where does he or she live?

.....

4. Is there any event and/or accomplishment that makes this person unique or special?(This could be your observation about the friend or you can interview the friend)

.....

.....

5. What admirable qualities does the person possess? (personality, characteristics)

.....

.....

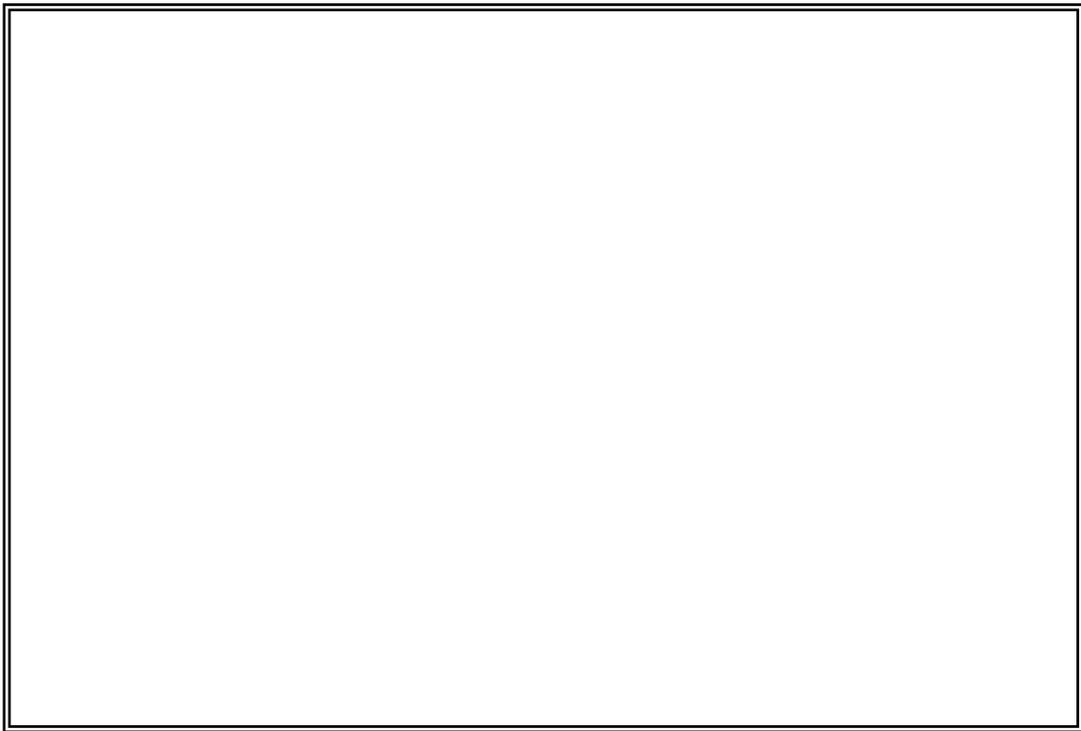
6. Write comments the other classmates shared that reveal his or her character. What do you think it means?

.....

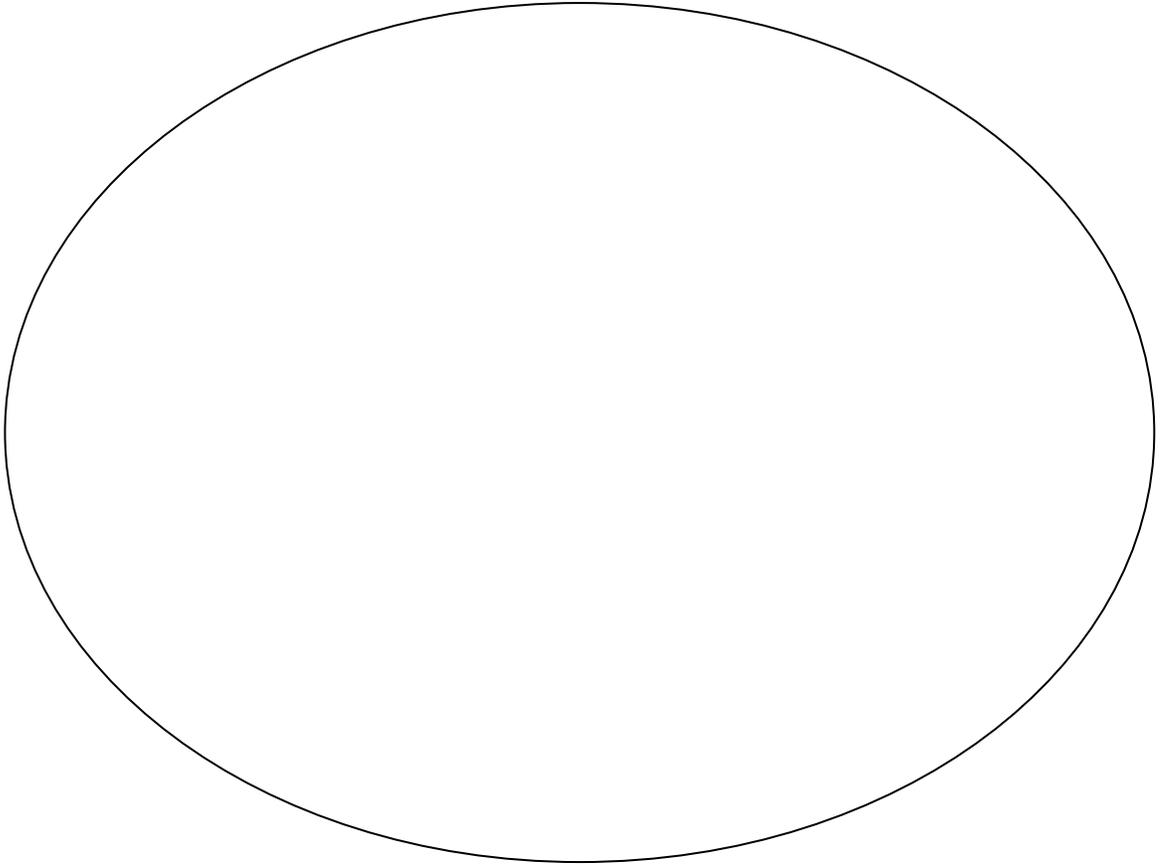
.....

.....

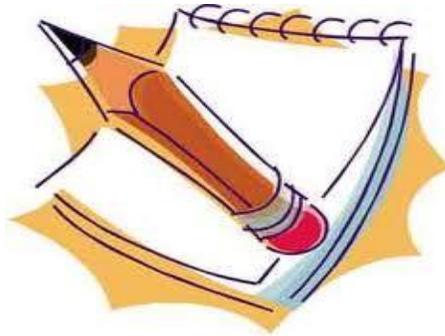
Title:



Written and illustrated by



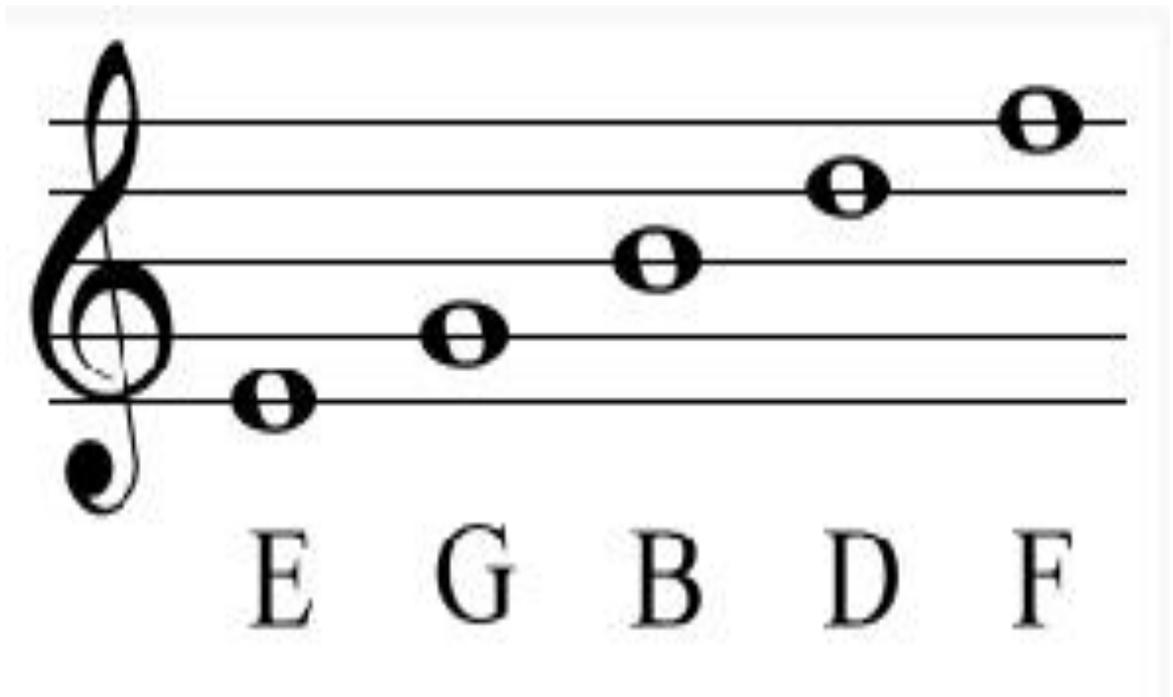
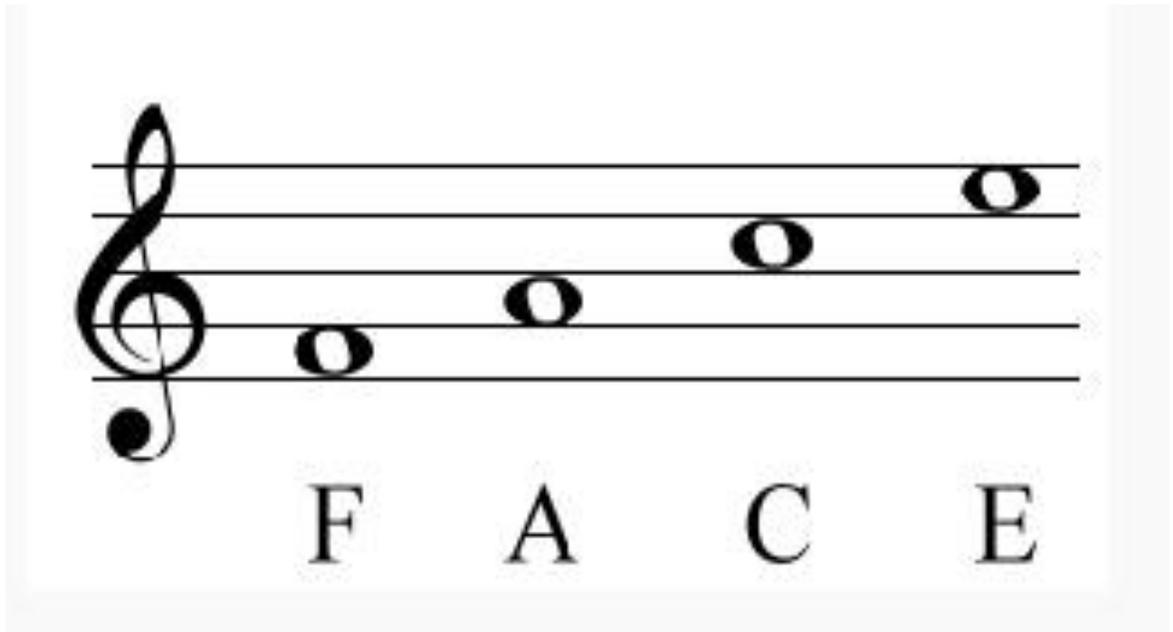
A Biography Rubric



| | 4 | 3 | 2 | 1 |
|------------------------|--|---|--|--|
| Number of Pages | The biography consists of more than four pages | The biography consists of three pages | The biography consists of two pages | The biography consists of only one page |
| Illustration | The illustration on each page clearly describes the written text | The illustration on each page mostly describes the written text | The illustration on each page describes the written text vaguely | The illustration on each page not related to the written text |
| Information | The biography was written using all six interview questions | The biography was written using only five interview questions | The biography was written using only four interview questions | The biography was written using only three interview questions |
| Grammar | The written texts contain no grammatical errors | The written texts contain one or two grammatical errors | The written texts contain three or four grammatical errors | The written texts contain more than four grammatical errors |

Appendix C

Images for Musical Pitches



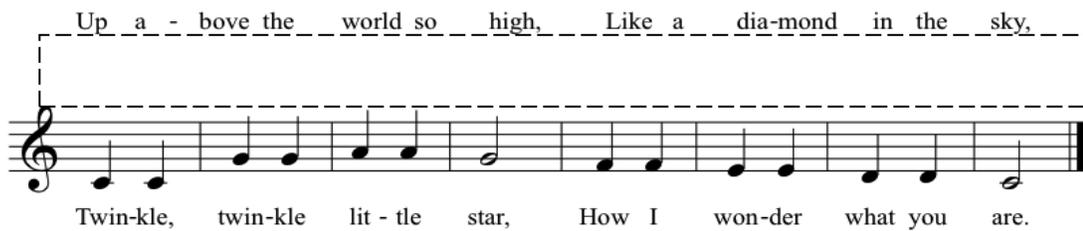
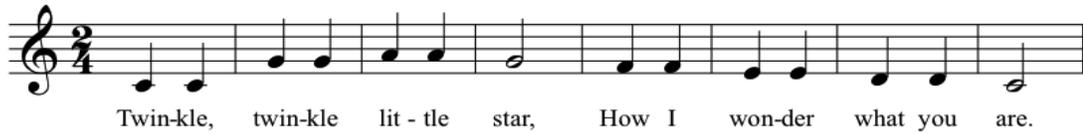
Musical Pitches

1. Draw whole notes which correspond to the name and pitch of each note from the first line.



Name: **E F G A B C D E F**

2. Write the name of the pitch under each note



3. Write the number from 1-6 to make an order of the pitches from the lowest to the highest.

EX) The lowest pitch gets the number 1, the highest pitch gets number 6



Number:



Rubric for Musical Pitches

| | 4 | 3 | 2 | 1 |
|--|---|---|---|---|
| Drawing the notes based on the musical pitches on the staff | Students draw all the notes which correspond to the musical pitches on the staff correctly | Most of musical pitches are identified by drawing the notes but displayed 1-2 mistakes | Half of the pitches of the notes are correctly drawn but half of them are not | Less than half of the musical pitches are identified correctly |
| Identifying the musical pitches in the song | Students can name all pitches of a simple nursery rhyme | Students can name most of the pitches of a simple nursery rhyme | Students can name some of the pitches of a simple nursery rhyme | Students are unable to name any pitches of a simple nursery rhyme |
| Identifying the musical pitches in high and low | Students complete the numerical order of all musical pitches correctly from the lowest to the highest | Students complete the numerical order of the musical pitches on the staff from the lowest but show 1-2 mistakes | Students complete the numerical order of the musical pitches on the staff from the lowest but show 3-4 mistakes | Most pitches of the numerical order are incorrect. |

Story Planner of: Freddie's new Adventure

Settings: On the Staff, draw a simple image(s) which demonstrates the places involved in the story. The first letter of the name of the place drawn on the staff should correspond to the musical pitches.



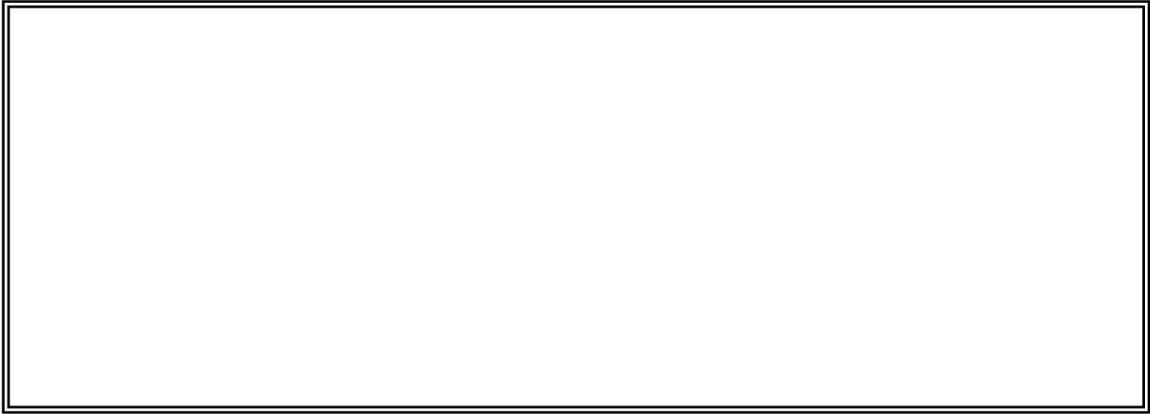
Characters: Choose characters whose names start with the alphabet names of the seven pitches (C. D. E. F. G. A. B). Draw the characters and write their names on the staff where each beginning letter of the name corresponds to the musical pitches.



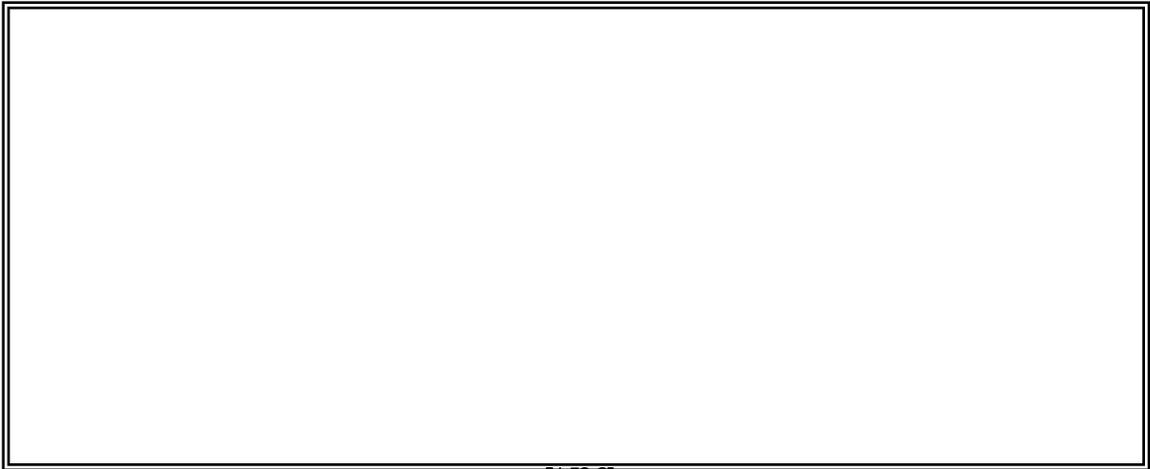
Structure of the story

Create the plot of the story using the story map below and include a problem and a solution

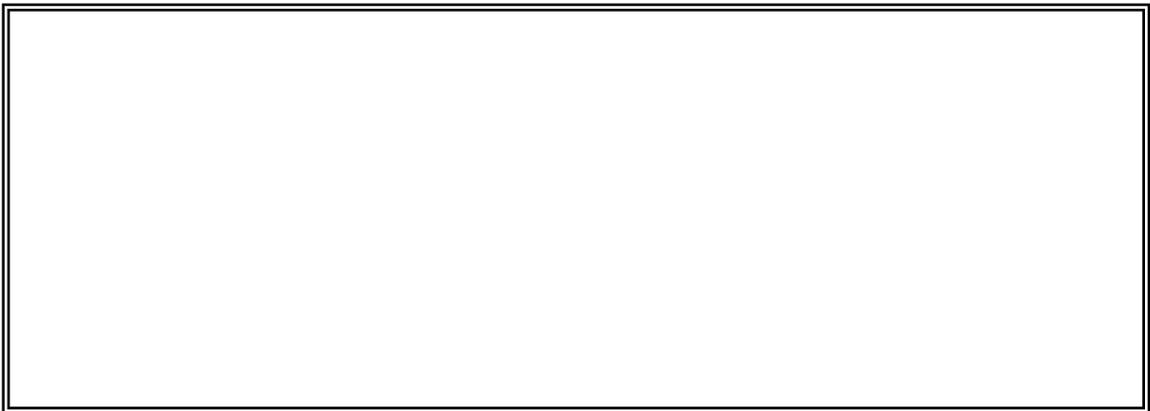
Beginning



Middle

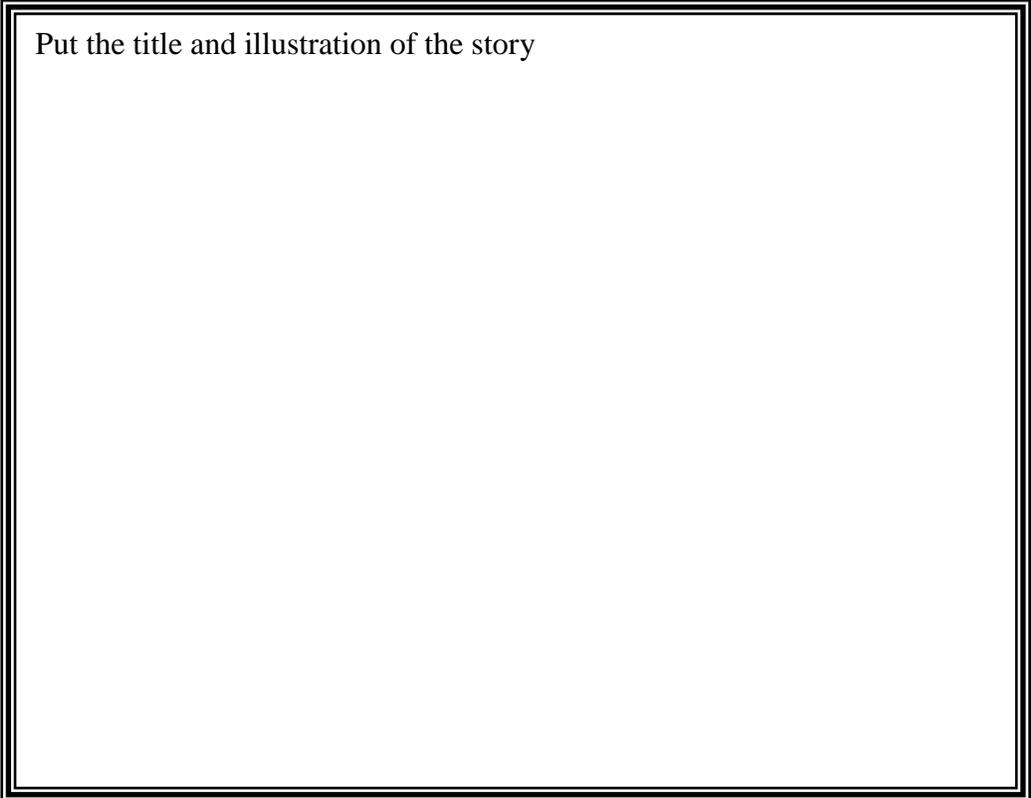


End



The New adventure of Freddie The Frog

Put the title and illustration of the story



Written and illustrated by:

Write your name here

Draw a map of treble clef island which represents the name of any object and place

Draw pictures that represent the event

Write the story

Rubric for creating Freddie's new adventure



| | 4 | 3 | 2 | 1 |
|--|---|---|---|--|
| Plot: Problem and Solution | Both the problem and the solution are fully developed | One of the plot parts, either problem or solution, is fully developed and the less developed part is at least addressed | Both the problem and the solution are addressed but not fully developed | Neither problem nor solution are fully developed |
| Settings | Settings of the story are clearly stated and described | Settings of the story are moderately stated and described | Settings of the story are stated but not clearly described | Settings of the story are not fully stated and described |
| Characters | The characters are well described in terms of behavior, appearance, personality, and character traits | The characters are briefly described in terms of behavior, appearance, personality, and character traits | Only the names of the characters are stated without much descriptive detail | No characters are involved in the story |
| Language Conventions spelling, grammar, punctuation | The usage of language conventions displays grade-level appropriate spelling, grammar, and punctuation without errors | The usage of language conventions displays mainly grade-level appropriate spelling, grammar, and punctuation with few errors | The usage of language conventions contains many errors in spelling, grammar, and/or punctuation | The usage of language conventions contains frequent and numerous errors in spelling, grammar, and punctuation |
| Illustration: the staff and the notes of musical pitches, drawings based on the texts | The illustration on each page clearly describes the written text also the musical staff on which the note of each musical pitch which represents the settings or the character is correctly drawn | The illustration on each page mostly describes the written text yet the musical staff on which the note of each musical pitch which represents the settings or the characters displays a few errors | The illustration on each page describes the written text vaguely and the musical staff on which the note of each musical pitch which represents the settings or the characters displays many errors | The illustration on each page is not related to the written text also the musical staff on which the note of each musical pitch which represents the settings or the characters are incorrectly drawn. |

Image of C major scale

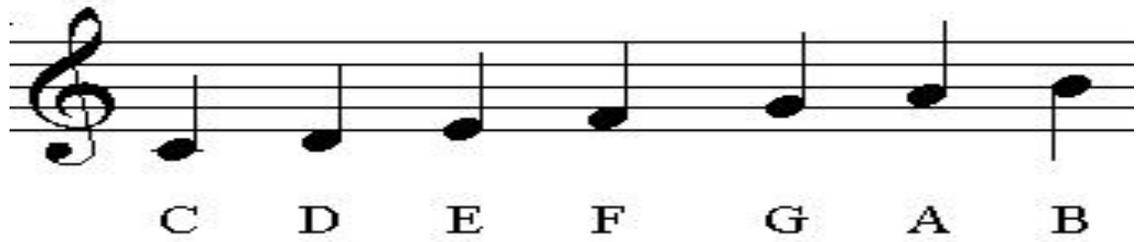


Image of the pentatonic scale in C major

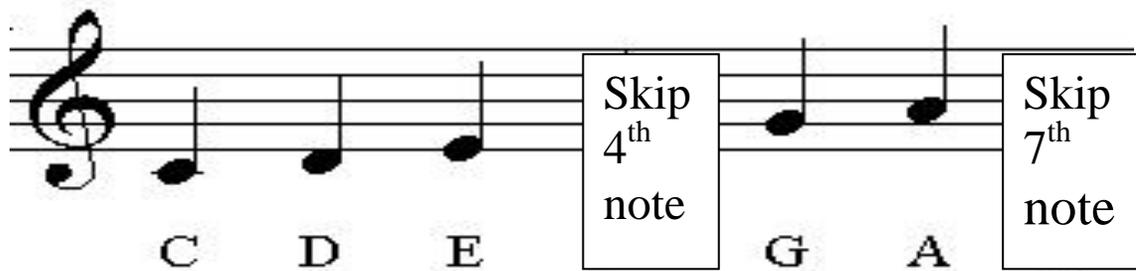
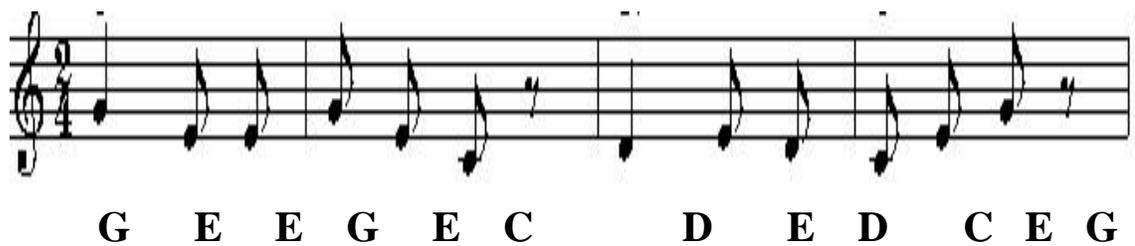


Image of songs based on the pentatonic scale

Part of a Korean folk song

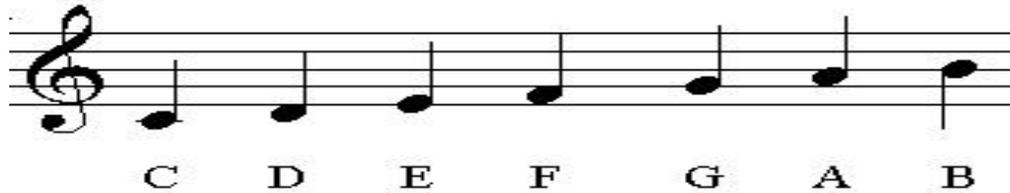


Part of a Korean folk song



Reading a Pentatonic scale

1. Put X on the two pitches of the notes which are not used in the pentatonic scale.



2. Write the name of each pitch of the musical notes in the box over the staff below.

Mary had a Little Lamb

Sarah Josepha Hale

Lowell Mason

Vo.
 Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb.
 Ev - 'ry - where that Ma - ry went, Ma - ry went, Ma - ry went,

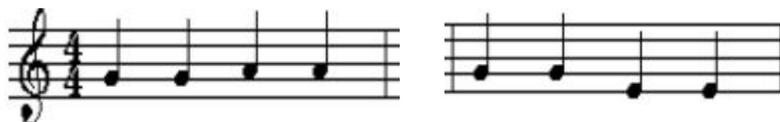
Vo.
 Ma - ry had a lit - tle lamb, its fleece was white as snow.
 Ev - 'ry - where that Ma - ry went, the lamb was sure to go.

Writing and Singing the Pentatonic Patterns

You will write and sing the pentatonic patterns with Do, Re, Mi., following the direction below.

1. Choose the five notes of the pentatonic scale(C major) and circle them on the staff.
2. Use the five pitches of the notes to create pentatonic patterns.
3. Use quarter notes in creating the pentatonic patterns. In each measure of the staff, you need to draw 4 quarter notes which belong to the pentatonic scale.

EX:



4. Once you create the pentatonic patterns, Label the notes using the name of the pitches and the syllables of solfege. Refer to solfege in the key of C major which corresponds to each pitch of the musical notes on the staff below.

EX:



G G A A
Sol Sol La La

5. Practice singing the patterns using Do, Re, Mi...

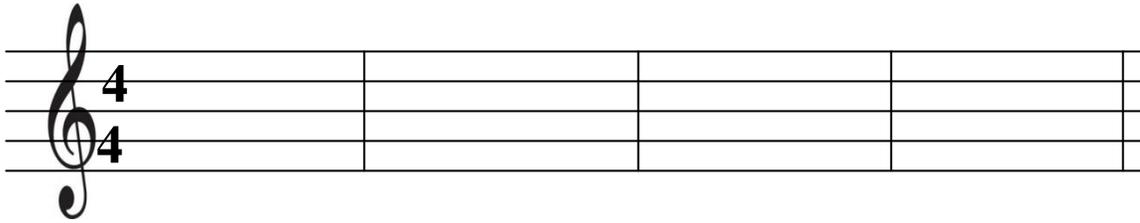
You are allowed to use any melodic instruments in the classroom to practice performing the notes in the pentatonic patterns using Do, Re, Mi..

Use this C scale below for the direction N.1. 4.5

C D E F G A B

| | | | | | | |
|----|----|----|----|-----|----|----|
| Do | Re | Mi | Fa | Sol | La | Ti |
|----|----|----|----|-----|----|----|

Pattern 1

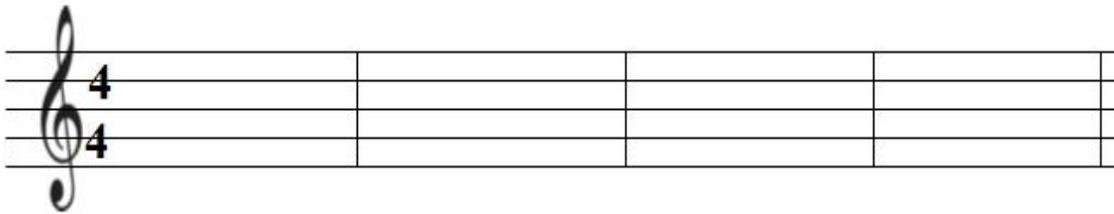


pitches:

Solfège:

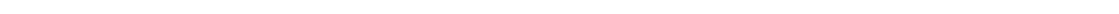


Pattern 2

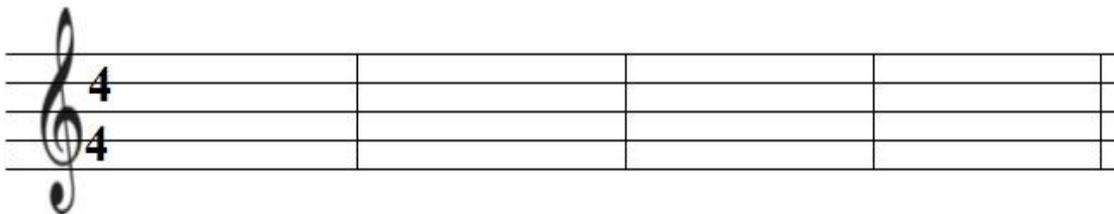


pitches:

Solfège:



Pattern 3



pitches:

Solfège





Rubric for the Pentatonic Patterns

| | 4 | 3 | 2 | 1 |
|--|--|---|---|---|
| Reading the pentatonic patterns | Students correctly read the pentatonic patterns they created | Students mostly read the pentatonic patterns they created but demonstrate 1-2 errors | Students demonstrate an ability to read the pentatonic patterns but display 3-4 errors | Students partly read the pentatonic patterns they created but with many mistakes |
| Writing pentatonic patterns | Students write three melodic patterns using all five notes in the pentatonic scale | Students write three melodic patterns using four notes in the pentatonic scale | Students write three melodic patterns using three notes in the pentatonic scale | Students write three melodic patterns using less than three notes in the pentatonic scale |
| Performing Pentatonic patterns | Students perform the pentatonic patterns with correct pitches using solfege | Students perform the pentatonic patterns using solfege but 1-2 notes of pitches are incorrect | Students perform the pentatonic patterns using solfege but 3-4 notes of pitches are incorrect | Students perform the pentatonic patterns but more than 4 notes of pitches are incorrect |

Appendix D

**Identifying the Terms of Musical Tempos:
Before, during, and after.....**



Before reading

1. These are musical terms which tell you about the speed of music called “tempo”
2. Each word represents a different speed of music. In groups, discuss the meaning of the musical terms and write the definition as you understand or just guess.
3. Below are examples of the definition of the tempos in music.

| | | | |
|--------------------------|--|--------------------------|----------------|
| A: slow and broad | B: literally "walking", a medium slow tempo | C: fast | |
| D: very fast | E: slowing down | F: getting faster | G: stop |

I (we) think the meaning of **Andante** would be

I (we) think the meaning of **Fine** would be

I (we) think the meaning of **Allegro** would be.....

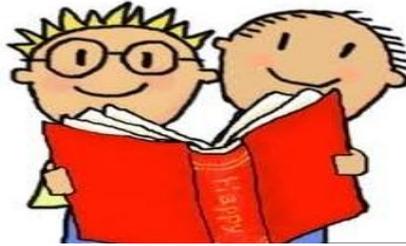
I (we) think the meaning of **Largo** would be

I (we) think the meaning of **Presto** would be

I (we) think the meaning of **Accelerando** would be

I (we) think the meaning of **Ritardando** would be ...

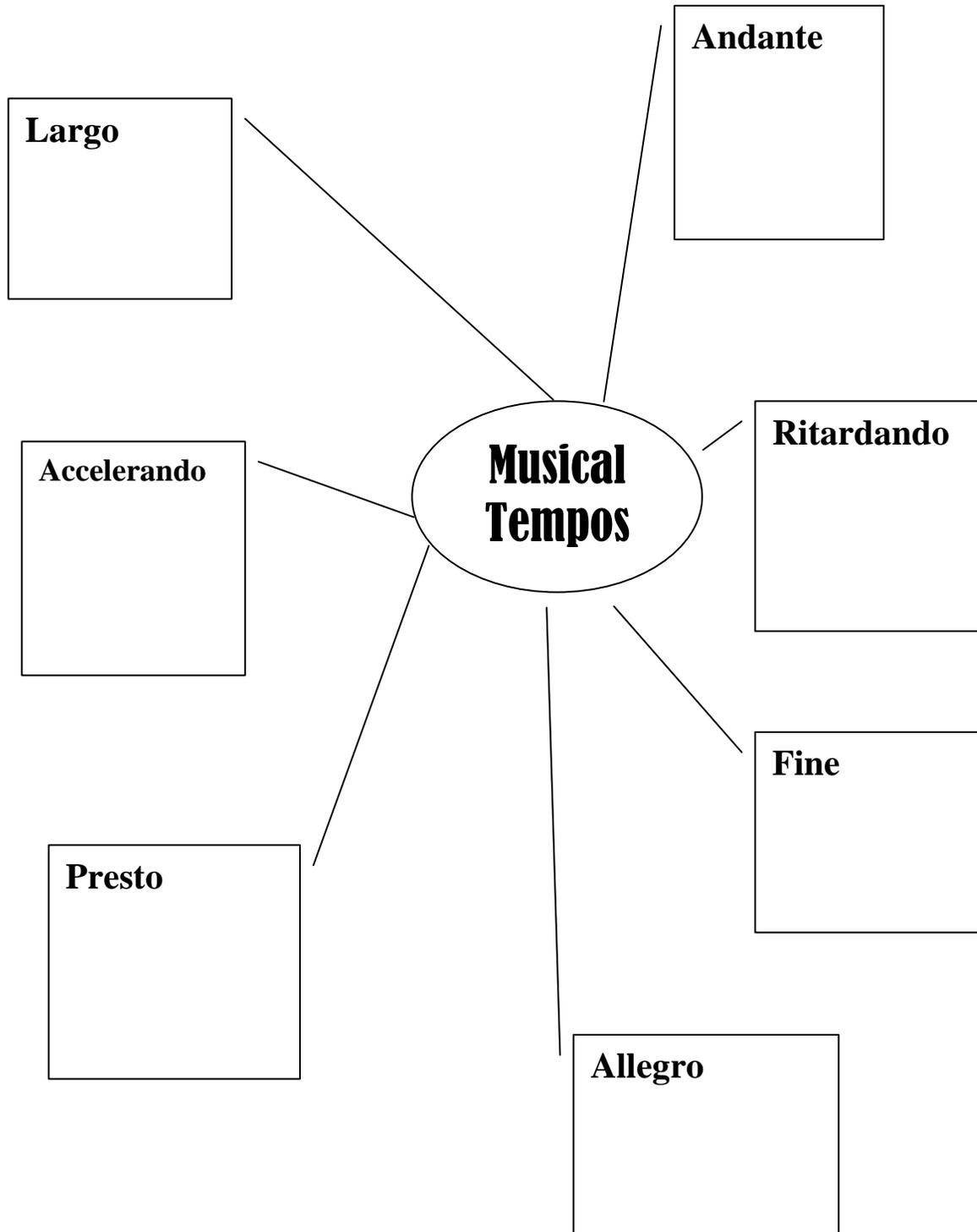
While reading the book I found that it probably means



| Vocabulary | Sentence clues in the book | Definition |
|--------------------|-----------------------------------|-------------------|
| Andante | | |
| Fine | | |
| Allegro | | |
| Largo | | |
| Presto | | |
| Accelerando | | |
| Ritardando | | |

After reading, I knew that it means.....

Write the definition of each word in the box . Find the definition by using a dictionary or online dictionary <http://kids.yahoo.com/reference/dictionary/>





Rubric for the Vocabulary of Musical Tempos

| | 4 | 3 | 2 | 1 |
|---|---|--|--|--|
| Relation of the Sentence clues: (During reading) | All sentence clues relate to the definition of each word | Most sentence clues relate to the definition of each word | Some sentence clues relate to the definition of each word | No sentence clues relate to the definition of each word |
| Definition of the word determined by text clues: (During reading) | All definitions of musical tempos determined by the text clues related to its original definition | Most definitions of musical tempos determined by the text clues related to its original definition | Some definitions of musical tempos determined by the text clues related to its original definition | No definitions of musical tempos determined by the text clues related to its original definition |
| The words defined using a dictionary (After reading) | All words of the musical tempos are correctly defined | Most words of the musical tempos are correctly defined but 1-2 incorrect definitions were found | Some words of the musical tempos are correctly defined but the others are not | All words of the musical tempos are incorrectly defined |

Create and Perform Your Own Rhythmic Patterns

Follow the instructions below.....

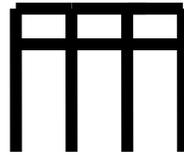
1. In your group, you will create rhythmic patterns using various symbols and tempos.
2. Use all of these symbols to create the rhythmic patterns. Each of these symbols below represents musical notes and a rest each having an equal length of sound (one beat long) in the music (4/4 count).



Ta



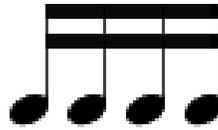
Ti Ti



Ti- Ka- Ti -Ka

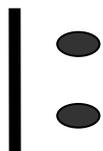


Shh



Quarter note = Two eighth notes = Four sixteenth notes = Quarter rest

3. Draw rhythmic patterns on your work page between the symbol **1: :1**. This symbol is called *Repeat Sign* which means you repeat patterns between that symbol.



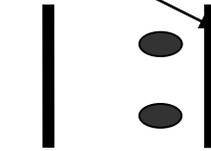
one (1)



two (1)



three (1)



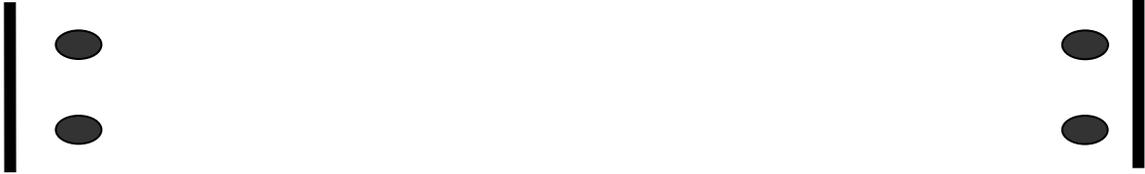
four (1)

- 4 You will create four rhythmic patterns applying the four musical tempos (largo, andante, allegro, presto) you learned from the book. The rhythmic patterns will be based on 4/4 time. (See the example above)

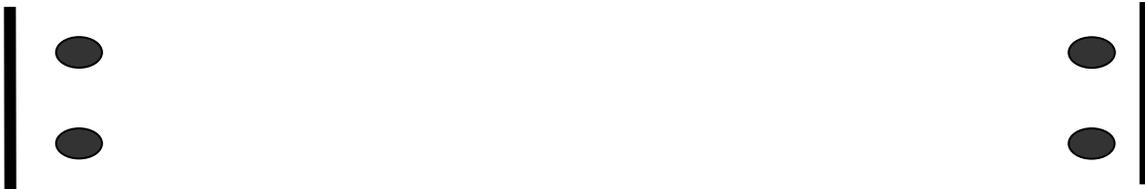
5. In practicing and performing, your group needs to be divided into two parts and each part plays either beat or rhythm using either a part of the body or the rhythmic instruments in the classroom. (refer to the activity we did along with the CD of the book)

I CAN CREATE MY OWN RHYTHMS

Pattern 1 : Tempo -----



Pattern 2 : Tempo -----



Pattern 3 : Tempo -----



Pattern 4 : Tempo -----





Rubric for Creating Rhythmic patterns

| | 4 | 3 | 2 | 1 |
|--|--|---|---|---|
| The use of Four beats (4/4) | All four rhythmic patterns are based on four beats (4/4) | Three rhythmic patterns are based on four beats (4/4) | Two rhythmic patterns are based on four beats (4/4) | Only one rhythmic pattern is based on four beats (4/4) |
| The use of various rhythmic symbols | Students use all four types of the musical symbols of notes and a rest in creating their rhythmic patterns | Students use three types of the symbols in creating their rhythmic patterns | Students use two types of the musical symbols in creating their rhythmic patterns | Students use only one type of the musical symbols in creating their rhythmic patterns |
| Applying musical tempos and beats | Students play beats in all four rhythmic patterns correctly based on the tempos they apply for that rhythmic pattern | Students play beats in three rhythmic patterns correctly based on the tempos they apply for that rhythmic pattern | Students play beats in two rhythmic patterns correctly based on the tempos they apply for that rhythmic pattern | Students play beats in only one rhythmic pattern correctly based on the tempos they apply for that rhythmic pattern |
| Playing rhythms | Students play the rhythms in all four patterns correctly | Students play the rhythms in three patterns correctly | Students play the rhythms in two patterns correctly | Students play the rhythms in one pattern correctly |

I Can Play the Beats and Rhythms of the Songs

1. Old Mac Donald Had a Farm in $\frac{4}{4}$ Time



2. Here We Go Round Mulberry Bush in $\frac{3}{4}$ Time



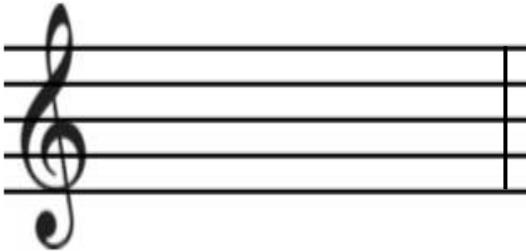
3. Yankee Doodle in $\frac{2}{4}$ Time



I Know the Beats in the Time Signatures

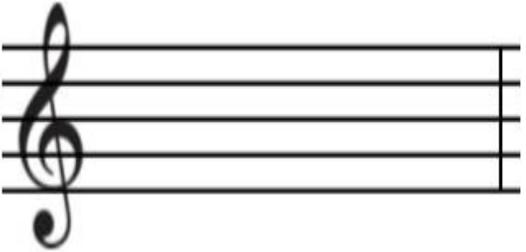
Write a time signature based on the description in the box and draw a sample of notes in a measure which represents the beats of the time signature.

1.



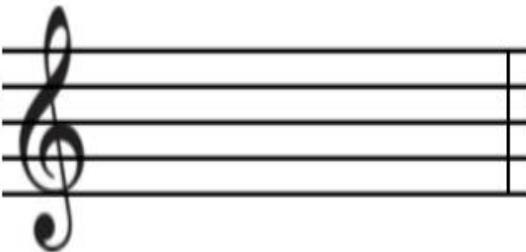
1. Each measure contains 4 beats
2. A quarter note receives 1 beat.
3. A whole note receives 4 beats
4. A half note receives 2 beats
5. An eighth note receives half ($1/2$) beat

2.



1. Each measure contains 2 beats
2. A quarter note receives 1 beat.
3. A half note receives 2 beats
4. An eighth note receives half ($1/2$) beat

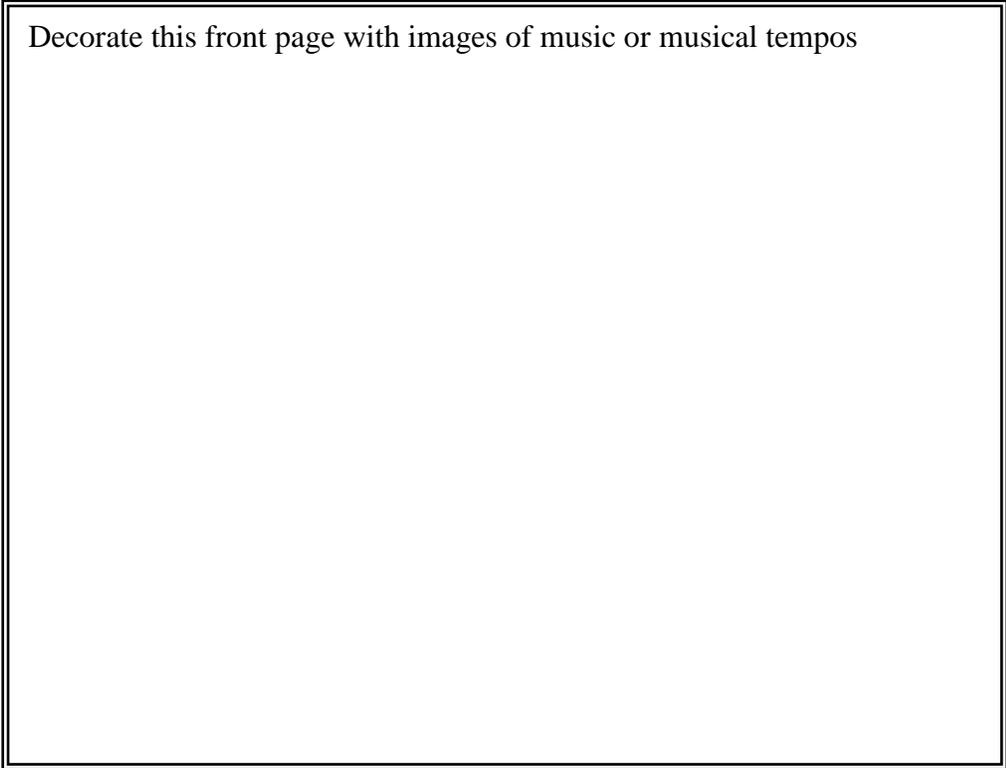
3



1. Each measure contains 3 beats
2. A quarter note receives 1 beat.
3. A half note receives 2 beats
4. An eighth note receives half ($1/2$) beat

My Square Maps of Musical Tempos

Decorate this front page with images of music or musical tempos



Created by:

| | |
|---|---|
| <p>Word</p> | <p>Definition</p> |
| <p>Picture</p> <p>Draw a picture which best represents the word.</p> | <p>Sentence(s)</p> <p>Create new sentences using the word.</p> |



Rubric for the Square Maps

| | 4 | 3 | 2 | 1 |
|---------------|---|--|--|--|
| Completion | Each part of the 4 square maps is completed throughout all four pages | Of the four pages of 4 square map, 1-2 parts are incomplete. | Of the four pages of 4 Square map, 3-4 parts are incomplete | Of the four pages of 4 Square word map, more than 4 parts are incomplete |
| Spelling | There are no spelling errors in the vocabulary maps | There are one or more spelling errors in the vocabulary maps | There are three or four spelling errors in the vocabulary maps | There are more than four spelling errors in the vocabulary maps |
| Context clues | In creating their own sentences, students give context clues in all four sentence sections | In creating their own sentences, students give context clues in three sentence sections | In creating their own sentences, students give context clues in two sentence sections | In creating their own sentences, students give context clues in one sentence section |
| Grammar | There are no grammatical errors in the sentence parts of the four pages of the vocabulary map | There are 1-2 grammatical errors in the sentence parts of the four pages of the vocabulary map | There are 3-4 grammatical errors in the sentence parts of the four pages of the vocabulary map | There are more than 4 grammatical errors in the sentence parts of the four pages of the vocabulary map |

Appendix E

Vocabulary Learning: The Composer is Dead

Write the definition of each word below.

ecstatic:



flamboyant:

interrogate:

lurk:

mourn:

murmur:

agitate:

bluffed:

nostalgic:

ruckus:

shenanigans:

treachery:

accompaniment:

arrogant:

alibi:

decompose:

Story Map

Name _____ Date _____

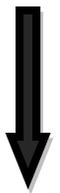
Setting:



Characters:



Problem:



Plot/Events:

Solution:



Rubric of the Story Map

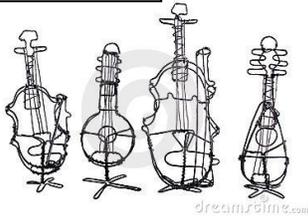
The Composer is Dead

| | 4 | 3 | 2 | 1 |
|---------------------------------------|---|---|--|--|
| Jigsaw presentation | Includes the name of the musical instrument family and all the instruments in that family in detail | Includes the name of the musical instrument family and most of the musical instruments in that family | Includes the name of the musical instrument family but does not mention the name of the musical instruments in that family | Includes no name of the musical instrument family as well as no name of the musical instruments in that family |
| Completion of the map | All five sections are completed on the story map | Four sections are completed on the story map | Three sections are completed on the story map | Less than three sections are completed on the story map |
| Relation to the story contents | All answers clearly correspond to the contents of the story | Most answers properly correspond to the contents of the story | Some answers correspond to the contents of the story but some do not | All answers do not clearly correspond to the contents of the story |

Musical Instrument Families

Write the name of the musical instrument families and list two instruments which belong to that instrument family.

[]



dreamstime.com

[]



[]



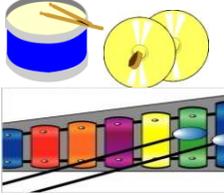
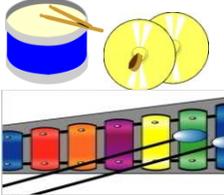
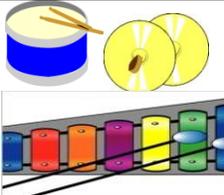
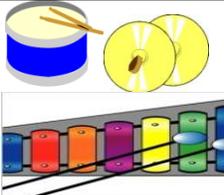
© depositphotos

[]



Musical Instrument Families in the Music

Listen to the music and circle the name and the appearance of the musical instrument family which played that music.

| | | | | |
|---------|---|---|--|---|
| Music 1 | Brass | Strings | Percussion | Woodwind s |
| |  |  |  |  |
| Music 2 | Percussion | Woodwinds | Brass | Strings |
| |  |  |  |  |
| Music 3 | Brass | Percussion | Strings | Woodwind s |
| |  |  |  |  |
| Music 4 | Woodwinds | Strings | Brass | Percussion |
| |  |  |  |  |



Rubric for Identifying the Musical Instrument Families

| | 4 | 3 | 2 | 1 |
|------------|---|---|---|--|
| Name | Students chose the name of the musical instrument family correctly according to their sound in all sections | Students chose the name of the musical instrument family correctly according to their sound in three sections | Students chose the name of the musical instrument family correctly according to their sound in two sections | Students chose the name of the musical instrument family correctly according to their sound in one section |
| Appearance | Students chose the appearance of the musical instrument family correctly according to their sound in all sections | Students chose the appearance of the musical instrument family correctly according to their sound in three sections | Students chose the appearance of the musical instrument family correctly according to their sound in two sections | Students chose the appearance of the musical instrument family correctly according to their sound in one section |

THE COMPOSER IS DEAD



The number of characters: 5-7

Narrator, Inspector, Violins(1-2), Violas(1-2), Concertmaster

The level of reading: Grade 3-4

Setting: In the orchestra

Challenge vocabulary:

Suspicious, lurking, waltz, nauseous, concertmaster, Cadenza, alibi, crucial

Reader's Theater Script

Narrator: The composer is dead. A composer is a person who sits in a room, muttering and figuring out what notes the orchestra is going to play. But last night, he was not humming, moving, or even breathing. The composer's death was very suspicious, and so the inspector was called in to find the murderer or murderers and haul them off to jail.

Inspector: I will begin by interviewing the usual suspects. This composer had many enemies lurking in the orchestra. Violins! Where were you last night?

Violin1: We were performing a waltz. We played graceful melodies so the lady and gentleman could spin around and around until they felt dizzy and somewhat nauseous. This kept us busy all night.

Inspector: A ha! Perhaps you murdered the composer for making you play so much.

Violin 2: Don't be ridiculous! Violins are the stars of any orchestra. If we killed the composer, we would have to find work at a square dance or a romantic restaurant.

Inspector: That's true! Umm... oh! Viola, I forgot all about you.

Viola1: Everyone forgot about us. We play the notes in the chords that nobody cares about. We play crucial countermelodies that nobody hears. We often have to stay late after performance and stack up all of the chairs. We spent last night feeling sorry for ourselves as usual.

Viola 2: But we did notice that the concertmaster was acting strange. She was talking and laughing with the composer and carrying a strange black case.

Inspector: Concertmaster, what were you doing last night?

Concert master: I was talking with the composer about my Cadenza. I would never murder someone who was giving me such an excellent opportunity to show off.

Inspector : You all have very good alibis but the composer is still dead ..!

-----**The End**-----



Reader's Theater Rubric

| | 4 | 3 | 2 | 1 |
|---------------|---|--|--|--|
| Reading | Students read the script fluently with confidence and expression, made gestures which represented the character or the words of the character | Students read the script fluently with some expression, and gestures which represented the character or the words of the character | Students read the script with little expression, and few gestures | Students demonstrated difficulty in reading the script and added no expression, and gestures |
| Cooperation | Students worked cooperatively with the group in all aspects of the activity and shared all responsibilities and ideas | Students worked cooperatively with the group in most aspects of the activity and shared all responsibilities and ideas | Students worked cooperatively with the group in some aspects of the activity and shared all responsibilities and ideas | Students did not work cooperatively and did not share responsibilities and ideas |
| Participation | Students showed a highly active level of participation | Students showed an active level of participation | Students showed a moderate level of participation | Students showed a low level of participation |

Let's Create a New Script

The Composer is Dead



Rewritten by -----

The number of characters:

Setting:

Challenge vocabulary:

Suspicious, lurking, waltz, nauseous, concertmaster, Cadenza, alibi



Reader's Theater Script

Narrator: The composer is dead. A composer is a person who sits in a room, muttering and figuring out what notes the orchestra is going to play. But last night, he was not humming, moving, or even breathing. The composer's death was very suspicious, and so the inspector was called in to find the murderer or murderers and haul them off to jail.

Inspector: I will begin by interviewing the usual suspects. This composer had many enemies lurking in the orchestra.

() where were you last night?

Draw your main characters in your script



I can read music (1)

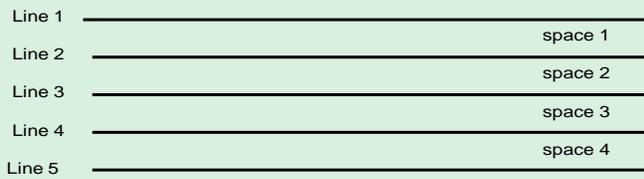


Symbols of written music

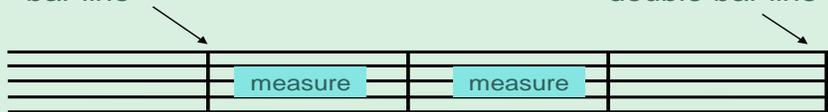


The Staff

- Music is written on a staff of five lines and four spaces



On the staff, music is divided into equal parts called “Measures”
Bar Lines indicate the beginning and the end of measures.
The double bar line indicates the ending of the piece of music



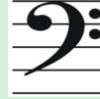
Clefs, Sharps, and Flats

- At the beginning of each staff there is a clef.
- A clef is a sign placed on the musical staff to show what pitch is presented by the lines and spaces

The treble clef



The bass clef



- Sharp is a character indicating a note that is a half step higher in pitch than the note named
- Flat is a character indicating a note that is a half step lower in pitch than the note named

sharp



flat

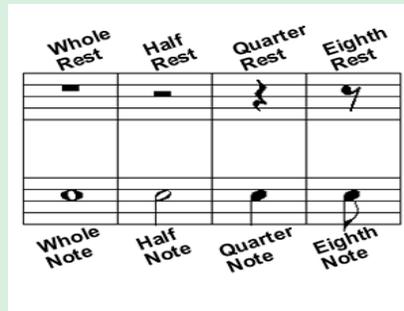


The musical rests

1. The name and value of each rest

The duration of musical silence is indicated by different type of rests

The Values of notes are very similar to the values of musical notes.



A whole rest indicates silence for a whole measure

A half rest indicates silence for half of the measure

A quarter rest indicates silence for one beat

A eighth rest indicates silence for half of one beat

Experience the beats of each note and each rest

 <http://classicsforkids.com/games/>



CoMPoSe YOUR VeRY OwN MuSiC!
DRAG THE NOTES AND RESTS BELOW ON TO THE STAFF. EACH MEASURE MUST HAVE FOUR BEATS.
HIT PLAY TO HEAR YOUR SONG. THEN SEND IT TO YOUR FRIENDS.

BEGINNER **ADVANCED**
VISUAL AID

| | WHOLE NOTE | DOTTED HALF NOTE | HALF NOTE | DOTTED QUARTER NOTE | QUARTER NOTE | EIGHTH NOTE | HALF REST | QUARTER REST | EIGHTH REST |
|--------------|------------|------------------|-----------|---------------------|--------------|-------------|-----------|--------------|-------------|
| BEATS | 4 | 3 | 2 | 1 1/2 | 1 | 1/2 | 2 | 1 | 1/2 |

ADVANCED

PLAY START OVER SEND TO MY FRIEND

Let's try to read the rhythm of this music

Piano

The musical score is written for piano in 4/4 time. It consists of four systems, each with a treble and bass staff. The first system has a fermata over the final note of the melody. The second system shows a change in the bass line. The third system features a melodic line with rests in the first two measures. The fourth system concludes with a double bar line.



Appendix G

I CAN
SING
WITH....



1. WHAT IS “DO, RE, MI ………”?

- In music, there are seven syllables through which each musical note is sung, called solfege.
- In solfege, the seven syllables are: do re, mi, fa, sol la, and ti.

2. WHAT DOES DO, RE, MI……… LOOK LIKE?

- The seven syllables represent the sounds of the notes placed on the staff from low to high as Guido said in the book “ *There are lines and spaces. Pitches go in order from low to high. Each pitch has its place, either on a line or in a space*” (click each musical note to see the syllable of each note)



3. WHAT DOES DO, RE, MI..... SOUND LIKE?

- Let's listen to and explore the sound of :

Do, Re, Mi, Fa, Sol, La, Ti

<http://classicsforkids.com/games/>

The screenshot shows a music composition game interface. At the top, a cartoon character is playing a trumpet. The title is "COMPOSE YOUR VeRY OwN Music!". Below the title, instructions read: "DRAG THE NOTES AND RESTS BELOW ON TO THE STAFF. EACH MEASURE MUST HAVE FOUR BEATS. HIT PLAY TO HEAR YOUR SONG, THEN SEND IT TO YOUR FRIENDS." There are two difficulty levels: "BEGINNER" (selected) and "ADVANCED". The "BEGINNER" level shows a staff with four measures, each containing a whole note. The "ADVANCED" level shows a staff with four measures, each containing a quarter note. Below the staffs is a table of musical symbols and their corresponding beat values.

| BEGINNER | | | | | | ADVANCED | | |
|------------|------------------|-----------|---------------------|--------------|-------------|-----------|--------------|-------------|
| WHOLE NOTE | DOTTED HALF NOTE | HALF NOTE | DOTTED QUARTER NOTE | QUARTER NOTE | EIGHTH NOTE | HALF REST | QUARTER REST | EIGHTH REST |
| DEATS 4 | 3 | 2 | 1 1/2 | 1 | 1/2 | 2 | 1 | 1/2 |

At the bottom, there are three buttons: "PLAY", "START OVER", and "SEND TO MY FRIEND". A copyright notice at the bottom right reads: "© 2002 TOTAL MEDIA SOURCE. ALL RIGHTS RESERVED."

4. LET'S SING " DO RE MI SONG" TOGETHER

<http://www.youtube.com/watch?v= dpGmAc3kMk>

Doe (Do) - a deer, a female deer

Ray (Re) - a drop of golden sun

Me (mi) - a name I call myself

Far (Fa) - a long long way to run

Sew (Sol) - a needle pulling thread

La (LA) - a note to follow sew

Tea (Ti) - a drink with jam and bread

That will bring us back to Do oh oh oh

5. LET'S SING THE NOTES WITH DO, RE MI

IN A GROUP, WORK TOGETHER WITH YOUR FRIENDS TO FIGURE OUT WHAT SONG IT IS BY USING DO RE MI

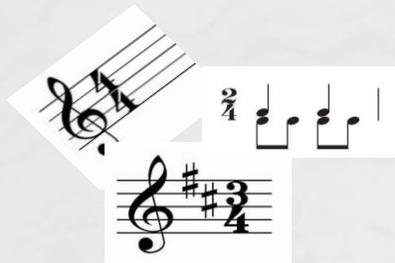


The image shows three staves of musical notation, each with a treble clef and a 2/4 time signature. The notes are as follows:

- Staff 1: C4, C4, G4, G4, A4, A4, G4, F4, E4, D4, C4.
- Staff 2: G4, G4, F4, F4, E4, E4, D4, C4, B3, A3, G3, F3.
- Staff 3: C4, C4, G4, G4, A4, A4, G4, F4, E4, D4, C4.

Below each staff is a yellow rectangular box for labeling the notes with 'DO, RE MI'.

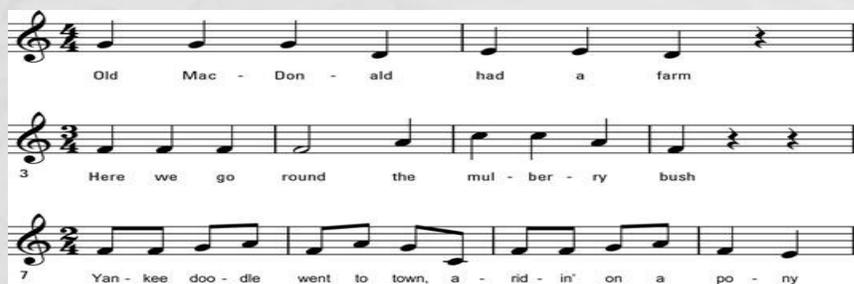
I can read rhythms and beats



**Beats and Rhythms
in Time signatures**

Time signatures in music

What are the time signatures on the staves below?



The image shows three musical staves with lyrics and time signatures. The first staff is in 4/4 time and contains the lyrics "Old Mac - Don - ald had a farm". The second staff is in 3/4 time and contains the lyrics "Here we go round the mul - ber - ry bush". The third staff is in 2/4 time and contains the lyrics "Yan - kee doo - dle went to town, a - rid - in' on a po - ny".

4/4 Old Mac - Don - ald had a farm

3/4 Here we go round the mul - ber - ry bush

2/4 Yan - kee doo - dle went to town, a - rid - in' on a po - ny

Times signatures

- Times signatures resemble fractions in their appearance.
- Time signatures are placed at the beginning of a piece of music.
- The top number shows the number of beats in each measure.
- The bottom number shows the kind of note that receives one beat.



Let's Play the beats and Rhythms

1. Old Mac Donald Had a Farm



2. Here We Go Round Mulberry Bush



3. Yankee Doodle

