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A Model Music Curriculum for Elementary-Level Students in Taiwan

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ABSTRACT

A MODEL MUSIC CURRICULUM FOR ELEMENTARY-LEVEL STUDENTS IN TAIWAN

by

Mei-Fang Ho

August, 2000

The purpose of this project was to develop a model music curriculum for elementary-level students in Taiwan. With the current music curriculum utilized recently in Taiwan, this project will help the elementary-level students to develop their music potentials. In addition, teachers can educate students according to their level of learning at different periods of time. To accomplish this purpose, a review of related literature was conducted. Additionally, selected materials were obtained and adapted for use.

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CHAPTER 1

BACKGROUND OF THE PROJECT

Introduction

“Music, rich, full of feeling, not soulless, is like a crystal on which the sun falls and brings forth from it a whole rainbow. And every one may admire it for a different reason; one will enjoy the fact that the crystal has been artfully carved, another will like the red color, still another the green, crystal is like one who has poured wine into it.”(Chopin’s Musical Style, 1939)

As illustrated above, the musical world is vast and expansive. There is no specific definition for music. People have different interpretations of the music and they look at music in different ways to interpret their thoughts of music. Music is an entertaining tool, which can please people and make their life more many-splendoured. In addition, music can be expressed in different means, for example, voice, pianos, cellos, violas, percussion of instruments and etc. Each of them can be played in various directions to produce the pleasant melody that will express the soul of the player.

Kelley (1969) stated that with the new poet, everything begins anew, and each new genius is an abyss. Playing music is a creation of the world and the ability can be expanded. Nevertheless, transmission exists between centuries. Each century of the music is like a new world, but the music at that century can be transmitted to the next new century and still exist in the new century. Music is

cumulative. The music in the past can be developed and recreated in the present day; no matter how and where it was from.

Purpose of the Project

The purpose of this project was to develop a music curriculum for elementary-level Students in Taiwan. Since the current music curriculum utilized recently in Taiwan is less expressive, this project will help the elementary-level students to develop their music potentials. In addition, teachers can educate students according to their level of learning at different periods of time. To accomplish this purpose, a review of related literature was conducted. Additionally, selected materials were obtained and adapted for use.

Limitations of the Project

For purposes of this project, the following limitations were identified:

1. **Research**: The preponderance of research and literature reviewed for this project was limited to the past ten (10) years.
2. **Scope**: The model music curriculum was designed for elementary teachers to maximize the use of music in the classroom.

3. Target Population: The model music curriculum was designed for implementation in a selected elementary school setting (Grades 1-6) in Taiwan.

Definition of Terms

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

1. Children's Chorus: A choir of boys and girls, all singing treble parts, often called for in opera and less often in symphonic works.
2. Instruments: Generic name for all mechanisms producing musical sounds and hence for all musical media with the exception of the human voice.
3. Electronic Music: Music made by electronic means. This may include music produced on magnetic tape by wholly electronic means such as the synthesizer or the computer and subsequently reproduced through loudspeakers; music created on synthesizers in live performances; music created by recording and electronically modifying nonelectronic sounds of all kinds; and music that combines one or more of the foregoing types with live singers or performers on conventional instruments.
4. Melody: A succession of single pitches perceived as such, in contrast to harmony, which consists of pitches sounded simultaneously or perceived primarily as constituting a simultaneity.

5. Circle of Fifths: The circular, clockwise arrangement of the twelve keys in an order of ascending fifths (C, G, d, a, etc.), showing that after twelve such steps the initial key is reached again.

CHAPTER 2

REVIEW OF RELATED LITERATURE AND INFORMATION OBTAINED FROM SELECTED SOURCES

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

1. The Role of Music in Educating Young Children
2. Model Experiences for Teaching Music
 - Level One: Kindergarten and First Grade
 - Level Two: Second and Third Grade
 - Level Three: Fourth and Fifth Grade
 - Level Four: Sixth Grade
3. Integrating Music into the Classroom
 - Teaching Music through Singing
 - Teaching Music through Playing Classroom Instruments
 - Teaching Music through Listening
 - Teaching Music through Movement
 - Creative Experiences with Music
4. A Summary of Information Obtained from Selected Sources
5. Summary

Data current primarily within the past ten (10) years were identified through an Education Research Information Center (ERIC) computer search. Additionally, information obtained from selected sources was obtained and analyzed.

The Role of Music in Educating Young Children

Wright (1939, p.17) indicated that music can be taught by means of self-motivation rather than by artificial and indirect motivation. Under proper organization and supervision children always like to learn songs because the words or the music, or both, please them. They like to explore the intricacies of reading and they like to compose and write the notation of songs. All of these things they like to do for their own sakes, and if songs are needed to integrate a unit of work in the social sciences they will apply their efforts with equal energy to that end.

According to Nye and Nye (1964, p.1), music has provided a superior means for children to learn about human experiences; it assists understanding of man from primitive times to the present day. Music has the power to unite and solidify social groups from the family to the world community. He observed:

Man is a social being and music is a social art; thus man and music are naturally linked together. The varied activities of the music program are superior vehicles for assisting children to obtain those socio-psychological needs of every human being: acceptance, belonging, and success. Because of this, good music instruction is of marked importance in building healthy social relationships, group discipline, and wholesome personalities. Through music activities, children can learn to understand that individual differences are characteristic of humanity, to know and to understand themselves, and to be sensitive to the feelings and problems of others (p.5).

A journal published by the Association for Childhood Education International (1955) described how the natural charm that always is in music in one or more of its forms serves either as a source of pleasure or a release from sorrow, worry, or pain. According to the source, children's lives can be and should be enriched with music in all its kaleidoscopic manifestations. Children should be encouraged to experiment, to form ensemble groups, to make music individually. As stated in the journal:

“... Music is not an isolated thing, it is part of a life-process; it is separate neither from the child's consciousness nor from any aspect of his every living (p. 11).”

As Swanson (1981, p.4) illustrated, music has a place in every culture. It stimulates the feelings and intuitions, letting people express and understand what cannot be communicated in other ways. In interacting with the environment, young children naturally rely on their senses and intuitions. Music can be an individual activity, but it also is the most social of the arts; people share feelings and enjoyment through music. Children come to preschool classes as individuals who need to learn to relate to others, to do things together. Furthermore, group music activities foster social interaction because it helps people identify themselves as individuals and as members of various groups. Music plays 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.

Raebeck and Wheeler (1969, p.1) contended that musical experiences planned with wisdom can give to the child a most valuable gift—growth that is personal as well as musical. These authorities sought to initiate situations which hasten this type of growth in the child—situations which encourage the child to discover his responses to music and situations which encourage the child to express his responses to music ever more fully. Through his/her expanding self-knowledge and self-expression the child seems to come to a better acceptance of himself and will make a happier adjustment to the group. Moreover, 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.

Shehan (1995, p. 7) explained how children quite naturally listen, sing, dance, play and express themselves musically, with little or no previous training. Certainly, because there are differences in children's individual interests and aptitudes, there is some variance among children regarding the extent to which a particular musical intelligence, or specific musical talent, can be developed. When learning experiences are tailored to develop their musical abilities, then the complete musicians inside them begin to emerge.

Model Experiences for Teaching Music

According to Hackett & Lindeman (1988, p. 65), a student's school musical experience should be designed around singing, playing instrument, and body movements,

that would allow them to demonstrate their music learning. These authorities have developed music programs consistent with the characteristics of young children at four developmental levels. Musical experiences should be planned that are appropriate to children's level of development and, are important to consider when planning and organizing musical experiences for young children. Accordingly, the developmental characteristics of young children have been detailed below in four grading, along with typical musical skills students should be able to identify in music they hear and perform.

Level One: Kindergarten and First Grade

Developmental Characteristics: Institutional strategies and learning experiences in Level One should take into consideration the following:

- Children learn primarily by “doing” (sensorimotor learning).
- Children show you what they know and understand by “doing”—language and speech skills are limited, but rapidly developing.
- Children want to be extremely active and are naturally curious and alert about their surroundings.
- Children's attention span is relatively short.
- Children like and benefit from repetitious activities and experiences.
- Children's large muscles are better developed than their smaller ones.
- Children fatigue easily.
- Children's singing voices are slowly development, and many are unable to sing in tune. Their range is limited initially to 5 or 6 pitches and gradually

- increases. Research suggests this range is from approximately middle C up to G or A.
 - Children's harmonic understanding is essentially nonexistent.
 - Children can be very imaginative and respond creatively and spontaneously without inhibitions.
-
- Children are more secure in a predictable environment for work and play. They need to feel successful in their activities.
 - Children need individualized attention, encouragement, and praise from their teachers.
 - Children like to have a "voice" in decision making.
 - Children begin to play and work with others more willingly and cooperatively.

Skills: As a result of learning experiences in Level One, students should be able to identify in music they hear and perform:

- **Melodic** movement of high/low, up, down, staying on the same pitch.
- **Rhythms** which move in steady beats, short and long sounds.
- **Form** Concepts including cadences, sections, repeating patterns.
- **Harmony** in which a melody is performed alone or with other pitches.
- **Expressive Qualities** including tempi which are fast and slow; dynamics which are loud and soft; timbre of voices and selected orchestral instruments.

Level Two: Second and Third Grades

Developmental Characteristics: Institutional strategies and learning experiences in

Level Two should take into consideration the following:

- Children continue to learn through concrete experiences, but begin to internalize processes.
- Language and vocabulary develop rapidly, and correct labels can be applied to objects and activities.
- Children begin to understand abstractions, such as music notation.
- Children alternate between very active and quiet periods.
- Attention span increases.
- Small muscle coordination improves so that soprano recorders can be introduced.
- Singing voices become more dependable, and a range from middle C to the octave above is typical. Singers lacking experience may use a low vocal register or a limited range.
- Children's harmonic awareness is expanding through experiences with the xylophones.
- Children are interested in everything. They love ridiculous humor and fantastic adventures.
- Children like to work and play in groups; peers of the same sex are particularly important.
- Children need guidance and positive reinforcement for their achievements.

Skills: As a result of the learning experiences in Level Two, students should be able to identify in music they hear and perform:

- **Melodies** which are high and low, skip an octave, move by step, and end on the tonic.
- **Rhythm** including rhythm of the melody, beats in twos and threes, pitches held through four beats, rhythm patterns, and presence and absence of steady beats.
- **Forms** including phrase; like or different phrases; and “call-and-response”.
- **Harmony** using drone and ostinato.
- **Expressive Qualities** including performance styles of connected/disconnected pitches, and timbre of instrumental families.

Level Three: Fourth and Fifth Grades

Developmental Characteristics: Institutional strategies and learning experiences in Level Three should take into consideration the following:

- Traditional music notation becomes more meaningful as language reading skills steadily improve.
- Physical growth is slow and steady, with girls maturing faster than boys.
- Large muscle coordination is secure and small muscle coordination is increasing; students can be involved in music making that requires fine muscular coordination.
- Singing voices improve in quality and dependability. Because the vocal chords and lungs are more developed, students have greater control of their

voices and breathing. Boys' voices become more resonant, with girls' voices remaining clear and light.

- Students' vocal ranges are wider—the range should now be larger than an octave.
- Students' harmonic awareness expands as they learn to sing rounds and to sing in parts.
- Students are more interested in and aware of their larger world.
- Students are able to work independently.

Skills: As a result of the learning experiences in Level III, students should be able to identify in music they hear and perform:

- **Melodies** that move by steps, skips, repeats, and in sequences; that move through chord tones; that are major/minor' and that are based on a major scale.
- **Rhythm** including syncopated patterns.
- **Form** including complete and incomplete cadences, "12-bar" blues, A G A, and rondo.
- **Harmony** Using chords.
- **Timbre** of individual brass and woodwind instruments and classroom instruments.

Level Four: Sixth Grade

Developmental Characteristics: Institutional strategies and learning experiences in Level Four should take into consideration the following:

- Students can now learn not only through concrete experiences, but also reason on the basis of hypothesis and the abstract.
- Physical growth may take a rapid spurt which often results in awkwardness. Girls continue to mature more rapidly than boys.
- Students' singing voices continue to improve in quality and dependability, but some boys' voices begin to change. Changing voices are often undependable.
- Girls' and some boys' vocal ranges continue to expand to larger than an octave. Boys experiencing voice changes have a small range and need to sing songs within a limited range and adapted to their pitch level.
- Harmonic awareness develops rapidly, and chord progressions can be played and identified.
- Students are often worldly because of the influence of the media, but are still unsophisticated; they swing between childish and adult behaviors.
- Students seek and need approval of peers and group leaders and want to "belong" to the group. Organization for music learning should expand and capitalize upon these needs.
- Students generally have a strong interest in commercial music and video, and need a realistic understanding of popular music and its "stars."
- Students are critical of their own and others' performance; they will benefit from confident, well-organized teachers with a sense of humor.
- Students continue to have a high energy level and wide interest in the world

around them. Tasks must be challenging, yet at the same time provide for success and for the self-esteem which results.

- Those with a limited music background may need to review beginning concepts, but with musical examples appropriate to their chronological and emotional level.

Skills: As a result of the learning experiences in Level IV, students should be able to identify in music they hear and perform:

- **Melodies** that are tonal or atonal; based on more than one tonic, a whole-tone scale, or a twelve-tone row; and that use octave displacement.
- **Rhythms** including dotted notes, ties, polyrhythms.
- **Forms** including sectional, and theme and variations.
- **Harmony** with chord-tone and chord-root accompaniments; various combinations creating monophonic, polyphonic, and homophonic textures.
- **Expressive Qualities** of instruments grouped by vibrating material and different styles of music.

Integrating Music into the Classroom

Many advantages can be gained from integrating music into child's daily experiences in the classroom. Foremost among these is that children may be taught to perceive ideas that interrelate their total learning environment. Children will discover

that fundamental musical concepts such as unity through repetition, contrast, and balance, are inherent in many different subject areas (William, p.2). A classroom teacher who is confident in teaching music has skill in singing, playing instruments, listening, moving to music and creating music. Each of these five (5) means for encouraging musical skill development, along with related techniques and materials for integrating these skills into the basic curriculum, has been addressed below.

Teaching Music Through Singing

Why is singing important for children? Anderson and Lawrence illustrated (1985, p. 15) that from a very young age children express their feelings through play chants and sound patterns which they experience alone or share with other children. Because singing is an intimate experience, and one that is highly expressive, it serves as a major vehicle for a child to convey feelings of happiness, love, dreams, joy, and sadness. As described in the previous section, Model Experiences for Teaching Music, there are major difference between a girl's voice and a boy's voice as they mature through childhood. The girl's voice is very light and thin, and has a slightly translucent quality. As she matures, she is capable of creating a bigger sound, but retains the same light quality. A boy's voice is very similar to a girl's voice until the age of nine. A boy's voice reaches its peak of clarity and brilliance just before it begins to change. Therefore, the teacher must sure that a song is within the child's vocal range. To determine the range of a melody, find the highest and lowest notes in the printed score. In addition, to identify the tessitura of a song will be helpful.

According to Hackett (1988, p. 15), singing has gained stature important because it is a direct and satisfying human expression, and it is a long-established tradition in schools of the United States. Teachers need to know the vocal development and ranges of children and techniques for leading singing, for teaching songs, and for helping inexperienced singers. Every day, children should have opportunities to sing. Along with other music-making activities, vocal music is important because it can assist in the perceptual, cognitive, emotional, and musical development of each child.

Shehan (1995, p. 126) found that the sounds of singing children can bring joy to those who listen, for these sounds emanate from their childlike thoughts and experiences. The quality of children's voices reflects a combined innocence, playfulness, and energy that befits them. As they imitate and personalize the songs they have heard, children bring joy to themselves as well as to those who listen.

Silver Burdett & Ginn (1991) published a basic musical textbook series, World of Music, and pointed out that when attempting to develop musical skills in young children a variety of songs, such as listed below for students in grades K-6, would be appropriate:

Songs for Grades K-1:

- Winter, good-bye
- Clear the kitchen (pp. 95-95)
- In the hall of the mountain king (pp. 28-29)
- The Nightingale

Songs for Grades 2-3:

- Chickery chick (pp. 44-45)

- The Strawberry Girl
- A Sailing Song
- My Old Kentucky Home

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: See Appendix A & B for music.

Teaching Music Through Playing Classroom Instruments

Anderson & Lawrence (1988, p. 78) described how students are enthusiastic, highly motivated, and very responsive to performing music on instruments. As with singing, playing instruments involves students with direct interaction in the process of making music, whether it is spontaneous or performing from a musical score, alone or with a group. Classroom instruments function in a variety of ways. Some are used to play melodies, e.g., recorder, melody bells, xylophone, glockenspiel; others play harmony,

e.g., autoharp, guitar; still others may be used to play both melody and harmony, e.g., piano, resonator bells. The many percussion instruments, such as drums, tambourines, claves, and triangles, are used to play rhythms. Teachers need to learn the physical and musical characteristics of some of the most common classroom instruments and develop basic playing skills which will enable them to demonstrate and guide students in playing them. According to these authorities, the following guidelines will contribute toward successful experiences with playing instruments:

- Do provide for many aural experiences before using instruments.
- Do provide many opportunities for immediate success.
- Do reinforce each playing skill before going on to a new one.
- Do give all students an opportunity to play instruments.
- Do use instruments on a regular basis.
- Do encourage students to improvise.
- Do use instruments in musical ways.
- Do keep directions simple.
- Avoid giving out all of the instruments at once.
- Avoid asking students to “experiment” in creating sound indiscriminately.
- Avoid letting students mistreat instruments.
- Avoid allowing students to “abuse” music by unmusical playing/behavior.

Children of all ages are players of musical instruments, or would like to be. Infants shake rattles, toddlers bang on cardboard boxes, tables, chairs, or pots and pans. Toy

pianos, flutes, and guitar-like instruments make popular birthday gifts for preschoolers. In early childhood centers, the highlight of any day is music making—especially when it includes the playing of drums, jingle, bells, wooden sticks, and tambourines (Shehan, 1995, p. 216).

Nye & Nye (1985, p. 378) found that musical instruments have been viewed as extensions of the body, as interpreters of actions and stories, as means of experimenting in sound for both aesthetic and scientific reasons, as aids in singing, as accompaniments to singing and dancing, and as a means of learning to read notation and to acquire music knowledges and skills. The variety of possible instrumental experiences in the general music class can accommodate all the types of individual differences resulting from physical development in normal children that affect the manipulation of instruments. Children are characteristically interested in mechanical things. Making music by playing an instrument, no matter how simple the instrument, attracts them. It follows that if teachers guide this interest along the lines of learning both the skills of playing and the understanding of the elements of music, it can yield great benefits (p. 379).

Teaching Music Through Listening

Holt & Thompson (1980, p. 184) explained how our contemporary society is surrounded by sound—the sounds of machines, the sounds of people, and the sounds of nature, to say nothing of the sounds we have created for their own sake, such as the sounds of violins, trumpets, pianos, and electronic synthesizers. Listening to music is a skill that, like other skills, becomes more refined as we practice and develop new

techniques. Learning to listen is an important part of one's education as it is a means for acquiring both knowledges and skills (Holt & Thompson, 1980, p. 184).

According to Shehan (1995), "learning to listen perceptively is a skill that can grow as surely as the gourmet can learn to detect the ingredients in a dish from a single taste."

Music has become (p. 158) an aural art that stimulates our ears and challenges our minds, usually bringing a pleasure and satisfaction that transcend much of what we experience in life. Most music is received through the ear, not the eye. Most music performed throughout the world is aurally transmitted and will never be written down. Therefore, development of the ear is crucial to development of musicianship.

More importantly, listening to music has provided a source of knowledge about human emotions and feelings. Because of its unique ability to capture and express feelings, music provides an excellent source of knowledge about human feeling. Learning to listen is learning to hear the sound patterns in music and learning to feel our response to them. Listening is also a means for developing some essential lifeskills. Our ears give us many cues about our world. As an aural art, music provides a means for developing aural perception. Learning to listen for subtle differences in music will help one to become more aware of aural differences in environmental sound, in language, indeed in all aural input (Holt & Thompson, 1980, pp.185-186).

Children can be taught to listen to the expressive use of elements of music such as melody, rhythm, texture, tone color, dynamics, and formal structure. As they grow in their ability to perceive and understand musical phenomena, there is greater potential for deeply satisfying aesthetic experiences. A related outcome of a listening experience is

learning how music is expressive of the time, place, and people who create it. For example, as children study and listen to America, Yankee Doodle, and Chester, they can become more aware and sensitive to the events surrounding the American Revolution (Anderson & Lawrence, 1985, p. 137).

Teaching Music Through Movement

Shehan (1995, p. 185) has explained how children love to move. With the sound of the music, they release their bundles of energy. Even without music, while children play, they often move in some semblance of a musical rhythm. The foundation of music for children is ultimately and intimately entwined with their physical selves. As children listen, sing, or play instruments—even as they read music—their aural, visual, and kinesthetic senses are activated. Movement is thus vital to their musical development, and basic to all that they do.

Anderson & Lawrence (1985, p. 137) stated that Rhythm is one of the most basic elements of music. Nature has innumerable rhythmic patterns to which we respond (night and day, changing seasons, ebb and flow of tides); our physical system is subject to rhythm (heartbeat, respiration, digestive system, sleep patterns); and everyday activities require a sense of rhythm (walking, jogging, playing tennis, throwing or catching a ball). Thus, rhythm seems to be a widespread phenomenon and an integral part of our human existence.

Teachers have often asked, “How do I begin?” The following guidelines will help the teacher to generate ideas and techniques for musical learning experiences through

rhythmic bodily response activities (Anderson & Lawrence, 1985, pp. 182-183).

- Encourage the child's natural inclination to move.
- Encourage the natural use of speech, gesture, and body language to express thoughts and emotions.
- Encourage the use of various levels of energy (dynamics) and timing in movement, speech, and gesture, e.g., hurried but forceful speech.
- Allow children the opportunity to explore and find ways to "live" particular elements of the music in movement, e.g., an ascending melody.
- Identify elements, concepts, or other aspects of music which children should experience, e.g., repetition or contrast in music.
- Pay attention to children's individual responses. Sometimes a child's response is so imaginative that it is worth having the whole class try it.
- Allow children freedom and opportunities to express music with their bodies in spontaneous ways.
- Encourage the completion of structured tasks that will, in turn, result in musical learning.
- Choose music for rhythmic activities which causes children instinctively to respond, e.g., tapping a foot; swinging arms; or bouncing and catching a ball.
- Use a variety of music (jazz, popular, folk, and classical). Begin early to find music you like and make a list of possible ways to move to it.

Creative Experiences With Music

Creating music can be an exciting and rewarding experience for students because it is a personal expression of their own feelings and ideas. Being involved in the creative process requires self-discipline, imagination, sensitivity, an understanding of functions and possibilities of sounds, and the ability to organize materials into logical form. As in all creative effort, a musical composition must begin with an idea. This may be generated out of a student's interest in innovative ways of creating sounds, mixing instrumental or vocal sounds with environmental sounds, writing a poem and setting it to music, creating a percussion accompaniment for a song, or expressing a dramatic idea or event. The teacher needs to encourage this type of creativity, while, at the same time, setting parameters for the musical effort being undertaken (Anderson & Lawrence, 1985, p. 227).

While students should be given the opportunity to be creative, there must be a focus to their activity. To help students develop skills for creative musical experiences, they need to have many opportunities to develop techniques for improvising and organizing sounds; produce and use a rich variety of sounds: vocal, instrumental, environmental, body, taped; and create songs, song accompaniments, and musical compositions which express feelings and ideas (p. 227).

Holt & Thompson (1980, p. 278-279) described music as creative activity. Each time we sing a song or play a musical instrument we create a new combination of sound elements. Since each performance is unique, it can be considered a creative experience. They have found that children of all ages can find much enjoyment and satisfaction in

creating their own music. The creative process in music provides children with the opportunity to develop knowledge about the basic components of music. The process of inventing and organizing sound patterns provides children with an opportunity for further development of knowledge about sound. Creating and manipulating sound patterns provides the opportunity for children to extend and refine their knowledge about music.

Musical compositions have become a reflection of the world as it sounds to the composer. Creating music requires that children be perceptive of their world; the creative process is therefore a means for developing perceptive skills. Music is also a means of communicating both knowledge and feeling. There are some children that find verbal communication extremely difficult. By creating music, these children may find a more effective means of communication. By developing skills in creating music, all children will develop a means to communicate those ideas and feelings that defy verbalization (Holt & Thompson, p. 280).

Summary of Information Obtained From Selected Sources

The following corporate sponsored music programs in Taiwan were contacted and invited to provide information detailing their curricular and instructional operation:

1. Academy of Ju Percussion:
 - a. Programs: Pre-school Class

Basic Class

Preparatory Class

Specialized Class

b. Contact person: Ms. Lin.

c. Address: 4F 69 San-Min Rd. Sec 3 Tao-Yuan, Taiwan

2. Mei-Yu Music & Dancing School:

a. Programs: Woodwind & percussion Class

Children music Class

b. Contact person: Ms. Chau.

c. Address: 5F-1 207 Fu-Hsing Rd, Tao-Yuan, Taiwan

3. Pace Music Classroom:

a. Programs: Pre-school Class

Pre-school keyboard Class

Piano Class

Sting orchestra Class

Wood wind Class

b. Contact person: Ms. Chen

c. Address: 5F-1 207 Fu-Hsing Rd, Tao-Yuan, Taiwan

4. YAMAHA Music Classroom:

a. Programs: Infant Class

Pre-school Class

Children Class

b. Contact person: Ms. Hsieh, Ju-Ying

c. Address: #498 Chung-Shan Rd, Chia-Yi, Taiwan

An analysis of information obtained from the above institutions revealed five (5) characteristics were generally common to all, including:

1. Children's music classes should be organized around different skill levels which are best suited to the student's music knowledge and playing skills.
2. Music classes should be small (i.e., not more than 15 children). Smaller classes encourage more individualized teaching and shorten the distance with teachers and other students. Additionally, teachers will have more time to teach individually.
3. The best way for students to learn is by "doing" (i.e., by playing instruments). When students have the opportunity to touch and play instruments, students can immediately demonstrate their skill levels and teachers can provide immediate corrective attention and feedback.
4. Students should be encouraged to learn with other students. Students can improve their musical skills by performing in groups and by musically interacting with their peers.
5. Parents should be involved in their children's musical development. Teachers should discuss student musical abilities and potentials with. As parents become more involved, they can encourage children's musical learning at home.

Summary

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

1. Children's lives can be and should be enriched with music in all its kaleidoscopic manifestations.
2. As a result of their music experience, students should be able to demonstrate their music learning through singing, playing instruments, and body movements.
3. Using a variety of instructional strategies in the music classroom will help children discover how singing, playing instruments, listening, moving to music and creating music are interrelated to the total learning environment.
4. Characteristics common to selected music programs contacted are included.

CHAPTER 3

PROCEDURES OF THE PROJECT

The purpose of the project was to develop a model music curriculum for elementary-level students in Taiwan. To accomplish the purpose, a review of related literature was conducted. Additionally, selected materials were obtained and adapted for use.

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 this project was influenced by the following considerations:

1. The writer's (Mei-fang Ho) 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. After studying music and taking private piano lessons for eight years in Chiayi, Taiwan, completing one year of advanced musical studies and private lessons at Central Washington University, and making preparations for a prospective elementary-level music teaching in Taiwan, the writer had been

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

3. While pursuing graduate studies at Central Washington University, Ellensburg, Washington, the writer has conducted extensive research related to the design and development of a model program in music orientation and skill development for elementary-level students in Taiwan.
4. A review of current research, clearly indicated that a well-planned and organized music orientation and skill development program for elementary-level students in Taiwan was essential.
5. After extensive research in the area of music orientation and skill development, both in North America and Taiwan, the writer 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 eight years of first hand immersion and experience as a student in music education in Taiwan, in combination with the opportunity to participate further in musical performing arts at Central Washington University, profoundly influenced her belief that every child has a right to develop his or her capacities in the field of music. Her subsequent decision to develop a model program in music curriculum 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 admittance to the graduate studies program at Central Washington University in 1999, the writer undertook in-depth research related to music curriculum and instruction for elementary-level students. Her subsequent decision to design and develop a model program in music orientation and skill development for elementary-level students in Taiwan, has provided additional incentive for undertaking the model music program which later became the focus of this project.

Procedures

To obtain background information essential for the development of a model program in music orientation and skill development for elementary-level students, the writer conducted an Educational Resources Information Center (ERIC) computer search. An Internet research of related literature was also conducted. Finally, the writer analyzed, selected materials obtained from private music institutions in Taiwan.

Planned Implementation and Assessment of the Project

Implementation of the model program in music orientation and skill development for elementary-level students, has been tentatively scheduled for a selected school in Taiwan for fall, 2001. 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 music curriculum for elementary-level students in Taiwan, which was the subject of this project, has been presented in Chapter 4, in six (6) units as follows:

Unit 1: Teaching Music Through Singing

Unit 2: Teaching Music Through Playing Classroom Instruments

Unit 3: Teaching Music Through Listening

Unit 4: Teaching Music Through Moving

Unit 5: Creative Experiences With Music

Unit 6: YAMAHA Music Classroom

**A MODEL MUSIC CURRICULUM FOR
ELEMENTARY-LEVEL STUDENTS
IN TAIWAN**

**By
Mei-fang Ho**

Central Washington University

August, 2000

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Unit One

Teaching Music Through Singing

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Teaching Music Through Singing

Unit Overview

Songs provide a rich storehouse of musical and literary treasures. Folk songs tell us of the way people from other cultures, times, and places have lived and worked.

Children should sing songs for fun and pleasure. 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 various musical experiences to learn how to use it expressively. Through the sounds children sing, emotions and feelings will be expressed.

Students Learning Objectives

Student will be able to:

1. Sing in tune
2. Sing short melodies in major, minor, or pentatonic scales
3. Understand high and low pitches
4. Sing softly and loudly
5. Sustain a single pitch
6. Sing with attention to dynamics and changes in tempo

7. Control expressive qualities of singing
8. Harmonize parts/chords by ear, e.g., thirds, sixths
9. Show greater ability to sing in two and three parts
10. Read simple music notation

Teaching Strategies

While teachers are guiding children to learn music through singing, teaching strategies include:

1. Teaching a song by the rote. It means to teach by imitation. There are no materials in the hands of students; rather, they learn the song through aural memory. This involves remembering the tune, rhythms, and words. Short songs are usually taught in their entirety.
2. Teaching a song by note, that is, to teach students to read the music notation. In premise, children have to prepare in understanding and conceptualizing the abstract symbols, which represent the various elements in music, e.g., melody, rhythm, and harmony.
3. Picture books with large clear pictures of animals, birds, flowers or toys stimulating singing improvisations.
4. Singing diatonic songs of wider range with more complicated rhythms to the

children. Wider range songs can accompany and direct the action in movement games and also can be used for listening experiences. In addition, teachers should sing all songs naturally with clear diction and good pitch to bring the joy of singing to children.

5. Page Nick (1995, p. 56) suggest the six simple steps for teaching songs:

- a. Introduce the song.
- b. Perform the song with energy.
- c. Phrase by phrase, have singers echo you, the leader. If the song is in an unfamiliar language, start with speaking the words, and then singing them.
- d. Have singers sing the entire verse or section.
- e. Correct mistakes when they occur.
- f. Talk about the tradition from which the song comes and/or talk about the meaning of the song.

Learning Activities

Learning activities, for example, rote method and part singing, are provided as followings:

Rote Method

As mentioned above on teaching strategies, teachers can teach a song by the rote method involving the use of imitation without any material in the hands of students.

Students learn the song through aural memory. The song, Michael Finnegan, is used as

an example to illustrate the rote-note method. The procedures are:

1. Singing and/or playing (record, melody bells, piano, recording) the song through in its entirety.
2. Reading the words to verse 1. Ask students to identify words that rhyme: Finnegan, chinnegan, in again, begin again.
3. Discovering rhythm patterns, which are repeated.
4. Singing/playing the song again. This time ask children to clap the meter with you. It is in 2/4 meter with two pulses per measure.
5. Singing each phrase and ask students to imitate. (There are 4 phrases; repeat each as necessary.)
6. Having students sing the entire song. Do the following order:
 - a. Play the F-major triad (to set the tonality or key feeling). Pitches: F-A-C-A-F.
 - b. Play the first two notes of the song: C-F.
 - c. Think the tempo of the song (remember to keep the same tempo). Play 4 F-major chords on Autoharp or piano, and at the same time say "One Two, One Sing." (Note that the song begins on an upbeat.)
7. Follow the same procedure to teach each verse.

Part Singing

Singing in parts adds an exciting dimension to musical experiences. Part singing is seldom attempted before the third grade; thus, after a child is able to sing a simple song

in tune, the next step is trying to sing harmony. Following approaches are utilized to accomplish this skill:

1. Dialogue Songs/Echo Songs

Dialogue/echo songs are those which utilize repetitive phrases in a second voice. Teachers can choose different students or sections of the class to sing the alternating parts.

2. Descants/Counter melodies

A descant or counter melody is a second melody performed above the primary melody. It has an interesting harmonic effect.

3. Rounds (Canons)

A round (Canon) consists of exact imitation of a given melody sung one or two measures later. Singing rounds can help a child begin to comprehend the concept of harmony.

Following songs can be used singly or in combination for children with the 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 grade class:

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

Note: For music sees Appendix B

Unit Two

Teaching Music Through Playing Classroom Instruments

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Teaching Music Through Playing Classroom Instruments

Unit Overview

Playing instruments are an exciting part for children while they are learning music. Students can develop concepts of rhythm, harmony, and melody about music as they play instruments. Through performing percussion instruments, such as bells, drums, triangles, cymbals, and tambourine, it will help students better understanding of rhythm, pitch, form, dynamics, tempo, and melody. By performing the piano, violin, and guitar, students will learn about harmony, chord construction, and composition. (See additional illustrations in Appendix C by Anderson and Lawrence, pp. 211-243).

Students Learning Objectives

Students will be able to:

1. Select the suitable instruments to play
2. Develop rhythmic skills and muscular coordination by children swinging their arms in rhythm with instruments
3. Determine the meter (duple/triple) to develop a rhythm skill
4. Determine accents and see if those music are on the beat or off the beat
5. Demonstrate an understanding of form by creating a rhythm accompaniment

6. Develop the instrument playing skill
7. Express different modes of music, such as sadness and happiness

Teaching Strategies

Teaching strategies are stated as followings:

1. Using melody instrument, such as piano, melody bells, resonator bells, xylophone, glockenspiel, and recorders to produce enough different pitches to play a melody. Functions of these melody instruments include playing melodies, playing ostinato melodic patterns, and playing descants and harmony parts.
2. 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.
3. Rhythmic dramatizations of chants, songs, and stories, add a dynamic dimension to different rhythmic experiences for children. They offer an opportunity for children to express their rhythmic responses and inner feelings and attitudes.
4. Rounds are an excellent way to provide beginning experience in performing in harmony. When first performing a round, it is quite effective to have the class

play or sing while teachers play or sing the second part. When dividing the class into groups, be certain to include several strong performers in each part.

Select a student to serve as a leader for each part will be helpful.

5. As integrating percussion instruments to accompany songs in the classroom, teachers can use following steps toward successful experiences:

- a. Students pat thighs to keep the tempo beat (speed of song). Repeat using selected rhythm instruments, e.g., rhythm sticks.
- b. Students pat thighs and clap hands in duple or triple meter. Add selected rhythm instruments and accent the first beat of each meter group.
- c. Teacher improvises patterns and asks students to imitate by clapping or playing instruments.
- d. Students improvise rhythm patterns on instruments within the meter beat pattern, e.g., in $\frac{3}{4}$:

Meter beat:



1 2 3



- e. Decide on patterns to use for a selected song. Choose appropriate instruments.

Learning Activities

Playing instrumental accompaniments adds interest and variety to many songs and contributes toward perceptual and motor skills. The choice and use of appropriate instruments in musical experiences can enrich the study of history, geography, culture and people, poetry, feelings and moods, and holidays. Teachers can utilize the following activities to accomplish the plan, such as language arts, history, and geography.

1. Language Arts

- a. Select classroom instruments to express appropriate sound in a Halloween story or poem. Encourage students to be creative in their choice of playing techniques.
- b. Dramatize Five Little Pumpkins (see Appendix D) and use music and text to determine rhythmic accompaniment and pitch relationships.
- c. Read the story of Peter and the Wolf. Select classroom instruments to represent each character. Decide on a rhythm, melody, or playing technique. Follow up by listening to Prokofiev's Peter and the Wolf. Discuss the composer's choice and use of instruments.
- d. Read the story Little Toot by Hardie Gramatky. Select classroom instruments to represent the various boat sound and types of boats. Use them to dramatize the story.

2. History: Medieval/Renaissance

- a. Create a simple dance to a medieval Ductia (bowing, stepping forward, stepping backwards, moving in a circle). Add a hand drum and tambourine for a percussion accompaniment.
- b. Perform the song Greensleeves accompanied on an Autoharp.

3. Geography: American West (Cowboy)

- a. Select songs, which describe activities of the American cowboy, e.g., roping, branding, herding cows, eating around a campfire. Some possibilities are (See Appendix D for music):

Home on the Range

Zebra Dun

Red Rive Valley

Git Along Little Dogies

Good-by, Old Paint

Night Herding Song

- b. Add guitar or Autoharp accompaniment to each.
- c. Introduce the harmonica and have selected students play the songs by ear as an accompaniment to the singing.

Unit Three

Teaching Music Through Listening

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Teaching Music Through Listening

Unit Overview

Listening requires aural skills which include focusing attention on the sound source, remembering sounds, perceiving phenomena unique to sounds, and responding while hearing is one of the five basic senses without consciously identifying what they are when we hear sounds. Therefore, children can be taught to listen to the expressive use of elements of music such as melody, rhythm, texture, tone color, dynamics, and formal structure.

Students Learning Objectives

As students are trained for listening skills, they should be able to:

1. Distinguish the quality of the scales, such as major, minor, harmonic, and melodic scales.
2. Distinguish the quality of chords, such as major, minor, or diminished chords.
3. Distinguish the chord functions, such as I, ii, iii, IV, or V in major and minor keys.
4. Identify different music styles and forms.
5. Name the instruments of the orchestra.

6. Identify the components of music.
7. Focus, concentrate, listen and respond to what they hear in the music.
8. Experience the joy and satisfaction that comes from listening to music.
9. Experience a wide variety of music representative of world history and culture.

10. Develop and increasing understanding of melody, rhythm, harmony, dynamics, timbre, and form.
11. Develop an increasing awareness of the ideas and feelings expressed through music.
12. Develop skill in listening to music and describing music.

Teaching Strategies

Teaching strategies are stated as followed:

1. Select appropriate level of music from which students can start. Don't put students in hard position when they are the first time to have ear training.
2. Drawing to music is a popular teaching strategy. Teachers can draw pictures concerned with the emotional response evoked by a particular composition to express human feelings.
3. Use visual aid to assist lecturing. Students will get impressed while they have

visual impression in mind. Teachers can show students the musical notes while lecturing, such as $\frac{1}{8}$ is the symbol of eighth note.

4. Have students discuss and talk about music before or after listening. Well-conducted discussion can be an effective means for guiding listening experience when students have limited knowledge about music.
5. Ask students to listen to the entire recording and try to find melodies they have heard before. When the recording has finished, ask them to tell the class what they heard.
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.
7. Have students participate while selecting music. Teachers can have students choose their favorite music and listen it in the classroom with their explanation to share with class.

Learning Activities

Teaching strategies are described as following:

1. In order for students to listen to music perceptively, teachers can provide guidelines for listening experiences:

- a. Students need to be guided in what to listen for, e.g., duple meter, ABA form, clarinet playing the melody.
 - b. Teachers must give instructions and pose questions about the music before the example is played. Talking while music is being performed is extremely distracting for the listener.
 - c. It is often necessary to repeat a selection several times in order for students to grasp the musical event.
2. Teachers can use visual representations to enhance the impression of music forms, or meters. Examples of forms and meters are described as following:

- a. AB or ABA form: Use familiar objects to diagram form.

A	B	or	A	B	A
cube	sphere		ping-pong ball	tennis ball	ping-pong ball

- b. Duple meter or triple meter: Create patterns of shapes or colors and place them on a flannel board:

$\overline{\quad} \overline{\quad} \overline{\quad} \overline{\quad}$
DUPLE METER
OR

 $\overline{\quad} \overline{\quad} \overline{\quad} \overline{\quad} \overline{\quad}$
TRIPLE METER

3. Teachers can use written listening guides to help students follow event in a musical composition. Those steps are stated as following:
 - a. Listen to the entire piece of music and analyze the musical component:
 - Melody—What are some characteristics of the melody (theme); moves by steps or skips, major or minor?

- Rhythm—What are characteristics of the rhythm; e.g., duple or triple meter, repeated patterns?
 - Tone color (or timbre)—What types of instrumental sounds are heard; e.g., strings, brass, woodwinds?
 - Dynamics—What types of dynamic changes occur?
 - Form—How is the piece of music put together; e.g., theme with four variations? How does the composer create each variation; e.g., add a second melody, change the tonality, and repeated notes, or change the meter?
- b. Write out the analysis in the order with number and post it on the board.
- As the music is played, teachers can call or point to a number in the sequence of sounds; students can follow the description of the musical events.

Unit Four

Teaching Music Through Movement

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Teaching Music Through Movement

Unit Overview

Movement is natural and necessary for the child's growth. Early childhood educators and researchers are aware of the importance of movement education because it makes important contributions to the child's growth and development of the physical and emotional well being. Through children's movement, they can respond, express, and interpret all types of music. Expressive movement may be used as a response to challenging statements, questions, or situations. In addition, music can be expressed through movement in response to rhythm, melody, tempo, dynamics, timbre, harmony, and form. Therefore, teachers can use movement to evoke children to get involved and reinforce music learning.

Students Learning Objectives

The learning objectives include:

1. The development of body image and a sense of self.
2. Building confidence in the withdrawn or insecure child.
3. Developing co-ordination and awareness skills so that the child can move safely among people and things.

4. Helping to free them to interpret what they hear in music.
5. Involving the larger muscle groups and assuring a more vivid realization of rhythmic experience than does the more customary use of the extremities, such as the hands in clapping and the feet in tapping.
6. Giving the individual power to control his/her movements in related activities.

7. The interpretation of rhythm symbols, such as the length of the quarter note or eighth note.
8. Integrating bodies, minds, and motions into rhythmic expression.
9. Responding through movement to music of various tempos, meters, dynamics, modes, and styles to express what they hear and feel in the music.

Teaching Strategies

Teaching strategies are illustrated as following:

1. Start and stop: Ask students to walk when teachers walk; stop when teachers stop, students have to watch teachers. While teachers walk around the room with students in the same direction (counter clockwise works best), students are learning to pay attention and to move in a group and becoming accustomed to the size and shape of the room and the “feel” of the floor. Encourage all students to participate, which is more important than precision in the early stages.

2. Follow the sound: Ask students to walk when teachers play; stop when sound stops, students will have to listen". Teachers play music with music instruments several times and students are learning to move and stop with the sound of the music instruments. Students will learn the length of the phrases, notes, and rest time. As students are more used to the rhythm, teachers change the pace, or tempo, to introduce the concept of slower or faster.
3. Animal walks: Choose animals, such as worms, fish, birds, or insects that students are interested in or show them the real thing, if possible. When using this strategies, teachers do with no accompaniment, then add mouth sounds, percussion or piano improvisations to reflect the qualities (tempo and dynamics) of these movements. This adds a musical dimension to the action; it is also an effective way of controlling the "starting" and the "stopping".
4. Teachers suggest different imaginative setting for the children to act out and respond to through movement.
5. Choose musical compositions, which lend themselves through text or programmatic ideas to interpretative movement.
6. Keep movement within the skill and capability of the students.

Learning Activities

Learning activities are described as following:

1. Beat/Meter: As students' perception of music is developed, their attention should be focused on the steady beat in music. A beat is a regularly recurring pulse in music, which may be strong, with heavy accents or weak, with little or no accent. Grouping beats according to accents creates meter, which may be in-groups of two or threes, or in combinations of four, five, six, or seven.

Activities are as following:

- a. Feeling the beat: Set a pendulum (or metronome) in motion. Have students say the word "swing" as they move to it. Vary the speed. Add something as simple as a finger cymbal, or two pitches on a xylophone for each swing. Use familiar music, which has a strong beat, and encourage students to speak, chant, swing arms, move whole body to the beat.

Examples of appropriate music:

Let's Go Fly a Kite from Mary Poppins

Sing Together

*Note: See Appendix D for music

- b. Feeling accents: Sing or play the following songs. Put a gentle push or weight on the first beat of every measure. As students to listen and respond by "lifting a low hanging cloud back up into the sky" when they

feel the music “lift.” Examples of appropriate music:

Yankee Doodle

I’d Like to Teach the World to Sing

Chim-Chimeree from Mary Poppins

- c. Feeling meter: Use balls for developing coordination and discovering a feeling for beat. Individually or with partners, bounce the ball on the accent and then catch. (Teacher could play beats on drum or chords on piano or autoharp.) As the students say “1” on the accented beat, they will develop a feeling for groupings of twos and threes.

> >
1 2 1 2

> >
1 2 3 1 2 3

After students can feel duple and triple meter, ask them to bounce the ball to changing meters. Have them say “bounce, catch” (duple), or “bounce, catch, hold” (triple).

> > > >
1 2 1 2 1 2 3 1 2 3

2. Tempo: Teaching students the tempo of fast, slow, getting faster, and getting slower. Play the song, The little shepherd from The Children's Corner Suite by Claude Debussy. Ask students to respond with small and larger movement of hands/arms/bodies as the music varies from slow to fast. Explore other types of physical expression, e.g., walking fast then slowly, as the music changes. Use fingers to do the walking or running over the desk top.

Unit Five

Creative Experiences With Music

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Creative Experiences With Music

Unit Overview

Music is frequently called a creative activity. The creative process in music provides children with the opportunity to develop knowledge about the basic components of music. In addition, the process of creating music requires the use of other musical skill. Creating music is working and playing with sound. In most cases, children's creations will be improvisations—played or sung—rather than written. When children play an instrument he or she has not played before, they play louder or softer than ever before, or play faster than ever before. Therefore, the creative experience provides a reason for the development and refinement of performing skills.

Students Learning Objectives

Learning objectives are stated as following:

1. Students will explore qualities of rhythm, dynamics, and timbre that can be produced by a sheet of paper.
2. Students will invent patterns that describe contrasting feelings.
3. Students will organize animal sound into an ABA composition.

4. Students will explore timbres of sound possible from items found in the classroom.
5. Students will demonstrate an understanding of stepwise and skipwise melodic movement by creating a composition that contains these melodic contrasts.
6. Student will have the opportunity to continue working on their compositions until they demonstrate satisfaction in the product.
7. Students will demonstrate pride in their accomplishments by performing their compositions for another class in the school.
8. Students' facial expressions and verbal comments during the creating activity will demonstrate the degree to which they are enjoying the experience.

Teaching Strategies

Teaching strategies include:

1. Planning parameters within which students are to work.
 - a. Limit sound form which students will select.
 - b. Limit aspects of sound, which students are to explore—pitch, duration, timbre, and dynamics.
 - c. Establish realistic time limitations on the length of the expected composition and the length of the activity.

2. Planning working procedures for the students.
 - a. Plan procedures for getting out and returning instruments and other materials.
 - b. Identify a hierarchy of activities, indicating what should be done first, second, and third.
 - c. Establish a “frame of silence” around each composition by beginning and ending with at least five seconds of silence.
 - d. Plan procedures for dividing the class into groups and for moving to group work areas.
 - e. Provide written instructions to group leaders when working in small groups.
3. Communicating instructions and expectations clearly to students.
 - a. Be certain that students know what choices are available to them.
 - b. Be certain that students know the limitations within which they are to work.
 - c. Provide written instructions to group leaders when working in small groups.
 - d. Use large graphic notation and/or conducting gestures when working with large groups.
4. Helping students develop skills of creating.
 - a. Use questioning techniques to help students explore, invent, and organize sounds.

- b. Help students develop criteria and procedures for evaluating their own compositions.
 - c. Provide opportunities for students to work on one composition over an extended period of time (fifteen minutes each day for a week) to make numerous refinements.
-
5. Recognizing the artistic qualities of the student's compositions.
- a. Reinforce the process rather than the product, giving verbal and nonverbal reinforcement to students who are efficiently working through the process of exploring, inventing, and organizing sound.
 - b. Help students develop criteria for evaluating their own compositions.
 - c. Help students revise and refine their compositions.
 - d. Provide opportunities for students to perform compositions in a concertlike atmosphere for other students and for adults.

Learning Activities

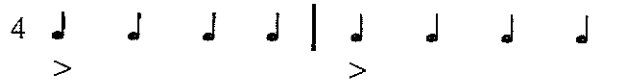
Learning Activities are illustrated as follow:

1. Improvising an accompaniment to a song. Students will select instruments to use in accompaniment, explore long and short rhythmic relationships, and create and perform a rhythmic accompaniment to the song. The song, This Land is Your Land, can be used on the improvising. (See Appendix D for music).

Suggested activities:

- a. Play or sing the chorus of This Land is Your Land.

Tap or clap the beat: 4



- b. Ask students to create other patterns, which fit the song. Direct them to stay with the beat. Experiment with several patterns while singing the chorus.



- c. Explore the sound possibilities of playing these rhythms on classroom percussion instruments. Select a single instrument for the chorus, and a second instruments for the verse. Class sings the song and students improvise a rhythmic accompaniment.

- 2. Improvising rhythms with classroom percussion instruments. Students play percussion instruments to perform, distinguish, and create different sounds and the length of the notes. Suggested activities:

- a. Ask students to choose and demonstrate the sounds of classroom percussion instruments by playing simple rhythm patterns, such as



- b. Determine instruments, which can sustain a sound, e.g., tambourine and

triangle, and those instruments, which cannot, e.g., woodblock, rhythm sticks.

- c. Divide class into two groups. Assign Group 1 nonsustaining instruments. Assign Group 2 Sustaining instruments.
- d. Ask individual students in Group 1 to improvise a rhythm while keeping a steady beat. Give all students a chance to play. Repeat procedure for Group 2.
- e. Create a duet by selecting students from each group to improvise a rhythm together, such as:

4

Tambourine: 4 ♩ ♪ ♩ ♩

4

Woodblock: 4 ♪ ♪ ♪ ♩

- f. Experiment with rhythms in duple and triple meter. Have students who are not playing keep a steady beat, such as:

Duple meter: pat knees, clap.

Triple meter: pat knees, clap, clap.

3. Create experiences with vocal sounds. The most personal and individual sound is the human voice. We can make our voices sound high, low, nasal, or guttural, and sing any pitch within a one to two octave range, and intervals from eighth or quarter tones to skips of an octave or tenth. Therefore, our

voice is the easiest used sound to make music whenever we want. Suggest activities:

- a. Make a list of sound which can be made by the human voice and perform.

Vary the pitch from high to low and speed from fast to slow (tempo).

Some suggestions are:

Sighing

Whispering

Sneezing

Gurgling

Screaming

- b. Use the voice to imitate or express an idea, such as:

We're going to the circus tomorrow and I can hardly wait.

I'm a Martian from outer space.

Tonight's the night of Halloween. Boo!

- c. Write a sentence and explore ways of saying it using different sounds.

Possibilities for different sound include:

Whisper, shout

Shorten a word

Lengthen a word

Use a different pitch for each word

Accent selected words

Raise the pitch at the end of a sentence

Begin the sentence on a high pitch and end the sentence on a low
pitch

Unit Six

YAMAHA Music Classroom

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YAHAMA Music Classroom

Unit Overview

YAHAMA Music Classroom, established in 1954, is an international musical educational system with branches in more than forty (40) countries around the world. Materials, instruments, and equipment are designed differently for different levels and are utilized actively and easy to be understood, according to the children psychologist and music educators. On the aspect of learning music, imagination, creation, and memory can be trained through music and can to used to evoke motion expression and develop disposition. Not only do we teach instruments playing skills and train them the appreciation of music, but also plant music in every child's heart—living with music, playing with music, and growth with music, through the music team education.

Students Learning Objectives

Students learning objectives are described as following:

1. Along with the growth of listening skills and muscle, matching with their understanding, learning desire, and curiosity, learning music and rhythm training at the right moment will benefit the growth of the child.

2. Develop children's ability of imagination, coordination, independence, and concentration.
3. Develop the appreciation of music and the methods of playing music instruments.
4. Develop improvised performing and music conducting skills.

5. As learning in the group, children can learn and play with parents and other children to enrich the curriculum.
6. Develop the sense of rhythm through the aural game and sing different pitches.

Teaching Strategies

Teaching strategies are stated as following:

1. "Listening, singing". Listen first, then sing with teachers and other children will develop the sense of rhythm, and tempo.
2. Use group teaching. In the group, children have interaction with other children and will develop the correct music knowledge and skills with each other.
3. Increase the number of music gradually. In addition, enrich the music learning by adding different countries' music and instruments to have children learn in a wide music environment.

4. Use story telling to evoke children's sense of adventure and mystery, and then play in the instrument to express the feelings.
5. Play different kinds of music to develop the conducting skill.

Learning Activities

Learning activities are described as following:

1. Practice as teaching. Let children have the chance to perform on the instrument to enhance the impression of music.
2. Use listening, singing, playing to learning different elements of music, such as rhythm, tempo, pitches, and the quality of music.
3. Teach the chord and tempo along with their favorite animals to induce children's imagination.
4. Ask children to use loudness and weakness to express the mood of music.
5. Ask children to perform after the teacher is done will develop the sense of rhythm, tempo, pitches, and the melody of music.

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this project was to develop a model music curriculum for elementary-level students in Taiwan. To accomplish this purpose, a review of related literature was conducted. Additionally, selected materials were obtained and adapted for use.

Conclusions

Conclusions reached as a result of this project were:

1. A well-constructed music curriculum can help children develop their music skills and explore their potential abilities.
2. Music can foster children's social interaction and cultural identification, while helping them to express their moods and feelings through music.
3. Using a variety of instructional strategies in the music playing instruments, listening, moving to music and creating music are interrelated to the total learning environment.

Recommendations

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

1. To help children develop their music skills and explore their potential musical abilities a well-constructed music curriculum should be provided at the elementary school level.
2. To help children to express their moods and feeling through music, and to foster their social interaction and culture identification, music education should be made available to all children at each learning level throughout their schooling.
3. To help children discover how singing, playing instruments, listening, moving to music and creating music are interrelated to the total learning environment, a variety of instructional, skill-building strategies should be utilized in the music classroom
4. Other educators seeking to design and develop a model music curriculum for elementary-level students in Taiwan may wish to adapt the model developed for this project or, undertake further research on this project to meet their unique needs.

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APPENDICES

Appendix A

Selected Music

Grades K-2

Appendix B

Selected Music

Grades 3-6

Appendix C

Orchestra Family
Grades 3-6

Percussion Instrument
Grades K-2

Appendix D

Selected Music