

Sample Lessons Plans to Effectively Incorporate Group Lessons
Into the Private Studio of Young Beginning Suzuki Piano Students

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by

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ABSTRACT

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Through my personal experiences as a student and a teacher, I have discovered there is a lack of integration of theory and musicianship in private music lessons. Therefore, a balance is needed; one possible solution would be to develop group lesson plans to teach students theory and general musicianship to supplement their private instruction. In this paper, I give a survey of three early childhood music education methods. Furthermore, I include several exercises that incorporate the ideas of the educational approaches. In order for the students to connect the concepts learned in the class with their private lessons, I use the repertoire of the early volumes of the Suzuki Piano School. In Appendix I, I have included several complete lesson plans incorporating all my research.

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Preface

When beginning to write this paper, I had to consider to whom I was addressing the information. I wanted to be understood by all readers; however, my central audience is piano teachers, more specifically Suzuki piano teachers. Therefore, I have created a glossary of terms in Appendix II which defines and clarifies any terms and repertoire exclusive to the Suzuki method as well as the Music Mind Games curriculum.

Music enriches the lives of individuals in many ways, whether they enjoy it through performing or listening. Piano lessons are one of the best ways for children to learn music.¹ Through private lessons, young children learn performance skills, musicianship, and theory. Together these three components interact to develop a well-educated musician. However, in many cases, insufficient time makes it difficult to successfully incorporate each of these components into the weekly, individual lesson time. This is especially true of musicianship and theory, and even when they are sometimes included in lessons, whether in group or privately, a connection may be lacking. Unfortunately, the students view the different areas of study separately, because they may learn the topics independently of each other. The responsibility lies with the teacher to introduce students to musicianship and theory and, more importantly, to demonstrate the connection between theory, musicianship, and performance.

I have found through personal experience that studies in musicianship and theory have a profound impact upon my learning approach and performing abilities, when applied to my personal studies. I did not “make the connection” between theory, musicianship and performance until at the college level. This was quite a disadvantage. Because critical brain and muscle development occurs at a young age, the foundations of fundamental theory and musicianship skills should be laid at an early age.

One solution to this lack of integration is the incorporation of group lessons teaching musicianship and theory, to supplement private lessons. Neither private lessons nor group lessons individually are sufficient. Private lessons give individual instruction and hone in on the technical aspects of piano playing; however, they lack the necessary development of musicianship and theory. Group classes, on the other hand, present an opportunity for students to work and learn together in a fun, positive environment. They allow time to teach subjects such

¹ I have found this to be true through my own personal experiences, both as a student and a teacher.

as reading, rhythm, ear-training, theory, music history, improvisation, composition skills, ensemble playing and overall musicianship. However, they lack the necessary one-on-one instruction needed when learning to play the piano. Therefore, the solution is a careful equilibrium of private and group instruction, enabling the students not only to learn to play the piano, but also to develop their overall theory studies and musicianship skills, and make a connection between the three areas of study in music.

The challenge in my research was to find the best way for me to personally incorporate general musicianship² into my private studio teaching. While I have taught piano lessons for several years now, I have done just that: taught students to play the piano. But rather than training pianists, I want to cultivate musicians. Many students are “trained technically, but not musically.”³ I sought to find out what would work best for the needs of my students as well as my style of teaching. I began by investigating three main early childhood music education methods: Orff-Schulwerk, Kodály, and Dalcroze Eurhythmics.

In order to become more acquainted with each method, I began reading some of the staple literature on each area. I obtained videos from the library on all three. I attended the 2008 International Dalcroze Eurhythmics workshop at Carnegie Mellon University. I conducted an interview with music education professor, Dr. Kay Edwards, in which she shared her experiences with Orff and Kodály.

The Orff Approach is not a method, but a process, whose “sequence of learning begins with small rhythm patterns and evolves into beautiful arrangements with different accompaniment patterns.”⁴ One goal of this approach is the “enrichment of students’ lives

² My definition of “general musicianship” includes studies of music theory, ear-training (rhythmic and melodic), music history, world music, ensemble, improvisation, composition skills, and Dalcroze Eurhythmics.

³ Abramson, Robert. *Dalcroze Eurhythmics* (VHS).

⁴ Edwards, Dr. Kay (interview on Orff)

through the development of their inherent musicality” by creating, listening, and performing.⁵ Orff treats music as a language, incorporating daily activities into music creation. Its areas of focus include dance, folk music, rhythmic vocalizations, non-pitched percussion, ensemble playing, ear training, transposition, improvisation and creativity.

According to Doug Goodkin, an Orff teacher, “...music is audible movement. Dance is silent music.”⁶ Movement in Orff consists of body percussion and gestures. These movements can be structured or choreographed; they can also be unstructured, a form of creative improvisation. During the dances, Orff teachers use authentic folk songs to teach beat and meter. Rhythmic vocalizations are used to teach rhythm to the students. The rhythm solfège is translated into body percussion patterns and then to non-pitched percussion instruments. The rhythm of the melody is accompanied by several other rhythm ostinati, which presents a great opportunity for ensemble work. The melody is also sung in solfège. Although Orff never specifically used solfège, contemporary Orff instructors have developed their own teaching strategies. For example, Doug Goodkin describes his use of large motions to begin. Students use their head and shoulders to represent sol and mi. Another approach is to use a large and small cup turned upside down or two parallel mallets to represent the two syllables. Once students have developed the fine motor skills, the Curwen hand signs may be introduced.⁷ These melodies are then transferred to instruments such as the xylophone, metallophone, and glockenspiel. Because many of these tunes are pentatonic, they are easily transposed. Students are able to learn and practice transposition at an early age. Improvisation is one of the strengths of this approach.

Teachers give students a musical problem; the students must improvise a solution. For example, the teacher may begin a newly-composed, musical phrase and have the students finish composing it. The students are prepared through imitation, exploration, and notation for

⁵ Frazee, Jane. *Discovering Orff: A Curriculum for Music Teachers*. p.7.

⁶ Goodkin, Doug. *Play, Sing and Dance: An Introduction to Orff Schulwerk*. p. 52.

⁷ Goodkin, *Play, Sing and Dance*, p. 139.

improvisation. Students have had to alter elements of music, but are then required to invent new musical materials. The improvisation may include movements, rhythms, vocal or instrumental melodies, and accompaniments. The teachers, depending on the level of the student, may use a question and answer form to begin building phrases, which may be an extension of a pre-composed piece or a new composition.⁸ However, the result is a musically-independent student.

Orff's weaknesses, in my opinion, include its unstructured nature and lack of emphasis on music literacy. From this approach, I was able to glean information regarding ensemble playing, improvisation, and solfège exercises for my group lessons. I think the strength of this approach, for my purposes, is the focus on ensemble. I also like the emphasis on improvisation, which forces the students to be creative and independent.

Kodály, on the other hand, is a structured child-developmental method, in which the sequence of presentation does not relate to the child's learning abilities. Its objectives are to "aid in the well-balanced social and artistic development of the child [and] produce the musically literate adult."⁹ The process, which is based on singing, includes developing the auditory skills, writing and constructing, and reading. The strengths of this method are its structure, focus on music literacy, beautiful vocal tone, rhythm solfège, authentic folk songs, conducting, and singing ensemble work. Kodály students learn to correctly produce the pitches, using solfège and the Curwen hand signs before they begin any form of notation. Kodály himself said, "Solmization should even precede acquaintance with musical notation."¹⁰ Eventually the students learn to read from the staff. They learn rhythm through solfège syllables like ta and ti-ti; these syllables are never notated, but transferred to note stems representing the different values. The repertoire of this method is rich with authentic folk songs and well-composed music. This method works well when conducting choirs and singing ensembles because of its emphasis on voice.

⁸ Frazee, Jane. *Discovering Orff: A Curriculum for Music Teachers*. p. 31.

⁹ Choksy, Lois. *The Kodály Method: Comprehensive Music Education from Infant to Adult*. p.15.

¹⁰ Choksy, Lois. *The Kodály Method II: Folksong to Masterwork*. pp. 12-13.

The weaknesses of this method include a lack of improvisation, creativity, movement, and instrumental playing. I personally feel that this method would work best for group classes in a private vocal studio, rather than piano. Perhaps if I was more comfortable singing and had more experience using the method, I would feel differently. However, I can use some of the ideas of this method: the rhythm solfège and melodic and rhythmic notation style.

Dalcroze Eurhythmics is a well-rounded method, which uses the body as the primary instrument. The word “eurhythmics” is of Greek origins meaning “good rhythm.”¹¹ It is continuously progressing, as the student becomes the teacher. Its primary aim is to “create a more effective way to involve musicians in their music.”¹² The founder of this method, Emile Jaques-Dalcroze, believed that “there is a gesture for every sound and a sound for every gesture.” It begins with experience, using movement to represent music. The student silently shows the pitch, dynamics, rhythm, phrases, and accents. In an observation session, Steven Neely told students, “I don’t want to hear the notes; I want to see the notes.” Robert Abramson defined music as the “art of moving sounds through time and space.”¹³ Music can begin when there is silence, just as movement can start when there is stillness. By transferring weight during the movement, we can “hear” what occurs between the pitches. The student’s motion is an interpretation of the traveling of the sounds. Therefore, the students must listen carefully and attentively to the music not only with their ears, but also with their bodies. This involves constant improvisation. Each individual interpretation is creative and unique.

This method involves movement, solfège, and improvisation. Through movement, the students must each learn to internalize the music and independently improvise an interpretation. This requires a constant attentive focus. Students begin by showing only the beat, and one by one

¹¹ Abramson, Robert. *Dalcroze Eurhythmics* (VHS).

¹² Moore, Stephen F. and Schnebly-Black, Julia. *The Rhythm Inside: Connecting Body, Mind and Spirit Through Music*. p.4.

¹³ Abramson, *Dalcroze Eurhythmics* (VHS).

add the meter, rhythm, melody, phrasing, and dynamics. Each time an exercise is repeated something else is added; this multitasking prevents boredom. One of the important concentrations of Dalcroze is social integration. Many activities involve two or more people improvising together, which is great preparation for playing chamber music.

Solfège is another strength of this method. The singing exercises also include movement. The students conduct with large arm motions while singing scales and other exercises. This gives the “good flow” of eurhythmics. Solfege is a broad term that, in this method, also involves reading, dynamics, phrasing, and rhythm. It is not only about pitch, but about making it musical.

Dalcroze is full of improvisation. Students must constantly give their interpretation of music through gestures. There are improvisation exercises in singing. Students must also learn to improvise on their personal instrument. This is sometimes intimidating; however, if students began working on their improvisation from the first day of lessons, it would be just as natural as sight-reading. For beginners, students are given the notes and must improve the rhythm. Slowly, they will advance to more difficult exercises.

This method is strong all around. It works well for any musician: pianist, vocalist, flautist, violinist and conductor alike. The exercises are presented as games and are so entertaining. When participating in many of the activities, it felt as if I was playing fun games at a party, rather than learning about music.

After gleaning much information from each of these methods, I began the second wave of my research: experience. As a Suzuki piano teacher and Suzuki group theory teacher, I have had the opportunity to test my research. I prepared group lesson plans incorporating my new ideas; afterwards, I would reflect on the successes and flops, each time revising my approach.

I had the opportunity of taking piano lessons from a Suzuki piano teacher. In this method students are classically trained in a positive, nurturing environment supported by the parents

and teacher. Honest praise, positive parental involvement, and the mother tongue¹⁴ combine to form the heart of the Suzuki philosophy. Step-by-step mastery is required to succeed; therefore, the rate of progress is dictated by the student.

Under the tutelage of Mrs. Rita Hauck, I was certified in the Suzuki Piano School books 1A, 1B, 2, 3, 4 and 5. I have also taught using the Suzuki method for seven years. For the past year and a half, I have been employed by the University of Cincinnati College-Conservatory of Music's Preparatory Department teaching Suzuki group theory classes to young beginning piano students. Music Mind Games curriculum is provided for my teaching there. I attended a Music Mind Games workshop to become more familiar with the curriculum and materials.

A Suzuki piano teacher, Michiko Yurko, developed the Music Mind Games publication and materials as a theoretical enhancement to the private studios of Suzuki teachers. Students learn music theory in groups playing exciting games using brightly colored alphabet cards, grand staves, magic notes, and blue-jello cards(see Appendix II: Glossary of Terms).

After several teaching experiences, I have discovered a personal style of teaching combining my favorites of all of these approaches. I have designed a sampling of group lesson plans for beginning Suzuki piano students that incorporate concepts of the Orff Approach and Dalcroze Eurhythmics, the philosophy and repertoire of the Suzuki method, and the materials of the Music Mind Game curriculum.

The following is a step-by-step description of several of the exercises. I have also included a teacher's guide to the group lesson plans, in which I outline the concepts, objectives, materials, and procedures of each class.

Exercise One. "Twinkle, Twinkle Little Star"

¹⁴ Dr. Suzuki observed the basic language development of very young children all over Japan and Germany, noticing they were able to successfully imitate their own language and dialect. He chose to use the same approach in musical studies.

In the beginners' classes, we worked on the rhythm of the Suzuki Twinkle Variations. When working on Variation D (see Appendix II: Glossary of Terms), we began by swaying to the pulse of the piece. We then played the "Change Game." When students heard the big notes (quarter notes), they were to stand in place and clap with a big motion; however, when the notes changed to the "trotting, trotting" pattern (sixteenth notes), students were to quickly tiptoe around the room. Students first changed with the music. Next the piano maintained the trotting, and students changed with a verbal signal.

After that we listened again to "Twinkle, Twinkle Little Star," raising our hands when we found the "special notes." We discussed why the notes were special (because they were longer). At this point, I got out my quarter note and half note flashcards and we dictated the rhythm of "Twinkle, Twinkle Little Star." The students then clapped the rhythm. Next, we transferred the rhythm to the drums. We decided that we wanted the half notes to sound differently, so they were played with the maracas. I then played the melody on the piano and the students played the rhythm on the drums and maracas. When we finished that, we listened to a CD of Mozart's Variations on "Twinkle, Twinkle Little Star" and played our rhythms on the drum and maracas, moving around the room.

In these exercises, students were required to listen carefully and have quick reactions in the Change Game. They had to improvise motions to the music, dictate a rhythm and play as an ensemble in "Twinkle, Twinkle Little Star." I found the children really enjoyed these exercises and asked to do it again. The next time I teach this class, I will set out the boundaries and explain the directions more clearly. Instead of everyone running about the room, I might form a train when playing with the CD.

Exercise Two. Twinkle Sandwich Form Fishing Game

In this activity, students learn the form of the Suzuki twinkle variations, by dividing it into sections and comparing them to a peanut butter and jelly sandwich. Using foam forms of peanut

butter, jelly, and bread with a magnet on one side and an abbreviation of each Twinkle Variation on the other, students “catch” the sections with their fishing poles (sticks with a magnet attached by a string). After making their catch, they go to the piano and play the corresponding section. An extension of this game would be to “catch” an entire sandwich. The students could then take the bread, peanut butter, jelly, and bread to the piano and show how a Twinkle sandwich is played. This exercise aids young beginners in the visualization of musical form, solidifying their memory of the piece.

Exercise Three. “Sorida” Shona hand-game from Zimbabwe, Africa¹⁵

Students listened to a recording of African children singing an authentic song used in a Shona hand-game. We then sang the melody in solfège and put it on our bodies, using our body motions. After that, we notated the melody on the staff using pennies. We then learned the hand motions the children in Africa use. We sang it once through in solfège with the hand motions. Then we sang it with motions with the CD.

This exercise exposed the students to world music and a little of the culture of African children. They practiced solfege and dictation as well as had fun learning the hand-game. The next time, I think I will add another section where the students can improvise their own motions to the hand-game.

Exercise Four. “The Tapping Song” and Solfege Exercises.¹⁶

In this exercise, I taught the students “The Tapping Song” from *Music for Little Mozarts* Discovery Book 1. The song uses the call and response pattern, which works well when teaching it to children. I sang the phrase, and the students repeated it. This song demonstrates the use of body solfège: teaching do, re, mi with corresponding body parts; for example, the first line states, “I can tap my knees...I can call it do, do, do.” After the students were comfortable repeating the

¹⁵ Adzenyah, Abraham Kobena; Maraire, Dumisani; Tucker, Judith Cook. *Let Your Voice Be Heard*. p. 17-33

¹⁶ Barden, Christine H.; Kowalchuk, Gayle; Lancaster, E. L. *Music for Little Mozarts*

song, I added the piano accompaniment. I still sang the first line, and they repeated it with motions.

Next, we practiced combinations of do, re, and mi, using the body solfège. I sang and signed, and the students repeated. Then, I only signed; the students sang and signed back. Finally, I signed a familiar folk song, “Mary Had a Little Lamb,” and the students sang the pattern with the motions to discover which song I was signing. This exercise worked well with my students. They enjoyed singing together and, as young children, loved the motions. It also is preparing them for reading on the staff. They can visualize the distance of the step and skip with the body solfège. An extension of this exercise is to teach the *forte* and *piano* dynamics, with students singing their repetitions the opposite dynamic level of the teacher.

Exercise Five. “The Swan” from Saint-Saëns’ “Carnival of Animals”¹⁷

We first listened to a CD recording of Clara Rockmore playing “The Swan” on a theremin. We discussed the sound of the instrument, as each student hypothesized the source. I then described to them the instrument and the techniques used to play it. Next, I asked the students to stand in a circle facing outward, so they could not see each other. We listened to the recording again. I asked them to move their hands to indicate the pitch level; for example, if the melody was ascending, their hands were moving upwards. I instructed them to keep their hands in constant motion. (If students are having difficulty following the melody with the accompaniment, the teacher can play the melody alone on the piano.)

We then discussed phrasing and breathing in music, comparing it to a conversation. During the next listen, we took a step on the first beat of each new phrase while still showing the melodic contour with our hands. After students became comfortable with this step, we put the rhythm in our feet and the melodic contour in our arms.

¹⁷ Lesson Plan from Herb Henke at 2008 International Dalcroze Eurhythmics Workshop

The students were a little uncomfortable with this exercise, because it was unlike anything they had ever done; however, once they began to “loosen up,” they were smiling and enjoying themselves and the music. This exercise can be used in private lessons on a student’s piece to help with phrasing and breathing.

Exercise Six. “Peas Porridge Hot” ¹⁸

In this exercise, I said the words to “Peas Porridge Hot” expressively, with careful consideration of the dynamics and direction of the line. I asked the students to repeat after me by clapping only. As expected, the students pounded out the rhythm in a loud, enthusiastic banging. I repeated it again, instructing them to listen even more closely. After several repetitions and a little coaching, they realized that I wanted more than just the rhythm; I wanted a well-shaped line. We then put the line into our feet, walking it around the room.

I then asked the students to say the words and find the rests. I instructed them to clap on the rests. Once the rests were discovered, we played the rhythm on the drums and the rests on the maracas. We put words to the rhythm: “walk” for quarter notes, “running” for eighth notes, and “rest” for rests. The students afterwards notated the rhythm on the board.

Once the rhythm was notated, we worked on the dynamics, discussing and experimenting with the possibilities of shaping with crescendos and decrescendos. I had the students pick out the melody on the piano and compare it to “Twinkle, Twinkle Little Star.” They discovered that they used the same notes, but different rhythms. We gradually created an ensemble with drums, maracas, and the piano. The parts included “Twinkle, Twinkle Little Star,” “Peas Porridge Hot,” an ostinato of a fifth on the rests, and a chordal accompaniment (blocked, alberti, boom chick chick).

¹⁸ Adapted from lesson plan by Stephen Moore at the 2008 International Dalcroze Eurhythmics Workshop

The students enjoyed playing as an ensemble. I would suggest everyone learning all the parts and switching out players frequently to prevent boredom. Also ask the students to create parts, improvise ideas, and form new ostinati.

Exercise Seven. Show Me the Melody!

In this exercise, I asked students to first listen to the melodies of some of the Suzuki repertoire: “Au Claire de la Lune,” “Chant Arabe,” “Goodbye to Winter” and “Musette.” Then the students were instructed to move according to the music they heard. At first they jumped around, spinning and running. I then stopped them and reenacted their movements, asking them what kind of music did that look like. They laughed when they realized how silly they were being; however, with each repetition they were listening more carefully to the melodic contour, shaping of the phrases, and dynamics.

After watching several of their interpretations, I would show them my interpretation of the music. They were amazed that my motions looked like how the music would sound. From that point, they tried to show the melodies using their bodies as an instrument. This was a great challenge for the students because they had never attempted anything like it before. They had to listen to the music, internalize it, and create their own individual interpretation. Many times we develop “cookie-cutter” students, who learn to copy our interpretation. However, it is extremely important that students develop the skills needed to become musically independent. An extension of this exercise would be to have the students each play a melodic example while their classmates show the melody. Another option is to have the students take turns showing the melody without any music and let the other students guess which piece they are interpreting.

Exercise Eight. Care to join me?

In this exercise students learned about different accompaniment patterns by listening to several Suzuki pieces. We discussed the blocked chords of “Little Playmates” and “Allegro,” the ostinato of “Chant Arabe,” the arpeggiated bass of “Allegretto I,” and the alternation of alberti bass and

scales in “Short Story.” After discussing and observing each type of accompaniment, students were given new examples to identify which type of accompaniment was used.

Next students played the left hand of early book one pieces, such as “Mary Had a Little Lamb” and “London Bridge,” while I played the melody. The students then created new accompaniment patterns with the familiar harmonies. After practicing them together a couple of times, I added the melody. In an extension of this lesson, the students could create rhythmic ostinati to add to a piece. Gradually they would form an ensemble of varying instruments to perform their arrangement.

Exercise Nine. Dramatic Dynamics

Students learned the Italian terms and symbols used to represent dynamics in music. They learned to show the different levels in our bodies by playing the dynamic train game. I laid out six cards with the following symbols: *pp*, *p*, *mp*, *mf*, *f*, and *ff*. After pronouncing each term and discussing its meaning, I passed out the cards to the students and asked them to put them in order from softest to loudest. Once completed, we curled up in a ball on the floor and said “pianissimo” in a whisper. Next we lifted our head up and said “piano” slightly louder. Gradually we altered our position and volume until we were jumping up and down, waving our arms, and shouting “fortissimo.” Then we travelled back down to pianissimo. Once again, I passed out the cards to the students; however, this time I instructed them to play silently without helping each other.

An extension of this exercise would be to apply these new concepts to “EcoSsaie”. In this piece, we observe the contrast of the first two lines: first is *forte*; second is *piano*. The second section of this piece contains two lines; both begin loudly and gradually decrescendo to the end of the line. This is an opportunity to discuss crescendo and decrescendo with the students. The students can practice showing the dynamic shaping with their bodies while the teacher plays the music.

Exercise Ten. “Minuet in G Major” by J.S. Bach

For more advanced students, this piece provides an opportunity to discuss polyphony. The teacher first plays the piece and asks students to tell which hand has the melody. After a brief discussion, the teacher plays the piece hands separately. They discuss the difference between this piece and many others in the Suzuki repertoire: the use of multiple voices rather than melody and accompaniment pattern.

The teacher then plays the right hand; the students work together to dictate the rhythm using the blue-jello words. The rhythm is transcribed on the board. Everyone learns to clap the rhythm; music is added. Next the same is done with the left hand. The students clap one hand, while the teacher claps the other. Then the teacher plays while the students clap. Finally, the students are divided into two groups, each with a part, in order to see how the music fits together rhythmically.

An extension of this lesson plan would be to discuss “shaping” the clapping of the rhythm. The students would need to learn each part with the proper dynamics and shaping. Then they would put the parts together to learn how the two lines fit musically.

These lessons were beneficial to my students. They not only had fun and made new friends, but learned about other cultures and musical instruments, dictated rhythms and melodies, improved gestures, played in an ensemble, notated the form of pieces, worked on their dynamics and phrasing, and became better prepared for playing their pieces. However, as stated in the beginning, the goal of this project was not only to teach general musicianship, but also to “make the connection” between musicianship, theory and performance. Therefore, in many of these exercises the Suzuki repertoire was used as an example. Students are familiar with these pieces, whether they have played them or not. The following is an example of how to form a lesson plan based on a student’s piece.

In this example, I will make a sample lesson plan using the folk song, "Long, Long Ago" from Suzuki Piano School volume one. I first asked my students to listen to a rhythm on the drum. I played quarter-eighth- eighth. The students repeated the pattern, and then added words: "walk" for quarter notes and "running" for eighth notes. Then, they put the rhythm in their hands, clapping with larger motions on the longer notes and smaller motions on the shorter notes. After that, we walked the rhythm in place and around the room.

After working with the rhythm without any melody, I played "Long, Long Ago" on the piano; the students had to find the pattern and clap it throughout the entire piece. This took several times to accurately find all the patterns. Then I asked them to step the pattern when they heard it in the music. To make it even more challenging, I asked them to change the direction of their step each time they heard the pattern.

We then worked on finding the next pattern, which was quarter note, quarter rest. We did the same steps with this pattern; however, our gestures consisted of clapping and opening our hands and whispering for the rests. After finding the last pattern: half note, half rest. We began to analyze the form.

I divided the piece into four sections. I played or clapped the melody and the students used cards with the patterns on them to dictate the rhythm. When students disagreed, were unsure, or incorrect, we used error detection. The entire class would clap the student's rhythm and the correct rhythm and compare. We then played through the entire piece, mapping out the order of the sections: 1 2 1 3 4 4 1 3. Section 1 consisted of the first two measures; section 2 was measures 3-4. Section 1 repeated. We laid out the rhythm for the entire song like a train and worked together clapping it out.

I then gave each student one of the patterns to clap, and we performed it as an ensemble. This made the students stay alert and prepared for their part. We added three ostinati:

"walk, rest, walk, rest"

“rest, walk, rest, walk”

“running, running, running, running”

Everyone tried each of the patterns with the rhythm of the piece. We began by clapping, and then transferred each pattern to the drums, maracas, and piano.

Next, we worked on the harmonies. One student played the melody, while the others chose one of two harmonic options, C and G or B and G. The students would change the harmonies by ear. This took some practice getting everyone to change at the same time.

Finally, we worked on the rests. We wanted to, as Stephen Moore said, “keep them alive.” We practiced this through the tennis ball exercise.¹⁹ I placed four tennis balls on the ledge of the marker board and drew the numbers one through four above each corresponding ball. The one was large; the two, very small; the three, a little bigger; and the four, ridiculously large. I pointed at each of the tennis balls and counted alone first. The students realized that the size of the numbers related to the volume in which I said them. Then they joined in. After several times through, I removed one of the tennis balls. We still counted all the other beats, but the empty space was silent, like a rest; however, because we had such shaping and direction in counting before, the students still felt, or internalized the “missing beat” and continued to the next beat. I removed the balls, one at a time, until none were left. We silently counted together; then, one by one, I added each of the balls back. Literally, the students never missed a beat.

This lesson plan based on “Long, Long Ago” included analyzing form, which helped the students in memorization; reading rhythmic notation, which strengthened the students’ ability to read and count; compare and contrast exercises, which enhanced the students’ listening abilities; harmonization of a melody, which strengthened students’ ear, leading to a better capability of sight-reading; expressing rhythms in different media: words, clapping, stepping, drums, maracas, piano, which enabled the student to really feel, or internalize, the rhythm; counting rests

¹⁹ Exercise by Stephen Moore from the 2008 International Dalcroze Eurhythmics Workshop

exercises, which helped students learn to create longer phrases by internalizing the music; and ensemble playing, which increased the students' focus and communication skills. Students who experience a piece in such ways before or while learning it will find it easier and more natural to learn. They learn the piece in more detail, than if they just played through it. Teaching music is so much more than instructing students to play notes. They will experience the music and learn how to express it.

Upon reflection of my research and teaching experiences, I believe that my objectives were completed. Throughout the process, I evaluated my teaching through observation of my students. They were able to progress from learning about the interval of a second, to completing the circle of fifths. They learned about musical expression and how to communicate as an ensemble. Their personal musicianship and performance skills have enhanced as well.

Using ideas from each of the music education approaches, the repertoire of the Suzuki piano school, and the materials of the Music Mind Games curriculum, I not only created group lesson plans to fit with my teaching style, but also successfully enhanced the private lessons of my beginning Suzuki piano students. The students' parents have commented on how much their children enjoy the classes and are progressing musically.

After completing this portion of my research, I have already incorporated group classes into my studio regularly and permanently. I hope to learn more about teaching improvisation and composition skills in order to share with my students, as well as continue by personal education and training. The challenge for me is that every class taught is an improvisation. I have to be ready to take the class a different route, if I feel that is most beneficial for the students in that session. Just like improvisation, the only way to be more comfortable with it, is by practicing it. I intend to continue teaching private and group lessons, incorporating the information I have learned in my research in both.

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APPENDIX I: GROUP LESSON PLANS

These group lesson plans are designed for 50 minute classes with 4 – 6 students in a large, open classroom.

Early Beginners: Pre-school – 1st grade

Beat vs. Rhythm Part One: Suzuki Twinkle Variations A and B

Beat vs. Rhythm Part Two: Suzuki Twinkle Variations C and D

Beginners: K-2nd grade

Steps and Skips

Mid-Book 1: 1st – 3rd grades

Rests in Rhythms: Long, Long Ago

Show Me the Melody!

Beat vs. Rhythm Part One: Suzuki Twinkle Variations A and B

Level: Beginners (Pre-school – 1st grade)

National Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.

Ohio Academic Content Standards:

- Creative Expression and Communication (includes singing, playing, improvising, composing, reading and notating music)
- Analyzing and Responding (includes listening, analyzing, describing music)

Concepts: Beat is the pulse or heartbeat that keeps the music going. Rhythm is a pattern of beats.

Resources: *Feel It! Rhythm Games for All*

Movement that Fits: Dalcroze Eurhythmics and the Suzuki Method

Objectives: Students will distinguish between beat and rhythm. Students will read and play simple rhythms after notating them through dictation. Students will listen actively and respond to changes in the rhythmic patterns, experiencing rhythm through different motions all over the body and improvising words to represent the rhythms. Students will create an ensemble by improvising accompaniment patterns.

Materials:

8" hand drums, maracas, piano, tennis balls, flashcards (half notes and quarter notes), CD player, *Feel It!* CD 1, Music for Lil' Mozarts Discovery Book Level One. If possible, it is helpful to have an older student to play examples.

Procedure:

1. Introduce students to each other.
2. Ask the students if they all have a heart and what it does. (pumps and beats) Use hand to mimic heart pumping. "This is a beat." Students imitate. Each finds individual pulse and says "beep beep." Discover all are different. (Dalcroze)
3. "How can we change the speed or tempo of our heartbeat?" (by resting or running around) Turn on *Feel It!* CD 1: 1, playing "Grandfather Clock." Students listen attentively. "Now let's show the music by swinging our arms!" Play again. Discuss how slow or long notes make a large motion. "Now we will say 'swing' each time and stop when the music does." Play again. (Dalcroze)
4. "Now we will listen to another piece. I would like for you to move to its beat or pulse." Play "Tiny Clocks." "How did your motion change?" (faster) "Like this?" Demonstrate swinging your arms in the same large motions of "Grandfather Clock," but faster. (No, smaller motions) Reinforce that longer notes need bigger motions and faster notes need smaller motions. "This time let's use only our hands and wrists." Play again. (Dalcroze)

5. Students are seated in a circle on floor. Listen to Suzuki Twinkle Variation D. "Sway back and forth to the beat." Demonstrate, and students follow. Play Suzuki Twinkle Variation A Bread ("Mississippi Hop Frog"). Students listen. "Can you clap the rhythm of this variation?" (Students clap response) "I am going to play 'Mississippi Hop Frog' again. This time sway back and forth to the beat." Play bread and demonstrate swaying. "Now sit still and clap the rhythm." Play bread. (Dalcroze)
6. "Let's play the Change Game! We will start by clapping the rhythm of 'Mississippi Hop Frog.' When the music changes (to Twinkle D) stop clapping and sway to the beat." Play MHF (interrupting with Twinkle D) Give warnings of the coming changes. "Great job! This time the music is not going to change. Listen for my signal." Play MHF, shouting "change" when ready to switch from rhythm to beat. (Dalcroze)
7. "We can put the rhythm in different parts of our body. Where do you think? (our feet, head, etc.) Play MHF while students show the rhythm in different body parts. "Does anybody have any other suggestions for words than 'Mississippi Hop Frog'? Maybe 'Alligator Chomp Chomp'? What motions would you use for that name?" Take students suggestions for renaming. (Dalcroze)
8. Play bread of Suzuki Twinkle Variation B ("Bounce Roll Bounce"). "Are all the notes the same?" (no) Lay out cards of quarter notes and half notes. "Does anyone know what these notes are called?" (quarter notes, half notes) "And how many counts do they each get?" (one, two) "Listen and see if you can tell how they go." Play thumb of "Bounce Roll Bounce." Have students individually dictate rhythm with flashcards. "Good work! Now let's clap your rhythms." Show students that long notes equal larger motions and short notes are smaller. Use other body parts to show rhythm. For example: bounce balls and swing arms, take large and small steps. Ask students for suggestions.
9. "Listen for the 'special notes' in this piece. When you hear them, please raise your hand." Play Suzuki Twinkle Variation D. "What was special about those notes?" (They were longer.) Using flashcards (half and quarter notes), have students lay out the rhythmic pattern in teams of two. Continue playing Variation D until they are finished. Next, give our drums and maracas. Drums will play quarter notes; maracas will play half notes. Switch instruments. Add piano. Play as an ensemble of drums, maracas, and piano (from Music for Lil' Mozarts). (Orff)

Evaluation:

Observe the students distinguishing between rhythm and beat, noting if they understand and demonstrate the differences successfully "all/most of the time," "some of the time," or "not yet."

Extension:

Using the flashcards (quarter and half notes), drums, maracas, and piano, students could create their own rhythms and play them as a group.

Beat vs. Rhythm Part Two: Suzuki Twinkle Variations C and D

Level: Beginners (Pre-school – 1st grade)

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
9. Understanding music in relation to history and culture

Ohio Academic Content Standards:

- Historical, Cultural and Social Contexts
- Creative Expression and Communication (includes singing, playing, improvising, composing, reading and notating music)
- Analyzing and Responding (includes listening, analyzing, and describing music)

Concepts: Beat is the pulse or heartbeat that keeps the music going. Rhythm is a pattern of beats. Music can be loud and soft. We can use our bodies to show the melody of music.

Resources: *Movement that Fits: Dalcroze Eurhythmics and the Suzuki Method*
Rhythm Games for Perception and Cognition

Objectives: Students will differentiate between rhythm and beat by demonstrating with their words, body movements, and instruments. Students will sing various pieces, using different dynamic levels, as instructed by the teacher with the proper musical terms. Students will show the melody of simple songs by using body solfege while singing.

Materials:

Mozart Twinkle Variations CD (trombone), CD player, 8" hand drums, maracas, tennis balls, Music for Lil' Mozarts Discovery Book Level 1

Procedure:

1. Seat students in a circle. Hand one person in the circle a tennis ball. Instruct students to pass the ball on the beat. Play music example, such as "Twinkle, Twinkle Little Star" or another simple Suzuki folk song. (May need a slow tempo when students are first learning to coordinate their motions.) "Now say 'pass' each time to the ball is passed." Play example again. (Dalcroze)
2. "This time pass on the beat, but freeze when the music stops." When music stops and students freeze, teacher can check around to be sure they are very still. (Dalcroze)
3. "Are you ready for another challenge?" (yes) "If you hear me shout 'change,' the ball has to switch directions." If time permits, you could play once more using only a musical cue (no words). (Dalcroze)
4. Students stand in a circle. "Use your entire body to sway back and forth to the beat of this next piece." Play Suzuki Twinkle Variation C (Run Pony, Run Pony). "Now let's put the rhythm in our hands." Students may have a difficult time clapping the rhythm. Explain the first note is longer and requires a big clap, but the second two notes are shorter and need two tiny claps. The students could also clap or use the drums to play "against" each other: one side plays "big," and the other "little." (Dalcroze)

5. "This time we are going to listen for the changes in rhythm. If you hear 'trotting pony' (demonstrate sixteenth notes), you must trot around the room on your tiptoes (carefully). But if the rhythm changes to 'Run Pony, Run Pony,' you must stop, stand still and use your hands to clap the rhythm." Alternate playing the two rhythms, carefully watching the students to maintain control of the classroom. Students may also suggest other motions to show each rhythm. (Dalcroze)
6. In order to calm the class after that activity, have students kneel on the floor. "Let's see if we can find the 'walk' inside of us." Begin patting your knees in a slow steady tempo. "Everyone keep a steady walk." While students continue to pat the beat, you can begin clapping the rhythm of "Happy Birthday." "Does anyone know what song that was?" (Happy Birthday) Have students clap the rhythm of "Happy Birthday" while you keep the steady beat. Divide the students into two groups alternating the rhythm and beat. Drums can be used also. (Dalcroze)
7. Instruct students to stand still and clap big quarter notes or tiptoe sixteenth notes. First, have the students change with the piano. Next, maintain sixteenth notes with the piano, and use word commands to signal the change. (Dalcroze)
8. Give students flashcards of quarter and half notes. Ask them to put them in the order they hear. Play Suzuki Twinkle Variation D. Once students have completed the dictation, use various instruments to create an ensemble of Twinkle. (Orff)
9. Play Mozart's Variations of "Twinkle, Twinkle Little Star." "Can you hear "Twinkle" in this piece?" (yes) "Can you clap it for me?" Divide class in two groups. One plays quarters (drums); one plays half notes (maracas). Can have a brief discussion about Mozart and variation form.
10. "(whispering) Did you know that music could be soft? DID YOU KNOW THAT MUSIC COULD BE LOUD?" Teach students the terms *forte* and *piano*. Sing "Happy Birthday" or "Twinkle, Twinkle Little Star," *forte* and *piano* with the students, instructing them with the musical symbols. (Orff)
11. Using the *Music for Little Mozarts* Discovery Book Level 1, play and sing "The Tapping Song." "This time I would like for you to sing the repeats." Play and sing again. Have students show do, re, mi by using their knees, tummy, and chest. Next, have the students practice combinations (stepwise) of do, re, and mi, using the body solfege. Finally lead the students in a song, showing them the body solfege, but having them sing the pitches with solfege. ("Mary Had a Little Lamb" or "Hot Cross Buns")
12. Ask students to sing "The Tapping Song" one more time, repeating the teacher. "This time, I want you to sing the opposite of me. If I sing *piano*, you sing *forte*." Finally, the students can lead the song.

Evaluation:

Observe the students distinguishing between rhythm and beat, noting if they understand and demonstrate the differences successfully "all/most of the time," "some of the time," or "not yet." Observe students' understanding of soft and loud as demonstrated through singing, noting whether they demonstrate it "all/most of the time," "some of the time" or "not yet."

Extension:

Look into the life of Mozart more in depth, by showing pictures and read a brief children's biography.

Steps and Skips

Level: Beginners (K-3)

National Standards:

1. Singing, alone and with others, a varied repertoire of music
4. Composing and arranging music within specified guidelines.
5. Reading and notating music
6. Listening to, analyzing, and describing music

Ohio Academic Content Standards:

- Creative Expression and Communication (includes singing, playing, improvising, composing, reading and notating music)
- Analyzing and Responding (includes listening, analyzing, describing music)

Concepts: Music can not only be soft and loud, but be varying levels of each. Melodies can move by step or by skip.

Resources: *Music Mind Games*

Objectives: Students will differentiate between steps (2nds) and skips (3rds) on the staff, piano, in letters, and by ear. Students will notate stepwise melodies on the staff by dictation. Students will read simple rhythms using blue-jello words. Students will create melodies, which the class will notate and sing using solfege syllables.

Materials:

alphabet cards; staff placemat, keyboards cards, magic notes, dynamic cards

Procedure:

1. Give each student a set of alphabet cards. "Let's create towers of 2nds, starting with A on the bottom. Be sure to build your tower up tall." Ask the students to mix up their letters. "Now we will create a tower of skips, or thirds." Demonstrate with your own tower (facing the proper direction for the students to see). You could also have students work together to create a striped snake of 2nds or 3rds (not two of the same color adjacent). (Music Mind Games)
2. Give each student a keyboard (paper) and two magic notes. "What do 2nds (steps or neighbors) look like on the keyboard? Everyone show me a 2nd on your keyboard." "What do 3rds (skips) look like? Can you show me?" (MMG)
3. Demonstrate for students what 2nds and 3rds sound like on the piano. "Listen closely and tell me if I am playing a 2nd or 3rd." (For beginners, sometimes playing minor 2nds and major 3rds helps). Have students close their eyes and hold up two or three fingers to answer. (no peer pressure) (MMG)
4. Give each student a staff placemat and two magic notes. "Let's start by finding our landmarks. See how many you can find on your own." (High G, Treble C, Treble G, Middle C, Bass F, Bass C, and Low F) "Everyone find Treble G and put a magic note on that line. Can anyone tell me where a second above Treble G is?" (on the space above) Explain that 2nds are neighbors. If they start on a line, they step to a space. Have students find 2nds around landmarks. (MMG)
5. "Now let's work on 3rds. Can anyone show me a third on the staff?" Point out that thirds are the same; both notes are on lines or on spaces. Have students show thirds on spaces/lines and in the treble and bass clef. (MMG)

6. Bring out blue-jello cards (pick out the simple rhythms ahead). Have students sit in a circle around the cards. Using the hand motions and blue-jello words of the Music Mind Games curriculum, the students will read the rhythms on the cards. (MMG)
7. Give students a staff placemat and five magic notes. Ask them to begin on Treble G and place the five notes going up by 2nds. "Listen to the notes I play and point to the note that is 'wrong.'" Change one note each time you play the example. (MMG)
8. Call students up individually to play an example using the notes of the 5-finger G major pattern. Each example must start on G and move stepwise. Have him/her play the example until the other students can notate it correctly. Once the melody is notated, have the students sing it using solfege syllables.
9. Lay out two sets of dynamic cards. "Has anyone ever seen any of these symbols in music?" (p and f) Ask students what they mean. Pronounce, discuss and define each of the following: *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, and *fortissimo*. Show students the order from softest to loudest. Have the students mix up the cards and work together to make the dynamic train again. "Now we will show these dynamics with our voices and bodies." Instruct students to curl up in a ball on the floor and whisper "*pianissimo*." With each new dynamic, gradually raise your body and voice until you are jumping up and down shouting "*fortissimo*." Have students play the game backwards to calm them down. (MMG)

Evaluation:

Check each students' work on the keyboard and staff for understanding of 2nds and 3rds, noting whether they were able to notate the intervals successfully "all/most of the time," "some of the time," or "not yet."

Extension:

Have students disperse the blue-jello cards all over the classroom. Have students hide their eyes while you say the blue-jello words for one of the cards in the room. (Repeat) Instruct the students to open their eyes and find the card they just heard. The student who returns with the proper card will take a turn saying the blue-jello words while the others are hiding their eyes.

Rests in Rhythm: Long, Long Ago

Level: Mid-Book 1: 1st – 3rd grades

National Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
5. Reading and notating music
6. Listening to, analyzing, and describing music

Ohio Academic Contents Standards:

- Creative Expression and Communication (includes singing, playing, improvising, composing, reading and notating music)
- Analyzing and Responding (includes listening, analyzing, describing music)

Concepts: Music has an organized form. Music has patterns. Rests are an active part of music.

Resources: Dalcroze workshop with Stephen Moore

Objectives: Students will analyze “Long, Long Ago,” dictating its rhythm and discovering its form. After “decomposing” the piece, the students will place flashcards with the rhythms on them in order to reconstruct the entire piece. Students will improvise accompaniment patterns to create an ensemble of varying instruments.

Materials:

Drums, maracas, tennis balls, rhythm flashcards (handmade for Long, Long Ago), piano, marker board, markers

Procedure:

1. Seat students in a circle on the floor. Clap (quarter, eighth, eighth). “Are they all the same?” (no) Have students repeat the pattern. Add words “walk” and “running.” Instruct students to clap using larger motions for “bigger” notes and smaller motions for “shorter” notes. (Dalcroze)
2. “Stand and put it in your feet in place.” “Now move around the room” Have students listen to “Long, Long Ago” and find the pattern throughout. “First just listen for the pattern.” Instruct students to clap the rhythm when they find it. Play again. “This time step the rhythm each time you find it.” As a challenge you can have students step the rhythm, changing directions each time they hear it. (Dalcroze)
3. Introduce the next pattern in the song (quarter note- quarter rest or “walk rest”). Have students repeat the above procedure with the new pattern. Also repeat with half note-half rest. (Dalcroze)
4. Break up the form into four parts. (1: measures 1-2; 2: measures 3-4; 3: measures 7-8; 4: measures 9-10) Have students use cards with original rhythms to form each part as you play and clap each segment. Use error detection if there is a disagreement.
5. Play the entire piece, asking students to identify each new section and write its number on the board. (form: 12134413) Ask students to clap each section as it appears in the piece. Have students use the flashcards to rhythmically notate the entire piece.
6. First have everyone clap it together. Next, assign each student (group) an individual rhythm (from steps 1-3) and have all the students follow along until it is their turn. (Orff)

7. Add accompaniment patterns (ostinati). Ask the students for suggestions. ("walk rest walk rest," "rest walk rest walk," "running running running running." Have students take turn so everyone gets to try each pattern. (Dalcroze and Orff)
8. Using drums, piano, clapping, and maracas, assign a part to each student to form an ensemble. For more advanced students have them play the harmonies at the piano (give a choice of C and G or B and G). Instruct them to use their ears to change. (Orff)
9. Place four tennis balls on the ledge of the marker board. Write the following above them:

1 2 3 4

Ask students to count the pattern continuously as written. (with dynamics and emphasis) While students continue to count, tell them that when a ball is removed it is replaced with a rest. Begin removing the balls one at a time beginning with 4. Explain that even though there is a rest on beat 4, we can still hear that giant 4 inside leading us to the one. Rests play an active role in the music. Remove all the balls. Students continue to count (in their heads). Replace the balls one at a time until all have returned. (Dalcroze)

Evaluation: Observe the students' ability to find the rhythmic patterns in the music, noting if they understand and demonstrate the differences successfully "all/most of the time," "some of the time," or "not yet." Observe the students' ability to maintain their parts and communicate as an ensemble, noting if they do so "all/most of the time," "some of the time," or "not yet."

Extension:

Have the students clap through "Long, Long Ago" again, paying closer attention to the rests throughout.

Show Me the Melody!

Level: 1st- 3rd grades

National Standards:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Ohio Academic Contents Standards:

- Historical, Cultural and Social Contexts
- Creative Expression and Communication (includes singing, playing, improvising, composing, reading and notating music)
- Analyzing and Responding (includes listening, analyzing, describing music)
- Valuing Music/ Aesthetic Reflection
- Connections, Relationships and Applications (music and other disciplines/ subjects)

Concepts: Music can be show through our bodies. Music is more than playing notes; melodies can be shaped with dynamics.

Resources: *Let Your Voice Be Heard*
Dalcroze workshop with Herb Henke

Objectives:

Materials:

Staff Placemats, Magic Notes, *Let Your Voice Be Heard* CD, Clara Rockmore – theremin CD, CD player, drums, maracas, piano, marker board, markers, map

Procedure:

1. Have students stand in a large circle. Introduce them to solfege (do, re, mi, fa, sol). Assign a body part for each syllable (do: knees; re: tummy; mi: shoulders; fa: head; sol: hold arms up to make muscles) Sing up and down several times until the students are comfortable. "Now when we go up and down, let's whisper fa." Take turns leaving out a syllable. Finally, remove re and fa. (Dalcroze)
2. Discuss intervals. (2nds – 5ths major and perfect only) Show the students each by signing and singing. Have students notate given intervals on the staff, play them on the piano, sign with the bodies, and sing them. (MMG)
3. Have students sit/stand at the piano. "Let's begin on C and find our 5-finger pattern." Continue finding the patterns on G, D, and A with students, using their new solfege singing to guide their ears.
4. Tell students to listen closely to the next song. Play "Sorida" from *Let Your Voice Be Heard*. "What did you think? What did you notice?" Explain that this song is a Shona hand-game that children play in Zimbabwe. (Can show a map)

5. "Listen once more. See if you can figure out which notes they are singing." Assist the students in discovering the solfege syllables. (So mi do) Have students use the corresponding body parts and sing along the next time. Students can solfege syllable when singing.
6. Give each student a staff placemat and some magic notes. After singing the song once more without the CD, ask the students to notate what they were singing (in G major).
7. Ask students to sit in a large circle on the floor and listen very carefully to the next example. Play "The Swan" from Saint-Saens "Carnival of Animals (played on the theremin by Clara Rockmore). "What instrument do you think that is?" (violin, weird voice) After discussion, reveal the instrument. Show pictures and describe how it works.
8. Ask students to listen again and imagine they were showing the melody with their hand movements like the theremin. "Always keep your hand moving." (Sometimes students are apprehensive at first. You can have students make a circle facing outwards if needed.) (Dalcroze)
9. Discuss phrasing with the students. "Does this piece ever breathe? Or does it just go on and on and on and on and....(gasp)?" Have students sit quietly and listen for the "breaks" in the melody. (Students can raise hand when they hear them.) (Dalcroze)
10. "This time let's use our arms to show the melody and take a step on the first note of each new phrase." (after each breath) Another option is to have the students step the rhythm while showing the melodic contour in their arms. (Dalcroze)

Evaluation:

Observe the students' ability to sing on pitch using the body solfege, noting whether they are able to do so successfully "all/most of the time," "some of the time," or "not yet."

Observe students' ability to follow the melodic contour, phrasing, and rhythm of "The Swan," noting if they are able to do so successfully "all/most of the time," "some of the time," or "not yet."

Extension:

Have students create hand motions in groups of two for "Sorida." Students may also learn the hand gestures that the children from Zimbabwe use.

APPENDIX II: GLOSSARY OF TERMS

Suzuki Piano School

Twinkle Variations: the first piece in Suzuki Piano School Volume One is a set of four rhythmic variations on “Twinkle, Twinkle Little Star,” played hands separately

Variation A: (Mississippi Hop Frog) uses the melody of Twinkle, but a rhythmic pattern of four sixteenth notes and two eighth notes

Variation B: (Bounce Roll Bounce) uses the melody of Twinkle, but a rhythmic pattern of eighth note quarter note eighth note

Variation C: (Run Pony, Run Pony) uses the melody of Twinkle, but two repetitions of the rhythmic pattern of an eighth note followed by two sixteenth notes

Variation D: (Twinkle) this is the familiar melody of “Twinkle Twinkle Little Star” using a pattern of six quarter notes and a half note

Sandwich: a reference to the form of each variation, which is divided into four sections. The first four measures are the bread. The next two the peanut butter, followed by two measures of jelly. Finally, the bread is repeated.

Music Mind Games

Blue-jello words: rhythm words specifically designed for the Music Mind Games curriculum (such as quarter note: blue; eighth notes: jello; triplets: pineapple; sixteenth notes: huckleberry)

Magic notes: circular game pieces used as note heads on the staff

