

The Arts: A Content Course for Teachers

Seminar 3: Music Teacher's Packet

Approved for Professional Development Training by the Kentucky Department of Education. A KET professional development workshop for educators developed in partnership with the Institute for Arts in Education and the Kentucky Center for the Arts.

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The Arts: A Content Course for Teachers

Seminar 3: “Music”

Introduction to the Seminar

Targeted Audience: Arts and humanities teachers, all levels

In the third seminar in the series, Phyllis Free, an interdisciplinary artist specializing in drums and percussion, rhythm, and improvisation, provides an overview of the elements of music and of the families of musical instruments.

Appearing with Phyllis on the seminar is Gregory Acker, a musical collaborator, artist-educator, and instrument maker who recently received a master’s degree in ethnomusicology from Wesleyan University in Connecticut. The seminar also features footage of sessions Phyllis held at the Kentucky Institute for Arts in Education at Murray State University in the summer of 1998.

About This Teacher Packet

In addition to the introduction to the seminar, this packet includes an agenda for the program, a brief biography of the seminar presenter, an overview by Phyllis Free, and other materials Phyllis has developed for the seminar. You’ll find more details in the table of contents on page 3.

Seminar Format

This 90-minute program was produced on location and in KET’s studio. Any information needed for participation in the seminar is included in the videotape and/or this teacher packet.

Professional Development Credit

Stage of Participant Development: Practice/Application

The Kentucky Department of Education has approved all KET Star Channels Seminars for professional development credit if schools or districts choose to include them in their professional development plans. Districts or schools may choose to include preparation and/or follow-up time as part of professional development. For example, if a teacher participates in one 90-minute program and spends an additional 30 minutes in related activities, he or she could be awarded a total of two hours professional development credit.

Individual teachers who wish to use these videotapes for professional development credit should check with their school professional development chair or with their district professional development coordinator.

Professional development can also be used to satisfy requirements for the fifth year program. Contact your local university or the Division of Teacher Education and Certification at 502-564-4606 for more information.

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About the Seminar Presenter

Presenter **Phyllis Free** is an interdisciplinary artist specializing in drums and percussion, rhythm, and improvisation. She began her musical career as a rudimental drummer—winning honors at solo and ensemble festivals, in marching bands, concert bands, and orchestras. Her professional career spans more than 30 years as a performer and recording artist, appearing in venues ranging from intimate club settings to national festival concert stages. As a multi-instrument percussionist, her musical roots extend from classical to jazz, folk to pop, R&B to rock and roll, most frequently branching into original music and experimental improvisation.

Phyllis' background includes a fine arts degree in speech-drama education, graduate studies in career development and special education, and more than 25 years' professional experience in the arts—in schools, social service agencies, treatment centers, and recreation and community centers. She is known for her innovative and engaging interdisciplinary approach in presenting integrated arts and music activities in schools and community programs, including staff training and professional development workshops. She is an experienced artist-in-residence approved by the Kentucky Arts Council, Very Special Arts Kentucky, and Very Special Arts Indiana. She has also served as an artist-in-residence and professional development trainer in various programs sponsored by the Kentucky Center for the Arts Education Department. Phyllis serves as a music instructor on the faculty of the Kentucky Institute for Arts in Education and as an arts consultant and music strategies trainer for the Kentucky Collaborative for Teaching and Learning and the California-based Galef Institute for Education Reform.

Throughout her career, the primary focus of her work has been exploring the therapeutic and educational benefits of artistic self-expression and the power of the arts to address issues of social and humanitarian concern.

Workshop Agenda

Introduction

Musical elements

- **Exploring beat and rhythm**
- **Measures in meter**
- **Exploring the territory of pitch, melody, harmony, & form**
- **Exploring tempo and dynamics**
- **Timbre and texture**

Families of instruments

Putting it all together: Composition and performance

Pre-View Notes

What I already know about . . .

Styles & Genres

Beat & Rhythm

Measures & Meter

Pitch

Melody & Harmony

Form

(Pre-View Notes—Cont'd)

What I already know about . . .

Tempo

Dynamics

Timbre

Texture

Instruments

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While viewing

(Scratch sheet for NOTES, IDEAS, BRAINSTORMS, and DOODLES)

Post-View Notes

New Knowledge, Insights, and Strategies for Teaching About . . .

Styles & Genres

Beat & Rhythm

Measures & Meter

Pitch

Melody & Harmony

Form

(Post-View Notes—Cont'd)

New Knowledge, Insights, and Strategies for Teaching About . . .

Tempo

Dynamics

Timbre

Texture

Instruments

More ideas??

>>>>>>>reverse side>>>>>>>

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**Follow-Up Activity
Musical Analysis**

Actively Engaged Listening

Listen to a recording of one of your favorite pieces of music—any song or instrumental composition, any style. Focus on each of the elements of music as you analyze the composition and performance of your selection.

Exercises

See if you can feel the pulse of the music.

Tap your feet in time with the **beat**.

Pretend you are the conductor and conduct the music with your hand.

Move your body or dance in rhythm with the music.

Try counting the beats in **measures** (groups) of two, groups of three, groups of four. Which feels the most natural? Does the **meter** remain the same throughout the piece or does it change?

Are all the instruments or voices expressing the same **rhythm** or are there several different rhythms being expressed at the same time?

What instruments are playing each rhythm?

Use your hand or voice to reproduce each rhythm pattern you hear.

What **instruments** do you hear? Listen high. Listen low. Listen at different levels in between. Are you able to distinguish the sounds of more and more instruments as you focus your listening on higher and lower sounds?

Make a list of all the instruments you hear. Don't forget to include the human voice as an instrument.

Do you hear some instruments or sounds that you cannot identify? If so, how can you find out what made the sound?

Categorize the instruments you hear into their appropriate **families of instruments**—brass, woodwinds, strings, percussion.

Draw a quick sketch of one of the instruments you hear. If you don't know what the instrument looks like, where can you go to find out?

Pantomime playing one of the instruments or singing along with the recording. Listen carefully for when the instrument is playing, or when the voice is singing, and when it is silent. Try to match your pantomime or lip-synching as closely as possible to the recording.

What instrument produces the highest **pitch** you hear? What instrument produces the lowest pitch you hear?

Focus on the main **melody** of the composition. What instrument is producing the sound of the melody? Is the melody expressed by the same instrument throughout or do other instruments “take turns” playing the melody? What instruments are used to create the melody most often during the song or composition?

Try humming the **melody**.

Listen to the order of pitches used to create the melody. As you listen to the melody, try drawing an imaginary line with your hand in the air to show how the series of pitches moves up or down or remains the same from one note to the next.

Once you have practiced this imaginary “drawing of the melody,” create an actual drawing, graph, or painting which represents a “picture” of the melody.

Is the melody always expressed the same way or do you hear different variations? What makes them different?

Now listen for **harmony** and **chords**. What instruments create the harmony and/or chords? How often do you hear the chords change? Try tapping with your hand each time a chord changes.

If there is a harmony line that is made up of a series of single pitches that go along with the melody, see if you can hum the harmony part.

Listening now for **form**, notice whether there are distinct sections, where the melody or chord progression (series of chords that is repeated as a section) changes. Labeling the first identifiable section “A,” the next (different) one “B,” etc., see if you can chart the form of the piece from beginning to end (i.e., ABABBA or ABCBA, etc.).

How would you describe the **timbre** of one of the instruments you hear? How would you describe the timbre of other instruments you hear?

See if you can compare and contrast the timbres of three different instruments or voices you hear in the recording.

Create a list of descriptive words that could be used to describe the **texture** of a piece of music.

Using this descriptive language, what words would you select to describe the texture of this piece of music you have selected?

Is it the same throughout or does it change as the piece progresses from beginning to end? What creates the texture or changes in texture in this performance?

How would you describe the **tempo** of this selection? Is it fast, slow, moderate? Steady or changing? If it changes, describe how it changes as the music progresses from beginning to end.

If you have a metronome, experiment to find tempo settings to match (as closely as possible) the tempo(s) of your selection.

Do you notice any changes in the **dynamics** as the music progresses from beginning to end? Listen to the piece once again from the beginning and draw a graph of any changes in volume—loudness to softness (quietness) and vice versa.

What **style** or **genre** would be most appropriate to categorize this selection? Where would you look for it in a record store or a music catalog? If you were working in a record store or creating a music catalog, are there some other categories or ways you would choose to cross-reference this recording?

Which radio station in your local area would be most likely to air this recording? Why?

Overall, how does this piece of music make you feel? What would you say it's about? Does it hold some special meaning for you, personally? What do you like about it? Is there anything about it you don't particularly like?

**Follow-Up Activity
Research**

Your Local Music Resource Directory

Involve colleagues and students in a group project to survey all musical resources available for you to draw upon in your efforts to incorporate music into your classroom curriculum in all subject areas.

Start by brainstorming categories and specific listings and use survey findings to create a resource file that is as extensive and specific as possible.

Include cassette and CD recordings, CD-ROMS, music-related books, news and magazine clippings, sheet music, musical instruments, people who are knowledgeable about music—not just teachers or performers but also people involved in other music-related vocations who would be willing to visit your school (i.e., recording technicians, radio DJs, instrument sales, etc.). Do not limit the number of categories or listings.

Be sure to include the source for each listing. Sources may range from the school library, to the computer lab, to individuals, students, families, etc. Have students get parents to help list all available resources they could bring from home to share with the class—lists of CDs or cassettes, musical instruments, books, sheet music, family members knowledgeable about music, performers, etc., in which case the individual student would be listed as the “source.”

Have students finish the project by compiling, categorizing, and editing, to create and/or publish a complete file or directory of resources available for your classroom.

Describe in advance what format or technology can be used so that the content of the directory can be constantly updated and maintained from year to year.

Lesson Plan Attachment
(reproducible)

Connecting . . .
Elements of Music
Across the Curriculum . . .

Music
Concept/Focus
(check all that apply)

- Styles & Genres
- Beat
- Rhythm/Pattern
- Measures/Meter
- Pitch
- Melody
- Harmony/Chords
- Form
- Tempo
- Dynamics
- Timbre
- Texture
- Instruments
- Other _____

Other
Content Area
(check one)

- Mathematics
- Language Arts
- Social Studies
- Science
- PE/Recreation
- Other _____

Thematic Unit:

Lesson/Activity:

I will incorporate music into this lesson by . . .

(general ideas)

Students will have an opportunity to hear, see and/or experience

and students will create, compose, and/or perform

focusing on

using

reinforcing the development of the following skills

and connecting the concept of
in

(specific plans)

Supplies/Equipment/Materials Needed:

Outside Resources:

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Statewide Resources

The Kentucky Arts Council

1-888-883-2787 (<http://artscouncil.ky.gov>)

Contact John Benjamin, the Arts in Education Program Director, to get program guidelines, grant application forms, and information about arts in education programs which provide matching funds to help pay for artists-in-residence. Specifically mention AIR (artist-in-residence) sponsorship and TIP (teacher incentive project) grants.

Contact Lori Meadows and ask for information about the Kentucky Onstage fee-subsidy program, which will provide matching funds for you to bring professional artists included in the KAC Directory of Performing Artists to perform in your school or community.

Very Special Arts Kentucky

1-502-564-4970 (<http://www.vsaartskentucky.org/>)

VSAAK is designed to give schools the opportunity to provide experiential learning through the arts for children with and without disabilities in an inclusionary setting. Contact Mary O'Neal, program director, and ask specifically for information about the **VSAAK Arts Inclusion Award Program** as well as Very Special Arts Festivals and other programs for which matching funds are available.

Kentucky Center for the Arts

1-502-562-0100 (www.kentuckycenter.org)

Kentucky Institute for Arts in Education and Arts Academies

In two-week summer seminar/workshops, the **Kentucky Institute for Arts in Education** provides teachers with creative experiences in music, drama, visual arts, dance, and creative writing. In-service or graduate credit available through the University of Louisville, Morehead State University, or Murray State University. The **Arts Academies** are one-week workshops in two art disciplines that take place in six different regions of Kentucky during the summer.

Contact Debbie Shannon, Director of Education, for information about the Kentucky Institute for Arts in Education (KIAE), Arts Academies, and other professional development programs as well as the Arts-in-Education Showcase and Resource Directory, the bus subsidy program which provides funds to help pay for transportation of students to the Kentucky Center for performances, and a variety of other programs available to educators, schools, and the community.

Understanding the Vocabulary in Music

Style

In music, a term used for the composer's manner of treating the various elements that make up a composition—the overall form, melody, rhythm, harmony, instrumentation, etc.—as well as the performer's manner of presenting a musical composition.

Genre

A class or category of artistic endeavor having a particular form or content.

Form

Musical structure, that is, the way the elements of music are put together.

Beat

The “pulse” of the music. The unit used to measure musical time, often indicated by the movement of the conductor's hand or the tapping of one's foot in time to the music.

Rhythm

The organization of sounds and silence within the beats of the music.

Pattern

In music, a combination of sounds repeated in the same sequence.

Meter

The organization of beats into measured groups of equal duration. In musical transcription, the number of beats per measure is indicated by the top number of the “time signature,” i.e., there are three beats to the measure in $3/4$ time, four beats to the measure in $4/4$ time, etc. The bottom number of the “time signature” indicates the value of a note that receives a full beat, i.e., in both $3/4$ and $4/4$ time, a “quarter note” is used to indicate a full beat. In $6/8$ time, for example, beats are counted in groups of six, with an “eighth note” representing a full beat.

Measure

The music that occurs within each organized grouping of beats. In musical transcription, measures are indicated by vertical “bar lines,” which separate the notes written along the horizontal lines of the musical staff into groups of beats of equal duration. Therefore, a “measure” of music is sometimes referred to as a “bar.”

Pitch

The highness or lowness of a musical tone, determined by the frequency of the sound waves being produced. Frequency, the number of complete vibrations per second (of a string, air column, drum head, or other sound-producing agent), is measured in cycles per second, or hertz.

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Tone & Note

The words “tone” and “note” are often used interchangeably to refer to any sound of definite pitch. However, in other contexts, “tone” is also commonly used to describe the quality of the sound, whereas “note” is commonly used to refer to the written symbol for the sound, designating the duration as well as the pitch of the sound.

Melody

A succession, or sequence, of single musical sounds. Melody is determined by the intervals between the pitch of each tone and the next—whether it is relatively higher or lower (and the degree to which it is higher or lower), or whether the pitch of the next note remains the same as the one before it. The duration of each note in the sequence (which comprises the rhythm) is also often associated with the concept of melody; however, once a melody is familiar, it may be recognizable even when the rhythm is altered.

Harmony

The simultaneous combination of two or more tones.

Chord

A group of three or more tones sounded at the same time.

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Tempo

The rate of speed at which the music is performed, customarily measured by the number of beats per minute.

Dynamics

The specific or changing degrees of loudness or softness in which the music is performed, determined by the amplitude of the sound waves being produced. Degrees of loudness are measured in decibels.

Timbre (Tone Color)

The unique quality of sound produced by an instrument or a voice. When a sound is produced, what we normally identify as the pitch of the note is actually the “fundamental pitch,” the sound that is created by the loudest, most intense frequency. However, at the same time, the instrument is also producing a series of higher frequency vibrations, in mathematical increments, called “overtones” or “harmonics,” which are sounded with less intensity. Timbre is determined by the unique blend of harmonics (overtones) sounded along with the fundamental pitch, and their relative loudness.

Texture

The characteristic of music created by the combined layers of sound.

Families of Instruments

Please note:

It is a common misconception that instruments may be classified in this system according to the materials from which the instruments are constructed, as implied by the names of the categories. Not so. For example, there may be woodwind instruments made of brass (i.e., saxophone) and percussion instruments with strings (i.e., piano).

This system of categorization, commonly used in Western-Anglo traditions, is not based upon the materials used in the construction of the instrument. It is based instead **upon the method by which the sound is produced** in playing the instrument.

It may be of interest to your students to note that other systems of instrument classification may be used in other world cultures and/or in the field of ethnomusicology—i.e., aerophones, chordophones, membranophones, and idiophones.

Percussion

Sound is produced by striking, hitting, or by parts of the instrument striking against each other, causing the material to vibrate (i.e., drums, shakers, xylophones, acoustic piano).

Brass

Sound is produced by the vibration of air as it is “buzzed” through the lips of the player into the mouthpiece (i.e., trumpet, trombone, didgeridoo).

Woodwinds

Sound is produced by blowing air into the mouthpiece of the instrument to set a column of air into motion (without “buzzing the lips”) (i.e., flute, soda bottle) or causing a reed or reeds set into the mouthpiece or pip of the instrument to vibrate (i.e., clarinet, oboe, pipe organ).

Strings

Sound is produced by the bowing, plucking, or strumming of strings, setting vibrations of the strings into motion.

Overview

text by Phyllis Free

Throughout our history as a human race, music-making has played an indisputably vital role in shaping, honoring, celebrating, and sustaining the cultural traditions of people around the globe.

The infinite variety of styles, genres, and musical forms we experience in the world of music today, and in our daily lives right here in Kentucky, represents thousands of years of cultural migration, technological invention, and musical exchange. But what do all these different forms and styles of music have in common?

Music is often referred to as the “universal language” . . . and that implies that there is a “basic vocabulary of common elements.”

If we begin by thinking of each of these elements as “variables” in the creation and expression of music—providing us with an unlimited “menu of choices” in an infinite variety of combinations—then we begin to understand how it is not any one element, but the unique combination and interplay of these elements, these “musical choices,” which determines the unique character and quality of any given composition or performance . . . and ultimately distinguishes it from all others.

Here in Kentucky, we are fortunate to have an incredibly rich and culturally diverse variety of musical resources to draw upon in our work as educators. The more we take advantage of opportunities to broaden our own musical experience, the more musical knowledge we will have to share with our students in all areas of the curriculum.

No matter where we come from or where we go, music is an integral part of our daily lives and culture. Music is ultimately an expression of the human spirit. It is an experience that resounds in the soul.

As we work, as educators, to integrate music into the culture of learning in our classrooms, it is important to remember that regardless of what style of music we listen to, regardless of what kind of music resounds most fully in the soul of each individual student, the basic elements of the art form are the same.

By honoring our own and our students’ musical tastes and preferences, we will begin to nurture the spirit of creative expression . . . and hopefully, by doing that we will give all students the opportunity to broaden their musical interest and to cultivate their special gifts.

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References Used for Program Content and Vocabulary

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- Seller, Mick. *Sound, Noise & Music*. Shooting Star Press, 1995.
- Stein, Jess, Editor. *The Random House Dictionary*. Random House, Inc., 1980.
- Watson, Derek, Compiler. *Dictionary of Musical Quotations*. Wordsworth Editions Ltd., 1994.

Also Consulted:

Selected publications compiled by arts consultants/music strategies trainers from The Galef Institute—Kentucky Collaborative for Teaching and Learning.

Music Resources Available from KET

Instructional Television

You can learn about the programs listed below and other programming available from KET by searching our online Instructional Videos Catalog at www.ket.org/itvvideos/. Most programs are accompanied by Web-based resources such as Web sites or downloadable teachers' guides.

Electronic Field Trip to the Kentucky Opera

This 30-minute field trip for students in grades 6-9 takes viewers to Louisville for a behind-the-scenes look at the production of the American opera *Susannah*.

Exploring the World of Music

Designed for high school students, this 12-part Annenberg/CPB series explores how music and culture are interrelated.

Hymnody of Earth

This hour-long KET program, suitable for grades 5-12, features the poetry of Wendell Berry set to music by Malcolm Dalglish and performed by a chorus of young people.

Mountain Born: The Jean Ritchie Story

Mountain Born documents the life of Jean Ritchie of Viper, Kentucky, a pivotal figure in the folk music revival that took place in the mid-twentieth century (suitable for grades 7-12).

Mrs. Cabobble's Caboose

This series of 28 15-minute programs, aimed toward primary students, encourages active participation in a variety of musical experiences designed to teach basic music concepts.

Old Music for New Ears

This KET-produced series of 22 15-minute programs introduces students in grades P-8 to a broad range of music and cultures.

Richard Davis on Jazz

Aimed at an audience from grade 5 through adults, this six-part series, hosted by Richard Davis, introduces viewers to the elements of jazz, its history, and its instruments.

Sing Out for Freedom

The Freedom Singers traveled the U.S. in the '50s and '60s spreading the civil rights message. This KET production features a 1993 performance in Louisville (grades 7-12).

The 2003 Great Kentucky Gospel Shout Out

This one-hour program for students in grades 8-12 showcases a 2003 competition featuring 25 gospel choirs from across Kentucky.

Editor's Note: KET1 and KET2 often air Kentucky and national musical performances. To learn about evening programming, check in *Visions*, KET's program guide (available at the back of *Kentucky Monthly* magazine) or go to "Watch" on the KET Web site, www.ket.org.