

# *The GIML Audea*

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*Information written for and by teachers, parents, and administrators who promote the practice of music education through music learning theory*

*"If one audiates,  
then one must have  
audeas."*

*The GIML Audea is a great place to share your audeas.*

## *In This Issue:*

**Integrating Music and Other Curricula**

**Rhythm Development Among String Students**

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**Music Acculturation for Elementary Music Students**

**Listening and Moving in Middle School**

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# From the Editor

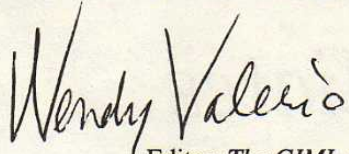
Dear Readers:

Due to the increasing success of *The GIML Audea*, it is my pleasure to welcome Dr. Alison Reynolds as Assistant Editor of *The GIML Audea*. Many thanks go to Dr. Reynolds for sharing her wonderful writing and editing talents with us. You will find a feature article by her on page 2 of this issue.

As always, you are invited and encouraged to submit articles to Dr. Wendy Valerio, Editor, *The GIML Audea*, School of Music, University of South Carolina, Columbia, SC, 29208. You will find guidelines for article submission in the right-hand column of this page. As a GIML member, you will receive a one-year subscription to *The GIML Audea*. The basic tax-deductible membership is \$30.00 per year.

Many thanks are given to the contributing authors of this issue. I know that you will find their articles helpful and insightful. Many thanks are also given Alec Harris and G.I.A. Publications, Inc. for making the publishing and distribution of this issue possible. We hope you enjoy your reading!

Sincerely,

  
 Editor, *The GIML Audea*

## Guidelines for Article Submission to *The GIML Audea*

1. Submission deadline dates are as follows: October 15 (for Winter issue), March 15 (for Spring issue).
2. Manuscripts for possible publication should be typed, double-spaced, 2-4 pages in length, on one side of the paper. Text should be submitted in hard copy and (if possible) on disc formatted for Macintosh using 12 point Times font.
3. Manuscripts cannot be returned, nor can publication be guaranteed.
4. Quoted music and materials must be cleared in writing with copyright holders prior to submission. Copies of letters and contracts granting permission to print copyrighted material must accompany the submitted article.
5. Footnotes and references should be submitted according to style recommendations found in the latest edition of the *Publication Manual of the American Psychological Association*.
6. Illustrations, examples, music, diagrams, and charts must be sent separately from the article for purposes of reduction.
7. Music examples may be submitted in *Finale 3.0*.
8. Photographs will not be printed.
9. Contributing authors must include a biography indicating where and what they teach.
10. The editor reserves the right to edit all copy submitted to *The GIML Audea*. Manuscripts requiring revision may be returned to the author for revision.

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The Gordon Institute for Music Learning is a non-profit organization dedicated to advancing the research in music education pioneered by Edwin E. Gordon. The broad purpose of this Institute is to ensure that Dr. Gordon's work realizes its potential to serve as the foundation for future research and to revitalize music education for generations to come. The Institute supports research into how individuals learn music through research in teaching teachers, in teaching parents, and in teaching students of all ages.

## More Steps Toward Integrating Music and Movement With Elementary Classroom Curricula by Alison Reynolds

*In the Spring 1996 GIML Audea, I presented a lesson plan created jointly by music and elementary education major whose project was to integrate music curricula with elementary classroom curricula in a first-grade classroom in Ashland, Ohio. In the article accompanying that lesson, I sought to assist general music teachers who use Music Learning Theory by suggesting how to implement an integration project with colleagues. GIML readers are referred to the previous article, Steps Toward Integrating Music and Movement Into Elementary Classroom Curricula, which appeared in The GIML Audea/Spring 1996, Vol. 2, Number 2, p. 5.*

In the Winter 1996 Issue of *General Music Today*, Nancy H. Barry presented an article "Integrating the Arts Into the Curriculum" (9-13), which prompted two articles in the Fall 1996 *General Music Today*: "Integrating the Arts into the Curriculum Is the Wrong Mind Set: A Response to Barry" (5-9) by Robert A. Wiggins, and Barry's second article "Integrating the Arts into the Curriculum: A Response from the Author" (10-12). I refer readers who are curious about integrating curriculum or who are being asked by colleagues to assist with integration projects in their schools to these three articles, which represent contrasting views about how to integrate music with other curricula. Readers who appreciated my suggestions in *The GIML Audea/Spring 1996* for integrating music and movement concepts, rather than topics or activities with a content area may appreciate also Wiggins' response to Barry's article.

In this second article for *The GIML Audea* about integrating music and movement with other curricula, I would like to share another plan created jointly by a team of music and elementary education majors under my supervision. I am pleased that the plan shared in the previous *Audea* and the plan that follows were both selected for presentation at a session, "Lesson Plans That Work," during the 1997 Ohio Music Education Association annual conference in Toledo, Ohio. Music and elementary education students from the original teams presented our plans.

### SELECTING A CONCEPT TO BE INTEGRATED

The team of music education and elementary education students assigned to second-grade teachers involved with the integration project<sup>1</sup> began their work in the month of October, 1995. From the second-grade teachers I received a calendar that sketched out their "objectives" for that month. I place objectives in quotations, for I considered their submissions such as

<sup>1</sup> Ashland University awarded a Professional Discipline Experience Grant to return to work in my area of expertise within a new situation during the Fall 1995 semester. I worked with elementary classroom teachers (grades 1-4) their students, and my music and elementary education students on lesson plans in which music and movement were integrated with other curricula.

*Columbus Day, bats, and skeletons* to be topics rather than objectives or concepts. In my experiences, topics lead teachers easily to using music and movement to supplement or correlate with elementary classroom curricula, yet they do not provide meaningful connections to concepts which would lead easily to meaningful integration projects.

When I presented *Columbus Day, bats, and skeletons* to my student teams for possible integration projects, the students began brainstorming along a path similar to that followed by the teams working on the topic *Citizenship* with children in the first grade (*The GIML Audea/Spring 1996*). My students considered looking for sources containing *Columbus Day* or *bat* songs that the children could sing. When they considered *skeletons*, they joined in for a rather bump-and-grind version of "The Head Bone's Connected to the Neck Bone."

When their singing faded away, I asked them which elements of music would be emphasized or presented for students' audiation by singing songs about *Columbus Day, bats, or skeletons*. What would be the connecting objective that would drive the integration project? At first, I think the students judged that I needed a vacation, because to them, the connection for integration was clear and simple: the topics *Columbus Day, bats, and skeletons* would be shared by the second-grade teacher and the music teacher! One team considered using *bats* as their integrated "objective." Children would learn bat facts better because they would be singing about them! They could move in locomotor self space like bats and remember bat facts better because they had moved like bats! When I agreed and asked them what, in turn, the students would learn about music and movement after such activities, there was a long silence.

After the silence, I admitted that my question to them was a bit unfair, for they were simultaneously enrolled in elementary music methods as either music education majors or elementary education majors, and after only four weeks of class, they could not yet be expected to solve the puzzle by determining an appropriate music or movement concept for integration. So, I suggested instead that they consider the topic *skeletons*. I asked them to consider first why that topic might be presented to children in the second grade. What concepts did they think children in second grade might develop as a result of studying *skeletons*? Their answers came quickly, such as, learning the

purposes of the skeleton within the human body, that specific health habits increase the likelihood of healthy bone development, and that skeletal construction is different for different animals. I asked them whether they had encountered any of those topics in our methods classes. At first, they thought no. Then, slowly, they began a new discussion.

## A SOLUTION

Questions such as, "Didn't we discuss joints when we were moving in our class?" and "What about the necessity of moving axial joints to increase the possibility of moving body parts or our whole body with flow?" began to occupy my students. Momentarily, they seemed less eager to send me to the Bahamas. Then I asked them, "Why would you teach children about moving individual body parts or the whole body with flow?" They replied, "Because *you* taught us that this was essential!"

Yes, I admitted, that was true, but then I asked "WHY do we teach ourselves or our students to move with flow?" I reminded them that Rudolf von Laban taught BODY AWARENESS, the essential component of a dancer's training into which she can incorporate an Awareness of Time, an Awareness of Weight, an Awareness of Space, and an Awareness of Flow (Laban, p. 71).<sup>2</sup> For the music educator and her musicians, movement that teaches Body Awareness leads the development of an Awareness of Flow. As a result of being able to move with continuous flow, children learn to coordinate their breathing with singing and their breathing with chanting, skills in turn necessary for developing tonal and rhythm audiation. The college students became excited, because they quickly determined that children in second grade could learn is BODY AWARENESS from studying skeletons *and* from music and movement activities. Thus, the *concept* for integration was selected.

Following is a copy of the plan that they successfully implemented with second grade students during two 30-40-minute lessons. The second grade teachers prepared the children with their usual activities to introduce the human skeleton, to teach them some of the formal names of bones, and to introduce health habits to maintain healthy skeletons. We hope that you can successfully implement this integration project with teachers in your building!

**LESSON ONE:** 30 Minutes

**Theme:** BODY AWARENESS

**Integrated Concept for Science/Health:** Students will examine a life-size human skeleton; learn location, names, and functions of some of the body's bones; and learn how to maintain healthy bones.

<sup>2</sup>For a complete description of Laban's effort shape analysis, consult Rudolf von Laban, (1971)*The Mastery of Movement*, London: MacDonal and Evans.

**Integrated Concept for Music/Movement:** Students will experience body and skeletal awareness by moving with continuous flow, moving joints and bones; and demonstrating shapes and use of space with their bodies/skeletons.

### Materials Needed:

- Enough space for everyone to move comfortably
- Songs: "This is My Space" (notated below) and "Dry Bones" (notated on page 4)
- List of bone names taught by classroom teacher (or ones that you will teach)
- 5 Paper Skeletons

### Introduction/Motivation

\*If students have not been instructed to use self space before, introduce the definition at this time by completing the following sequence.

- Teacher stands in self space, any place in the room, not touching anything or anyone.
- He says, "Look and Listen. *I* am in self space."
- Teacher leans against furniture and says, "Look and Listen. I am *not* in self space."
- Teacher returns to self space and says, "Look and Listen. *Now* I am in self space."
- Teacher rests his hands on a child's shoulder. "Look and Listen. I am *not* in self space."
- Teacher then asks students, "Raise your humerus (or other bone they have learned in class) if you can answer this question: What *is* self space?"
- Generate a discussion defining self space. To help define self space, also define shared space, which describes when a person is touching something (besides air, clothes, and floor-and-chair if sitting) or someone.
- \* Ask students to audiate. Sing the song "This is My Space." Tell students this is the signal for them to be in self space.

## THIS IS MY SPACE

A.M. Reynolds

Teacher: Find your own place stand in self space there's no - one there but

you! Students: We stand in one place we call it self space, we're rea - dy to move!

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