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## **A Model Program in Music Orientation and Skill Development for Li-Gang Elementary School Ping-Dong County Taiwan**

Jean Yu-Chun Chen

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A MODEL PROGRAM IN MUSIC ORIENTATION  
AND SKILL DEVELOPMENT  
FOR  
LI-GANG ELEMENTARY SCHOOL  
PING-DONG COUNTY  
TAIWAN

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Project Report

Presented to

The Graduate Faculty

Central Washington University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Education

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by

Jean Yu-Chun Chen

June, 1997

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

We hereby approve the project report of

Jean Yu-Chun Chen

Candidate for the degree of Master of Education

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## ABSTRACT

### A MODEL PROGRAM IN MUSIC ORIENTATION AND SKILL DEVELOPMENT

by

Jean Yu-Chun Chen

This project was to design and develop a model program in music orientation and skill development for Li-Gang Elementary School, Ping-Dong, Taiwan. To accomplish the purpose, a review of current literature regarding elementary-level music programs was conducted.

The program emphasizes activities that will help music become a part of a child's overall development and education, and is based on the premise that music classes for young children should be "Fun with a Purpose" and "Learning by Doing".

The program concentrates on four specific areas: listening to music, moving to music, singing and playing musical instruments. More specifically the musical concepts of melody, rhythm, form, tempo, and dynamics are addressed through a variety of methods and activities.

## ACKNOWLEDGEMENT

I wish to express my deep appreciation to my parents for the wonderful love and support they have so freely given me throughout my life, and for teaching me to do my very best in everything I undertake. I also wish to thank my friends, Mary Aho, Chalene Huang, and Ted Babuka for their help and thoughtfulness throughout my time at Central Washington University.

A special note of gratitude to Dr. Gregory Chan who has stimulated my thinking and encouraged my growth and perspective as a teacher. Special thanks also goes to Dr. McPherson, and Dr. Susan Madley, without whose assistance, guidance, advice, and patience, this project could not have been completed.

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BRIEF

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Jean Yu-Chun Chen

B.A., Chinese Culture University, 1991

for the degree of

Master of Education

Committee in Charge

Dr. Gregory S. Chan

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3:30 p.m.

Thursday, June 26, 1997



BRIEF

Courses presented for the Master's degree

<u>Course No.</u>	<u>Course Title</u>	Number of <u>Credits</u>	<u>Instructor</u>	Quarter <u>Completed</u>
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## BRIEF

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## CHAPTER 1

### BACKGROUND OF THE PROJECT

#### Introduction

Every child should have the opportunity to develop his/her full musical potentialities while he/she is enrolled in the elementary school. Educators in many elementary schools can take justifiable pride both in a general classroom instructional program in music and in excellent musical ensembles. It is all too easy for instruction in music to become a lottery in which the child must take a chance on what opportunities---if any---will be made available to him/her as he/she progresses through each grade level in his/her school. Much depends on his/her classroom teacher or his/her special music teacher because, generally speaking, during each school year this individual determines whether and when music activities will be scheduled. This teacher also selects and provides the content for these activities (Hartsell, 1963 , p. 1).

In the above statement, Hartsell has emphasized the critical role played by the elementary-level teacher. The critical role includes providing a) combinations of musical experiences and b) activities needed to make music a part of every child total education and development.

In regards to enhancing music as part of every child total education and development as suggested by Hartsell, the following resolution prepared by the Council of Past Presidents of the Music Educators National Conference (1950), entitled “ The Child Bill of Rights in Music,” eloquently stated and echoed the important role music should play in the life of every young person:

Every child has the right to full and free opportunity to explore and develop his/her capacities in the field of music in such ways as may bring him/her happiness and a sense of well-being; stimulate his/her imagination and stir his/her creative activities; and make him/her so responsive that he/she will cherish and seek to renew the fine feeling induced by music (p. 3).

#### Purpose of the Project

The purpose of this project was to design and develop a model program in music orientation and skill development for Li-Gang Elementary School (hereafter referred to as L.G.E.S.) in Li-Gang Village, Ping-Dong County, Taiwan. To accomplish the purpose, a review of current literature regarding elementary-level music programs was conducted.

#### Limitations of the Project

For purposes of this project, it was necessary to set the following limitations:

1. Research: The preponderance of research and literature reviewed for purposes of this project was limited to the past ten (10) years though some of the research stemmed from the nineteen sixties (1960) and seventies (70’).

2. Scope : The model music program was designed for implementation at Li-Gang Elementary School, Grades K-6, Li-Gang, Ping-Dong County, Taiwan.
3. Target Population: The model program has been designed for students in grades K through 6.

### Definition of Terms

Significant terms used in the context of this project have been defined as follow:

1. Elementary School Music: Music curriculum and instruction at the K-6 level, as traditionally focused on singing, responding to music through movement, listening, playing instruments, and creative experiences in music (Hartsell, 1963, pp. 1-3).
2. Music: a). Music is the art of communicating an idea. It is emotion; a mood; an artistic expression of ideas; technical; psychological; organized; a sound; a skill; and a concept. It has meaning and is expressed through several media. Music includes many parts of elements such as: melody, harmony, rhythm, meter, time, form or structure, dynamics, tempo, phrasing, style, timber, and pitch (Dictionary of Musical Terms, 1976, p.243); b). Music is the art of sound. The term is derived from the Greek *musike*, which originally connoted poetry and later the entirety of the visual and performing arts. Only in the Christian Era was the expression limited to music itself (Encyclopedia International, 12, 1965, p. 373).
3. Music Curriculum and Instruction: The contemporary, K-12 music curriculum and its related instructional procedures have focused on music as aesthetic education, taking into account the interdependency of cognition, performance, listening, creativity, and affect. Students gain a thorough understanding of music through the development of reading,

writing, aural, and performance skills, and through the most personal of encounters that come with composing and improvising musical ideas (Campbell, 1991, pp. 19-21).

4. Music Orientation/Appreciation: For purposes of this project, the definition of music orientation and/or music appreciation refers to a) those educational practices and procedures used to introduce and to help young children to explore musical activities, experiences, and aesthetics in ways that heighten their enjoyment and appreciation of music (Swanson, 1981, pp. 1-4); b) a term frequently used in the earlier part of this century to describe the process of learning to listen to music. It implies not only enjoyment of music, but also knowledge of some kind that will help in going beyond enjoyment to understanding' --- a term not much favored today because it gives the (false) impression that music is like a language, with precise meaning. Musical appreciation' is now less fashionable in schools than formerly, through the basis on which it was taught is still behind much teaching of music. (The New Oxford Companion to Music, 1, 1983, p. 95).

CHAPTER 2  
REVIEW OF THE LITERATURE

The review of research and literature has been organized to address:

1. The Role of Music Education in Nurturing Young Children
2. The Instructional Program in Music—An Overview
  - a. Defining and Stating the Objectives of Instruction
  - b. Subject Matter of Music Instruction
  - c. Musical Skill
  - d. Teaching Methodology and Instructional Material
3. Summary

Data current primarily within the past ten (10) years were identified through an Education Research Information Center (ERIC) computer search. A hand-search of various other sources was also conducted.

**The Role of Music Education  
in Nurturing Young Children**

Research conducted by Raebeck and Wheeler (1969, p. 1) indicated that musical experiences planned with wisdom can provide children with a most valuable gift-growth that is personal as well as musical. Raebeck and Wheeler have learned how to initiate situations which hasten this type of growth in children – situations which encourage

children to discover their responses to music and situations which encourage the child to express his responses to music ever more fully. They have found that through expanding self-knowledge and self-expression, children seem to come to a better acceptance of themselves and, in so doing, to make a happier adjustment to the group. They have discovered, further, that through hearing and exploring the music of other cultures, the child reaches beyond his immediate social group to build a thread of understanding to the rest of the world.

Foster (1965), when addressing the role of music in social development, contended that music has an integrating power on the individual and the group. Foster observed:

The withdrawn child tends to relax his guard and is more ready to participate with the others, while the hostile child seems to be less aggressive, so that each is helped to become a contributing member of the group. Here is one task in which all can cooperate to produce something mutually pleasing (p. 374).

Swanson (1981, p. 4) concluded that music can be an individual activity, but it also is the most social of the arts; people share feeling and enjoyment through music. Children come to elementary school classes as individuals who need to learn to relate to others and to do things together. Group music activities foster social interaction because such activities consist in part of helping people identify themselves as individuals and as members of various groups. Music has a part in this process because cultural identification begins in childhood and includes learning traditional lullabies, singing-games, dances, story songs, and folk songs. In almost every society children learn to associate certain patriotic music with the idea of nationality and citizenship; other music is associated with church and comes to represent religious ties and beliefs.



Coincidentally, Raebeck and Wheeler had also found that the child's personal growth and social adjustment can be hastened through experiences with music (p. 2).

According to McDonald and Simons (1989), the fact that music can contribute to the quality of children's early life experiences would be disputed by few persons involved in the education of young children. Teachers have always been aware of the ability of music to soothe, stimulate, excite, or entertain children. It is a rare teacher who has not sung a quiet song to ease a fretful child, planned a vigorous rhythmic activity to release pent-up energy, or played a favorite record to bring calm to a classroom. Music is such an integral part of early childhood that it is difficult to imagine children in an educational environment that does not include it. In order to make their exposition more persuasive and credible, McDonald and Simons (p. 1) cited an Aristotelian saying which stated "since music has so much to do with the molding of character, it is necessary that we teach it to our children".

The Utah State Music Guide (Hartsell, 1963) further emphasized that music is an important aspect of life and culture because it is a significant means of expressing and interpreting human experience. Musical expression germinates and develops from a person's experience, his/her beliefs and ideals, his/her basic needs. Music is a means of communication. It communicates feelings and emotions in ways that words cannot. Meanings that can bind people together in spiritual and patriotic unity may be grasped from common, everyday music experiences.

Hartsell continued to state that the outstanding characteristic of childhood is growth. Musical growth for children is best initiated and nurtured by evoking their inherent responsiveness to tone and rhythm. Children, like plants, do their own growing. This growth can be consistent and impressive if all the conditions necessary for desirable growth are provided in appropriate quantity and quality. The plant cannot be coerced into growing, but it can be studied and helped to grow naturally. The conditions of musical growth are identical with this. Although the potential for growth in music is present in all children, an environment for musical learning must be established and the necessary ingredients must be supplied if any worthwhile growth is to take place (p. 2).

**The Instructional Program in Music**  
**--An Overview**

The positive contributions music can make in nurturing, enriching, and educating young children have been clearly evidenced in research and literature, as illustrated on the preceding pages. However, to achieve these ends, educators must help children develop musical skills and build concepts that will let them interact with music at increasingly more mature levels. The role of the music educator therefore becomes that of defining the objectives of instruction; providing instructional materials; determining the subject matter of instruction; developing musical skills; and determining teaching methods and strategies (Swanson, pp. 12-13). Based on the methods and strategies suggested by Swanson (pp. 12-17), each of these steps in the instructional program has been detailed below.

a. Defining and Stating the Objectives of Instruction

Instruction in music consists of student interaction with the instructional material, the subject matter, and the teaching method. Instruction is viewed as a process that results in various products. These products are the objectives of instruction. According to Swanson, broad objectives for education in music might be stated as following:

1. To develop as favorable attitude toward music--the basis for valuing music as an expressive experience and for assuring lifelong involvement with music.
2. To develop skills enabling individuals to listen and to produce music that matches their levels of maturity.
3. To develop concepts of music that will help individuals to learn to analyze, evaluate, and grow in their response to music.
4. To develop aesthetic sensitivity which will enable a child to perceive and respond to those qualities that make music expressive.

b. Subject Matter of Music Instruction

The elements of music, principles of musical composition, and different musical styles and performances are areas for cognitive learning in music. Broad headings for organizing this knowledge in teaching elementary music are described below (Swanson, p. 13).

1. Tone Color: Musical tone is produced in different ways, and instruments are classified according to both the medium and the method of one the production. Voice, as well as instruments, have distinctive qualities of sound.

2. Rhythm: This word comes from the Greek term meaning “measured motion”.
3. Melody: The shape and movement of melody are primary expressive factors music.
4. Musical Texture and Harmony: Texture is the density of simultaneous sound, and harmony is the vertical relationship of simultaneously sounded tones, i.e.; of chords, their characteristics, and their combination.
5. Dynamics in Music: The relative strength of sound varies with the expressive intent of the music. Dynamic change can be gradual or sudden, and can involve one or many voices or instruments.
6. Form in Music: Form has been called the intellectual aspect of music, because the mind must remember and compare how rhythmic, melodic, and harmonic elements are used at any one point with how they are developed and used throughout the composition.
7. Style in Music: Style is the result of particular ways of using the elements of music and procedures of composition. One can learn to identify different styles of concert music, folk music, and popular music.

c. Musical Skill

According to Swanson (p. 14) four general kinds of musical skill can be developed:

1. Performance skills include expressing music through body movement and gesture, singing, and playing instruments.
2. Aural skills begin with development of the ability to hear, discriminate, and identify the elements of music, and include, at more advanced levels, the identification of harmonies, musical textures, and styles.
3. Reading and writing skills allow the individual to use music notation.
4. Creativity incorporates one or more of the other skills in the act of improvising or composing original music, but it also is present to some extent when one performs (re-creates) music.

Swanson (p. 15) continued to maintain that the child's introduction to music is through its sound; then gradually its notation can be used to define and support what the ear perceives. The normal development of any musical concept occurs in sequence, as follows:

1. It is experienced by the ear; e.g., one may hear and sing the "amen" at the end of a hymn.
2. It is identified to the ear; one recognizes the "amen" as a common chord progression that often accompanies the word "amen".
3. Its notation is related to it; one sees the "amen" chords in notation, learns how they are formed, and understands their relationship to one another.

d. Teaching Methodology and Instructional Material

Music itself is the instructional material of music education. This can include a wide variety of folk songs, composed songs, and simple pieces children can play, and both live and recorded performances of many kinds of instrumental and vocal music (Swanson, p. 13).

However, it is essential that any basic instructional plan for all elementary-level children in the classroom should focus on four major areas of activity which should receive continuing emphasis. Likewise, there are three equally important approaches to subject matter presentation which must not be neglected. These are: (Hartsell, pp. 12-13)

Areas For Instruction  
And Emphasis

1. Singing and reading the musical score for unison and part song.
2. Movement-to-music, stressing and expressing the rhythmic content, form or mood of the music.
3. Listening to both recorded and "live" music with increasing discernment and satisfaction.
4. Playing melody, harmony, and percussion instruments as an enrichment for other classroom musical activities as well as associating musical symbols with the sounds they represents.

Approaches To Be Used In Each  
Area Of Instruction

1. Using and clarifying musical notation in singing, in listening in moving to music, in playing instruments, and handing musical media creatively.
2. Planning and teaching creatively.
3. When relevant, relating the music studied and performed to other classroom subject areas or activities.

These four major areas as instruction in music and selected related activities have been presented separately below:

**Singing:** “What will a child learn sooner than a song?” Alexander Pope (1688-1744), as quoted by McRae (1991). The musical activity most often engaged in by children is that of singing songs (Hartsell, p. 13). Singing is a pleasurable activity that has an important place in the elementary school. In this setting it is not our concern that children become great singers, but that they become enthusiastic singers, and find this a natural way to express themselves. The classroom teacher can contribute a great deal to this goal by having the children sing every day, by using songs they enjoy, and by relating music to their other interests (Swanson, p. 225). Pitts (1952) stated that singing should be the basic activity in any comprehensive music curriculum. Singing is a model of expression that lies close to the personal interests and experiences of children. The overall purpose of singing activities in an elementary classroom should be to help each child to learn to use his/her singing voice with confidence and pleasure. Many musical learnings can also be based on familiar song material.

McRae (1991, p. 1) pointed out that the earliest children’s choirs in Christian churches in the United States were formed to complement the Sunday school---that is, to enhance the education of the youngsters---and provide additional musical experiences. The concern seems to have been for the children’s musical and spiritual development, rather than as accouterment to the worship service. Desirable musical educational goals for every child in a church choir, according to MaRae (pp. 3,5), are:

1. To improve aural skill; and match pitches in a specific range;
2. To develop good singing habits; and find his/her singing voice;
3. To develop musicianship skills; and experience part-singing through descants and canon;
4. To develop self-control; and a sense of responsibility and commitment;
5. To experience emotional release in music;
6. To appreciate the hymns of the faith.

For example, when attempting to develop musical skills in young children a variety of songs, such as those listed below, and which are contained in the World of Music, a basic musical textbook series published by Silver Burdett & Ginn (1991), for students in grades K-6, would be appropriate:

Songs for Grades K-1:

- Chatter with the angels (pp. 32-33)
- Clear the kitchen (pp. 95-95)
- In the hall of the mountain king (pp. 28-29)
- Temple bell (pp. 164-165)

Songs for Grades 2-3:

- Chickery chick (pp. 44-45)
- Fisherman's song (pp. 30-31)
- He's a clown (pp. 172-173)
- I'd've baked a cake (pp. 78-79)



Songs for Grades 4-5:

- I don't mind (pp. 120-121)
- Oh, Susanna (pp. 14-15)
- Watch out (pp. 226-227)
- We're off to see the wizard (pp. 104-105)

Songs for Grade 6:

- Doney gal (pp. 12-13)
- Jingle bell (pp. 232-233)
- Mister frog went a-courtin' (pp. 250-251)
- Tumba (pp. 182-183)

\*NOTE: The complete musical text for each song has been presented in  
Chapter 4.

**Movement**: A basic area of experience in music in the elementary school is planned in term of response to music through bodily movement. Music is movement as life is movement. Music is a time art, and young children can best experience many of the beauties of music through the movement of their own bodies. McMillan (1959) has alluded to the importance of experiencing music with the whole organism rather than with the ears or fingers alone (Hartsell, 1963, p. 22).

Incorporating the idea from McMillan (1959), Hartsell maintained that responding to music may involve patterned movement such as walking, running, skipping, marching, or galloping. It may be completely free, interpretative movement. It may take the form of

singing games and folk dances which come from many different nationalities. Specific movement activities must be selected according to the interests and physical capabilities of the class or group involved. The first activities for gradually developing a movement response to music will usually be concerned with guiding children in finding freedom of movement to music carefully selected for this purpose.

Andrews (1954, pp. 109-110) found that children love to make noise, and at times doing so can be valuable. Percussion may be used as an activity in itself or as an accompaniment for movement using percussion can be fun, exciting, and adventurous. Not only does it intensify and accompany movement, but it also helps children get the "feel of the rhythm". Percussion provides opportunity for creative expression by allowing children to discover the variety of things which make sound. Percussion is the act of making noise or sound by tapping, hitting, shaking something, even by blowing on or into something, because children like to explore a great variety of sound.

Children use parts of their bodies to help them produce sounds. Soon after they begin working with locomotive movements, they discover that their feet make a certain sound, such as a shuffle, skip, or tap, and that they can re-create this sound by using their hands. After children understand movement, body percussion is important in helping them to express better a train starting up, an airplane taking off, and the noises of animals, mechanical devices, and so on. They discover a variety of ways they can accompany their movement patterns, give their movement more meaning, and get the feel of the rhythm.

**Listening:** A major area of instruction in music in the elementary school concerns the development of discriminating hearers of music. Listening involves skills which must be developed by carefully guided classroom activities through which children hear and respond to both recorded and live music (Hartsell, p. 24).

Listening is essentially an individual experience, and as such, there are probably as many different ways of listening to music as there are persons responsive to music in the whole world. Children listen to music in many ways and learn to accept it as a part of their environment. The great concern of teachers is the quality of music children hear. It is generally agreed that music which best serves the individual is that which is expressive of the wide range of human feeling and experience. Young children have their own levels of emotional response, and music to satisfy their needs must be supplied in various ways (Hartsell, p. 25).

The idea that music alone can tell a story is exciting to children. As they discover that rhythm, melody, and harmony, together with changes in tempo, dynamics, pitch and instrumentation, can suggest human experience and emotions, children begin to think of music as "a fine friend rather than a tolerated guest--- and an adventure worth exploring". Children are usually delighted to learn that a repeated melody is a theme which represents a certain person or a very definite action. They enjoy the challenge implied in being asked to listen for the instrument, rhythm, or melody that represents this person or action. As the child's ability to distinguish among melodies, rhythm, instruments, and the other expressive musical elements grows, the listening experiences become more and more vital to him/her (Raebeck and Wheeler, 1969, p. 140).

Music which tells a story is perhaps especially appealing to children in the elementary school years, because they relate so much of life to their own personal experiences.

Story music has the happy combination of combining a new challenge for them---that of hearing new things---with familiar images brought to mind by story. According to Raebeck and Wheeler, there are several ways of presenting music which tells a story:

1. Telling the story, listening to the music, and encouraging response through rhythmic dramatization and illustration.
2. Projecting illustrations of the story on a screen by means of an opaque projector as the story is told and played to music.
3. Making cue cards which focus children's attention on the primary themes of the music.
4. Using filmstrips with music.
5. Playing the music, encouraging children to make up and dramatize their own story; then comparing it with the composer's story.

The introductory portion of a story should be heard more than once, and even dramatized by the children, so that they may know which sounds represent each character. Prokofiev (1891-1953) composed "Peter and Wolf" especially for children. He associated each character in the story with a particular instrument so children would learn the sound of the instrument. Although the narration tells the story, the instruments supply many additional details of the action. For example, children may listen for the dialogue between the flute and the oboe when the "bird" and "duck" argue. When the "cat" climbs the tree to escape from the "wolf", the clarinet plays a rapid, running

passage from low to high in its register. As the children following the story line, they can point to the character whose music is heard at any particular time, thus helping relate the character with sounds Prokofiev associated with the “duck,” the “cat,” and so on.

Swanson has contended that listening to music should create a response, be it emotional or intellectual. However, it is up to musical activities which invite students to listen and to respond imaginatively (Swanson, p. 278).

Physical comfort and a friendly atmosphere are necessary to good listening. Music can then have a chance to be felt as well as heard. Quiet listening is desirable from the teacher’s standpoint, and this approach can be used with children up to a certain point. However, the attention span of young children is short and their desire for action is long. If little children “fidget about” and make audible comments, it is only natural, because they are not audiences either by preference or by nature. Consequently, the wise teacher will provide as many occasions as possible for children to take part, by, for example, humming a melody, clapping a rhythm, making comments, and asking questions (Hartsell, pp. 25-26).

In addition to listening to live music, teachers have nearly unlimited opportunities in this age of technology to use recorded music to develop listening skill in young children are to learn songs from recordings. Hartsell (p. 19) observed that some classroom teachers may feel:

1. They are unable to teach children a song by singing it for them. These teachers, nevertheless, can still provide many singing experiences through the use of recorded song material. By the use of recordings, the teacher who is uncertain of his/her singing ability is released from the burden of a personal demonstration of a song. The teacher who needs help with tempo, tone and pitch can most often find, from carefully selected recording, examples of singing for children to emulate.

2. The more experienced teacher who regularly teaches songs with enjoyment and satisfaction can use the recording as a model for interpretation, diction, recognition of theme or some other musical learning. The several major series now available for use have albums of recordings made from the song materials in the texts planned for each grade level. The teacher's guides which accompany these texts give helpful suggestions about teaching songs from recordings. The teacher must obviously be thoroughly familiar with the recording before attempting to use it as a special resource for learning a song.

3. It is desirable at times for the teacher to employ an interest approach based perhaps on weather, seasons, holidays, pictures, a story, a poem, or some experience which has been shared by the class as a whole. Children should be asked to listen attentively while the recording of the entire song is played.

**Playing Instruments:** Mursell (1951) states that no program of instruction in music is complete unless it includes the experience of music making by instrumental means (Hartsell, p. 27).

From the earliest times people have used percussion instruments in music-making, and almost all ethnic groups use them to accompany chanting, singing, and dancing.

Swanson (p. 92) believed that use percussion instrument can stimulate children's interest in rhythm and build their skills in responding to it, playing and understanding it.

Hartsell (p. 27) also thought that another major area of instruction in music in the elementary school classroom concerns the use of melody, harmony, and percussion instruments. This area of instrumental activity is included in the music curriculum because it provides a type of experience which extends musical leaning and understanding beyond the use of the singing voice. Its purpose is not only to sensitize children to the different qualities of sound and mood possibilities of melody and percussion instruments but also to use instruments wherever appropriate to enrich other classroom musical endeavors.

Nye and Nye (1985, p.173) stated that children in nursery school, kindergarten, and first grade need to experiment with the sounds made by miscellaneous objects of wood, paper, metal, glass and stone when they are tapped, shaken, and struck. The first-grade children have to give many opportunities to initiate their own rhythmic activities.

Duration, volume, accent, tempo, and moods are felt with hands, fingers, feet, and moving bodies. Percussion instruments are but extensions of tapping feet and clapping hands. Thus, the children gradually use drums, bells, wood-blocks and sticks to

accompany or to create rhythm patterns. By careful listening children find one drum lower or higher in pitch than another. They discover differences in quality as well as in pitch by tapping different places on their instruments. They suggest that part of a song reminds them of a bell or a gong. Tambourines and other instruments can be used for spontaneous self-expression and interpretation during story time.

For the later years' children, Nye and Nye (pp. 174,185) contained that children can create their own percussion scores for small and large ensemble use, based upon their growing understanding of rhythm, playing instruments, the tone qualities of instruments, notation, form, and general musical taste. Group improvisation can provide an enjoyable means for exploring rhythm patterns and contrasts in dynamic levels, and basic musical concepts can be developed by these creative activities from outset of pupil's musical experience if they are designed with thoughtful care.



### Summary

The research and literature summarized in Chapter 2 supported the following themes:

1. Musical experiences planned with wisdom can provide children with most valuable gift--growth that is personal as well as musical.
2. To make it possible for children to get the most out of their encounters with music, now and in the future, music education for the preschool and elementary-level must be designed to develop each child's ability.

## CHAPTER 3

### PROCEDURES OF THE PROJECT

The purpose of this project was to design and develop a model program in music orientation and skill development for Li-Gang Elementary School (L.G.E.S.) in Li-Gang Village, Ping-Dong County, Taiwan. To accomplish the purpose, a review of current literature regarding elementary-level music programs was conducted.

Chapter 3 contains background information describing:

1. Need for the project.
2. Development of support for the project.
3. Procedures.
4. Planned implementation and assessment of the project.

#### Need for the Project

The need for the project was influenced by the following considerations:

1. The writer's (Jean Yu-Chun Chen) love and appreciation for music that has been nurtured throughout her years in public school education in Taiwan, where music is a required subject in grades K-12.
2. The writer, as a graduate with a B.A. degree in Western Music of the Chinese Culture University, Taipei, Taiwan, and a prospective elementary-level music teacher in Taiwan,

the writer has been searching for ways to further develop her instructional knowledge and skill in the field of music education.

3. The writer, while pursuing graduate study at Central Washington University, Ellensburg, Washington, has conducted extensive research related to the design and development of a model program in music orientation and skill development for elementary-level children.
4. The writer, as a native of Ping-Dong County, has been approached and invited by the local educational authority to design and develop a model program in music orientation and skill development for Li-Gang Elementary School in Taiwan.
5. The writer, after extensive research in the area of music education both in the U.S. and Taiwan, has come to the realization that such a project has coincided with her focused graduate studies at Central Washington University.

#### Development of Support for the Project

The writer's twenty-two (22) years of first hand immersion and experience as a student in music education and the musical performing arts, culminated, in 1991 with the completion of a B.A. degree in the Western Music at the Chinese Culture University in Taipei, Taiwan, profoundly influenced and established her belief that it is every child's right to develop his/her capacities in the field of music. Her subsequent decision to develop a model program in music orientation and skill development for elementary-level students has evolved in concert with her plans to pursue a career as an elementary-level music teacher in Taiwan. Following her admission to the graduate studies program

at Central Washington University in 1996, the writer undertook an in-depth research related to music curriculum and instruction for elementary-level students. Her subsequent invitation to design and develop a model program in music orientation and skill development for Li-Gang Elementary School in Li-Gang Village of Ping-Dong County, Taiwan, has provided additional impetus for undertaking the model music program which later became the locus of this project.

#### Procedures

The writer, in order to obtain background information which is essential for the developing of a model program in music orientation and skill development for elementary-level students, has conducted an Educational Resources Information Center (ERIC) computer search. A hand-search of various other resources concerned with elementary-level music curriculum and instructions also were undertaken.

#### Planned Implementation and Assessment of the Project

Implementation of the model program in music orientation for Li-Gang Elementary School in Li-Gang, Ping-Dong County, Taiwan, for all students enrolled in grades K through 6, has been tentatively scheduled for fall 1997. Following implementation of the model program, the school administration will work collaboratively and cooperatively with all music teachers to plan and design performance-based assessment procedures needed to determine program success. Examples of assessment may include classroom

observation, student interviews, and evaluation of student levels of musical skill development. Assessment data will be obtained and used to modify the model music program at the discretion of the administration and music faculty.

## CHAPTER 4

### THE PROJECT

The model program in music orientation and skill development for Li-Gang elementary school in Li-Gang Village, Ping-Dong County, Taiwan, which was the subject of this project, has been presented in Chapter 4, in four(4) instructional sections:

Section One - Listening to Music

Section Two - Moving to Music

Section Three - Singing

Section Four - Playing Musical Instruments

A MODEL PROGRAM IN MUSIC ORIENTATION  
AND SKILL DEVELOPMENT  
FOR  
LI-GANG ELEMENTARY SCHOOL  
PING-DONG COUNTY  
TAIWAN

Jean Yu-Chun Chen

June, 1997

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## INTRODUCTION

Concrete music experiences are important because they allow students to demonstrate their conceptual understandings through behavior. Modern educational theory suggests that learning is most effective when a concept is experienced through several modes: aural, motor, visual, tactile, and verbal. Teachers should design lessons so that music learning can be demonstrated through several kinds of behavior: listening, moving, singing, playing instruments. In this conceptual model experiences of “The musical classroom”, are activities that are not ends in themselves but are designed to lead enjoyment, aesthetic sensitivity.

In this project, the major elements of an elementary-level music education program have been presented. The elements are melody, rhythm, harmony, form, and expressive qualities. Listening, moving, singing, and playing instruments are important means for aiding children in their perception of these elements. However, there is a need for active involvement of children in music making while they develop an overall conceptual framework.

The purpose of music learning in this program has been based on “Fun with a Purpose” and “Learning by Doing”. All students should learn and understand different music concepts through a variety of activities and methods. Hackett and Lindeman (1988, pp. 2-9) suggested it is important to be familiar with the following elements of music at every grade level:

1. Melody: Melodies include a linear succession of pitches moving through time, and each melody is a unique combination of pitches. Young children need help in using the term “high” and “low” accurately. Teachers should provide concrete experiences to clarify these concepts.
2. Rhythm: Music is an art of motion of continuous flow. Rhythm refers to the durations of the sounds (and silence) in the musical flow. All of rhythms that occur in music may be translated into physical response. Because of this, elementary classroom should always includes creating, movement experiences to expand rhythmic perception and musical understanding. The most fundamental of rhythms are beat and meter.
3. Form: Musical form is often compared to architecture because it refers to plan, order, or design, and the phrase is an important building block in musical form.
4. Harmony: Results when two or more pitches are sounded simultaneously. Children are accustomed to learning melodies against a background of harmonies, therefore, the teacher needs to help students broaden their perception and help them identify to multiple sounds of harmony.
5. Expressive qualities: Tempo, dynamics, and timbre are the elements of music which often communicate most directly and forcefully. These elements are readily perceived, even by young children. And to be understood, they require only a modicum of musical information.

# Section One

## Listening to Music

## Section One

### **Listening to Music**

#### Section Overview

Listening is a basic music skill, because learning the skills of singing, playing, and moving to music is dependent and based on the learner's ability to listen to, analyze, and appreciate music. Unfortunately, children in the current learning environment in Taiwan, are taught to engage in mechanical responses and to respond to teacher direction, or answering questions with no reference to sound.

However, in this class, "Listening to music is alive listening". Children can be taught to listen to the expressive use of elements of music such as melody, rhythm, tone color, texture, dynamics, and form.

#### Student Learning Objectives

1. Develop acute auditory discrimination.
2. Through ear training students will be able to identify the components of music.
3. Name all the instruments of the orchestra.
4. Focus, concentrate, listen and respond to what they hear in the music.
5. Identify different music styles and forms.
6. Begin to enjoy and experience live performances.

## Teaching Strategies

1. To provide an exciting and stimulating introduction by using pictures, stories, charts, games, props, to engage students.
2. To provide ear training is really important for young children. The main focus should be on the music. One should seek examples that are easy to analyse and, ones that they enjoy.
3. To listen to music with students gives them an opportunity to participate. Children may volunteer to share their listening favorite music with the class, and explain why they enjoy it.
4. To include student-selected music.(Before using in class the teacher should listen and evaluate the students selection.) The advantage of this is that the students can identify musical concepts studied in class and use their listening selections to reinforce the learning that has taken place.
5. To select a variety of music for classroom listening is important. The music should include all periods, styles, and cultures, such as classical, impressionistic, jazz, pop, rock music, and so on.
6. To train students to focus on the length of the music and to select music that satisfies students' affective, cognitive, and psychomotor domains. Students usually have limited listening experiences, thus, it is important to try to select pieces that have lasting value. Pieces that remain attractive after many repeated listenings, and pieces that heighten their perception of what they are listening to.

7. To encourage and seek out opportunities for students to attend live music performances. Live concerts can give students an opportunity to distinguish the subtle differences between performances, because no two performances are exactly the same.

### **Learning Activities**

Music has the power to enhance feelings associated with the human condition, i.e. wedding, funerals, graduation, comedy etc. By listening to music children can experience various feelings and emotions and learn from what they hear.

The following activities will be introduced to the appropriate grades:

#### **Activity (1): Listen to music with pictures (Grades K-2)**

Musical composition selected for younger children K-2 should be short and relatively simple. The teacher can bring to the students attention the musical elements through drawing pictures. Children of this age can begin to learn and understand the meaning of music concepts such as:

- \* Rhythm (smooth- jerky)
- \* Tempo (fast-slow)
- \* Pitch (high-low, sharp-flat)
- \* Dynamics (loud-soft)
- \* Timbre (trumpet, flute, piano, violin, cello, etc.)

Materials: Using two contrasting pieces

1. "In the hall of the mountain king" by Grieg, Edvard.
2. "Swan" by Saint-Saens, Camille.

Procedures:

1. Tell students it is not necessary to take titles into consideration, just listen to the music, and use their own imagination to describe the music by drawing or writing.
2. Turn on the music and repeat if necessary.
3. After listening, introduce two music concepts:

The piece of "In the hall of the mountain king" has fast and running rhythm, and features higher-pitched instruments like violins. The "Swan" moves slowly and peacefully, and features low-pitched instruments like cellos.

4. These two different characteristics can be discussed and demonstrated by moving, dancing, or using words to describe the music.
5. After comparison and performance, have students draw pictures or diagrams to represent the differences. Students also identify two elements in each picture or diagram that correspond to a musical characteristic they heard in the composition.

Students will:

1. Be able to demonstrate and compare one piece of music and say how it differs from another in terms of tempo, dynamics, timbre, rhythm with drawing or movement.
2. Verbalize and point out two different pictures or diagrams that represent differences in terms of the instrument played, pitch level, or the sharp of the melody.



3. Hear two short compositions with contrasting musical characteristics, and be able to identify one musical composition from the others.

**Activity (2): Through listening to music know the orchestra family (Grades 3-6)**

1. From this activity students will identify music concepts such as:

- \* Rhythm (steady beat)
- \* Melody (wide skips, stepwise)
- \* Pitch (low, high)
- \* Tempo (fast, slow)
- \* Timbre (low/high strings, woodwinds, and brass)

**Material:**

1. Recording: Saint-Saens, "Carnival of the Animals".
2. Cards with words thick, thin, slow, fast, high, low, lumbering, large truck, big, small.
3. Pictures or puppets of animals, such as elephant, bird, swan, lion, fish.
4. Pictures of the orchestral instruments used in the composition, such as string bass, oboe, piccolo, xylophone, trumpet, violin.

**Procedure:**

1. The "Carnival of the Animals" features several short, contrasting episodes. Choose and play the most popular selection "Elephant", which is a waltz in a very slow tempo. The melody is played by the low-pitched, ponderous voice of the string bass. Show a picture of an elephant and discuss its characteristics. Use cards for students to select and describe.

2. Use an elephant puppet to show children how to move as an elephant. Children can also choose the appropriate cards to express their imagination.
3. Show pictures of instruments, and play recordings illustrating each.
4. Have the children choose which instrument the composer might use to portray an elephant, and play recording again. Then have children understand that the instrument the composer used was the “string bass”, show its picture and listen again to the recording.
5. Explain why the sounds of the string bass are low and thick as elephant, and that it also is the biggest instrument in the orchestra, the same as elephant in the animal world.
6. Integrate the lesson with language and visual arts by having children write a paragraph describing and drawing an elephant with music.
7. Use examples of words describing other animals:
  - \* Aquarium: The music is high in pitch, smooth in rhythm, with soft dynamics. It features the gently rippling sounds of the flute, celesta and violin.
  - \* Fish: Celesta represents rippling water, glissando smooth, wide skips melody.
  - \* Kangaroo: Staccato as jumping, accents with many skips, crescendo and diminuendo, suddenly loud and suddenly soft.
  - \* Lion: Low, fast, rise and fall to the melody, low strings, piano, punctuates the pacing, steady beat of the lion’s walk.
8. See instruments of orchestra in Appendix C by Anderson and Lawrence, 1995, pp. 260-272.

Students will:

1. Identify and match the sound of instruments with appropriate animals, such as elephant, cuckoo, lion, swan.
2. Identify sounds and tempo that are loud, soft, low, high, slow or fast.
3. Associate and identify steady beat, dynamics, wide skips melody with appropriate animals.
4. Help enhance visual and languages art concepts by learning how to integrate both through listening to the music of “Carnival of the Animals”.

# Section Two

## Moving to Music

## **Section Two**

### **Moving to Music**

#### **Section Overview**

As students listen they can learn to appreciate music by moving their bodies to its salient characteristics. Music also can be expressed through movement in response to rhythm, melody, tempo, dynamics, timbre, harmony, and form. For many students, movement is the most satisfying part of their musical experience. Children are naturally active, and need opportunities to integrate mind and body as they respond to music, because movement involves overt physical action, teachers can immediately notice whether students' responses demonstrate musical understanding. Music programs which emphasize and encourage movement will help students interpret and respond to all types of music.

#### **Student Learning Objectives**

1. Movement should be child-created and free, using the total body and the large muscles.
2. Students should be able to hold and play instruments as they move, expressing both the rhythm and quality of their movement on a drum, tambourine, or some other instruments.

3. Students should be able to explore pantomime, dramatization, and free interpretive movement.
4. Students should be able to improvise and create music.
5. Students should be able to experiment with free interpretation, characterization, dramatization, fundamental movements, singing and dance games to the music.
6. Students should be able to respond through movement to music of various tempos, meters, dynamics, modes, and styles to express what they hear and feel in the music.

### **Teaching Strategies**

1. Since it is unnatural for young children to sit quietly for long periods of time, the teacher should encourage rhythmic activity that provides an opportunity for students to move in a controlled setting.
2. Students need to be taught for their own safety and that of other when moving:
  - a. When the music stops they must stop
  - b. Avoid touching anyone
  - c. No talking when moving
3. Each lesson should have a variety of activities to help keep the students engaged and interested.
4. The teacher should provide opportunities for the children to:
  - a. Improvise movement to simple percussion instruments
  - b. Explore and create their own movement and tempo

- c. Use games and activity songs to encourage movement
  - d. Have opportunities for impersonation (imitative play)
  - e. Use and move with props (instruments)
  - f. Explain and describe how they feel about the music and their movement
  - g. Listen to songs and create their own movements
  - h. Relate music and movement to selected literature
5. The teacher should provide stimulation and accompaniment to locomotor movement through the use of rhythmic instruments, i.e. electronic keyboard, piano, recorders etc..
  6. The teacher suggests different imaginative settings for the children to act out and respond to through movement.

### **Learning Activities**

Young students refine and practice small muscle movements during finger play games. They also are able to adjust their body movement to the tempo of songs and recorded music. Steady beats can be expressed through clapping and other locomotor movement. Students explore singing games with movement and continue their imaginative responses along with songs, through the following experiences:

#### **Step One: Fundamental Movement (Grades K-1)**

1. For young children, the terms “walking note” and “running note” have more meaning and make more sense than the “quarter” and “eight” notes. Walking running notes represent known body movements to the children who have a limited

knowledge about fractions. The “movement” terms help them become more interested and more likely to participate.

One method used to divide the children into groups using various props, such as scarves, balloons, hula hoops or pillows, is to have them go to the different groups and props during the different sections of the music when the music changes. The students identify the difference between sharp, quick, jumping movements and more circular, flowing, turning movements that correspond to the dynamics of the music.

2. Teaching concepts and music vocabulary as eurythmics. For example, teach the musical alphabet (solfege) through a series of devised movements:

The students will sing and at the same time move-backwards, and forwards with different speeds.

- \* Do—is touching your toes
- \* Re—is touching your knees
- \* Mi—is hands on hips
- \* Fa—is pointing both arms straight ahead
- \* Sol—is arms folded in front of the body
- \* La—is touching your shoulders
- \* Ti—is touching the top of your head
- \* Do—is reaching to the ceiling.



**Step Two: Word-Rhythm, Steady beat (Grades 2-3)**

1. Rhythmic response is natural for most children, and the sounds of words make rhythmic learning fun. The rhythms of both simple and complex note values can be assimilated with ease when teachers relate these to familiar words.

2. Using percussion instruments, tapping, clapping, and dancing will enhance the learning of rhythms and make it more interesting.

3. See example Clear the kitchen pages 19-20.

**Step Three: Free Rhythmic Play (Grades 4-6)**

1. Children have the opportunity to listen to music or stories before they are asked to respond to specific rhythms.

2. After listening ask the children questions:

“What did the music tell you to do?”

“How did you feel about this music?”

“Does it make you happy or sad?”

“Have you heard this kind of music before?”

The students discuss and begin to contribute ideas to the group. The teacher may help by asking more questions such as “Does the music make you cry, laugh, or feel like dancing, jumping, flying?”. “Does the music make you feel happy or sad?” or “Are you curious to learn the story of this music?”.

It is important to provide enough space for the children to have freedom of movement. It is equally important to understand the physical limitations of the specific age groups.

By using music and dance together to train students' sense of rhythm, internalization and connections between the two arts are developed in a natural way. It is a natural reaction, for children to move with the music. It encourages self-expression and physical freedom. In reality what the children experience is a combined dance and music class.

6. See example Chickery chick pages 21-22. .

# IT'S TIME TO DANCE!

Long ago there was no TV or radio.  
People made their own entertainment.  
They sang, danced, and played instruments.

## Clear the Kitchen

As Sung in Pennsylvania by Emma Katurah Grenoble



Please note: Sheet music on this page was redacted due to copyright concerns.

# A TONGUE TWISTER

The chicken in this song found something new to say.  
Listen to the recording to find out what she said.

When the chicken starts to sing her new song, clap  
the steady beat in time to the music.

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**44** Humorous Songs

P21

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# Section Three

## Singing

## **Section Three**

### **Singing**

#### **Section Overview**

The purpose of this section is to develop pleasurable activities that should be “fun”. Singing is one of the most satisfying of human activities, because it is a direct human expression and can assist in the perceptual, cognitive, emotional and music development of each child. Students need to be able to sing on pitch with a tone quality suitable to the meaning of the lyrics. The human voice is a remarkable musical instrument, and children need varied musical experiences to learn how to use it expressively. Singing can express many ideas and emotions in the minds of children.

#### **Student Learning Objectives**

1. Be able to discover how singing is different from speaking.
2. Be able to value music as an avenue of communication and an exchange of feelings and emotions.
3. Be able to use notational systems.
4. Identify an awareness of rhythm and pitch.
5. Be able to sing and use their voices in an appropriate way for their age.
6. Be able to display pitch accuracy.



## Teaching Strategies

1. The teacher reads a short story or poem to the children which helps focus attention on tone quality and pitch differences. Children experiment with higher and lower vocal registers in their dramatizations and characterizations. The teacher also encourages the children to make different sounds as they relate to each story or poem. Throughout all the activities the students should listen carefully to their own voice.
2. The teacher chooses a variety of songs that represent different moods, tempos, melodies, rhythms, forms and cultures. Songs included at each level will be appropriate for rote learning singing, note reading, but most importantly for fun.
3. The teacher will conduct tone-matching activities regularly and frequently.
4. The teacher will focus on small-group singing, since young children lack experience in cooperative activities and singing skills.
5. The teacher will teach songs by rote learning. The advantage of this is that children perform the songs several times, and dance or play games that enhance the learning of the song. Page Nick (1995, p. 56) suggest the six simple steps for teaching songs:
  1. Introduce the song.
  2. Perform the song with energy.
  3. Phrase by phrase, have singers echo you, the leader. If the song is in an unfamiliar language, start with speaking the words only, then singing them.
  4. Have singers sing the entire verse or section.
  5. Correct mistakes when they occur.

6. Talk about the tradition from which the song comes and/or talk about the meaning of the song.

### **Learning Activities**

All designed activities should be based on small-group teaching. Young children have short attention spans, and work better alone or in small groups that provide learning opportunities. Through singing classes children become familiar with rhythm, melody and form. The following steps illustrate how this may be achieved:

#### **Step one: Speech-to-song (Grades K-2)**

##### **1. Initiate children's learning interest**

(a) The research of McDonald and Simons (1989, p. 90), suggests that beginning song instruction should include rhythmic speech play-vocal chants and rhymes-through which children explore the possibilities of their speaking voices. This method they believe is the best kind of instruction for young children. They devised the following activities to explore a sense and meaning of "high/low" and "short/long" to young children:

"Hear the telephone ring!" (Children imitate a telephone.)

"Hear the little bird sing!" (Children imitate a bird.)

"Hear the water faucet run!" (Children imitate running water.)

"Hear the vacuum sweeper hum!" (Children imitate a vacuum sweeper.)

"Hear the siren down the street!" (Children imitate a siren.)

"Hear the auto horn go bleep, bleep, bleep!" (Children imitate an auto horn.)

(b) During the school day by chanting or by the singing of folk songs children can learn more about music. “How do you do” and “Oh, Susanna”(see pp. 30-31), and others. Children’s songs lend themselves to improvisation and a multitude of others activities that expand the musical understanding and appreciation of young children.

## 2. Develop the ability to accurately match tones

The teacher should first plan exercises of tone-matching to those produced by the children. Then introduce short melodic patterns, pitched in the vocal range of the individual singer. When these patterns are successfully imitated, the teachers should then introduce the following activities to the students who could not match pitches or sing tunefully.

### Activity (1): Illustration by Anderson and Lawrence (1995, pp. 91-92)

- (a) Using the song “Listen to the wind” (see p. 32), invite children to match tones to the pitches “C and A” on the word “Whoo-ee”.
- (b) Playing these two pitches on melody bells or a xylophone will help the child better hear the pitch he/she is trying to match.
- (c) Using percussion instruments to accompany the singing.
- (d) “Going on a picnic” (see p. 33), reinforce the two pitches “D and C” by playing them on the piano or melody bell.

### Activity (2): Illustration by Anderson and Lawrence (p.91)

- (a) Using the song “Hello, here!” (see p. 33).
- (b) Playing each song to enhance the skill of matching the pitches.

(c) Teacher sings and the children “echo” to help with the tone-matching process.

Activity (3): Illustration by Orff method (McDonald and Simons, 1989, pp. 154-155)

(a) Using the song “Hello, what’s your name?” (see p. 34).

(b) Using the pentatonic scale which has five tones “C,D,E,G,A”.

(c) Using body movement percussion to accompany each song.

**Step Two: Call and Response (Grades 1-3)**

(a) Appropriate rhythmic instruction, is the combination of moving and singing for young children.

(b) Choose an easy and/or exciting song to teach rhythmic technique. The leader (could be teacher or student) sings a phrase and the group sings a response. The purpose of this method is to teach students not only to echo what the teacher sings, but also to echo the teacher’s energy.

(c) Children of all ages are interested when the teacher suddenly says “Listen to what I clap, then you clap it”. Children usually imitate well. This exercise allows the teacher to see how well the children are comprehending the rhythms and if they possess the physical coordination to respond.

(d) The teacher or a child claps a rhythmic pattern that can be answered creatively by others.

(e) Don’t interrupt the songs to fix mistakes, when first introducing them. It is okay to simply repeat the melody over and over again until the students can sing the song.

correctly. The teacher can join the students in repeating the echo, but eventually they should be able to do it on their own.

(f) Sing and respond to song like “Jack sprat” (see p. 35). It is fun to ask a student to lead the song and have everyone else follow them. This kind of involvement keeps students interested and practicing.

***Step Three: Teaching “Part Singing” (Grades 3-6)***

(a) Singing in parts provides an exciting dimension of musical experience. When children have developed the perceptual and productive skills that come with singing in tune, the next natural stage is to sing in harmony . Singing in part is seldom attempted before the third grade. A child should be able to sing a simple song in tune, before attempting to sing harmony.

Third grade: The students can identify the melodies drones and ostinati with ease, thus, it is an appropriate time to teach them two-part arrangements or harmony.

Fourth grade: The students are able to perform canons (rounds), descant and countermelodies in two independent groups.

Fifth to six grades: The students are usually ready for three part canons and two part choral pieces.

(b) Each of the following songs can be used singly or in combination with a variety of age levels to teach harmony singing.

Songs for third grade class:

1. Old Texas
2. Go, tell it on the mountain
3. Follow me
4. Watch out
5. Are you sleeping

Songs for fourth grade class:

1. I don't mind
2. Jingle bells
3. Did you ever see a Lassie
4. Sing together
5. We're off to see the wizard

Songs for fifth and sixth grades class:

1. Zum Gali Gali
2. Kookaburra
3. Roll on, Columbia
4. The keeper
5. Praise and Thanksgiving

(for music see Appendix A)

# STEPHEN FOSTER'S HIT SONG

## Oh, Susanna

Words and Music by Stephen Foster



14 Songs to Begin With

P30

Please note: Sheet music on this page was redacted due to copyright concerns.



On this recording you will hear two different singing groups performing “Oh, Susanna” in two different styles.  
“Oh, Susanna” ..... The Byrds  
“Oh, Susanna” ..... The Mormon Tabernacle Choir

Songs to Begin With 15



# *Listen to the Wind*

---

German Folk Tune: Cuckoo  
Words by Joy E. Lawrence

P32

Please note: Sheet music on this page was redacted due to copyright concerns.

# *Hello, There!*

Traditional

# *Going on a Picnic*

Words and Music by Lynn Freeman Olson

P33

Please note: Sheet music on this page was redacted due to copyright concerns.

Hello, what's your name?

# Jack Sprat

P35

Please note: Sheet music on this page was redacted due to copyright concerns.

# Section Four

## Playing Musical Instruments

## **Section Four**

### **Playing Musical Instruments**

#### **Section Overview**

Musical instruments are an exciting, colorful aspect of classroom music. Students develop concepts about music as they play instruments that produce rhythm, harmony, and melody. Through performing on percussion instruments, such as bells, drums, tambourine, xylophone, and recorder, students can contribute to their understanding of rhythm, pitch, form, dynamics, tempo, and melody. By chording on the electronic keyboard and piano they learn about harmony, chord construction, improvisation and composition.

#### **Student Learning Objectives**

1. Develop rhythmic skills and muscular coordination by children swinging their arms in rhythm with instruments.
2. Through body-percussion exercises children will be able to play corresponding patterns on percussion instruments.
3. Demonstrate what they know and express musically to others (that what they may not be able to easily verbalize).

4. Enhance the development of musical understanding, through the experience of playing instruments and counting rhythms.
5. Demonstrate the development of performing skills.

### **Teacher Strategies**

1. Accentuate that the body can be viewed as a musical instrument, by clapping, slapping, stamping, tapping, and patting the shoulders, head, knees, stomach, elbows.
2. Children at play often create their own original body-percussion pieces. They learn through imitation body-percussion sounds that enhance rhythm skills, and increase their vocabulary of internalized rhythms.
3. The voice, and classroom instruments are teaching aids for children to experience musical concepts, such as high/low, loud/soft, long/short, fast/slow, choppy/smooth, along with chord progression that underscores the principles of music theory.
4. Rhythmic dramatizations of chants, songs, and stories, add a dynamic dimension to different rhythmic experiences for children. They provide an opportunity for children to express their rhythmic responses and inner feelings and attitudes.

### **Learning Activities**

Children often become excited when playing musical instruments. They learn to listen attentively both to the music they are playing and to the music performed by the total ensemble. Musical concepts may be acquired through the concrete experience of playing

musical instruments. Many instruments require students to use their arms, hands, fingers, legs, and feet. The following activities involve children in ways to learn how to play musical instruments and participate with other classmates.

**Activity (1): Developing a rhythm ensemble for young children (Grades K-2)**

Because young children do not possess the finger dexterity and coordination to play some melody instruments like a recorder, guitar, etc., the teacher can organize a classroom percussion ensemble to perform simple musical compositions.

- (a) Provide non/pitch percussion instruments in the class, such as tambourine, finger cymbals, triangle, drums, glockenspiels and so on (see additional illustrations in Appendix C by Anderson and Lawrence, pp. 211-243).
- (b) Provide selected music for students, for example, “Baa, Baa, Black sleep”, “Tumba”, and Greg “In the hall of the mountain king” from Peer Gynt Suite (see an examples in Appendix B).

**Students will be able to:**

- a. Develop aural skills by demonstrating to express perceived changes in music.
- b. Create percussive sounds through the playing of percussion instruments.
- c. Have the freedom to explore different sounds and rhythms through the experience of playing music with others.
- e. Develop social and leadership skills by playing in a group or conducting an ensemble.



Strategies for learning:

- (a) Before performing the students should listen to a selected composition a number of times.
- (b) Allow students the freedom to make decisions on choice of instruments after they have heard a selected recording.
- (c) Choose the appropriate music composition for each grade.
- (d) Play rhythm accompaniments to songs.
- (e) Have individual students conduct the ensemble.

*Activity (2): Playing piano and electronic keyboards (Grades 1-3)*

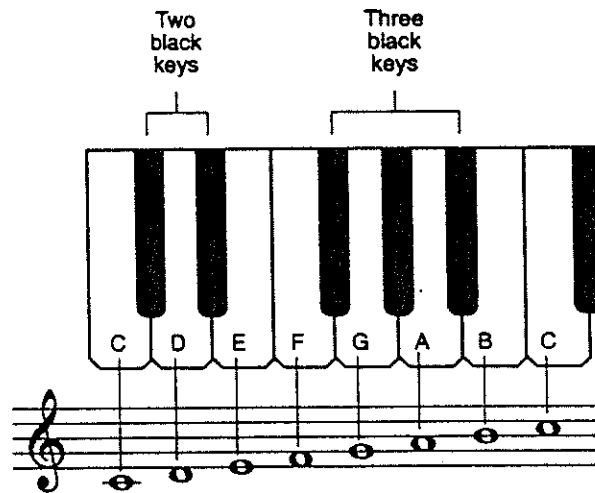
Before students are ready to play the piano or electronic keyboard, the teacher should teach the following three steps:

Step One: Teach children the basic structure of piano and electronic keyboard

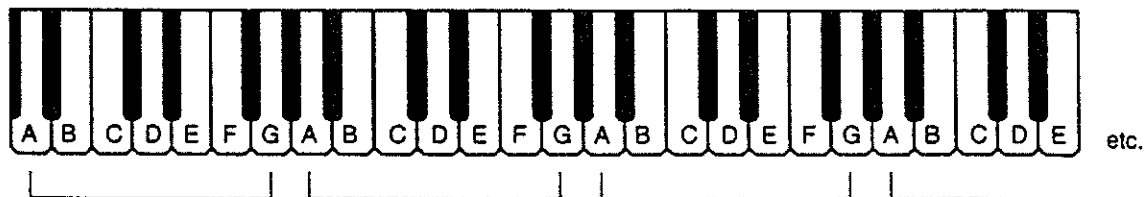
- a. Depressing the keys of piano causes hammers to strike strings.
- b. Depressing right “damper” pedal can sustain the sound.
- c. Careful use of this pedal will allow one to play melodies smoothly. Too much pedal will cause the tones to blur together.
- d. Remove fingers and foot from keys and pedal to listen and experiment with the different sounds.
- e. The electronic keyboard offers a variety of tone/sounds to choose from. It can sound like an organ, piano, harpsichord, flute, trumpet, violin cello etc..

Step Two: Teach children the basic theory of the keyboard

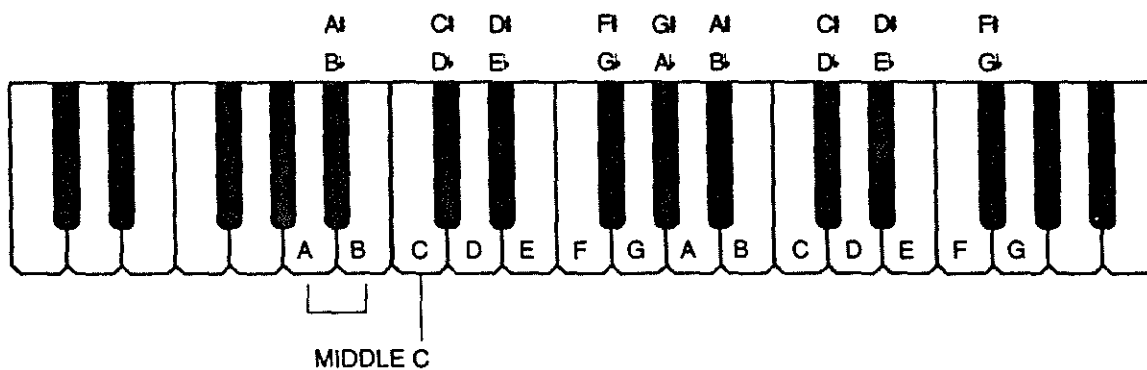
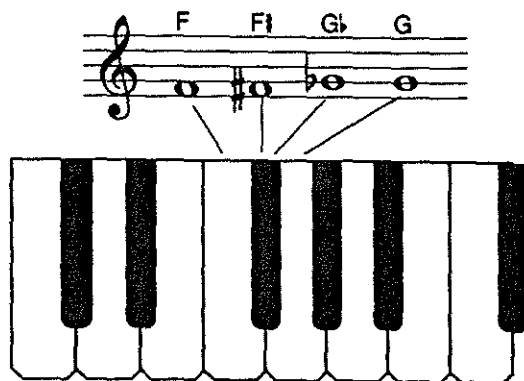
- a. Help students to become familiar with the form of the keyboard (pattern of black and white notes).
- b. Help students understand that the white and black keys are grouped into twos and threes.
- c. Show the students the following example. A pattern that is repeated throughout the keyboard:



- (d) Each white note has a letter name that corresponds to a line or space on the staff. The piano keyboard is divided into a series of eight pitches to the octave. In following illustration the pitches are A,B,C,D,E,F,G, (these should be repeated):



- (e) The black notes have two names, the reason is: (see the following illustration),  
raising pitch F a half step = lowering pitch G a half step = the same black note on a  
keyboard.



### Step Three: Teaching children to use the correct fingering

Fingering is the first most important step when you teach students to play the piano.

The following five fingering procedures represent the first steps:

- a. Curve fingers over the keys, cupping hand slightly as if over an orange, do not relax or place fingers on the keyboard.
- b. Place thumb of right hand on middle C of keyboard.
- c. Raise thumb of right hand and “drop” and “touch” on the C key, do not “beat” or “push” down on the key.
- d. Follow the same procedure with each finger (5) playing successive notes.
- e. Playing the following exercise of your right hand, using the fingers indicated:  
thumb = 1, index = 2, middle = 3, ring = 4, little = 5.

Right hand

C D E F G F E D C

After completing the above instructions the children are ready to play the following melodies see page 43(illustration by Anderson and Lawrence, 1995, p.209). To ensure that the children are playing a correct rhythm, it is helpful to count the beats out loud as they play.

*Lightly Row*

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Germany

*Michael, Row the Boat Ashore*

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Spiritual

### Activities (3): Playing recorders (Grades 3-6)

Around the age of nine children are able and often eager to play the recorder. The recorder is a pathway for furthering musical understanding. For younger children to learn the recorder is unrealistic and would probably be unsuccessful, since they do not yet possess the finger dexterity and coordination to play the instrument.

#### Step One: Learning correct playing position and methods

- a. Place the tip of the mouthpiece between your lips and in front of your teeth.
- b. Place the left hand above the right hand, and have the fingers cover the back hole and the top front three holes. The fingers on the right hand will cover the lower four holes.
- c. Blow gently while whispering the sound “too” or “doo” with the mouth and tongue. Avoid a “who” sound and use the tongue to stop or release the air.
- d. Put thumbs on the back, the fingers on the front. This provides for greater stability and holding the recorder.
- e. For beginners the soprano recorders are best. When the children’s fingers become longer and wider the alto recorders can be introduced.

#### Step Two: Teacher working with children

- a. The teacher should spend time working with individual students on various possibilities for making sounds with the instrument and then let them pass on their discoveries to another student.
- b. Schedule times for all the children to be involved with playing and experimenting with music using the recorder as well as other resources.

c. When the entire class is working with sound production, the cacophony that results may be more disturbing to the teacher than to the children. The concept for this lesson is that of pitch production as related to playing. The teacher can encourage family participation with practicing technique after school. Allow the children to take home a direction tape if no one is available at home to help them. This will help students skill level and the control and noise level for the teacher.

Step Three: Solving problem

- a. Children will have trouble when they play the recorder for the first time. They do not know how to control the air they are blowing. If this happens have the children blow and the teacher cover the holes and play the melodies for them. When children are involved and enjoying the activity, they will not be as likely to feel frustrated and give up trying.
- b. When the sound is not correct, the problems is probably due to overblowing and wrong fingering. The teacher should demonstrate the proper coverage of holes and fingers placement.

Materials: Sing and play

Divide the children into two groups. One group plays recorders, the other sings.

1. Golden bells (p.46)
2. American (p.47)
3. This old man (p.47)
4. Sweet Betsy from Pike (p.48)

From *New Dimensions in Music*, Book 4 © 1970 American Book Company. Reprinted by permission of D. C. Heath and Company.



# *America*

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Arr. Henry Carey  
England c. 1690–1743

# *This Old Man*

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Nursery Rhyme

P47

Please note: Sheet music on this page was redacted due to copyright concerns.

# *Sweet Betsy from Pike*

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Traditional

P48

Please note: Sheet music on this page was redacted due to copyright concerns.

## CHAPTER 5

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

The purpose of this project was to design and develop a model program in music orientation and skill development for Li-Gang Village, Ping-Dong County, Taiwan. To accomplish this purpose, a review of current literature regarding elementary-level music programs was conducted.

#### Conclusions

Conclusions reached as a result of this project were:

1. Instruction in music and musical experiences can provide children the opportunity to develop their full musical potentialities while enrolled in elementary school.
2. Music can play an important part in the process that fosters social interaction and cultural identification in childhood.
3. Musical education should be made available to all children, at their individual levels of musical capability, and this must be done in the regular classroom or music room.

### Recommendations

As a result of this project, the following recommendations have been suggested:

1. To provide children the opportunity to develop their full musical potentialities, instruction in music and musical experiences should be offered in the elementary school.
2. To foster social interaction and cultural identification in childhood, the musical instruction and group music activities should include singing, moving, playing instruments and listening to music.
3. The role of the music teacher in the elementary school is to teach a perception of the elements of music. This perception is primarily taught through listening, moving, singing, and play instruments. The quality of the music and these experiences are very important in the development of aesthetic sensitivity.
4. Schools seeking to design an elementary-level music program, may wish to adapt the model music orientation and skill development program develop for purposes of this study or, undertake further research in the area of music education to meet their unique needs.

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# APPENDICES



# Appendix A

## Selected Music

### Grades 3-6

# Old Texas

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American Cowboy Song

# *Follow Me*

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Traditional

# *Go, Tell It on the Mountain*

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Spiritual

ARE YOU SLEEPING ?

*Did You Ever See a Lassie?*

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German Folk Song  
Arr. by Joy E. Lawrence

# COUNTERMELODIES

## I Don't Mind

Words and Music by David Eddleman





# AN OLD WINTER SONG

## Jingle Bells



Words and Music by James Pierpont    Descant by E. Challis



● **Partner Songs for Halloween**

## ● Orff Instrument Arrangement

# GHOSTS AND GOBLINS

**Watch Out!**



Words and Music by John Horman

© 1984 John Horman

## ● Halloween Chant

# *Sing Together*

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England

# UPWARD AND DOWNWARD

Follow the yellow brick road!

## We're Off to See the Wizard *(from the Wizard of Oz)*



Words by E. Y. Harburg    Music by Harold Arlen

C

C

C



# *Zum Gali Gali*

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Israeli Folk Song

# *Kookaburra*

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Australian Folk Song

# Roll On, Columbia

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Words by Woody Guthrie  
Music based on "Goodnight, Irene" by Huddie Ledbetter and John Lomax

# *The Keeper*

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English Folk Song

# *Praise and Thanksgiving*

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Traditional Round

# Appendix B

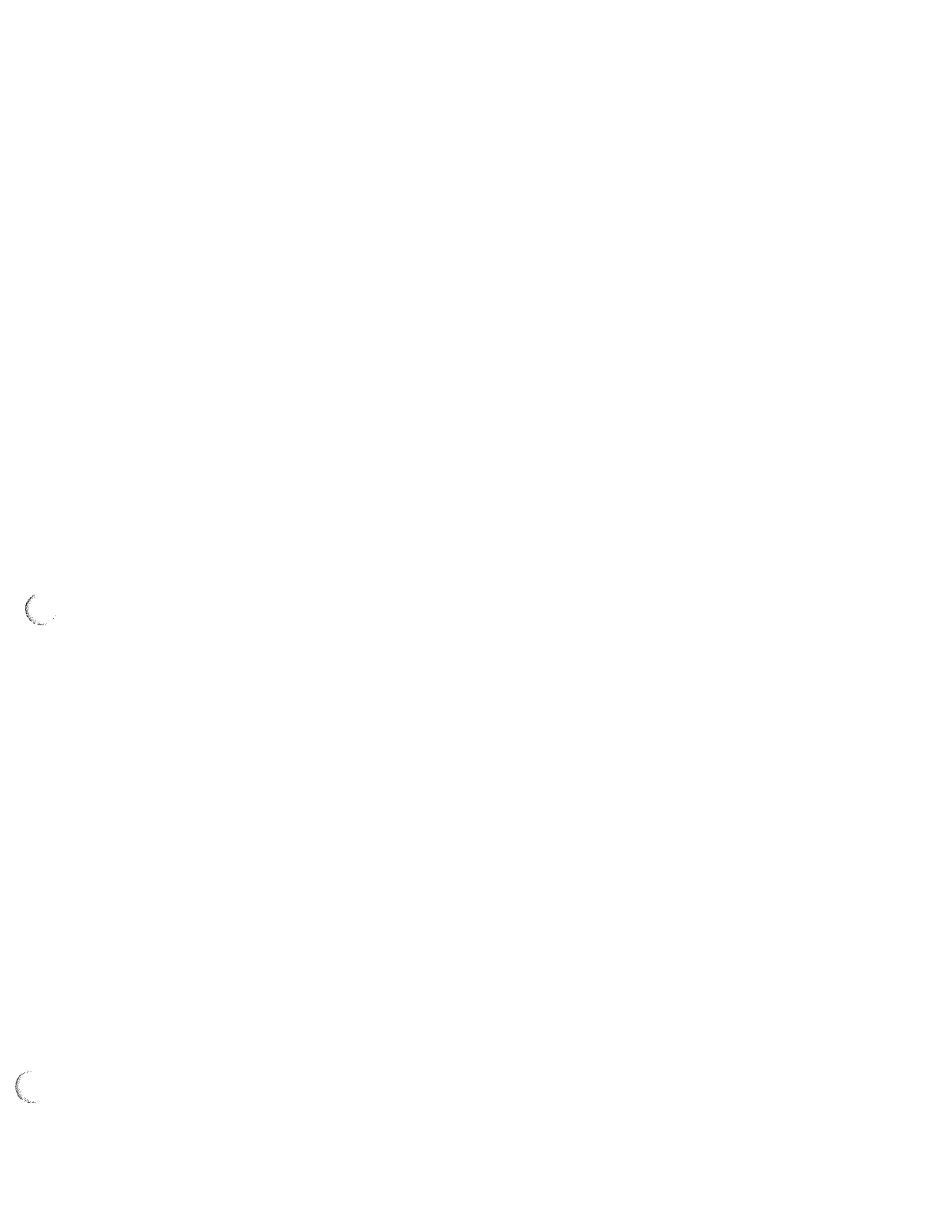
## Selected Music

### Grades K-2

# Baa, Baa, Black Sheep

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Mother Goose Rhyme  
France





# IN THE HALL OF THE MOUNTAIN KING



*“In the Hall of the Mountain King” from  
Peer Gynt Suite No. 1 . . . . . Grieg*



# PERCUSSION ACCOMPANIMENTS

**Tumba**  
Palestinian Melody



## ● Bell Ostinatos

## Appendix C

Orchestra Family  
Grades K-2

Percussion Instrument  
Grades K-2





Courtesy of United Musical Instruments, U.S.A., Inc.

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