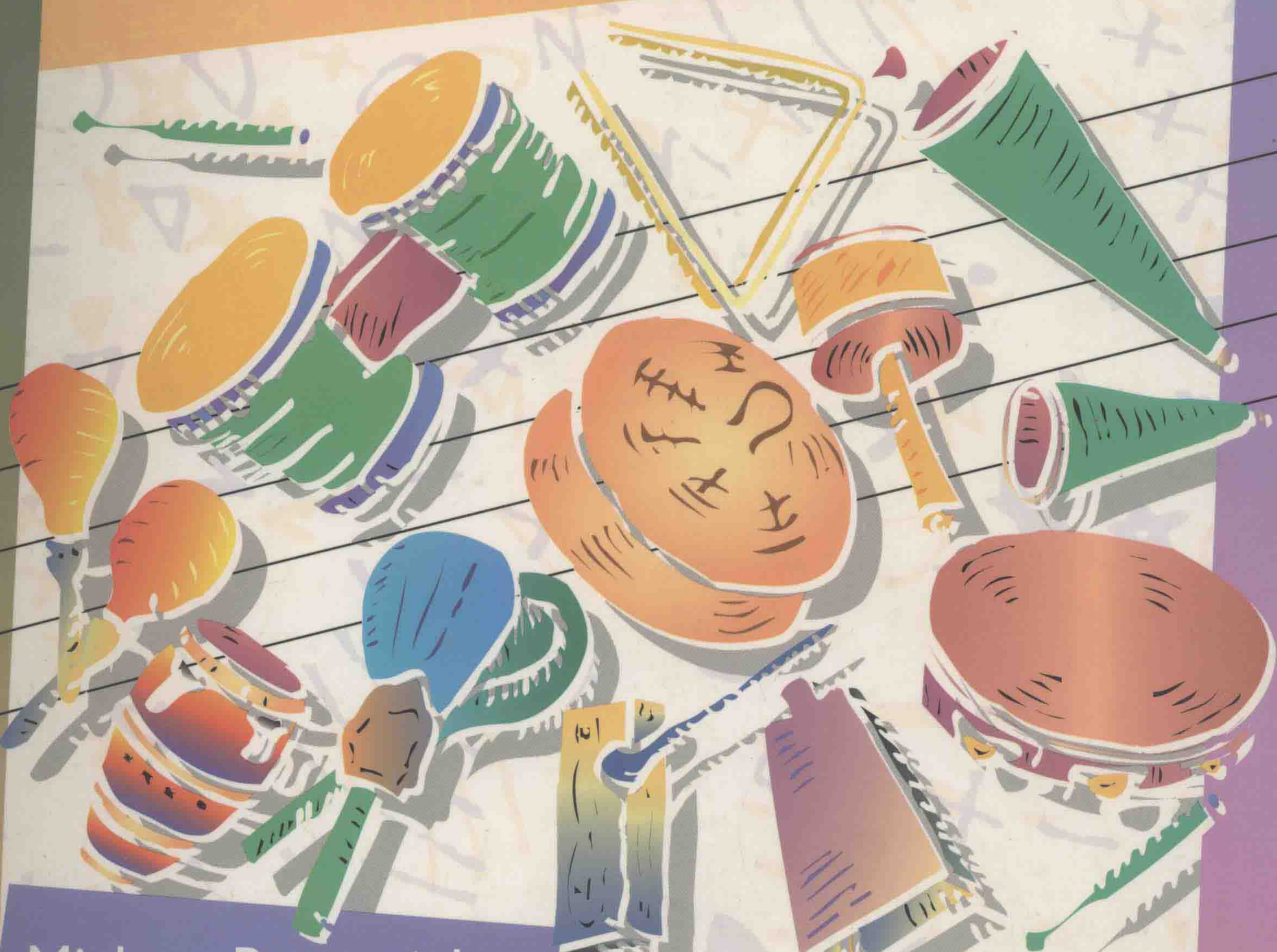
SECOND EDITION

Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher



Michon Rozmajzl
René Boyer-White

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Michon Rozmajzl
Boise State University
René Boyer-White
University of Cincinnati

Longman

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To all our students,
both children and adults,
who have inspired us,
challenged us to creative growth,
and kept us young.

Credits

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Preface

As more and more institutions of higher education require earlier and more extensive pre-clinical experiences for the elementary teacher, there is an increase in the need for well-sequenced textbooks with readily useable methods and materials. *Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher* provides a thorough presentation of the basic fundamentals of music required of a musically knowledgeable teacher. Fundamentals are presented within the context of pedagogical techniques intended for use when teaching children. It is the author's intent that, as college students proceed through the chapters on the elements of music presented in Section I, they will come to an understanding of the fundamentals of music by using the same sequence that would be used if the learnings were being presented to children.

WHO WILL USE THIS TEXT

This text has been written for the elementary education student who has had little or no previous background in music. Often, the anticipation of studying music fundamentals and methods is characterized by both anxiety and excitement. Although prospective teachers may appreciate the need for having a strong background in music, they are often fearful of not being "talented" enough for the task. This text is designed to eliminate much of this anxiety by providing students with carefully sequenced procedures that move slowly and take little for granted.

Because music fundamentals are presented within the context of methods that can be used with children, this text can also serve as a resource for elementary music majors, students in special education, and early childhood majors.

CHANGES TO THE FIRST EDITION

In writing the second edition, the authors incorporated many of the suggestions made by two groups of people: (a) evaluators of the first edition, both text users and non users, and (b) reviewers of the first draft of the second edition. Their suggestions have been an invaluable guide in approaching the revision of this text.

One of the primary requests made by evaluators was, "Don't change the format." The authors have tried to honor this request while, at the same time, improving the format, particularly the visuals, for easier reading. However, several changes were made, and include the following:

1. Cooperative Learning Activities follow all chapters, except Chapters 1 and 13;
2. Chapter 10 on "Playing Musical Instruments" includes a beginner's introduction to playing the piano;
3. Chapter 11 on "Listening" is expanded, as is Chapter 14 on "Integrating Music";
4. Chapter 13, "Lesson Planning," has added material on assessment. Included are a number of activities to evaluate individual students' understanding of concepts related to rhythm, melody, harmony, and form. Group evaluation is addressed in the Cooperative Learning Activities attached to most chapters.

The authors feel that the changes made in the second edition enhance both the format and the content. Our thanks to those who have shared with us their appreciation for our efforts and their suggestions for making the second edition even more practical, accessible, and usable.

HOW THIS TEXT IS ORGANIZED

This text has been written primarily for classes in which fundamentals and methods of music are taught *simultaneously*. To meet the needs of this type of multi-purpose course, the text has been divided into four sections.

Section I: Teaching the Elements of Music to Children Chapters 2-8 include step-by-step procedures formulated to help the prospective classroom teacher understand the structural components relating to each of the basic elements of music. These musical components are introduced and reinforced through musical experiences that are comprehensive, yet easily understood by non-musicians.

Chapters 2-8 have several noteworthy features. Each new music component is highlighted in a FOCUS area, prior to its sequential presentation, for easy identification and retrieval. Following each Focus is one or more LEARNINGS that specify what aspect of the Focus will be presented. STRATEGIES for teaching each new music component follow the Learnings. The purpose of these step-by-step teaching procedures is twofold: they provide methodology that college students can use when teaching music in their own classroom: and they provide the means whereby college students with limited or no musical background will also come to an understanding of the Learning in question. So, even though these Strategies contain methods that can be used with children, they are also the methods through which college students will grow in their understanding of the structural components of each music element. VISUALS that will help clarify the Strategies have been included. These will not only help the college student understand the material being presented, but will also give direction to the preparation of charts, overheads, flash cards, and handouts in their own elementary classrooms. The MUSIC SELECTIONS included in each chapter have been chosen for their appeal to children and their potential for clearly demonstrating each Learning under consideration. An emphasis on songs representing a variety of countries and ethnic groups also influenced the selection, as did the need for a variety of tonal centers and time signatures. Songs – with their origins, tonal centers, and time signatures – have been classified in the Song Index at the back of the text. SEQUENCING CHARTS have been included at the end of each chapter where they serve a practical purpose; namely, Chapters 2, 3, 5, 6, 7, and 8. Classroom teachers often find it difficult to decide at what grade level a particular learning should be introduced. Choices must be made based on what is known about child growth and development, summarized in Chapter 1. With this in mind, each new music component identified in the Focus area has been sequenced according to the grade where it might be first introduced. This sequence should serve only as a guide. It can be adjusted to meet the needs of a class, to accommodate a different sequence used in the elementary school's adopted music series, or to parallel the sequence used by the music specialist in the school. COOPERATIVE LEARNING ACTIVITIES have been included for Chapters 2-12, 14, 15. These can be used in two ways: (a) the college class can be divided into groups to work through the activities; and/or (b) each college student or group of students can select one or more activities to develop into a handout that can be used by elementary students in a Cooperative Learning setting. A BLANK SPACE for taking notes has been included at the end of Chapters 3, 8, 9, and 10, where it would be most useful.

Readers will note the absence of any musical score in the chapter on teaching rhythm. This is intentional because, at this point in their learning, most college students have difficulty reading music. The music score is introduced in Chapter 3 on melody. where students begin to read pitches placed on a staff.

Although key signatures are usually not indicated in music using the pentatonic scale, we have given every song included in the text a key signature, even pentatonic songs. Students beginning their study of music usually have fewer problems identifying the tonal center of pentatonic songs if a key signature is indicated.

Section II: Developing Musical Skills This section focuses on the learning of minimum musical skills required of teachers who plan to incorporate a music program into their classroom curriculum. The music skills of playing instruments, singing, listening, and moving are essential to the better understanding and reinforcement of music elements and their structural components presented in Section I.

Section III: Organizing the Musical Experience In this section, students are guided through the mechanics of preparing, sequencing, and evaluating the music activities contained in the daily music lesson. Attention is given to the ways in which the formulation of goals and objectives can lead a teacher more successfully through the lesson planning process.

Section IV: Teaching Music in Specialized Areas This section addresses two important aspects of the elementary music program: how to integrate music with other subjects and the mainstreaming of special education students. Background information and teaching strategies are included in both of these chapters.

HOW TO USE THIS TEXT

This text can be as flexible as the user wishes it to be. Some teachers may choose to adjust the overall order of the chapters, if this better serves the needs of a particular class. For example, the chapters on timbre and movement could be taught before the chapter on rhythm. Some teachers will want to present portions of the chapters involving skills development much sooner, at appropriate points throughout Chapters 2–8. For instance, it might help the development of music reading skills if the soprano recorder was introduced in Chapter 3, when studying melody. Some teachers may want to introduce solmization in Chapter 3 also.

Because this text is written primarily for college students enrolled in classes that combine music fundamentals and methods, the format used here was considered the most appropriate; i.e., teaching the elements of music one at a time, rather than combining elements according to elementary grade levels. It must be emphasized, however, that when teaching music to children, appropriate components of several music elements should be addressed in each music lesson. This point is clarified in Chapter 13 on lesson planning.

Technical music terminology has been italicized at the place where it is defined in the text. The same terms can be found in the Glossary, for easy reference.

More familiar recorded music selections, referred to in the text, can be found: (1) on the recordings that accompany the classroom music series texts; (2) on Bowmar, Folkway, or RCA *Adventures in Music* records, or (3) on records in the local library. Only information designating where to find less familiar recorded selections is included in the text.

Finally, the most important approach used in this book comes from the authors' basic philosophy: what is taught in a music lesson should flow from the musical example being used. Whenever possible, the elements of music and their structural components should not be taught in isolation from the music or rhyme in which they occur. Children should experience the music first. Afterwards, a structural component, such as a triplet or a phrase, can be isolated for conscious learning.

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SECTION I

Teaching the Elements of Music to Children

Chapter 1

Children and Music

WHY TEACH MUSIC TO CHILDREN

Classroom teachers are very important people in the lives of children. They are responsible for contributing to the total development of each child in their classrooms. Not only will they help students develop their intellectual potential, but they must provide opportunities for social, ethical, emotional, physical, and aesthetic development as well. Aesthetic development involves growth in a person's sensitivity to the expressive qualities found in things: in the lines of a car, in a sunset, in a Picasso painting, or a Mozart symphony. Expressive qualities are those qualities that call forth an "ah-h" from the perceiver. Because these qualities are present in music, growth in music awareness is as important as the three "Rs" to a child's being able to enter into the full experience and enjoyment of life. Not only music educators make this claim, but such prominent educators as Ernest L. Boyer[1] and John I. Goodlad[2] have stressed the importance of the arts in the school curriculum. Music is for everyone and should be accessible to every child in the elementary classroom. More specifically, the following postulates are among the most important reasons why music should be included in every child's daily classroom activities:

1. The enjoyment and understanding of music gives expression to the deepest movements of the human spirit. The human need for expression is second only to our needs for food, water, and companionship. Learning to respond sensitively through music helps to satisfy this need.
2. Growth in musical understanding can result in the development of basic musical skills needed for making future choices for enriching the quality of life during all stages of development. Today's child is tomorrow's audience. To be able to appreciate music more fully as listener and observer at concerts or in one's own home when using the stereo or television is an exciting potential.
3. Through the study of music, the imagination and creativity of a child can be developed for more creative living in our mechanized society. The development of these attributes will be valuable, not only in the arts, but in all areas of endeavor.
4. Our music tells us not only who we are, but points to who we can be. It is part of our cultural memory, making connections among the folk songs of Appalachia, the emotional contexts of the blues, the spirituality of a hymn or Mozart Mass, the courage reverberating through Copland's *Lincoln Portrait*, or the determination of the Western settlers as portrayed in the songs of our country's cowboys, miners, and railroad workers. Our children should be made aware of the many ways music has captured and preserved our history.

[1] See *High School: A Report on Secondary Education in America* by E.L. Boyer. New York: Harper Colophon Books, 1983.

[2] See *A Place Called School* by J.I. Goodland. New York: McGraw-Hill, 1984.

5. An important part of our nation's multiethnic and multinational heritages will be transmitted from generation to generation through education in music. Whether or not the traditions of our diverse culture are respected, valued and passed on depends upon our ability to take part in the rituals associated with those traditions. The learning of patriotic songs and of singing games and dances associated with the varied aspects of our folk culture depends heavily on classroom musical activities.
6. Participating in creatively planned musical activities helps build a child's self-esteem and understanding of others. Making a circle, singing together in tune, and playing instruments in harmony represent a few of the many musical activities which require and promote discipline and sensitivity towards self and others.
7. Knowledge about the arts, especially music, is important for understanding more fully many of the other subject areas within the general education curriculum. Examining the derivation of African American spirituals and the symbolism found in their texts and performance techniques represents one example where music contributes to a better understanding of the subject of history as it relates to slavery in America. Foreign languages and cultures, physics of sound production, and literature are subject areas integrally linked to music.
8. Music education reinforces a student's understanding of the use of nonverbal symbols for communication. Because the symbol systems of language, music, and mathematics are unique to the human mind, the concept of literacy needs to be expanded beyond the use of words.

LEARNING THEORY APPLIED TO MUSIC EDUCATION

How children learn at each stage in their development determines what they are capable of doing physically and neurologically. Children will grow in their love for music and will become increasingly more secure working with musical concepts and skills if musical activities are well planned for successful completion. To accomplish these objectives, teachers must be well schooled in how children learn and what children are capable of doing and understanding during each of their growth stages.

The categories given below are approximate and presuppose an awareness that some children will develop either more slowly or more quickly than other children. Implications for teaching music follow the discussion of growth traits in each developmental stage.

Nursery School and Kindergarten (ages 4 and 5)

Four- and five-year-old children are growing rapidly, but their large muscles are better developed than the smaller ones. They are constantly active and tend to fatigue quickly. Their voices are small and pitch is generally underdeveloped. These children love repetitious activities; they are capable of varying spans of attention depending on their interest. They are imitative and talkative, with a great deal of exaggeration. Both age groups learn best by manipulating concrete objects; much of their learning is nonverbal. They are inquisitive, creative, spontaneous, and ask many questions. They are able to group things according to similarities. Although they tend to be individualistic and self-centered, five-year-olds are more capable of working in groups than four-year-olds.

Four- and five-year-olds enjoy organizing sounds that will express a story or accompany a song. Action songs and finger plays appeal to their imaginative natures. Their favorite chants and songs usually have silly words and much rhyme. They need many opportunities to match pitches and to order the direction of musical sounds in terms of going up, going down, and staying the same. They are able to classify sounds as to high and low, loud and soft, fast and slow,

smooth and disconnected. They can reproduce sounds and patterns both vocally and with instruments. These children are able to play simple, repeated instrumental accompaniments to their songs and to improvise on simple classroom instruments. They show rapid improvement in stepping to the basic beat; five-year-olds can also learn simple dance steps.

First- and Second-Grade Children (ages 6 and 7)

The voice of the six-year-old is light and generally high in pitch. Although six-year-olds are usually active and restless, seven-year-olds tend to alternate between active and quiet activities and desire periods of privacy. Both age groups are eager to learn; they are inventive, imaginative, imitative, and curious. They like to construct things out of many kinds of odd materials. They learn through manipulation of concrete materials, but the reasoning powers of the seven-year-old are developing rapidly. Seven-year-olds seem to have less confidence than when they were six, but both age groups look for positive feedback and encouragement. Group activities are becoming increasingly more popular.

These children enjoy singing, but six-year-olds tend to want to shout at first. They are easily encouraged, however, to sing tunefully, with a pleasant tone, and will imitate a teacher's sensitive approach to word meanings and varying moods found in songs. Both age groups are able to distinguish between beat and rhythm. They are capable of creating and playing simple accompaniments on rhythm and melody instruments. Group participation in partner and folk dances is enjoyed, but repetition for perfection is welcomed more by the seven-year-old. The seven-year-old's singing is becoming very accurate and is characterized by a pleasing, light tone. This age group can perform simple rounds and can hold its own pitch while the teacher sings or plays a contrasting part. Seven-year-olds are ready to begin reading and writing music.

Third- and Fourth-Grade Children (ages 8 and 9)

The attention span of eight- and nine-year-olds is expanding. They are more coordinated and can enjoy activities involving small muscle movements. They have greater control of their singing voice, which is improving in quality and range. They are sensitive to criticism and seek praise from adults. The peer group rises in importance, along with secret codes and same-sex activities. They are interested in patriotism and in other cultures, with the nine-year-old's interest expanding into the areas of hero worship and folklore. These children enjoy news and gossiping, collecting a wide variety of objects, and role playing. They have greater abilities for self-evaluation and for distinguishing right from wrong; however, they often become depressed when their outcomes don't measure up to their expectations. Eight- and nine-year-olds still learn best through manipulating concrete materials and through guided, active participation, but they are capable of mastering symbolic systems because they can classify objects and ideas abstractly.

Eight- and nine-year-olds are now physically able to progress rapidly when learning to play the piano and other instruments. They are interested in sounds produced by instruments and how these instruments are constructed. The harmonic sense of nine-year-olds is also developing; they enjoy singing in harmony or adding harmonic accompaniment to their songs. They can easily sing while playing a second part. Folk songs, games, and dances are particularly interesting to these age groups, as well as music materials from a wide variety of cultures. These students are increasingly able to understand the abstractions of music notation; they readily respond to reading and writing challenges through games and performances. Both choral and instrumental group activities are particularly enjoyable to these students. Although they won't normally choose partners of the opposite sex for dances or games, once partners have been assigned, students seem to enjoy these types of musical activities.

Fifth- and Sixth-Grade Children (ages 10 and 11)

Peer group approval and "belonging" begin to take top priority for ten- and eleven-year-olds. Although these students work well both alone and in groups, they are often unpredictable, defiant, and overcritical of themselves and others. Eleven-year-olds, particularly girls, grow rapidly with corresponding awkwardness and self-consciousness. Some sixth-grade boys will also experience the beginnings of the changing voice. Fifth and sixth graders are capable of refining the mental and physical skills that were developing in their middle elementary years; skills requiring minute coordination are mastered now. Abstract thinking is well developed, and numbers and musical notation can be more easily manipulated mentally. These students are able to conserve information; that is, information will be recognized as being the same even though its context changes. Ten- and eleven-year-olds seem to have insatiable curiosity and are open to learning many new things.

These students like to sing and are interested in a wide variety of songs; mystery, adventure, humor, outer space, and family life are all attractive themes. However, some students may be self-conscious due to physical changes in their body, and so will hesitate to sing. Some of these students will have a vocal range of two octaves; music for the changing voice, however, must be chosen carefully. Singing in harmony is both challenging and satisfying. The desire of fifth- and sixth-grade children to know how and why makes the learning of music theory an enjoyable process. These students are becoming increasingly more interested in popular music and are avid listeners of this type of recorded music. Working with the songs and dances of national groups being studied in social science is also satisfying to these students.

With this background in how children learn, we are ready to consider a variety of techniques that can be used when teaching music to children.