

“INTEGRATED ARTS” PEDAGOGY AND PHILOSOPHY

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ABSTRACT

This dissertation proposes and discusses the pedagogy and philosophy behind an original method titled IAM (Integrated Arts Method), which is an alternate experiential, integrated, conducive, and student-centered music and arts pedagogical method that can facilitate effective teaching for effective learning. Three key philosophical principles and a number of general techniques and attitudes are suggested as contributing factors to observed success of IAM. These generalized contributing factors, the IAM pedagogy and philosophy, are comparable with existing related pedagogical methods, which offer indirect explanation and support for the success of IAM. In turn, these pedagogical principles and attitudes allow generalization of IAM's advantages to other subject areas. IAM pedagogy contributes to the field of education generally, and arts education specifically, with original music and interdisciplinary programs, materials, compositions, and procedures, which represent practical and effective tools for both educators' and students' success.

The three key principles of IAM pedagogy suggest that learning can be effective if it is: 1) physical experience based, 2) with synthesis of related subjects, and 3) taught in a positive and stimulating atmosphere. Accurate facilitation of these key principles involves techniques, aspects, and pedagogical attitudes which this dissertation specifies and explains.

IAM pedagogy is embodied through a set of general principles, specific attitudes, and practical tools for achieving required emotional, mental, physiological, and psychological functioning of both learner and teacher for their mutual effectiveness. Results of real world IAM programs in subject areas of music and arts suggest that the pedagogy of IAM contributes to effective, enjoyable, and memorable education. Explanation and support of this contribution stem from scientific, educational, sociological, philosophical, neuroscience, cognition, and music and

arts literature. Hence the research conducted in this dissertation has been from real world practice toward grounded theory.

IAM programs have been conducted 7 times with success (in 2007-2009 public school based extracurricular settings), with the aid of original pedagogical programs and materials developed for these programs. These specific programs and their parameters and materials will be offered in the dissertation as concrete sample pedagogical solutions to practical application of the proposed principles in music and integrated arts education.

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INTRODUCTION

The Integrated Arts Method (IAM), its pedagogy, and its philosophy, are embodied through three key philosophical principles, some general practical aspects, and a number of specific techniques for their proper implementation. IAM is meant to serve as a practical tool for optimal functioning during both learning and teaching processes.

IAM pedagogy was first developed practically and in schools. Through doctoral studies and research, I subsequently theorized explanations of my observations based on scientific facts, educational research, and empirical evidence. These related studies support the validity of my explanations and the effectiveness of the teaching and learning results observed throughout real world IAM programs. Hence the research conducted in this dissertation has been from real world practice toward grounded theory. It is hoped that the IAM Pedagogy proposed in this dissertation may help provide a foundation for future research from grounded theory to improved pedagogical practice.

IAM Pedagogy: This dissertation claims and argues in practical and theoretical terms that effective, enjoyable, and memorable education can be achieved through an alternate pedagogy that is experience-based, well-integrated, conducive, and student-centered.

My research is focused on IAM pedagogy and on its practical application to beginners' education in music, dance, visual arts, and combinations thereof, leading towards accelerated development and emergent interconnections between these art forms within each student. It was found through this research that IAM pedagogy can be successfully applied by adopting three guiding pedagogical and practical principles:

1. Experiential Principle: The experiential principle involves immediate student immersion into active and physical-based participation in a given subject area at a manageable

level in group and goal oriented settings. Direct personal engagement in new experiences may activate or spark development in areas of the student's brain, motor skill system, and memory system that would otherwise lay dormant to a certain degree.

2. Synthesis of Arts Principle: The synthesis of arts principle involves integration of experiences in related subject areas leading to personalized connections and relations between those subject areas and associated experiences, concepts, senses, skills, and knowledge schemas (Sweller et al. 1998). Students develop different skills depending on which subject area they study. However, when combined in close proximity or simultaneously, related developments can become inter-connected, associated with each other as a joined memory, and synthesized within a student through integrated experiences.

In IAM programs, for example, this principle was facilitated through combining first-hand experiences of music, dance, and painting (i.e., in close proximity or simultaneously), in order to facilitate multi-sensory and multi-artistic encoding. This process is aimed at broadening creative self-expression and accelerating development through emergent interconnections relating these art forms within each participant.

3. Conducive Atmosphere Principle: The conducive atmosphere principle involves a positive and accepting learning environment with targeted, high-quality skill training. This principle requires a nurturing and non-judgmental pedagogical attitude, combined with techniques aimed at high-quality¹ education with stimulating and appropriately challenging learning goals, which are meant to help students achieve intrinsic motivation and active enthusiasm for learning. The goals are aimed at specific achievements as a group and

¹ The term "high-quality" refers in this work to students' achievement of the specific goals associated with excellence within a given program.

individually. Such an environment can heighten participants' self-esteem through achievement of specific learning objectives in a given subject area. Ways of achieving these objectives are chosen in collaboration with students and motivated through their own intrinsically desired and active learning intentions. In IAM programs, for example, groups of beginners were willingly transformed into performing ensembles, with first-hand experience of public presentation, performance etiquette, prepared repertoire, and art exhibition. This principle facilitates a self-view shift in participants, namely, from outsiders to practitioners of a given art.

This principle also facilitates nurturing all facets of the student by invigorating, nourishing, or calming the body and/or mind if and when needed. This is achieved in IAM programs through activities such as sharing circles and lively physical warm-ups.

Application of Key IAM Principles: Subject-independent IAM pedagogical procedures for applying these key principles involve: (1) engaging students in active experiences, i.e., physical experiences, in goal-oriented group and individual settings, with disciplined and creative exercises; (2) synthesizing more than one type of experience into the same knowledge schema, i.e., combining subjects in one class and in one activity, in order to facilitate multi-sensory and integrated encoding and subsequent recall; and (3) sustaining optimal learning states in students during these experiences, i.e., by eliciting positive emotions, by using methods and materials that are both manageable and stimulating, and by providing a personally relevant learning environment that nurtures “physiological coherence” in students (Arguelles, McCraty, and Rees 2003, 15).

IAM Programs: The three key principles were applied in IAM programs via experiential, interdisciplinary activities, including music, dance, and visual arts. IAM music programs, such as the Rhythm and Drumming Program, are focused on percussion ensemble work with singing and movement integrated, with on-stage performance experience, and with a music repertoire based

on intercultural folk tunes. Interdisciplinary IAM programs, such as the Integrated Arts Program, focus on synthesis of arts activities, such as dancing and painting combined with music making and listening, with on-stage and exhibition experiences, and with the same music repertoire. IAM programs were conducted in public school facilities, as participation-based afterschool programs. These IAM programs were conducted 7 times in 5 public schools in Ontario, in the academic years 2007-2009. In each case, the expected result, publically demonstrated at the end of the program, was the successful acquisition of basic yet versatile music, movement, and visual arts skills. All results of IAM programs in the years 2007-2009 are reported in this dissertation and its appendices, based on first-hand experience, observation, students' reports, and audio-visual data collected during these programs. It was the success of IAM programs conducted thus far that made me aware of the potential benefits to educators and their students from applying the key principles outlined above. Another measurement of success of IAM pedagogy and not just IAM programs was the consistency in their facilitation of enjoyable, effective, and meaningful teaching and learning. The techniques for achievement of these observed results are dependent on an understanding of what works for the optimal function of mental and physical performance, and how to elicit enthusiasm (intrinsic motivation) and active intention for any goal even before starting the process. These and other knowledge domains were found relevant and important in understanding IAM pedagogy and its guiding principles.

Contextualizing IAM: Besides my finding that IAM is an alternate music and arts pedagogical method that students enjoy while discovering and developing their talents, I have also observed that the proposed IAM key principles lead to accelerated learning. While results of sample programs conducted over the course of two years provide some supporting empirical evidence of the proposed key principles' effectiveness, an explanation of the underlying reasons might be more convincing to some readers. My research led to scientific and social psychological studies of learning methods, emotions in education, music therapy, sociology, neuroscience, and

perception. Salient findings will be reported from areas of Accelerated Learning² (Rose 1987, Meier 2014, Dryden and Vos 1994), Brain-Based Learning Principles (Caine and Caine 1990, Jones 2013, Ozden and Gultekin 2008), Suggestopedia (Lozanov 1978), Cognitive Load Theory (Sweller et al. 1998), the HeartMath Institute (Arguelles et al. 2003), and Neuroscience Based Educational Principles (Goswami 2008).

This dissertation refers to scientific literature in terms of support but does not contribute directly to science. The consistently successful recorded results of IAM programs and those of other educators and researchers employing related principles (e.g., Lozanov 1978, Dryden and Vos 1994, Caine and Caine 1990, Cahn 2005, Moore 2011, Whitehead 1917, Watson 2011, Stewart 2013, Suzuki method (1998), Kuzniar 1999, Goswami 2008, Eisner 2002) support the value of this work. This dissertation does not claim a contribution to the theory of education. The proposed IAM key principles and their implied application aspects and techniques represent practical contributions and an alternate perspective on contemporary arts education.

Interdisciplinarity of the Dissertation: It is important to note that this dissertation is interdisciplinary in its contribution and focus. This work contributes tools that range from theoretical arguments and research to original pedagogical materials and techniques, musicological analysis and explanations of original music, and interdisciplinary pedagogy and techniques for applying these materials and techniques. A combination of many theoretical and practical areas of study is required in order to understand the overall and underlying operation of IAM pedagogy. Supporting and surrounding this work's focus on teaching music to beginners are relevant physiological, neurological, psychological, sociological, pedagogical, and empirical

² Accelerated Learning is also the name given to a worldwide pedagogical movement based on the seminal work of Georgi Lozanov (Panov 1993).

contributions of other researchers. While these citations are scattered throughout the dissertation, it was possible to group related theoretical arguments together, as in chapter 2, to discuss them separately from practical techniques, and to refer to them as appropriate.

Dissertation's Perspectives: IAM pedagogy and the original pedagogical programs and materials I propose for applying its principles will be discussed from perspectives such as: pedagogical (defining the pedagogy behind IAM), explanatory (research and evidence supporting my choices and results), comparative (contextualizing IAM pedagogy), and practical (parameters and specifics of IAM programs and achieved results).

Dissertation's Structure: This dissertation comprises an introduction, four chapters, a conclusion, and five appendices. The four chapters constitute the main content of the dissertation focusing first, on IAM key principles, pedagogical aspects and techniques for facilitating them, and the sample IAM programs for applying these in music and arts; second, on relevant literature and research, in order to support and contextualize IAM pedagogy and its key principles; third, on applying these key principles to music pedagogy and repertoire; and fourth, on IAM planning and facilitation as exemplified by a sample Integrated Arts Program. The five appendices provide (A) specific examples of activities and techniques for accurate IAM facilitation, (B) music scores and simplification guidelines for structured music making, (C) an audio disc with sound illustrations, (D) a collection of original vocal warm ups for vocal training, and (E) a sample plan template and a set of 21 plans for an Integrated Arts Program conducted in 2008.

CHAPTER 1.

IAM PRINCIPLES, PEDAGOGY, AND PROGRAMS

1.1. Introduction

Building upon the underlying key principles thus far outlined, this chapter will introduce IAM pedagogy, which refers to the pedagogy contributing but not limited to IAM's observed success. IAM pedagogy can be applied to subject areas beyond Integrated Arts and provides a general basis for comparison with pedagogy in other areas (as will be seen in chapter 2). IAM pedagogy embodies its three key guiding principles through general pedagogical aspects, techniques, and attitudes. The three key principles are interconnected, in that aspects and techniques for their application often facilitate more than one principle. Since the key principles in themselves do not clearly define IAM as a pedagogical method, a defining set of aspects and techniques is also provided (in 1.2.2). In order to be applied to music pedagogy, IAM requires a repertoire composed with certain attributes (specified in 1.2.3).

The term IAM program refers to specific pedagogical techniques, flexible repertoire, curriculum, plans, and materials in the practical application of IAM pedagogy to Integrated Arts (discussed in section 1.3). The two IAM programs discussed in this dissertation, namely, Rhythm and Drumming and Integrated Arts Programs, exemplify application of IAM pedagogy and its key principles to experiential, integrated, and conducive curricula for beginners' education in the subject areas of music, and music combined with dance and visual arts.

1.2. IAM Principles and Pedagogy

This section defines IAM pedagogy and discusses its practical implications. Further practical and theoretical perspectives and explanation of how this pedagogy compares to other pedagogies are discussed in chapter 2. Those aspects of IAM pedagogy that are more detailed and specific to music and repertoire-related learning will be further listed in chapter 3. Real world examples of IAM pedagogy in practice are provided in chapter 4, along with a summative list of practical procedures for IAM facilitation (in 4.3.2).

1.2.1. IAM Principles

1.2.1.1. Experiential Principle

The experiential principle reinforces the idea of encoding new knowledge through physical and direct experience, allowing interpretive reflection on the part of participants themselves. The experiences in which we engage are encoded into our nervous systems through the development of fibre connections in the brain (Goswami 2008, 387). This physiological encoding is enhanced when its presentation is not only cognitive, but also includes physical-based experience involving the motor system and other faculties. The integration of multiple senses during initial encoding of knowledge creates broader fibre connections for better recall (Goswami 2008, 389). For most students, absence of threat and a safe environment are essential in this encoding process. Also, the association of students' previous knowledge with new knowledge enhances the encoding (Caine and Caine 1990). All these points are explained in detail in chapter 2.

The experiential principle is facilitated by first ensuring that students want to achieve something specific, and then motivating and guiding their experience in the context of this learning goal achievement, towards mastery of a given subject area. This process involves three stages, 1) activating students' intrinsic motivation for a specific achievement (incorporating

students' wishes), 2) guiding students' immediate immersion into manageable experience towards this achievement (by finding manageable elements or modifying materials at first), and 3) subsequent perfecting of this experience itself to achieve a specific learning objective. For example, learning to play a piece of music that is beyond a given student's current level can be accelerated by immersing the student in manageable aspects of this piece. By sustaining the student's belief in the manageability of the piece, the teacher takes advantage of the student's intrinsic motivation to accelerate the student's learning to a new level of achievement. This occurred several times in group and private settings of my pedagogical practice (e.g., a grade 3 piano student learning Chopin's *Fantaisie Impromptu* in about a month, and a group of beginners performing a prepared ensemble repertoire, improvising on stage, and composing after about 15 weeks), and this process is reproducible. Note that making the student first learn a less desired simpler piece fails to leverage the student's intrinsic motivation, and is thus very different from what I propose.

The first step toward leveraging intrinsic motivation is uncovering a desire which can ensure the student's maximal effort. The educator can then guide this effort by customizing the presentation of material to a given student and by parallel incorporation of other related knowledge required for its mastery. This concept need not be limited to the performing arts.

To summarize, facilitation of the experiential principle involves three key aspects: 1) a selection of materials, i.e., giving students choices to increase eagerness for the experience; 2) initial simplification of materials, i.e., simplifying difficult materials at first to allow immediate participation; and 3) manageably increasing the complexity levels of materials, i.e., stimulating students by maintaining challenge while they improve toward their intended objectives.

All three aspects involve adaptation of materials to make them appealing and manageable for a given student. The key here is that the educator selects and adjusts the learning curve

appropriately for each individual student. Learning curve steepness is reduced by simplification, or increased by challenge as needed to ensure the chosen activity is achievable, instructive, and interesting for each student.

The facilitation of these three aspects is exemplified in this dissertation through IAM's pedagogical approach to teaching the sample music repertoire (in chapter 3 and appendix B), and all three subject areas: music, dance, and visual arts (in chapter 4 and appendix A).

1.2.1.2. **Synthesis of Arts Principle**

The synthesis of arts principle reinforces the human ability to associate, see beyond a single discipline, and develop perspectives that are well integrated and creatively expressive. Synthesis of arts in IAM pedagogy involves teaching various arts in close proximity or simultaneously, with the aim of developing shared meaning or associative memories of those arts in students. This allows integration by associating broad schemas of learning. The synthesis of arts principle can accelerate learning of the involved arts (or subject areas). Because learning is multi-sensory, experiencing new knowledge through various modes and senses will strengthen and enhance the encoding (Goswami 2008), and provide more meaning-related associations (or inter-connections) during the shared experience. Thus, if the areas of art are experienced or encoded in a joined educational setting, they become a connected knowledge network (or schema, Sweller et al. 1998). If the initial encoding did create a united experience that involved multiple arts, then the subsequent recall of one of the arts will involuntarily activate the memories or subconscious experience of the other connected arts (Goswami 2008), such as remembering a dance by hearing its music, thus improving mental and subconscious recall (see 2.2.1 and 2.3.3 in chapter 2).

The synthesis of arts principle is facilitated through four specific synthesis types as follows: 1) structural synthesis (where all arts are practiced in one class), 2) creative synthesis (where the experience of one art inspires creativity within another through associative connections within

each student's mind and body), 3) developmental synthesis (where practising one skill related to an art improves the physical and technical capacity for another skill within another art), and 4) synergistic or group synthesis (where the members produce synthesis of arts experiences as a group, such as dancing by some students and music by others, and exchanging these roles, which gradually broadens all members' relevant knowledge schemas to include all related arts as an integrated experience). These types of synthesis express the four ways in which IAM enhances experience and accelerates learning of appropriately associated arts. Together, they aim to develop shared, broad, and multi-faceted modes of artistic expression in every student.

Chapter 2 provides evidence supporting the benefits of facilitating the synthesis of arts principle (e.g., see 2.2.1.4 and 2.3.3.1 in chapter 2), while chapter 4 demonstrates its practical application through the sample of one real-world Integrated Arts Program (see 4.3.1 in chapter 4).

1.2.1.3. **Conducive Atmosphere Principle**

The conducive atmosphere principle reinforces high-quality training (as defined on page 2, in footnote 1) within an accepting and encouraging environment, which, in turn, allows for full focus directly on activities. This principle facilitates the adaptability and stimulation needed for all students to be able to reach specific learning objectives associated with a given experiential program. Adaptability entails student-centered instruction through flexible (i.e., open to modification) teaching materials, a choice of learning tools, constant attention, and customization on the part of the educator in accordance with each student's learning capacity. Stimulation involves individually manageable challenges for students, eliciting positive emotions and intrinsic motivation for learning by meeting students' own goals, stimulating the body and mind (such as with exercise), and asking students to set active learning intentions in collaboration with their peers. As evidenced by myself and through students' reports, in every IAM program

conducted thus far, all students reached the programs' specific objectives (outlined in 1.3) as a group, through each one's own personal path of learning.

Hence the conducive atmosphere principle is facilitated through: (1) eliciting positive emotions (to enhance learning), (2) using flexible materials (i.e., modifying their presentation and structure), and (3) facilitating an optimal learning state (i.e., manageable, but slightly challenging and personally meaningful environment). For example, positive emotions may be elicited through enjoyable games or physical exercise prior to focused learning activities. As for flexible material, one example, in the case of song, is to have students at first sing a single syllable instead of lyrics (e.g., "la la"). An optimal learning state is achieved by subsequent addition of lyrics at the appropriately challenging time. Let us take a closer look at these three processes.

Positive Emotions Enhance Learning

Positive emotions, or "positive feeling states," have been measured by Dr. Rollin McCraty and his colleagues to transmit coherent and ordered signals throughout various parts of the body and brain, which in turn harmonize and synchronize the activity of the nervous system (Arguelles et al. 2003, 15). This coherent or synchronized activity has been shown to facilitate higher cognitive abilities in students (Arguelles et al. 2003, 15). Further supporting research and details of how positive emotions are related to enhanced learning and memory will be provided in chapter 2 (i.e., Lozanov 1978, Meier 2014, Caine and Caine 1990, Schultz 2007, and others). Techniques for eliciting positive emotions include positive answer-directed questions (in a sharing circle setting) and exercise (during warm-ups before learning). Techniques implied by IAM pedagogy are explained in detail in appendix A and discussed in chapters 3 and 4.

Flexibility of Teaching Materials Ensures Learning by All Students

IAM's flexible and student-centered teaching materials and techniques are aimed at enhancing learning by being specifically adjusted to fit individual students. The process of recognizing individual students' capacities for learning (or "the brain's codes for meaningful learning"), and the related process of pedagogical adjustment of the teaching process and materials to make them meaningful for each student (i.e., "in relation to those codes") ensures learning and enhances it for those not optimally engaged by pre-set curricula³ (Ozden and Gultekin 2008, 1, and Caine and Caine 1990, Meier 2014). Skill development is guaranteed when material is adapted as needed for a given student, whereas fixing material leaves skill development to chance. The objectives of IAM programs, for example, are skill oriented, allowing for adaptable materials to be used to reach these objectives. Flexible materials will be exemplified in chapter 3, while flexibility in planning will be illustrated in chapter 4. Further supporting research and details of how educators can facilitate enhanced learning and meaningful memorization through student-centered instruction will be provided in chapter 2.

The Optimal Learning State Ensures Motivation and Meaningfulness

The optimal learning state is in part a relaxed alertness state, and in part a patterning process, which links students' previous knowledge to the new knowledge (Ozden and Gultekin 2008, Caine and Caine 1990). In "The Brain/Mind Principles of Natural Learning" (chapter 3 of Jones 2013), Renate N. Caine and Geoffrey Caine wrote: "... the optimal state of mind for higher-order thinking and learning is relaxed alertness, a combination of low threat and high

³ In this context "pre-set" refers to curricular material chosen without consideration of current individual students' opinions, and without modification or adaptation to them. This differs from of IAM programs' skill oriented objectives, which allow curricular materials to be flexible and adaptable to students.

intrinsic challenge...” (Caine and Caine in Jones 2013, 53). Ozden and Gultekin further explained that:

... challenging learners in a proper way but with a low level of threat (Caine & Caine, 1995). Learners need to feel secure so that they can take risks. If the objective is to change the thinking styles of learners through establishing associations between the old and new knowledge, then learners need to be secure and require a challenging relaxed alertness (Pool, 1997)... (Ozden and Gultekin 2008, 3)

These processes enhance learning by ensuring a balance between simplification and challenge, meaning that each participant is neither too bored with simplicity nor intimidated by difficulty. The optimal learning state also involves the process of linking new information to students’ existing knowledge, thus enhancing long term memorability by mnemonic association, whereby new information is recalled correctly by association with familiar knowledge. This technique is also related to intrinsic motivation (meaningfully engaging the student). The associative nature of our brains and its influence on learning play a key role in this process (Rose 1987, Sweller et al. 1998).

IAM compatible solutions for using flexible materials, facilitating optimal learning states, and maintaining a conducive atmosphere will be provided in the following section, further chapters, and appendices of this dissertation.

1.2.2. IAM Pedagogy

The overview of IAM pedagogy below will describe and explain aspects, attitudes, and techniques which function to facilitate accurately the IAM principles. It is important to note that the three key principles are interconnected, and IAM techniques or aspects for facilitating any one of them (such as those below) often also function in the facilitation of the other two. For example, synthesis of arts is related to the experiential principle because the integrated (or multi-sensory) stimuli must be present in the same experience in order for the neurological network associated with these stimuli to be broadened (Goswami 2008). Furthermore, a conducive

atmosphere (e.g., without threat or distraction) is also an absolute requirement for any learning or experience to be encoded properly by a given student. This points to the interdependence of the three key principles in the aspects and techniques of IAM pedagogy in the discussion below.

1.2.2.1. **Student-Centered Curriculum Aspect**

The student-centered curriculum in IAM pedagogy involves not only understanding personal traits and interests of specific students, but it also involves knowing and taking into account the physical mechanisms influencing student performance of assigned tasks. This aspect enables meaningful, enjoyable, memorable, and experiential learning for all students. The techniques and requirements for facilitating this aspect in IAM are: 1) attention to students' physiological states and learning capacities, followed by appropriately conducive responses, which in turn involve the use of 2) flexible, multi-sensory, and student-centered instruction, and 3) careful attention by educators to their own transmission of signals and attitudes towards consistently enhancing students' learning.

Facilitating IAM Student-Centering

Professor of Cognitive Developmental Neuroscience at Cambridge University, Usha Goswami, states that: "... there is a complex interplay between biology and environments..." and that "... Improved knowledge about how the brain learns should assist educators in creating optimal learning environments" (Goswami 2008, 381). The influence of brain centres on bodily rhythms, temperature, blood pressure, mental activity, and physical performance has been well documented and is worth considering (e.g., Harvard Health Publications 2014, Arguelles 2003, Rose 1987, Dryden and Vos 1994). The influence of adequate sleep and nutrition are easily noticeable by most educators. But other physiological influences on student performance should not be viewed as mysteries beyond the educator's expertise. Rather they should be welcomed as

valuable information which cannot be dismissed if truly student-centered and enjoyable quality learning is a guiding objective of pedagogy.

In IAM pedagogy this type of attention to each student's physical capacity for learning is facilitated by the third key principle, and it is considered to be directly related to the success and efficiency of a given program. The educator must quickly notice when the limit of at least one student's cognitive capacity for attention and new information encoding is approaching (e.g., a student illustrates slowed response to stimuli). The educator's response in this situation defines whether or not the instruction is in line with the student-centered curricular aspect of IAM pedagogy. If the educator ignores this point and makes no change, the learning process is no longer student-centered. On the other hand, if the educator responds with actions that aim to sustain efficient learning, the instruction is student-centered. Two such responses are: 1) switching briefly to review of already-encoded material in order to reinforce self-appreciation for past achievements thus helping to revive intrinsic motivation, and 2) incorporation of brief physical activity in order to re-activate cognitive resources through increased oxygen intake and blood flow. These generalized techniques have been efficient throughout and beyond IAM programs. Of course, the choice of response to this situation would depend on the student. This is why it is important to be well aware of factors influencing the results of chosen techniques.

Among many well documented factors is the role of oxygen in brain functioning:

... you get oxygen through breathing. That's why deep breathing is highly recommended before and during study: to oxygenate your blood. And that's why exercise is not only good for your body, it's good for your brain. It enriches your blood with oxygen. (Dryden and Vos 1994, 133)

Curriculum and Instruction Style

The student-centered aspect of IAM pedagogy not only aims to sustain students' active eagerness and capacity for learning, but it also aims at individually meaningful presentation of material. For individually effective and relevant learning to take place, the instruction should be

student-centered (or learner-centered), where students select from approved material based on personal goals, desires, curiosity, interest, background, etc. In other words, there is deliberately no fixed curriculum for IAM. A curriculum is selected for and by each student individually and in cooperation. It is more effective for students to ‘pull’ meaningful material than for educators to ‘push’ material that may not seem relevant to a student.

By meaningless we mean isolated pieces of information that are unrelated to what makes sense to a particular student. ... For teaching to be really effective, a learner must be able to create meaningful and personally relevant [brain] patterns. (Caine and Caine 1990, 67)

As stated previously, a pre-selected curriculum does not always ensure learning that is enjoyable and meaningful because it remains fixed while students differ from each other and vary over time. The curriculum must vary with the student in order to guarantee successful learning. The educational proposal of Caine and Caine in the following supports student-centered curricula and the importance of taking the variable of a given student into consideration, in order to facilitate the above mentioned relaxed alertness state:

Teaching should be multifaceted in order to allow all students to express visual, tactile, emotional, or auditory preferences. Choices should also be variable enough to attract individual interests. ... In sum, education needs to facilitate optimal brain functioning. (Caine and Caine 1990, 69)

Students who are active, intrinsically motivated, and positive in their perspectives on learning are better learners (Caine and Caine 1990, Arguelles et al. 2003, Meier 2014). IAM pedagogy is student-centered precisely to help make each student a better learner. The three key principles proposed in this dissertation can achieve this using various instruction styles and methods. Keeping the three principles actively incorporated during the teaching means incorporating direct experience, integrating various modes of presentation and schemas of knowledge, and sustaining a conducive atmosphere.

Pedagogical Attitude

One final point I would like to make about the student-centered aspect in IAM pedagogy is its relationship to the educator's attitude or mindset during teaching. In addition to the educator's words, students continuously notice and encode the educator's appearance, emotional states, and attitudes (Lozanov 1978, 2). Due to the multifaceted role-modeling they are performing, educators should be comfortable and positive in their teaching. Georgi Lozanov's experiments in suggestopedy (i.e., his teaching method) support my observation that whether by intention or not, teachers influence the learning of their students far beyond the teaching content:

...our research has been directed toward the role and significance of suggestion in the process of teaching and learning. ... Teachers exert an influence on the students not only with what they say, but also with the intonation of their voices, their smiles, gestures, clothes, movements and their whole attitude toward the pupils. (Lozanov 1978, 2)

Teachers, if informed and trained accordingly, can influence deeper mental processes in order to increase students' overall learning ability:

Subsensory (or subliminal) reactions, if provoked by a specific system, can affect the ability to memorize ... It has been shown in a number of experiments that subsensory reactions can affect man's intellectual activity... (Lozanov 1978, 4)

The teacher can affect students and instill in them subconscious ideas about themselves, their abilities, and their potentials for learning what they want and need. In IAM, the educator is expected to use this influence positively for enhancing students' beliefs in their abilities (i.e., encourage them), for raising their enthusiasm for learning related tasks, and for being able to help them reach their learning goals and intentions (which are set in collaboration with the educator).

The merits of student-centered pedagogical approaches and the atmospheres they create are well documented and supported by scientific and empirical studies, some of which are referenced in chapter 2. They eliminate the need to pre-select and justify a fixed curriculum. The educator must be prepared to teach a variety of pedagogically qualified material at a variety of levels in

order to guide the learning of each student individually. This dissertation provides literary support, pedagogical techniques, material, templates, plans, real-world examples, and results related to achieving this.

1.2.2.2. **Interculturality Aspect**

Interculturality is an aspect of IAM pedagogy that is aimed at acceptance, quality techniques and styles (e.g., folk music), and expansion of students' perceptions. This aspect, in general terms, is facilitated through the interculturality of teaching materials, which contain elements that represent various cultures or traditions. Such teaching materials (or their composers) can also simply originate from, represent, or be linked to various geographical locations. The key feature of this aspect is association of given materials with cultures that are meaningful to the students who form the given group. In the absence of cultural diversity, the choice can align with students' personal interests (e.g., in the language of a song or the ethnic style of a dance). In IAM program trials thus far, the music repertoires selected by students represented at least 3 cultures to some extent in each final performance. The sample program analyzed in chapter 4, for example, incorporates African, Israeli, Jamaican, and American cultures through its music repertoire. In this respect, the interculturality aspect facilitates student-centered choice of materials. It helps to facilitate both the conducive and experiential principles, as it aims to elicit positive emotions through direct experiences in students, who share a background or interest in the cultures of the used materials.

Another objective of the interculturality aspect is its ability to facilitate a synthesis of styles. Not strictly a synthesis of arts, this synthesis of styles can be developed within the same subject through study of many cultures' practices of the same art. For example, in a dance class, students integrate more than a single style thanks to the interculturality aspect. This may broaden students' dance-related knowledge schemas and yield benefits of the second key principle.

The interculturality aspect may be applicable to various subject areas. Research on the social significance of this aspect, referred to by Haynes and Marans, suggests that interculturality can promote acceptance of diversity (e.g., cultural and appearance differences) (Cohen 1999), as will be further discussed in chapter 2. Chapter 3 will refer to specific examples of intercultural music for beginners. The guidelines for arranging any folk tune or melody into a suitable percussion arrangement (for IAM) will also be provided in the third chapter (in 3.3.3), to support the student-centered choice of materials used. The application of this aspect to music (i.e., in the repertoire) is discussed in section 1.2.3.2 below, while dance and visual arts applications are discussed in appendix A (in 4.7.1 and 4.8.1).

1.2.2.3. **Planning Aspect**

Apart from the student-centered considerations discussed above, it is crucial to be aware of and to plan (not only instruct) with respect to all factors influencing students' performance (and that of the educator). One example of such a factor is the influence of the so called "circadian rhythm of sleeping and waking" (Harvard Publication 2014) on the performance of a human body. Several processes play a role in the regulation of this brain-based and internal mechanism. However, one common observation is that lowered blood pressure and a relaxed body result in most people feeling tired in the early afternoon. A given educator may need to schedule certain mentally challenging activities outside of this time (before or after) for best results. This is only a small example of various factors that may affect physical and mental performance, and the consequent results in learning. Pedagogical planning complements teaching, allowing educators to consider basics of human body function and habits beforehand, making the teaching compatible with predictable factors of consequence, and subsequently contributing to enhanced results and efficiency of a student-centered experiential program. Educators' awareness of basic

advances in the field of human learning is directly relevant to pedagogical attitudes associated with IAM, its key principles, and its student-centered curriculum aspect.

This dissertation offers planning resources which are aimed at facilitating experiential programs (in chapter 4 and appendix E). These resources involve the specific aspect of planning, which I believe is essential to the success of IAM programs, and which is overviewed below in terms of its contribution to observed success.

Session Breakdown – Activities, Lengths, and Order

As it relates to planning a session (or class) of IAM pedagogy, I have consistently found that a four-section organization of a single 45-75 minute long session promotes conducive active learning states throughout the session. Depending on the level of a given student group, and their stamina for activities and learning within a given subject area, the times suggested for each activity may, and should, vary, in order to function within a student-centered approach.

1. Opening sharing circle – first 10-15 minutes of a session
2. Warm-ups (physical or mental subject-specific preparation) – 10-15 minutes
3. Active experience and learning – about 20-30 minutes
4. Closing sharing circle, relaxation, reflection, grounding – final 5-15 minutes

The sample length of each session can span from 45 to 75 minutes as above with about 5 minutes per transition. Through IAM program facilitations, I have found that the purpose of each section can be comfortably achieved within its allotted time.

Opening Sharing Circle

Each session starts with the opening sharing circle, which predisposes students' minds and emotions for the session through sharing, answering positive answer-directed questions, and

receiving nutrition through a snack (if needed). This time is for the educator to ask students what help they need, to build enthusiasm for specific goals of a session (that are in agreement with all members of the circle), and to encourage students to give their best efforts toward the goals they want to achieve. This is also the time for the educator to ensure that the choice of goals for the session is in line with both high-quality education (as defined on page 2, in footnote 1) and what students need. The educator and students will ensure mutual intrinsic motivation for all activities. This leads to efficiency and group synergy directed towards united goals (e.g., a final performance, a specific skill set, or preparation for a significant event requiring the skills and knowledge to be learned).

The key in this chain of opening circles is the very first opening circle of a given program, which is aimed at establishing ease and efficiency in the mutual goals of all members.

Warm-Ups

The second section involves warm-up, in order to experientially activate students' bodies and minds, before more challenging learning and development take place. Such warm-ups may be interactive, imitation-based (i.e., in music), creative, and movement-based. For other than music and arts subject areas, movement and mental activators would still be necessary. The reason is that movement and stretches activate the blood flow and oxygenate the body for improved learning and heightened emotions. Mental activators, such as imitation-based instrumental warm up in music, or simple question-answer review for other subject areas, are used to focus students' thinking on the subject area in question.

Active Experience and Learning

The substantive learning and creative assignments take place in the middle of each session (in the third section), where experiential subject-specific material is learned and perfected. A

balance between creative and structured materials and techniques should be involved in order to facilitate a balance between active and disciplined experiences of students. To illustrate, when a creative assignment is incorporated (such as creating one's own music or dance), students experience activation of their individual self-expression within a given subject. When structured material is learned and perfected (such as a music composition, choreography, or other finite and specific material), students develop memory, team-work, and self-discipline.

Closing Sharing Circle

The final section is a reflective, conclusive, and relaxing closing sharing circle. This time is important to ensure cooling down of students' minds, emotions, and bodies. More importantly, this is a time when students express their reflective feedback, which activates their subconscious analytical and active perceptions of the given program and the associated activities. In other words, students appreciate their efforts and plan collaboratively to achieve the next step in their learning.

In my pedagogical experience, the outlined time frames proved to be optimal for the various IAM programs I have conducted thus far, with students' mental and physical learning and participation being activated just enough, with continuous interest, and flow of learning. Successful pedagogical implementations of this particular session break-down include my post-secondary teaching experience in addition to the IAM programs conducted in public schools. Consistent positive feedback from my students thus far provides support for the efficiency of the four steps and sections outlined above, in summary, (1) setting a certain mindset for learning, (2) involving the whole student in learning, (3) balancing between creativity and discipline, and (4) giving an opportunity for reflection, feedback, and appreciation for each other's efforts.

1.2.2.4. The Benefits of Sharing Circles

This section will overview the pedagogical significance of the ‘sharing circle’ technique as it relates to efficiency and success of both teachers and students in IAM pedagogy. Sharing circles are conducted at the beginning and end of each session, as explained above. These circles facilitate the student-centered curriculum aspect by providing a means for the educator to gather the necessary information for adapting the program to the given students. The educator gleans this information from students’ feedback and from analysis of students’ feelings and reactions in relation to each aspect of a given program.

Sharing circles can activate the necessary mental and emotional awareness and awaken students’ interests for the program. Participants⁴ have a chance to express themselves by taking turns in a positive answer-directed question answering circle, where each speaker is also acknowledged by all. The group’s attention gives the sensation of being recorded (such as on video camera) to the speaker, whose words are in fact recorded in the group’s collective memory. This promotes each speaker’s self-image and perceived role as an important and active player in the group.

Sharing circles also function in IAM pedagogy as a tool for eliciting positive emotions in students and associating these emotions with the given program and its content. When a conducive atmosphere is created by non-judgemental and accepting pedagogical attitudes, students can freely share their thoughts and hopes for the program. In particular, I have found that a simple and effective way to evoke positive feelings is by asking two positive-answer directed

⁴ In my case, there would generally be about 20 students per IAM program. Although no more than 40 students would usually be involved in an IAM class, if more participants are involved in a given program, the questions may need to be adjusted accordingly (i.e., with shorter answers). For discussion of this technique see appendix A, 4.5.1: “Opening and Closing Circles.”

question types: first, a student-directed question, such as “What is your biggest dream?” or “What was the best thing that happened today?”, and second, a program-related question, such as “What do you think will make this program and this particular session enjoyable for you?” When the first type of question is asked, students start searching for things that made them feel good, thus creating a certain conducive mindset and self-eliciting positive emotions (which are associated directly with the answers). When the second type of question is asked (i.e., program-related), the students express their suggestions and involuntarily visualize the session in a positive light, as perceived from a personal point of view. This act of visualizing brings one of the most efficient benefits of active intention and active wish for what is intended. This intention is directly related to intrinsic motivation and enthusiasm for learning in the context of a particular program. This mindset is conducive and active — exactly what is required for efficient learning.

The opening sharing circle is a great chance for an educator to ensure students’ well-being for the length of the program session, starting from physical, and ending with mental and emotional states. It is like tuning an instrument, before playing it, for accuracy in pitch. The educator tunes the various faculties of the group and its individuals for cohesive physical states, including each one’s mood, learning intention, physical self, and emotional balance. Sharing circles promote this through words, eating together, expressing emotions, and experiencing collective mutual attention (see appendix A, 4.5.1: “Opening and Closing Circles”). But this procedure may provide the same benefits to some educators, especially apprehensive ones, because it can improve the quality of the educator’s own cohesive states.

Learning in an experiential program involves the whole self (physical, emotional, mental, and creative) and requires activation of various systems of a student (brain centers related to motor, visual, audio, and mixed stimuli) to invoke the required active state. For example, nutrition can noticeably increase students’ performance on both physical and mental levels. By sharing a small snack and a drink (i.e., protein, carbohydrate, and juice) during the opening

sharing circle, an educator ensures that all students can benefit from the session with comfort. In order to establish students' mental and emotional comfort levels, the educator lets students know that there is no threat, and that all are encouraged to be interested and eager for the program's activities. By ensuring students that they can comfortably direct their energies towards every single experience and challenge without being judged, the educator also invites everyone to contribute maximally, which is to intrepidly try everything. Without the threat of judgment, students feel the freedom to try finding their current optima, rather than the anxiety of matching a pre-selected standard.

The closing sharing circle allows students to reflect on their experiences of the session, share their feedback, rest, appreciate their own efforts, and set a new intention for the following session. During the closing sharing circle, all students are made comfortable, and the educator expresses appreciation for the students' efforts first. After verbal sharing, all students hold hands and sing a song together, which is appealing and soothing to all students. Call and response technique is used to make any song or excerpt manageable for all students (see appendix A, 4.5.1.3: "Ending Circle Song and *Eele*" and 4.5.1.4: "Transcription and Analysis of *Eele*" for a specific African song used successfully in IAM programs).

1.2.3. IAM Music Pedagogy and Repertoire

In order to exemplify the facilitation of student-centered teaching embodying the key principles, this section will use specific attributes and compositional styles related to IAM music pedagogy and music pieces taught in all IAM real-life facilitations (i.e., programs) thus far. Being a musician, composer, and musicologist myself, I believe this example will serve as an illustration of developing and teaching structured materials to fit IAM's key principles.

The IAM music repertoire (attached in appendix B) is aimed at exemplifying materials suitably structured to facilitate immersion of all participants into manageable performance experience in an ensemble setting. No previous experience is required in this setting, but all students use this specific experience to eventually perform a prepared repertoire accurately. Because learning is experiential and incremental (Goswami 2008, 387), I suggest that parts for students be composed, arranged, and assigned in a manner flexible enough to facilitate initial manageability and comprehension through simplification (when necessary). After the simplified part is learned through repetition and associative patterning, new reserves in cognitive load become available, and the part can grow in complexity and interpretation at a given student's pace (Caine and Caine 1990, Sweller et al. 1998, Rose 1987). In the case of music performance, this repetition also develops the muscle, tendon, and nerve resilience required for fluent, controlled, and comfortable tone production. The key to this immersion experience is collaboration of teacher and student to identify an optimal individualized and natural learning path, and to activate intrinsic motivation and active intention for achieving the goal of well-prepared, expressive, and accurate performance of all pieces as notated (i.e., as in scores of appendix B).

The IAM sample music repertoire consists of 21 ensemble pieces with students' parts being open to initial modification, and vocal parts being open to students' co-creation, which I propose is an effective compositional style for pedagogical purposes. This style involves three attributes, namely: 1) the *structure* attribute, 2) the *interculturality* attribute, and, most importantly, 3) the *musical-flexibility* attribute.

1.2.3.1. **Structure Attribute**

The first attribute, *structure*, involves percussion parts, harmonic and rhythmic accompaniment, vocal parts, and dance or body-rhythms. In particular, this attribute incorporates

repetitive percussion parts (of various difficulty levels), which students can memorize quickly and easily. Such percussion parts would typically involve one or two short patterns (half a bar to a bar long on average), which students can comprehend and keep inside their working memory (Sweller et al. 1998, 252) at first. Then, these short patterns would get transferred to long-term memory (subconscious level) through numerous repetitions (experiences) in a conducive environment (with positive emotions elicited), as well as involving memorable associations (e.g., notable sounds or meanings, colours, something that makes sense to each student) (Caine and Caine 1990, Rose 1987, Dryden & Vos 1994, and Lozanov 1978).

This attribute also involves an accompaniment and rhythmic ‘conductor’ part, such as piano, which keeps students organized in time and provides pitch and harmonic wrapping. In this ensemble set-up, the student’s ear and musical memory work involuntarily in reference to this accompaniment for rhythmic cues and the musical flavour of a given piece. Such accompaniment also makes the experience of ensemble playing much more enjoyable for students (especially beginners).

In most pieces of IAM repertoire, there is also a vocal part for all to sing together. It is not only enjoyable and challenging to sing while playing an instrument, but also this part is pedagogically helpful in providing students with understandable cues for their parts (e.g., lyrics or melody). The vocal part is often echoed in the harmonic accompaniment part (such as piano), and students are thus guided and supported musically (i.e., in pitch and rhythm).

Other structural elements of the IAM music repertoire are occasional dancing and body-rhythms which accompany specific verses or parts of a given piece. The opportunity for students to improvise dancing to their solo singing activates creative self-expression and oxygenates students’ brains for improved subsequent learning (Dryden and Vos 1994, 133). The opportunity

to produce percussive sounds through students' own bodies empowers them and encourages percussion-related practice when away from instruments.

1.2.3.2. **Interculturality Attribute**

The second attribute, *interculturality*, involves addition of music or linguistic elements which represent a variety of cultures,⁵ or countries (by origin), to some degree (e.g., vocal part origin, language, percussion pattern borrowing, rhythmic and melodic features of piano parts, or combination thereof). Such additions can enhance the experience of playing any piece by adding something of interest to students (e.g., traditional rhythms can be added to an appealing song of students' choice).

In the IAM sample repertoire, this attribute is most often represented by incorporation of a folk song as a vocal part and piano melody, to which percussion parts are added. I have found that a group of people usually agree more readily on the musical appeal of a folk tune than a tune composed by one composer. This could be due to filtering and refinement of folk tunes over generations to arrive at well balanced and singable melodies. Wherever possible, it is advisable to seek approval from authentic practitioners of the culture from which materials are borrowed.

Countries represented in the IAM sample repertoire attached to appendix B include: Canada, Ukraine, Ghana, Jamaica, Russia, Tanzania, Israel, Italy, United States, Germany, and others. The cultural or geographical fidelity of a given piece's reproduction, rather than being purely authentic, is only by association with some representative musical or linguistic features or sources, since all the pieces were finally edited here in Canada for pedagogical purposes. The

⁵ In this context, culture is often characteristic of the geographical location associated with a given composer, piece of music, music element, or any of their origins.

reportorial pieces do not necessarily convey pure representations of a given culture or its musical tradition – its cultural diversity has rather proven to help breed familiarity with names, origins, and traditional musical elements, and to increase students’ awareness about a country or culture, particularly when they expressed such interests.

Performing folk tunes arrangements can bring additional benefits for students, such as evoking innate musical tendencies reflected in folk or oral tradition songs that are filtered by generations of feedback to encode the musical instincts of different groups of people. These groups represent the various cultural, geographical, sociological, and ethnic groups of our world along with predispositions that may have led them to distinctive brands of music. This perspective is discussed in the 2002 book, *Culture-Centered Music Therapy*:

What is proposed here is that music as event and activity originates from a shared human *protomusicality* developed in human phylogeny [evolution]. ... this protomusicality is considered a basic element in humans’ capacity for nonverbal communication, as revealed for instance in mother-infant interaction. Such interaction is not music, though. The capacity to music evolved in ontogeny [maturation], as expressions become culturally informed, taking the existing cultural plurality of musics as departure points. (Stige 2002, 82)

This work offers a theory as to why the close relationship of students’ latent musical instincts to culturally informed folk songs (closer than to classical music) may be a catalyst to incorporating innate parts of their cognitive intellects (more readily than does music theory).

1.2.3.3. **Musical-Flexibility Attribute**

The third attribute, *musical-flexibility*, facilitates flexibility (in an otherwise typically strict process of teaching a notated piece) by providing students with manageable versions of their parts at first, and subsequently challenging them, at appropriate points, in the course of playing the same piece. This means that the IAM repertoire teaching techniques involve collaborative modifications (e.g., translating foreign lyrics or substituting instruments), and facilitate

immediate immersion of any student through either initial simplification (i.e., reducing detail at first), or challenge-based complication (i.e., adding more technical nuances and variety in interpretation).

I have observed in the course of IAM programs that the *musical-flexibility* attribute promotes pedagogical efficiency in the form of consistent improvement in students' progress, performance, inner motivation, and eagerness for learning. This attribute requires a repertoire composed in a style that makes available the tools for accommodating students of any age, level, background, or amount of experience. Thus, an educator is not limited by the notated version and can effectively facilitate the student-centered curriculum aspect through collaborative modifications of notated parts, thanks to this attribute for initial accommodation of all.

It is not only students of various levels, but also educators of varying expertise, who are accommodated through *musical-flexibility* in interpretation, instrumentation, and sound related substitutions of the students' parts (where similar resulting sounds are achieved by alternate means). Positive emotional states of educators are facilitated in IAM through this attribute by encouraging them to creatively incorporate their percussion-playing preferences into the sample pieces. The reason is that if a given educator specializes in one percussion tradition (e.g., Israeli percussion), but is forced to employ another (West African technique in my case), it may create stress, which will be subconsciously perceived by the students as a peripheral stimulus but recorded nonetheless by the brain (Caine and Caine 1990, Lozanov 1978). The educator's comfort and confidence are important modeling stimuli for the students, and this comfort is facilitated in IAM repertoire through *musical-flexibility*.

Since I use IAM sample music repertoire as an example of IAM pedagogy applied to concrete materials and objectives, I believe that the repertoire's attributes, its flexibility in compositional style, along with its options for alternate performance and interpretation (detailed

in chapter 3), allow IAM music pedagogy to accommodate a wide range of participants, with individualized paths of progress through incremental and individually comprehensive learning.

1.3. IAM Programs

Thus far, this dissertation has outlined three key and guiding principles of the proposed IAM pedagogy (i.e., direct experience, synthesis of arts, and conducive atmosphere), and explained how they can be facilitated. Additional defining aspects, considerations, and techniques required for accurate facilitation of IAM principles and pedagogy were also explained.

This section will introduce two IAM programs, Rhythm and Drumming and Integrated Arts Programs, which exemplify the application of the pedagogy to specific subject areas within music and arts. These programs' pedagogical objectives and parameters (i.e., length and facility options) will also be listed, along with results achieved through real-world facilitations.

1.3.1. The Rhythm and Drumming Program

The Rhythm and Drumming Program is focused on the music subject area. It applies the experiential and conducive atmosphere principles mainly, and, in part, synthesis of arts (using music and movement). The objectives within this program are accurate cooperative and solo interpretation and performance of new pieces without score, by broader ranges of students, with more favourable memories, and in accelerated timeframes, relative to methods involving either judgmental or fear-inducing rubrics.

This program's activities are aimed at student development of percussion skills in combination with other musical skills, such as improvisation, voice, composition, and movement. The program's main *intention* is to encourage anyone aged 8 or more, with little or no musical training, to make and play music confidently.

The music approach of this program does not require students to learn music theory before playing. Instead, students learn by experiencing the performance aspect of music and by expressing themselves directly through music. Students are immersed into a group setting, where each one is given a manageable and repetitive part, and where all enjoy the sound and process of the overall music arrangements learned.

In this particular music repertoire-based pedagogical setting, the students immediately start playing structured ensemble compositions (i.e., from IAM sample repertoire, with attributes outlined above). Students choose the compositions they like, as well as particular instruments they want to play, to facilitate internal motivation and a conducive atmosphere. By the end of each program (about 10-15 weeks), students present 3-7 pieces in public.

The repertoire work in this IAM program is balanced with creative activities, which develop freedom and individualized self-expression through a given art. In music, these include semi-structured improvisation, rhythmic composition, and creation-imitation based games.

All in all, the students experience ensemble work, musical development, and performance presentation. For example, all students learn to understand the pieces they perform with no formal verbal or written explanation. This approach to musical understanding is based on experiential teaching of the structure and musical alignment of the sounds performed. The same experiential approach applies to teaching performance etiquette and eye contact among students in duet and ensemble practices. For example, students experientially learn to adapt or change rhythmic patterns in the course of stage performance, just based on an audio cue, a chin nod, eye contact, or head raise of the conductor. The students also learn to understand each other in this manner as an ensemble of musicians who know how to effectively present a music piece on stage.

To summarize, the pedagogical objectives of the program are for students to:

- 1) acquire percussion, vocal, and aural skills, and develop music memory;
- 2) perform a developed musical repertoire on stage;
- 3) express themselves through music in a creative manner;⁶
- 4) work efficiently and harmoniously within an ensemble and as soloists;
- 5) compose and improvise rhythmic patterns;
- 6) apply appropriate etiquette to public performances; and
- 7) share with others what they have learned.

If suitable, these objectives may be expanded by students' related interests (e.g., song writing or basics of vocal improvisation) in order to facilitate student-centered curricular adaptability (of the conducive atmosphere principle) and intrinsic motivation of students. The customization of these objectives to meet students' individual learning goals can take place during the first opening sharing circle. In this setting, an educator explains what students will do in the program and then asks about individuals' experiences in these areas and aspirations for joining the program (i.e., what students want to learn). Creative adaptability of material to match students' levels and to meet individual learning goals is used by the educator only as far as it aids the main objectives. However, the 7 objectives listed above must remain as goals and organizing stimuli for both a given educator and his/her students.

The main intention and the seven objectives were achieved in the course of teaching Rhythm and Drumming Programs with the aid of accessible musical repertoires, materials, and

⁶ The second and third objectives refer to music performance and expression: a term that denotes the skill of producing music with enough freedom to also express one's personal ideas and perceptions about the performed music.

pedagogical techniques developed and tested in 2007-2009. Further aspects of program materials, pedagogy, and planning are listed in chapters 2, 3, and 4. Specific materials, description of percussion techniques, exercises, activities, and related tools employed in the programs are included in appendix A (4.6: "IAM Music Pedagogy") and appendix B (which includes scores of pieces students learned).

1.3.2. The Integrated Arts Program

The Integrated Arts Program focuses on music, and music combined with dance and visual arts. It applies the synthesis of arts principle and the four syntheses, along with the other two principles. The music activities in this program are identical to those of the Rhythm and Drumming Program, but they are reduced to about one third of each class, and they are expanded by additional arts. With this in mind, the objectives of the music-related skills listed above are balanced with the following 5 additional objectives:

- 8) perform a structured dance repertoire on stage;
- 9) improvise and express oneself confidently through movement;
- 10) acquire basic understanding of symmetry and quality art works;
- 11) produce visual art works and express oneself creatively through art;
- 12) synthesize all involved arts in structured and creative practice.

Within the *movement* section of this program, students learn free and structured movement. Choreographed dances are learned by all students. Flexibility, strength, balance, and movement memory are gradually developed throughout the program. Students become aware of their bodily capacity for expression through movement and of rhythmic patterns which they may create through body rhythms. Various creative games, such as expressing concepts through movement (e.g., students' names, colours, stories, emotions, words, or ideas) allow for the development of

freedom in dance expression. With respect to the above specified objectives and the key principles, various approaches to dance education can be adopted for the Integrated Arts Program. For examples of selected pedagogical techniques and ideas, see appendix A (i.e., 4.7: “IAM Dance Pedagogy”).

Within the *visual art* aspect of the program, students are introduced to painting and drawing using media such as acrylic paints, watercolours, gel pens, crayons, and markers. I developed a sample drawing exercise to introduce creative visual art production to students of all ages and levels. This particular pedagogical exercise, which was tested several times with success, is described in detail in appendix A (in 4.8.2, “Quick-Starting Beginners in Visual Arts — An Original Pedagogical Exercise”). This exercise also serves as an example of structured instruction with room for flexibility and students’ individualized self-expression. Other free and structured exercises are also employed to encourage student self-expression (i.e., of ideas, thoughts, and feelings) through colour and form. Virtually any approach to visual arts can be used in the Integrated Arts Program if taught with respect to the three key principles, the above objectives, and student-centered choice of curriculum.

Synthesis of arts aims at parallel experience of several related arts simultaneously for increased efficiency of learning and effectiveness of encoding. This stems from my observations that experience in one art may influence the experience and accelerate the learning of appropriately associated art(s). For example, the production of calm and constant vocal sounds (usually with emphasis on vowels) may assist in smoothing the lines students draw or paint. Breathing is important here. Another example is that a developed imagination for possible creative design of lines and shapes within visual art may increase the variety of dance movements and formation designs envisioned for choreography. A more obvious example is that while training movement memory during dance rehearsal, students also train their music memory, ear, and analytical skills, since structured music elements are often associated with specific dance

movements. Also, developing a sense of rhythm for either music or dance is enhanced mutually by practicing both dance and music. Finally, when students share multiple synergistic arts together in a group, natural individual inclinations in one art field support and help other students evolve that artistic skill, and this occurs simultaneously for the multiple arts. Thus teamwork, mutual learning between students, and sharing of integrated arts experience become possible.

Further theoretical and practical explanation and support of the above observation is provided in chapter 2.

1.3.3. IAM Programs' Parameters and Observed Results

1.3.3.1. Students' Skills and Achievements

In all IAM facilitations, the above outlined programs and the three principles were found to be effective for teaching: 1) music performance and expression (e.g., technical fluency, musicality), 2) creative thinking in music (e.g., composition, improvisation, interpretation), 3) repertoire in percussion and voice (e.g., solo and ensemble performance), 4) pedagogical skills (e.g., teaching what one has learned), 5) execution, expression, and creative thinking in visual arts (e.g., painting or drawing), and 6) performance, expression, and creative thinking in dance (e.g., choreographed or improvised movement), with potential application to other art forms (e.g., sculpture, drama, or other – depending on the educator's expertise).

Further results, observed by myself and participants themselves, include increase in self-esteem, improvement in social-communication skills, and development of creative thinking. Because the programs were student-centered, students took their individual paths towards achieving the objectives of each program. But the final result of 3-7 accurate ensemble repertoire performances, 1-2 personal music compositions, 1-3 accurate choreographies, 3-5 visual art works, and at least 1 group art work, as well as, student-created choreographies incorporated into

repertoire pieces – all have been achieved during the course of teaching the IAM programs. The goal of reaching more students was also met by peers being inspired to join subsequent programs after seeing and hearing participants perform. Audio/video data and the feedback of participants were collected to support the results.

1.3.3.2. Program Facility, Length, and Optional Division Into Levels

IAM program facility options (venues), length, division into levels, session frequency, and compatible grading schemes are overviewed in this section.

The lengths and venues for above described IAM programs were 20-week extracurricular public after-school settings. Shorter IAM programs, not specified in this dissertation, have also been successful in venues which represent other facility options, including community-based organizations (recreational programs), post-secondary settings (as a course or an ensemble), workshop series, teachers' training programs, or hospital and nursing home based groups.

An IAM program would normally entail scheduling 10-20 weekly sessions of 60-90 minutes each. The length of an IAM program can be expanded further to an entire academic year, or even the multi-year term of a performing ensemble. Subdivision into a succession of levels (e.g., 10-12 weeks each), where students with similar abilities continue to incrementally build and apply new skills from one level to the next, is preferable in these cases. Such a subdivision was applied with success in a public school setting, where a longer program had level-specific subdivisions. IAM student performances during and at the end of each program were evaluated as auditions (so to speak) for subsequent IAM program levels, i.e., beginner, intermediate, advanced.

Selecting and inviting advanced students to assist their less experienced peers has also contributed to the success of all students and, in some cases, to more advanced achievements by the end. This set up allowed for advanced students to share their experience while continuing

their own arts education. In IAM programs, they were referred to as helpers for the duration of each program (see 2.3.5.1 and 4.2.1.2 for further discussion of this setting).

The reason for the suggested length of each level, i.e., about 10-20 weeks, is my observation that this is just enough for students to grasp the experiences of the subject area, but not to feel that they will have to commit to something for too long. The suggested number of weeks can be used to sequence the four stages that I observed beginners often undergo: (1) introduction to new experiences (at least 2-3 sessions), (2) memorization of repertoire (another 4-5 sessions), (3) polishing all material (at least 2 sessions), and (4) performing (or presenting) to an audience or for recording (usually during or after the final session). Of course these four steps are interconnected, and depending on the group, they may be reordered (e.g., a piece may be polished earlier, or a more advanced experience may be introduced later in the program). Subsequent programs of the same subject area but of a more challenging level, then, would allow only those students who want to develop further in the same direction to move on. Others, who just wanted to gain a new experience, can move on to another subject area, searching for their passion, while expanding their experiential knowledge.

1.3.3.3. **Assessment in IAM Programs**

Thus far in IAM programs, the three certification titles “Beginner Level,” “Intermediate Level,” and “Advanced Level,” were the main assessment outcomes of these participatory programs.⁷ The levels are secondary to students’ own experiences of skills developed potentially for a lifetime of participation and creation in a given art or subject area. For this reason, I do not

⁷ Note that assessment is not subjective but based on students’ attainment of the programs’ observable and measurable skill-based objectives and accuracy of pre-composed and notated music performance.

emphasize one grading system over another, but rather long term memorability through simultaneous enjoyment and quality ensured by accurate facilitation of IAM pedagogy and its principles.

IAM programs are implementable in various educational set ups, with or without grading, given that the principles and pedagogical aspects are not compromised in the process. Chapter 3 suggests approaches to grading or assessment in IAM programs, based on reasoning explained by the research presented in chapter 2. This research is also aimed at explaining why and how it occurred that in every IAM program, all students would have received A or A+ for effort by the end of the program, though some students started IAM programs with F for effort.

1.4. Concluding Remarks

Thus far, this dissertation has outlined the three key and guiding principles of the proposed IAM pedagogy, and techniques for their implementation. My suggestions for specific compositional style of pedagogical music repertoire, such as allowing pedagogical interpretation and student-centered initial modification, were explained in this chapter as tools for facilitating a conducive atmosphere within teaching and learning.

This chapter also introduced the IAM sample programs and their parameters, as exemplified by real world facilitations. The two sample IAM programs (Rhythm and Drumming and Integrated Arts Programs) were designed to be pedagogically efficient for optimal results following my own teaching and learning experience. The application of the key principles in these programs was explained, and the results students achieved after participating in the programs were clearly listed.

The following chapter will theoretically support the approaches taken by IAM pedagogy and IAM program structure, and it will contextualize them among related existing educational

practices. Further pedagogical details (i.e., music and integrated arts materials and specific details of their facilitation and its reasoning) will be given in chapters 3 and 4.

To summarize the key points of this chapter, IAM pedagogy applies three principles, namely, experiential learning, synthesis of arts, and a conducive atmosphere, through the pedagogical attitudes and aspects described in this chapter. The experiential principle is aimed at immediate immersion into manageable experiences, which are cyclically perfected and augmented toward high-quality performance of repertoire. The synthesis of arts principle is to associate experiences of multiple senses in multiple arts into broad schemas of knowledge consciously and subconsciously associated with the multi-sensory and artistic experiences. A conducive atmosphere is aimed at organized and high-quality training of skills within a nurturing environment, which reinforces optimal mental and physical function and overall effectiveness of both educators and students.

Although my research and IAM programs are centered on music and music combined with dance and visual arts, certain IAM pedagogy techniques and activities apply to broader education in other subject areas. Examples of these techniques include: ensuring feelings of safety and acceptance (e.g., through sharing circle activities); guiding students to actively intend and appreciate their achievements; using intercultural materials; oxygenating and activating students' bodies and brains (e.g., through exercise) before any active experience and learning; and providing students with nutrition (through snacks if needed). Additional essential aspects of a conducive atmosphere include the student-centered aspect (which involves pedagogical attention to students' physical and mental mechanisms, the educator's behavior role-modeling, and flexibility in instruction), planning aspects (considering human mechanisms and student individuality in pre-planning, but keeping plans open to student-centered modification), session breakdown into four activity types, and IAM pedagogy aspects and activities overviewed in further chapters and appendices.

Though these may seem to be common sense techniques, I propose that their consistent presence in a given educational program has a direct effect on efficiency, results, and emotional health of students and educators.

CHAPTER 2.

IAM RELATED RESEARCH AND LITERATURE

2.1. Introduction

This chapter will help to explain and support IAM (Integrated Arts Method) pedagogy and programs by relating them to existing scholarly literature. Research related to this field presupposes knowledge and understanding of a much larger volume of information including, on the one hand, societal, behavioural, and psychological processes in educational environments, and on the other hand, perceptual processes and mechanics of our cognition, operation, communication, and creative expression as human beings. Rather than attempting a broad survey of related literature and ideas, the following will discuss works that are directly relevant and important to understanding IAM principles (i.e., experiential, synthesis of arts, and conducive atmosphere), the philosophy and practical aspects of IAM pedagogy, and the IAM programs. This comparison with related existing pedagogical currents, while helping to outline the limits of IAM applicability, will also explain those aspects of IAM programs that are original and not directly achieved by similar existing programs or methods.

The substantive content of this chapter is divided into two parts related to, respectively, general IAM pedagogy and IAM music pedagogy. The first part includes scientifically directed literature, viewing education from psychological, cognitive, social psychological, and empirical case studies, while the second part includes research and literature directed more towards practical pedagogy.

2.2. Theoretical Perspectives and Literature

This section focuses on more scientific discussion of work related to IAM pedagogy and principles. The scientific and social psychological literature in this section contains direct reference to underlying principles and causes for the effectiveness of those relevant pedagogies, principles, and studies. Scientific explanations and theories for the success of IAM key principles and others' come from various sources, including studies on principles of effective education, the role of emotions in education, and social benefits of emotional intelligence of students, which are all important for clarifying the reasoning behind IAM pedagogy.

2.2.1. Theory and Science of Education

This section explores existing theory and science behind principles of effective education as they apply to IAM pedagogy. Comparisons will be made between IAM's key principles and those found to be successful in similar or other areas of education.

2.2.1.1. Accelerated Learning

Accelerated Learning is the name given to a worldwide pedagogical movement stemming from observed pedagogical effects of subconscious and other conditions. Successful Accelerated Learning practitioner, David Meier, advocates seven "Guiding Principles" as paraphrased below:

1. **Learning Involves the Whole Mind and Body** ...with all its emotions, senses, and receptors...
2. **Learning is Creation, Not Consumption** ... Learning is literally a matter of creating new meanings, new neural networks, and new patterns of electro/chemical interactions within one's total brain/body system...
3. **Collaboration Aids Learning.** All good learning has a social base ... Cooperation among learners speeds it...
4. **Learning Takes Place on Many Levels Simultaneously** ... conscious and paraconscious, mental and physical) and uses all the receptors and senses and paths it can into a person's total brain/body system...

5. **Learning Comes From Doing the Work Itself (With Feedback)** ... Things learned in isolation are hard to remember and quick to evaporate...
6. **Positive Emotions Greatly Improve Learning** ... Negative feelings inhibit learning...
7. **The Image Brain Absorbs Information Instantly and Automatically** ... Concrete images are much easier to grasp and retain than are verbal abstractions. (Meier 2014)

While these principles are intended by Meier more as procedural training guidelines than as philosophical tenets, they are readily comparable to IAM key principles and pedagogical methods. Painting them in broad strokes with IAM principles, Meier's guidelines 1, 2, 5, and 7 are covered by IAM's experiential principle, 1, 2 and 4 overlap with IAM's synthesis of arts principle (which involves synthesis of new information by combining information from different senses), while 3 and 6 are embodied by IAM's conducive atmosphere principle (which engenders conditions for good learning). Specific aspects of IAM also coincide with Meier's principles, such as IAM's experiential immersion of beginners into performing ensemble with principle 3 above. As will be seen when IAM program related pedagogy is discussed later in this chapter, some of Meier's guidelines are among IAM's specific techniques, such as collaboration in ensemble work and creativity in improvisation work. Whereas these two techniques are not explicit key principles of mine, an analysis of Meier's Accelerated Learning Guiding Principles shows that they are all employed to some extent within IAM pedagogy. Conversely, none of IAM principles or techniques opposes or contradicts Meier's principles. Though our specific curricula differ in nearly every other way, they can be seen to agree in principle. Hence there is some likelihood that they take advantage of the same underlying aspects of human physiology and psychology to achieve Accelerated Learning results.

The 1987 book by Colin Rose titled *Accelerated Learning* gathers research and presents an approach to teaching and learning that work effectively. Rose claims that:

... Accelerated Learning presents the student with new material in such a way that it is simultaneously absorbed by both the conscious and subconscious mind...

It is the fact that the material is presented in such a memorable way, to both the left and

right brains, and to the conscious and subconscious mind, that accounts for the dramatic improvement in the speed and effectiveness of learning. (Rose 1987, 2)

The pedagogical techniques Rose presents in his book suggest that he believes learning should be well-integrated (i.e., engaging students through music combined with visually and mentally stimulating materials), experiential, and tension-free. These respectively coincide (to varying degrees) with IAM synthesis of arts, experiential, and conducive atmosphere key principles. Rose's examples and empirical evidence pertain mainly to factual subject matter (e.g., chemistry, medical, financial, and management sciences), and second language education. Among others, he refers to recorded results of a two-year language course being absorbed and retained by students in merely 20 days of Accelerated Learning (Rose 1987, 3). Though the two IAM sample programs center on music, movement, and visual art, which differ from the above disciplines, many parallels exist between Rose's underlying principles and those of IAM, especially in its experience through all senses, integration of senses to engage memory associations, and relaxed but focused learning (Rose 1987, 1), all culminating in efficient and accelerated pedagogical results.

As with Meier's, if Rose's techniques agree in principle with IAM's, then our pedagogies may share similar underlying physiological and psychological causes and effects of Accelerated Learning.

Rose states that evidence has been gathered over the years to establish the effectiveness of Accelerated Learning approaches at the empirical level.

Accelerated Learning is not the development of one man. Dozens of universities, research psychologists and professional educators have contributed to produce this unique way of presenting new information. The contributions range from the seminal work of Dr. Georgi Lozanov, to Nobel Prize winners Roger Sperry and Robert Ornstein, and to the recent work of NLP [neuro-linguistic programming] researchers...

The effectiveness of Accelerated Learning has been objectively measured[,] and Don Schuster, professor of psychology at Iowa State University, was able to record that "*it*

produces at least 300% improvement in the speed and effectiveness of learning.” (Rose 1987, 2-3)

Rose further presents a list of world-leading organizations, governmental branches, and educational institutions employing this approach for Accelerated Learning.

Jeannette Vos conducted a seven-year doctoral research project she called SuperCamp, in which she experimented with Accelerated Learning by high school students at intensive 10-day camp sessions which she designed. The dissertation was not published, but she co-authored a book with Gordon Dryden in which the project and its results are explained (Dryden & Vos 1994, 419-428).

A major seven-year doctoral study involving 6,042 students found after only ten days that 84 percent reported having increased self-esteem, 81 percent more self-confidence and 68 percent increased their motivation. (Dryden & Vos 1994, 419)

The reported benefits also had lasting effects:

... previously low-achieving students have reported an increase of 1 GPA (grade point average). F students have become D; D's have become C's, and C's have increased their ratings by half a grade point. (Dryden & Vos 1994, 419)

SuperCamp has three main concepts at its core:

1. We provide an environment where maximum learning is possible—by building rapport between all participants and developing self-confidence.
2. We teach a variety of learning styles so that all types of learners can understand the material.
3. We teach them the skill they need to learn any subject rather than specific course material. (Dryden & Vos 1994, 419)

While these three principles do not readily compare with IAM's, their underlying effectiveness may share causality. In SuperCamp, Vos teaches learning or studying skills, whereas IAM programs teach music and arts. Her first principle embodies a conducive atmosphere. Her second principle appears aimed at varying material to match individual student abilities. While IAM's conducive atmosphere principle facilitates student-centered presentation of material, IAM's

second synthesis of arts principle allows learners talented in different arts to all benefit, and conversely, synthesis from interconnections may also be taking place in SuperCamp due to the variety. Her last principle may be thought of as a counterpart of IAM's experiential principle, applied to the skill of studying, where the student is immersed fully in the experience of that skill. Viewed in this way, SuperCamp is another example of a proven Accelerated Learning approach with principles comparable to IAM principles.

2.2.1.2. **Explaining Accelerated Learning**

Relationships drawn above between modern Accelerated Learning principles and IAM's key principles allow scientific explanations to support, indirectly but reasonably, the results I have observed through facilitations of IAM programs. Accelerated Learning results are well-documented, and some are cited above. The scientific causes of these results are further related to IAM pedagogy in this sub-section.

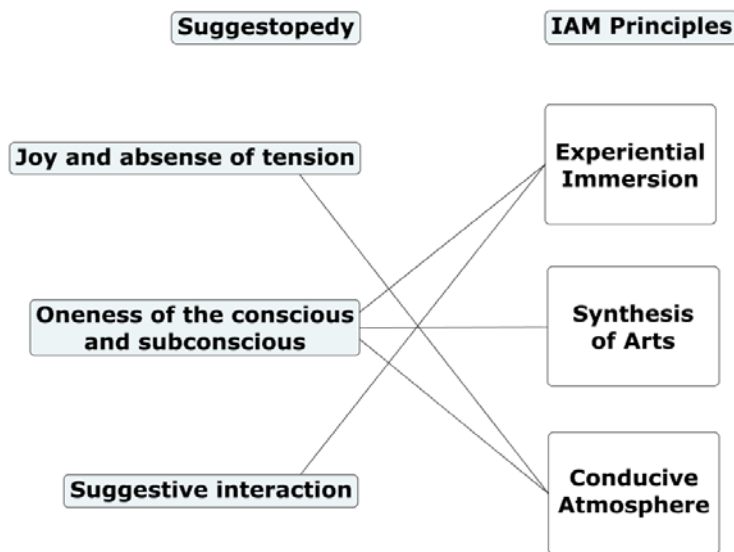
Accelerated Learning dates back to the seminal approach of Dr. Georgi Lozanov in 1956, who "is now renowned for the breakthrough in education theory that led to Accelerated Learning" (Rose 1987, 83). Lozanov was a "leading" Bulgarian "research psychologist," psychotherapist, educator, doctor of medical science, and the pioneer of "suggestology" (Rose 1987, 83). Lozanov's approach stressed the importance of reinforcing learners' beliefs in their own abilities and talents. According to the *Russian Pedagogical Encyclopedia*, Lozanov's method can be summarized in the following translation:

L[ozanov] developed a theory about persuasion —suggestology, which he defined as the science of unlocking [or releasing] hidden human abilities. L[ozanov] created several psycho-therapeutic methods: integral psychology, method of reverse persuasion, and others. ... [S]uggestopedya [(i. e., suggestology applied to instruction)] in educational-upbringing process is characterized by unlocking the hidden memory reserves, increase of intellectual and creative activity of the learner, positive emotional experiences, and the associated effect of fatigue absence. His method of teaching adults and children is employed in many countries. (Panov 1993)

One of Lozanov's techniques was to give students self-images that are conducive to learning (i.e., assumed identities for the course of learning), in order to eliminate any prejudicial deterrents from past experiences in a given subject area. IAM similarly gives students self-images of able performers, before they perform in front of a class or perform a personalized presentation. This is done through a skill of their choice. Before students begin, regardless of age, I would invent a whole introduction about them being famous skilled performers from a certain country, in order to induce positive impressions and amusement through positively-charged imaginary self-images (only for one class).

Owen Caskey's section, "Operational Description," in his book, *Suggestive-accelerative Learning and Teaching*, states that in 1977 Lozanov: "...identifies Suggestopedia as based on the three principles of joy and absence of tension, oneness of the conscious and unconscious, and suggestive interaction" (Caskey 1980, 17). As illustrated through Figure 1 below, these three principles are somewhat comparable to, first, a conducive atmosphere (i.e., tension free), second, a type of synthesis (between conscious and paraconscious), and third, experiential learning, in that it is interactive and filled with active positive suggestion supported by active participation (e.g., Lozanov used games and movement while teaching new material through experience and practice).

Figure 1: Suggestopedy and IAM – a principle-based comparison:



Caskey also summarized ten supporting principles of suggestive-accelerative learning and teaching as follows:

1. A comfortable, attractive learning setting increases acquisition and retention.
2. A relaxed state (physically and mentally) enhances learning and retention.
3. Bilateral hemisphere input into the brain (whole-brain learning) increases acquisition of new material.
4. Simultaneous use of the conscious and unconscious in learning (double-planeness) makes learning easier and more productive.
5. An organized methodology (components and sequence) overcomes the anti-suggestive barriers which reject or inhibit new learning.
6. Methodology emphasizing didactic, psychological, multi-sensory, and artistic elements increases learning and retention.
7. Enhancing of psychohygenic conditions focused concentration, while a music background relaxes, resulting in increased recall and long-term memory.
8. Retention is increased if information is viewed as creditable and from an authoritative source.
9. A positive and encouraging learning atmosphere increases learning and retention.
10. Success in learning heightens self-concepts and promotes personal adjustment and self-confidence. (Caskey 1980, 18)

The principles above agree with Accelerated Learning principles and with IAM's key principles, although the domain of application in IAM is more arts experience oriented.

Relationships with IAM's conducive atmosphere can be seen in Caskey's principles 1, 2, 5, 7, 9, 10, along with relationships with IAM's synthesis of arts in his principles 3, 4, and 6. His principle 8 is akin to intrinsic motivation's role in skill development goals of IAM. The final principle is important in understanding the value of IAM programs, which provide favorable conditions for beginners to succeed in music and arts, and re-adjust their self-view as capable practitioners of a given art. Lozanov's observations of what works to accelerate retention and increase enjoyment in learning are supported by his professional knowledge and by practical pedagogical research and experimentation. He was able to achieve noteworthy results without negative suggestion involved, without fear, judgement, or stress in students.

In Philadelphia at approximately the same time period, The Institutes for The Achievement of Human Potential (IAHP) were founded by Glenn Doman (Doman 2014). Doman's 1960s studies on brain injured children postulated that we all possess eidetic memory at a subconscious level and may manifest it consciously under certain conditions (Key 1973). Hence Doman and others contributed to understanding Lozanov's findings.

Lozanov used music to accelerate learning. He was one of the first to employ Baroque and Classical music to influence emotion, learning, and memorization (Panov 1993). Lozanov's "Active Concert" (Rose 1987, 103) synchronized music, namely 1700-1750 Western music (Rose 1987, 99), images, and words, with strong emotional stimuli, in order to engage students more fully and actively:

When words, music, and pictures are all synchronized, the area of the visual recognition center being activated extends right across the back of the head and appears to link up the two halves of the brain. (Rose 1987, 103)

There is now more understanding that inducing certain brain wave patterns (alpha waves) can enhance links with subconscious memory and that the required mental and physical states are promoted by listening to certain types of music, among other conditions (Rose 1987, 100, 102-

103). Physiological coherence between heart and brain wave frequencies (entrainment), psychophysiological coherence by elimination of stress (inner harmony), and absence of unrelated distraction are among these other conditions (Arguelles et al. 2003, 15). I note here that these conditions are promoted by IAM's third key principle and several Accelerated Learning principles.

It was 1979 Nobel laureates Roger Sperry and Robert Ornstein who identified the differing functions and the connection between the right and left brains. The right brain is said to contain the photographic, subconscious, and long term memory, which is accessible only to a limited extent in most people by the left brain, which dominates conscious thought processes. Makoto Shichida (Shichida 2002) and Glenn Doman (Doman 2014) both discovered that photographic-like memory can be developed by early training in nearly all infants. It was later discovered that others can break down some of the barriers built up between the left and right brains over time (Rose 1987, 14-17).

One of the techniques for doing this arose from the discovery that appeal to emotions is by far the most effective way to create "attention and memory" (Rose 1987, 18). Rose referred to D.A. Rapaport (i.e., 1971 publication *Emotions and Memory*), who concluded that emotion (limbic system) is "the basis on which memory is organized" (Rose 1987, 18). Hence, the technique of evoking an emotion while presenting a piece of information increases the ability to later recall that information. IAM pedagogy and principles suggest that the same may hold true for the encoding and recall of artistic or motor skills in certain conditions. Emotion is among several aspects contributing to Accelerated Learning effectiveness.

Another technique for better connecting left and right sides of the brain arose from studies of alpha brain waves in effectiveness of Accelerated Learning:

Dr. Bernard Glueck ... found that men and women practicing meditation showed an increased synchronicity between the left and right sides of the brain, and suggested that

this showed an improved communication through the corpus callosum, achieved by the attainment of relaxation and increased alpha brain waves. (Rose 1987, 16)

The integration of activities which involve both halves of the brain, in conjunction, is also beneficial to our learning (Rose 1987, 23), memorization, and development, due to the multifaceted associations it forms in the brain between all activities and the associated concepts or schemas (Sweller et al. 1998, 255). This is in part due to our brain's functioning, and its associative nature in particular:

The brain is the only organ that expands through use. The more it is used, either to acquire facts or in the process of creativity, the more memory associations are formed. The more associations are formed, the easier it is to remember previously acquired information, *and* also to form new associations, i.e. create new ideas and concepts. (Rose 1987, 9)

Applying this information to IAM's second key principle further suggests that combining arts in close proximity and allowing the student to develop inter-associations between arts, allows for faster learning and longer-lasting associative memory linking the student's experiences of these arts. According to Rose: "All psychologists are agreed that the better the encoding, or the more the associations, the better the retrieval" (Rose 1987, 33).

The 2013 book *Education for the Human Brain: A Road Map to Natural Learning in Schools*, edited by Timothy B. Jones, also supports the use of interconnections between subjects or information as effective pedagogical tools for better encoding. In its chapter 4, titled "The Brain and Constructing Knowledge," Patrick M. Jenlink wrote:

Context and content are enormously important. A single fact can be seen in many different contexts. One subject or issue is always related to many other subjects or issues. In this sense, there is an interconnectedness between multiple facts and multiple subjects, and within the subjects. A subject is understood if relationships with other areas are recognized. In this way, the subject or facts "make sense" and have meaning. What is called for, in this scenario, is curricula that embodies brain-based learning principles and at the same time pedagogical practices that embrace the cognitive and social nature of learning. (Jenlink in Jones 2013, 66)

This suggests that in addition to stronger recall by interconnections, there is also deeper understanding of a subject when more context is given. The synthesis of arts principle explicitly does this with related subjects, while the experiential principle does this by immersion in context (e.g., in IAM music pedagogy, it is done by immersion of all students into percussion ensemble performance practice), which is discussed in this second quotation from Jenlink:

...we must recognize that the brain processes information all the time. It naturally responds in a global way to the context of the environment in which it is immersed. As Renate Caine, Geoffrey Caine, Carol McClintoc, and Karl Klimek (2005) have explained, the brain is a “parallel processor.” Information is processed for many different functions at the same time. The interconnections between various parts of the brain make this possible. As the cognitive architect of learning experiences, the teacher must create an authentic world for the learner that recognizes the complexity of learning. (Jenlink in Jones 2013, 67)

John Sweller, Jeroen van Merriënboer, and Fred Paas comment on an important component of all three IAM key principles, namely, minimizing distraction or sensory stimulation that is unrelated to the learning task or material taught. Immersion is a key component of all Accelerated Learning methods, possibly due to the underlying phenomena studied by this research:

The combination of decreasing extraneous cognitive load and at the same time increasing germane cognitive load involves redirecting attention: Learners' attention must be withdrawn from processes not relevant to learning and directed toward processes that are relevant to learning and, in particular, toward the construction and mindful abstraction of schemas. (Sweller et al. 1998, 264)

In cognitive load theory, a schema can act as a single element in working memory, imposing minimal working memory demands, especially once automated (Sweller et al. 1998, 261).

Schemas are stored in long-term memory. One of their obvious functions is to provide a mechanism for knowledge organization and storage. It is not their only function. Schemas also reduce working memory load. Recall, that working memory can process only a limited number of elements at a time. Although the number of elements is limited, the size, complexity, and sophistication of elements is not. A schema can be anything that has been learned and is treated as a single entity. If the learning process has occurred over a long period of time, the schema may incorporate a huge amount of information. (Sweller et al. 1998, 255-256)

When a schema is learned with integration of various senses, or a schema is expanded by associated data and experiences, its size, complexity, and/or sophistication increase while it remains a single element or entity of knowledge in the brain. This explains the efficiency of certain Accelerated Learning techniques, such as combining the hearing, reading, knowledge map viewing, and direct experience of new materials. In IAM pedagogy, this concept is applied in the synthesis of art principle, where instead of creating (or structuring) a schema associated with only one experience (such as music), students experience multiple art forms in combination and close proximity, to expand and unite the associated experiences and knowledge into one schema. It is possible to argue that Lozanov and Sweller et al. refer to similar phenomena. Whereas Lozanov employs the term paraconscious, Sweller et al. talk about long term memory capacity for storing information that is associated with a given schema. Both authors aim to promote efficiency of encoding information into students' long term memory.

The student-centered approach of IAM and that of Accelerated Learning is crucial in pedagogical efficiency. Using terms and associative knowledge elements familiar to individual students, allows for at least two learning benefits which contribute to acceleration in learning. First, students' working memory has room for processing active experiential learning (i.e., more focused attention, and easily attained relaxed alertness state). Secondly, the material studied has a higher chance of transferring into long term memory, by its associative connection to existing (or encoded) knowledge schemas in students. Therefore, it is arguably efficient for an educator to adjust a given curriculum (while maintaining objectives) for individual students.

Learners who have a more automated schema have more working memory capacity available to use the schema to solve more sophisticated problems. Similarly, a reader who has automated the schemas associated with letters, words and phrases has working memory capacity available to devote to the meaning of the text, whereas less sophisticated readers may be able to read the text perfectly well but not have sufficient working memory capacity available to extract meaning from it. (Sweller et al. 1998, 257-258)

To relate this to IAM music pedagogy, short recurring or cyclical percussion patterns in IAM music repertoire are meant to develop percussion skills of participants, so that working memory, thanks to the automation of percussion pattern playing, is freed up for processing the next skill to be learned (such as singing or adding dynamics and technical interpretation).

Automation is therefore an important factor in schema construction. As is the case for schema construction, automation can free working memory capacity for other activities. With automation, familiar tasks are performed accurately and fluidly, whereas unfamiliar tasks—that partially require the automated processes—can be learned with maximum efficiency because maximum working memory capacity is available...

Thus,

...From an instructional design perspective, it follows that designs should not only encourage the construction of schemas, but also the automation of schemas that steer those aspects of a task that are consistent from problem to problem (van Merriënboer, 1997; van Merriënboer, Jelsma, and Paas, 1992). (Sweller et al. 1998, 258)

Although the educational application of cognitive load theory and instructional design suggested by Sweller et al. differs from IAM (e.g., different subject areas and objectives), the concept of this theory does support the importance of student centered consideration. Also what it helps to explain, is the success of all beginners in IAM programs when the educator introduces individually manageable skills first and adds complexity when the student is ready, which requires observation and taking into account the space in, or capacity of, each student's levels of working memory, focus, and comprehension.

In use today around the world, the approaches of Glenn Doman (Doman 2014), Jeannette Vos (Dryden & Vos 1994), Maria Montessori (Montessori 2014), David Meier (Meier, 2014), Makoto Shichida (Shichida 2002), Shinichi Suzuki (Suzuki 1981), and many others are known to exemplify, in part or in whole, the above cited aspects of Accelerated Learning (and related other methods).

IAM pedagogy and principles apply more specifically to performing and fine arts (i.e., to music, the arts, and related physical skills), whereas most of the above cited methods apply to

informational subjects. Yet their teaching is related in the objective of combining pedagogical means to create conscious, peripheral, and imaginative surroundings for each student that encourage required information and skills to enter and become accessibly stored as quickly as possible into the subconscious for immediate recall later upon the presence of prescribed stimuli.

Another area of literature related to IAM pedagogy and to Accelerated Learning in its guiding principles is Brain-Based Learning. It will be seen to draw on above discussion of cognition, Lozanov's findings, and principles for holistic and efficient learning. Since several authors and writings have thoroughly covered this topic (e.g. Caine and Caine 1990), a brief summary will suffice here.

2.2.1.3. **Brain-Based Learning**

Brain-based learning techniques have been well documented and successfully implemented in general education internationally. Ozden and Gultekin quote Caine and Caine's definition of brain-based learning as follows: "...recognition of the brain's codes for a meaningful learning and adjusting the teaching process in relation to those codes" (Ozden and Gultekin 2008, 1). Caine and Caine's educational philosophy and principles support the notion that curricula must adapt to the learner in order to be successful, and that test scores based on a fixed curriculum are not reliable measurements of learning ability.

As no one method or technique can by itself adequately encompass the variations of the human brain, teachers need a frame of reference that enables them to select from the vast array of methods and approaches that are available. (Caine and Caine 1990, 66)

This quotation supports the recurring theme in this dissertation, that notwithstanding an educational system's highly structured organization and materials, techniques for more effective teaching and learning are critical to pedagogical success. It is important to keep all materials and techniques open to qualified modification in order to account for the wide variety of teachers and students who would use them.

Well known for their contribution and research in the field of brain-based learning, Renate and Geoffrey Caine wrote a brief summative article on implementing brain-based principles, which are “simple and neurologically sound,” in both learning and teaching processes. These principles can be outlined as follows:

1. **The Brain is a Parallel Processor** ... it ceaselessly performs many functions simultaneously...
2. **Learning Engages the Entire Physiology** ... brain is an incredibly complex physiological organ functioning according to physiological rules...
3. **The Search for Meaning Is Innate** ... The brain needs and automatically registers the familiar while simultaneously searching for and responding to novel stimuli...
4. **The Search for Meaning Occurs Through “Patterning”** ... the brain... attempting to discern and understand patterns as they occur and giving expression to unique and creative patterns of its own...
5. **Emotions Are Critical to Patterning** ... What we learn is influenced and organized by emotion and mind-sets...
6. **Every Brain Simultaneously Perceives and Creates Parts and Wholes** ... In a healthy person the two hemispheres are inextricably interactive ... People have enormous difficulty learning when either parts or wholes are neglected...
7. **Learning Involves Both Focused Attention and Peripheral Perception** ... the brain responds to the entire sensory context in which teaching or communication occurs...
8. **Learning Always Involves Conscious and Unconscious Processes** ... Most of the signals that we peripherally perceive enter the brain without our awareness and interact at unconscious levels...
9. **We Have Two Types of Memory: A Spatial Memory System and a Set of Systems for Rote Learning** ... We have a natural spatial memory system which does not need rehearsal and allows for “instant” memory of experiences... The counterpart of the spatial memory system is a set of systems specifically designed for storing relatively unrelated information...
10. **The Brain Understands and Remembers Best When Facts and Skills Are Embedded in Natural Spatial Memory** ... specific items are given meaning when embedded in ordinary experiences. Education is enhanced when this type of embedding is adopted...
11. **Learning Is Enhanced by Challenge and Inhibited by Threat** ... The brain learns optimally when appropriately challenged, but “down-shifts” under perceived threat...
12. **Each Brain Is Unique** ... because learning actually changes the structure of the brain, the more we learn, the more unique we become... (Caine and Caine 1990)

Upon comparative examination, the key principles and techniques proposed in this dissertation are seen to be in agreement with brain-based learning principles. Correlations are roughly as

follows - experiential key principle: 2, 3, 4, 6, 7, 10; synthesis of arts: 1, 8, 9; conducive atmosphere: 5, 11, and 12.

The following especially pertains to the experiential principle's role in successful learning: "Success depends on making use of all the senses by immersing the learner in a multitude of complex and interactive experiences" (Caine and Caine 1990, 69). Integration of senses is also a feature of approaches to Accelerated Learning and Arts Integration (discussed in 2.3.3.2). In IAM's case, the three subject areas of music, movement, and visual art are integrated into a flexible synthesized curriculum, which provides immersion into experiences involved, in an interactive manner. Brain-based learning research is further related to multi-sensory learning, which in turn also supports and helps explain the results I have observed in IAM programs.

2.2.1.4. **Multi-Sensory Learning**

From a cognitive neuroscience perspective, Usha Goswami proposes principles of learning (Goswami 2008) closely related to those of brain-based and accelerated learning. These principles suggest that learning is incremental, experience based, social-based, and multi-sensory (Goswami 2008). The latter is of particular interest here for supporting the value of both synthesis of arts and experiential key principles of IAM.

The neuroscience research referred to by Goswami proposes that learning is multi-sensory (involving more than one type of stimulus) (Goswami 2008, 389), and that multi-sensory encoding does create stronger and more broadly spread neurological networks and fibre-connections in the brain. Thus, the more areas of the brain activated while learning new information and/or skills, the stronger the encoding and the subsequent recall. Goswami wrote,

...this principle implies that if children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)... (Goswami 2008, 389)

Thus, the key is not only what is being taught but also how it is presented to the students. For example, in IAM, having students *hear* a rhythmic figure in addition to having them *dance* to it, and letting them *see* its visual representation in painting or notation they can read, already accommodates at least three stimulus encoding types. This directly supports the value of IAM's synthesis of arts principle, and the potential benefits to students from participating in interdisciplinary IAM programs.

Goswami also questions existing classifications of children by learning style:

...it is clear that information stored in multiple modalities is being activated despite the fact that sensory stimulation is only occurring in one modality ... This kind of empirical paradigm offers a way of investigating whether children really can be said to have different learning 'styles', for example being 'visual' or 'kinaesthetic' learners. Given the principles of how the brain learns, this seems *a priori* unlikely. (Goswami 2008, 390)

Although the various areas (or modalities) of the brain, which are activated during reception of certain stimuli, have been recorded to activate these areas specifically (e.g., audio and visual cortex, or the motor system), this process varies among students and their previous experiences, and it is not a stable mapping of stimulus type to brain area (Goswami 2008).

Different neural structures are specialised to encode different kinds of information, with sensory information being the most obvious example (e.g. visual information is encoded primarily by fibre growth in the visual cortex ...). However, most environmental experiences are multisensory, and therefore fibre connections between modalities are ubiquitous. Furthermore, because learning is encoded cumulatively by large networks of neurons, cell assemblies that have been connected because of prior experiences will continue to be activated even when a particular aspect of sensory information in a particular experience is absent. (Goswami 2008, 387-389)

This implies, indirectly, that by experiencing one of the arts involved in IAM's learning experiences, a student may involuntarily recall any associated or simultaneous stimuli encoded during class. Thus, by hearing a piece of music, the student could automatically recall dance moves choreographed to this piece, or images painted while listening to this music. Due to the associative nature of the brain (as explained by Sweller et al. and Rose) these multi-sensory

experiences and recalls (or memories) may develop direct meaningful inter-connections between the arts involved in a given IAM program. I have observed this effect in students and in myself (see appendix A, 4.8.3: “First-Hand Experience of Synthesis in Arts”).

The following work seems to provide a natural continuation to some of the scientific ideas stated above, and it contributes further to the understanding of the conducive atmosphere principle of IAM.

2.2.2. Educational Psychology

IAM pedagogy is dependent upon educators’ and students’ use of emotional and social intelligence for self-regulation in various situations. Not only is this intelligence pertinent to IAM pedagogy, but most educational settings are directly influenced by emotion. In fact, emotion is directly interconnected with the physical and mental states of learners and teachers, and this has been explained and scientifically supported by Arguelles, McCraty, and Rees, in their article “The Heart in Holistic Education.”

...emotions have as much to do with the body as they do with the brain. Research has shown that neurological and hormonal signals flowing to the brain from many bodily organs and systems not only play a role in regulating physiological functions, but also influence higher brain centers involved in perception and emotional processing ...
(Arguelles et al. 2003, 14)

The authors refer to scientific and empirical research and information which support my observation for the necessity of a conducive and nurturing atmosphere for meaningful, effective, and enjoyable education. The research in this article points to the necessity of learning about various self-regulating techniques (a few are suggested in the article) in order to create and maintain an environment that encourages positive feeling states, or “physiological coherence.” This term (first mentioned in “Application of Key IAM Principles” in the Introduction) represents a specific physical state which IAM programs aim to facilitate for optimal learning. Arguelles et al. define the term “physiological coherence” as follows:

Correlates of physiological coherence include a smooth, sine wave-like pattern in the heart rhythms; decreased sympathetic nervous system activation and increased parasympathetic activity; increased heart-brain synchronization (the brain's alpha rhythms become more synchronized to the heartbeat); increased vascular resonance; and entrainment between diverse physiological oscillatory systems ... (Arguelles et al. 2003, 16).

Technology now exists to measure physiological and mental indicators of this state (e.g., emWave by HeartMath, MUSE by Interaxon, and other brain and heart signal sensors) in both clinical and everyday settings. Unaware of this research and technology while conducting IAM programs, I relied on my own observations and knowledge to assess how close students were to this state, which I now recognize as physiological coherence.

The skill of facilitating physiological coherence in oneself and helping others to establish this state, I believe, can benefit teachers and students in the long-run by contributing to their performance efficiency and to their psychological and physiological health.

During emotional stress, when the heart transmits a disordered signal to the brain and activity in the nervous system is chaotic or desynchronized, higher cognitive functions are inhibited—limiting our ability to think clearly, focus, remember, learn, and reason ... In contrast, during positive feeling states, when the heart transmits an ordered, coherent signal to the brain and nervous system activity is harmonious and synchronized, our higher cognitive abilities are facilitated—often resulting in enhanced focus, memory recall, comprehension, and creativity. (Arguelles et al. 2003, 15)

The information presented by Arguelles, McCraty, and Rees is part of, and based on, a larger volume of multifaceted studies of the significance of emotion and the benefits of the aforementioned (in 1.2.1.3) “physiological coherence” in human function (e.g., cognitive, physiological). This volume of studies is also known as the *HeartMath Institute* (www.heartmath.org). The associated research represents a system in itself, which has been applied to enhance education. The research cited by the institute collaborates and expands constantly, with empirically supported studies and publications in education, medicine, and other fields. Emotional health not only positively influences physiological function and mental

performance of oneself, but it has measurable positive influence on humans in close proximity (Atkinson, McCraty, Tomasino, Tiller 1998).

Experiential group settings, such as those involved in IAM programs, involve human proximity and social contact (unlike internet based courses). This type of setting and the influence on it by teachers' and students' emotions and psychological aspects related to emotion has been researched and reported in a volume of the Educational Psychology Series, *Emotion in Education*. This volume provides empirically and experimentally supported data that can assist educators in improving their own performance (e.g., controlling one's emotions, perceiving a difficult situation before it materializes, and focusing on students' development and psychological balance), as well as in assisting students to learn about and benefit from their own emotions (e.g., once a student is aware of an emotional pattern, he/she might learn how to use it as a self-motivator for achieving better results with less, so-called, pre-test stress) (Schutz 2007, 4-5). Both perspectives are summarized in this introductory statement by Schutz and Pekrun:

... the theory implies that specific features of classroom and social environments contribute to the development of academic emotions, and that emotions influence students' learning and achievement as well as teachers' instructional behaviour and professional development. (Schutz 2007, 4-5)

That said, some chapters focus mainly on: examining educators' emotional patterns, habits of dealing with extreme negative emotions, and possible sources of such emotions (e.g., students' criticism, office and school administration structures, lack of experience). Some other chapters provide more open-ended, flexible approaches to guiding a classroom. For example, the following is the main pedagogical approach to the social-constructivist learning process, and to teachers' perception and treatment of their students:

In social-constructivist learning environments, students are invited to self-regulate their motivation and learning processes and to learn from and with each other. Teachers scaffold the learning process and withdraw external regulation when students are ready to fly solo. (Schutz 2007, 5)

Another idea introduced shortly after the aforementioned is to view students as a “self-organizing system” that, while attempting to form personal meaning in relation to “learning and personal goals,” also “...adaptively reacts to external and internal information signals relative to their personal goals and values...” (Schutz 2007, 6).

When introducing the later chapters of the book, Schutz and Pekrun note that the authors of chapter 13 “explicate” their view of the “nature of teacher identities and beliefs...” influencing and being influenced by “emotional experiences in classroom contexts...” (Schutz 2007, 6). This appears to be a simple statement, perhaps even obvious to some. However, do most teachers and students come into the teaching and learning environment fully aware of the potential influences of their emotional experiences and impressions on their performance in that environment? Also, would it be possible to heighten the level of awareness and understanding of both students and teachers with further research into the understanding of emotion formation and its role in education? These are some of the questions called to mind by the introduction, summarized by the following statement, which sets the stage in several ways:

Considering the importance of education, it is crucial to not only understand the causes or antecedents of emotional events and how these affect classroom transactions, but also to better understand how these events influence students’ and teachers’ success in the classroom. (Schutz 2007, 9)

It 1) illustrates one of the volume’s main intentions, 2) explains (partially) why my queries could be answered by this particular volume, 3) reminds the reader that not only students’ but teachers’ education is important, and 4) stresses that both parties play a role in the emotional atmosphere of the classroom and to some degree in each other’s success, i.e., IAM’s third key principle (conducive atmosphere).

The following discussion will be focused on relevant chapters of this volume. The extracted information will be aimed at clarifying and explaining IAM’s perspectives on students’ and educators’ roles and attitudes in various educational settings.

Chapter 2 (of *Emotion in Education*): “The Control-Value Theory of Achievement Emotions: An Integrative Approach to Emotions in Education,” by Reinhard, Frenzel, Anne C., Goetz, Thomas, and Raymond P. Perry, pages 13-36.

One of the introductory sentences of the second chapter stresses the cumulative influence of classroom hours over the personal lives, social lives, relationships, attitudes, and personal growth of students and educators alike:

Over the years, many hours are spent in the classroom, social relationships are created there, and the attainment of important life goals depends on individual and collective agency in educational institutions. Because of their subjective importance, educational settings are infused with intense emotional experiences that direct interactions, affect learning and performance and influence personal growth in both students and teachers. (Pekrun in Schutz 2007, 13)

This consideration is a primary underlying motivation behind IAM and its third key principle. In the sense that the teacher’s success depends on that of the students, the method’s cumulative influence applies to all its participants, including the teacher. IAM’s conducive atmosphere principle also encourages self-discipline on the part of the teacher to respect the basic rights of students. As it is directly relevant to IAM’s conducive atmosphere, I believe that each detail (including emotional atmosphere in the classroom) within a teaching/learning environment affects the final result, and, thus, should be considered. For instance, I would encourage facilitators or program leaders of IAM programs to create social relationships based on mutual non-judgmental acceptance. In IAM programs, fear is not an acceptable educational motivator. When conducting any kind of educational program, its social and emotional atmosphere is an important consideration, in my opinion. A non-judgmental environment is created by true acceptance of participants and their potentials as they are, without inwardly or outwardly wishing they were differently abled than they are. Facilitators consciously assume that each participant is an independent, special person deserving careful attention for whom guidance coupled with informed response to requests for knowledge (rather than attempts at shaping character) will have

the optimal cumulative results. This social relationship structure in a way sets the stage for and determines the effectiveness of emotion in students' performance. As I will explain in detail later on, a clear emotional state of complete focus on the task is more efficient for students than experiencing either negative or positive emotions (although positive active emotions are more efficient than negative active emotions). I believe the same clear state of acceptance and non-judgmental attitude is most efficient for educators. One of the reasons is that such an attitude provides quiet inside the educator's mind for clearly and objectively (as much as it is possible) perceiving, contemplating, and understanding students' learning and emotional states. In other words, when a teacher is wise enough to reject (or consciously break) his/her own prejudices, he/she creates room for greater perception during the teaching process, and ultimately becomes a more efficient educator.

In the section "The Effects of Emotions on Learning and Achievement," Frenzel et al. show, through studies, that students' "enjoyment of learning" is directly related to the proportion of "cognitive resources" they dedicate to a given "learning" (Pekrun 2007, 26). Moreover, emotions described as "positive" and "active" (e.g., excitement) are capable of increasing interest and strengthening motivation.

In the section "Strategies of Learning and Problem Solving" the following quotation describes the effect of positive and negative emotional states:

Mood research has shown that positive affective states tend to facilitate holistic, flexible, and creative ways of solving problems, whereas negative states can facilitate more rigid and analytical ways of thinking. [...] In our field studies, we found positive relations for students' enjoyment, hope, and pride, and their use of flexible learning strategies (elaboration and organization of learning material)... (Pekrun in Schutz 2007, 27)

The above idea partially describes some of the psychological processes that students and people of Western society often undergo. This knowledge is instrumental when aiming for effective teaching techniques. While "rigid and analytical ways of thinking" often become motivators for

further progress and active work, the “positive affective states” still seem more efficient and eventually give greater learning results to students. At least in my experience, reducing fear of failure and examination pressure tends to liberate a student’s energy resources for skill development and individual goal-setting. This can lead students to a less myopic view of a given musical program (and/or performance structure). As a result, students often undertake more active roles, such as researching material for introductions to songs, and suggesting ways to help each other achieve excellence (i.e., students’ current best results in a given environment). In this way, a holistic approach to problem solving as a result of experiencing positive active emotions, although not as efficient as the clear emotional state aforementioned (directing full energy towards a task), eventually provides: 1) deeper level solutions, and 2) often results in an occurrence of new ideas for the improvement of the whole course or program.

Chapter 3: “Understanding Students’ Affective Processes in the Classroom,” by Monique Boekaerts, pages 37-56.

In her section “Mild Negative Emotions in the Presence of Positive Emotions Might Be Beneficial for Learning” Boekaerts states the following:

Admittedly, enjoyment of a learning activity for its own sake is the optimum learning experience in the classroom because it boosts self-efficacy judgments and reduces ego-protective behaviours. (Boekaerts in Schutz 2007, 46)

To me, Boekaerts takes positive emotional states to another level, by withdrawing external motivators and leaving the task itself as the only source of active positive emotions. On the other hand, the above quotation includes a reduction in the need for self-protection within a positive atmosphere. Therein, students should feel relaxed and accepted for who they are. Boekaerts’ idea coincides with my pedagogical view that there is always a way to explain an idea or instruction to a student, without rejecting them, their ideas, or any aspect of their behavior.

Below is yet another view of positive and negative emotions, this time as predictors of goal-setting behaviour in students:

Persons high in the need for achievement enter achievement settings hoping to experience success and the pride that it affords, and this is presumed to prompt the adoption of self-regulatory forms focused on attaining positive outcomes. Thus we posit that the need for achievement is a positive predictor of mastery-approach and performance approach goals. In reciprocal fashion, persons high in fear of failure enter achievement situations fearing failure and the shame that it produces, and this is presumed to prompt the adoption of self-regulatory forms focused on avoiding negative outcomes. Thus we posit that fear of failure is a positive predictor of mastery-avoidance and performance-avoidance goals.

This interesting section introduces a counterargument to some of the earlier ideas. It is true that the need for achievement in the absence of fear predicts the mastery-approach, but it is not clear what the need for achievement predicts in the presence of fear. The statement only goes so far as to predict avoidance of mastery and performance. It is also not the case that all achievement situations entail the possibility of failure. Achievement may be more a matter of time and effort, as in creative endeavours. After reading several pedagogical texts commenting on the role that fear of failure has been playing in education and in behaviour regulation, I would like to use this space to once again state that in my opinion as an educator, the use of fear as a motivator for studies, achievement, and better test/exam preparation is neither the most efficient nor the most psychologically healthy approach. It is well documented and supported by several chapters in the book in question that tests create anxiety and stress. The most common reasons for these are neither the tests nor the results in themselves but the fear of stigma imposed by educators and consequently by peers upon those with results judged as poor. Personally, I believe these stigma belong to old fashioned (or outdated) pedagogy. I do not believe that fear is something we should knowingly impose on others, particularly when there are alternatives. It is not an ideal motivator for progress and is not something I would like my students to experience. There are other approaches to progress, such as bravery to accept any outcome knowing one has performed as best one can, diligence in preparation, and inspiration in execution. The concept of failure is

purely an artifact of judgment. Without judgment, there is no failure. Instead, for example, the result or grade of a given task (e.g., test, performance, assignment) could be viewed as being proportional to the amount of preparation, to the quality of the work put into it, or to the passion one may have for it. The result or grade should be interpreted in the way most beneficial to the student, which in IAM is without judgment and hence with neither the possibility of failure nor the fear of failure. A given educator (or a program leader) should aim to bring out higher values in the student, where the desire for improvement comes from intrinsic motivation rather than extrinsic fear.

Chapter 4: “Emotion in the Hierarchical Model of Approach-Avoidance Achievement Motivation,” by Andrew J. Elliot and Reinhard Pekrun, pages 57-74.

In the section “Challenge and Threat Affect” further information related to the above discussion is introduced:

Achievement tasks may be appraised by individuals as a challenge or a threat. Challenge appraisals represent perceiving the task as an opportunity for benefit or gain, whereas threat appraisals represent perceiving the task as a possibility for harm or loss. Challenge appraisals are associated with positive anticipatory affect, such as eagerness and hopefulness, whereas threat appraisals are associated with negative anticipatory effect, such as fear and anxiety. (Elliot in Schutz 2007, 62-63)

Challenge is an acceptable motivator for IAM pedagogy as well. To illustrate, the performance (or exhibition) of all acquired skills in front of an audience is perhaps the strongest challenge of IAM sample programs (see chapter 4, the end of 4.3.1.6, for details on this challenge aspect).

In general, this chapter employs a great deal of positive – negative categorization of student responses to situations. The discussion is based on keeping the situation fixed and examining responses of various students. However, for a given student, it is the varying situation to which the positive – negative categorization belongs. By tailoring the situation to the student, it is possible to eliminate negative situations while still educating the student. Effective teaching

methods do just that. The educator should determine in which situations a student directs more energy towards a given task. The method is not effective when boredom, fear, worry, etc., take the student's energy (or focus) away from the task. The reason is that a student simply does not learn as much without full focus. It is the educator's responsibility to use (to the best of one's ability) effective teaching methods.

Chapter 5: "Examining Emotional Diversity in the Classroom: An Attribution Theorist Considers the Moral Emotions," by Bernard Weiner, pages 75-88.

Weiner's chapter delves into the understanding of sources and possible applications of certain emotional states. Weiner divides the middle section of his chapter into sub-sections each dedicated to emotions such as envy, admiration, gratitude. After defining and discussing each emotion and its implications, Weiner concludes by expressing the need for further research on the various emotions and, most importantly, "their implications for the classroom" (Schutz 2007, 5).

For example, in his section titled "The Uncontrollability-Related Moral Emotions," Weiner considers envy in the classroom, especially towards an individual of "high ability." He asks:

Does this lead to social rejection? Might the anticipation of social rejection cause suppression of high ability, resulting in a decrease in actual performance? (Weiner in Schutz 2007, 80)

This points out yet another reason why students may lose the ability to direct their attention towards class material. In this case the problem stems from judgment of ability. While teachers may quell their own judgment of high versus low ability by treating all students equally, they have less control over student judgment of self or one another. One solution may be to identify those experiencing envy and to refocus them on their own goals. This may be by highlighting the equal importance of all individual roles and by fostering equal acceptance of all peers by their peers as such. It once more highlights the importance of an educator's or facilitator's attitude, and

again, in IAM pedagogy and programs it is essential that all students' individual abilities be accepted and encouraged.

Weiner also describes moral emotions as the ones that are “right.” While moral codes vary with time and with culture, the educational system must unquestionably meet the moral standards of the society it is educating. Pedagogical methods must evolve accordingly. For example, corporal punishment was removed from the educational system when it became immoral. The use of fear as a motivator is equally damaging to society if taught and propagated. It is difficult to morally justify such means toward the ends of education. Scorn, one of the “wrong” emotions according to this chapter, directs the student’s energy toward fear, which may or may not result in improvement, but certainly not in a psychologically or sociologically healthy manner. For the same reasons, I suggest that pedagogical methods should avoid inducing fear on moral grounds among others. IAM pedagogy and others alike provide examples of how this can be achieved while at the same time improving the effectiveness of education.

In his final section Weiner states:

Thus one might (controversially) argue that both the study of emotion and the study of motivation are devoid of insights regarding the antecedents and consequences of emotions in educational settings. This greatly detracts from our understanding of “life in the classroom.” (Weiner in Schutz 2007, 86)

In agreement with Weiner, I believe that the study of emotions and their consequences within the classroom and the learning process are special cases deserving the time and attention of dedicated researchers, as they are not clearly subsumed by studies of emotion and motivation in other contexts.

Though it would have been impossible to take into account all emotional factors contributing to learning, it is important to consider each student “not in isolation but within his or her context” (Daniels 2002, 1). When studying the effects of certain situations on a student’s

emotional state, I believe it is important to consider pre-existing factors such as: adequacy of sleep and nutrition, active vs. inactive state of mind, time of day, personal problems, self-image, and pre-existing mentality/beliefs. Longer term studies described in *Emotion in Education* chapters 1 (where teachers were also taken into account), 5 (especially in its concluding remarks), 6, 7 (pages 120-121), and especially chapter 8 (page 129) include considerations of time and time frames, and do suggest taking time into account.

Chapter 7: “The Role of Affect in Student Learning: A Multi-Dimensional Approach to Considering the Interaction of Affect, Motivation, and Engagement,” by Elizabeth A. Linnenbrink, pages 107-124.

The relationship to IAM pedagogy is Linnenbrink’s emphasis on the development of a student’s self-view. For example, a lack of progress “...should not reflect negatively on one’s view of oneself,” but could signal that “...one is not trying hard enough” (Linnenbrink in Schutz 2007, 110).

The final chapters of *Emotion in Education* focus on study of the teacher’s emotions. In particular, the authors presented studies of teachers’ 1) emotional reactions, 2) amount of anger/frustration present, 3) use of coping techniques, 4) relation of emotions to moral goals, 5) attempt to understand emotional triggers, 6) emotional self-evaluation in the moment, and 7) post-occurrence reflections. All these provided depth and variety in the information that authors acquired from the collected and partially transcribed interview excerpts. Thus, the studies of teachers’ emotions illustrated the significance of emotion in teachers’ education and practice. Some of these studies are summarized below.

Chapter 15: “Teachers’ Anger, Frustration, and Self-Regulation,” Rosemary E. Sutton, pages 259-274.

Sutton was motivated to start her research over 20 years prior to the publication based on a personal incident, in which she caught herself experiencing a strong negative emotion in the classroom. Her students were surprisingly observant and were able to give her advice on coping with the situation and emotion of that instance. She conducted studies, which partially focused on general reports of emotions in teaching as well as on teachers' negative emotions, such as anger, frustration, annoyance, and loss of control. Sutton not only illustrated short and long term occurrences of negative emotions in various cases, but also noted 1) career stage (e.g., "in his 7th year"), 2) coping techniques, and 3) possible implications of emotion related experiences on teachers' careers in general (Sutton 2007, 270-271).

Sutton defined the terminology of positive and negative emotions as follows:

The terms positive and negative emotions are used by social psychologists to indicate the relationship between emotions and goals, not whether the emotions are "good" or "bad." Positive emotions (e.g., happiness, joy, love) arise from goal congruence whereas negative emotions (e.g., anger, disgust) arise from goal incongruence. According to recent theorists both positive and negative emotions are functional... (Sutton in Schutz 2007, 263 a footnote)

By this definition, negative emotions are a consequence of goal incongruence and are required in order to identify and correct errors. Hence they can be functional for both students and teachers. However, my personal perception of negative emotions is that they are not optimal for effective learning and teaching, and this point of view is supported by the research conducted by the HeartMath Institute (e.g., Arguelles et al. 2003). This note by Sutton explained some of the teachers' reports included in the chapter she wrote. For instance:

Teachers reported that they most commonly get angry and frustrated when their academic goals are blocked by the misbehaviour, inattention, or lack of motivation of students. (Sutton in Schutz 2007, 263)

It is often beneficial for an educator to be able to project flexibility in various situations. In a group situation, for instance, an educator cannot assume an absolute leadership role without

risking negative emotions caused by departure from expectations or “academic goals.” An educator should remain within the boundaries of healthy leadership and guidance, which in turn may stimulate a more pleasant teaching experience. This point of view aligns with the student-centered approach of IAM’s third key principle. To illustrate, in IAM pedagogy, educators are encouraged to give priority to students’ skill development and to remember at all times that the lessons are for the students and their sole benefit.

Sutton’s surveys about negative emotion in teachers’ experience revealed that:

- 1) “...teachers in this study regretted losses of control and learned with experience to express less negative emotion in the classroom.” (Sutton in Schutz 2007, 264)

And that

- 2) “Although many experienced teachers say they learn to manage their emotions, especially their negative emotions when teaching, they discover how to do this on their own or with the help of colleagues, but with little or no assistance from their teacher education programs.” (Sutton in Schutz 2007, 270-271)

One implication of research on teachers’ emotions is conveyance to pre-service and in-service teachers of the current psychological view that emotions are: 1) multi-componential, 2) an essential part of a productive adult life, and 3) important in understanding the goals we attain (Sutton in Schutz 2007, 271).

In chapter 16, Anna Liljestrom, Kathryn Roulston, and Kathleen Demarrais focus on female teachers and their negative emotions and coping techniques. This is another chapter, with several implications and suggestions for long term solutions. In the “Implications” section, the authors report:

Our data suggest that teaching and learning are intensely emotional experiences, encompassing the full gamut from joy to rage. Given the data presented in this chapter, emotions have a central role in teachers’ work, since emotional experiences were, at times, described by the teachers as having serious repercussions. ... We urge teacher educators to deal in explicit and proactive ways with issues relating to emotions, preparing teachers for the possibility of experiencing difficult emotions. (Liljestrom in Schutz 2007, 288)

Based on data from this and other chapters of *Emotion in Education*, it is possible to suggest that emotion is an important aspect in contemporary education. Though strides are being made, all writers report the need for further research and clearer understanding of certain relations. One of the most functional messages, to me, is that teachers ought to be educated in emotional self-assessment and in techniques for coping with their own undesirable emotions. One can learn both to recognize them and to redress. Moreover, a deepened understanding of emotions' roots and their relations to personal and social psychology and characteristics may assist aspiring educators to understand the formation of emotional and behavioural patterns. This can help avoid preventable undesirable emotions and improve the educational atmosphere.

One of Sutton's final sentences supports the third key principle of IAM pedagogy:

Effective teachers learn how to manage a classroom effectively and have a productive learning environment, using humor and the expression of positive emotions rather than a predominance of negative emotions... (Sutton in Schutz 2007, 271)

Several studies and ideas within *Emotion in Education* support IAM pedagogy's view of emotion's role in the classroom. Among the most enlightening pedagogical understandings one gleans from this reading is that students perform best when full attention and all energy resources are given to the task. Studies indicated that negative emotions often result in lowered overall performance, while positive emotions provide greater creative problem solving and higher overall performance. The highest performance, however, is achieved by full focus on the task, when the task itself is the main motivator and source of positive emotions. Despite the many interesting ideas in this volume's studies, they leave some room for further research to finalize or confirm their findings. This of course does not make the attempts of all 29 authors fruitless. Instead, it perhaps proves the depth and complexity of influence that human emotions have on learning.

Conclusion

To summarize, it is important to be aware of psychological processes in pedagogy. Emotions are pertinent to any group learning setting. To varying degrees, the authors of this volume contributed to deepening the understanding of the role emotions might play in a classroom. Moreover, when perceiving emotional behaviour as being highly influenced by macro-cultural social factors (Ratner in Schutz 2007, 89-106), it becomes possible to understand emotion. In particular, 1) how emotion is constructed, 2) how it is influenced by various viewpoints, and 3) how to assist students in the awareness and understand of their thinking and emotional patterns, in accepting these patterns, and, eventually, in using the understanding of emotions as a tool for motivation, engagement, and better academic and musical performance.

2.2.3. Social Emotional Learning and Mindfulness

Contemporary theory and research in Science of Education and Educational Psychology are also related to an area of researched called “Social Emotional Learning” (SEL), which can be defined as:

Social and emotional learning (SEL) is the process through which children and adults acquire and effectively apply the knowledge, attitudes and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. (CASEL 2015)

Neuroscientist Richard Davidson stated in his 2010 presentation titled “The Heart-Brain Connection: The Neuroscience of Social, Emotional, and Academic Learning” that “Social Emotional Learning changes the brain...” (Davidson 2010). In a book Davidson co-authored with Sharon Begley, *The Emotional Life of Your Brain*, the authors explained some related research findings, including:

...the brain can change in response to messages generated internally – in other words, to our thoughts and intentions. These changes include altering the function of brain regions,

expanding or contracting the amount of neural territory devoted to particular tasks, strengthening or weakening connections between different brain regions, increasing or decreasing the level of activity in specific brain circuits, and modulating the neurochemical messenger service that continuously courses through the brain. (Davidson and Begley 2012, 9-10)

Davidson founded the Center for Investigating Healthy Minds (CIHM) at the Waisman Center, which contains scientific publications on the subject of mind, emotion, and well-being.

Its mission is to:

...cultivate well-being and relieve suffering through a scientific understanding of the mind. (CIHM 2015)

IAM programs can be said to exemplify SEL through activities such as sharing circles, where stimulating positive emotion feeling states are evoked, and students' self-awareness is experientially encouraged (see chapter 1, 4, and appendix A, 4.5.1: "Opening and Closing Circles" for details on this activity). IAM also encourages the practice of finding root causes of lapses in concentration or effort (e.g., "attention blink," Davidson and Begley 2012, 61) that affect performance of fine arts. This information is then used for improvement and motivation rather than judgement. These are in keeping with SEL, as are many other practices implied by IAM's three key principles and various student-centered objectives. Planning aspects of IAM discussed in chapter 4 are also in keeping with SEL, particularly those dealing with reflection on past sessions. More closely related to the 'relaxed alertness' state promoted by SEL and various IAM techniques is the approach to 'mindfulness' discussed below.

2.2.3.1. Mindfulness and Education

Mindfulness can be defined as focused, relaxed attention, and has been used to benefit students and educators through increased focus, self-relaxation, and reduced anxiety (Modern Mindfulness 2015). In an article co-authored by Davidson on the effects of mindfulness-based

training in prosocial behavior and self-regulatory skills in pre-school children, the authors outline the benefits of “mindfulness training” as follows:

Mindfulness training enhances attention and EF [executive function] by bringing awareness to a particular attentional object, whether it is the breath, external stimuli, thoughts, or emotions. It entails noticing when the mind has wandered from its object of attention (monitoring) and returning attention back to the chosen object (shifting/cognitive flexibility). Training increases the ability to maintain engagement of self-regulatory neural circuits (PFC [prefrontal cortical]), resulting in improved sustained attention and emotion regulation... (Flook et al. 2015, 45)

Mindfulness agrees in principle with IAM, SEL, and HeartMath Institute techniques. Inter-relationships between these stem from the practice of complete focus on an object (i.e., full engagement into an experience) and the objectives of teaching and learning efficiency and ease, in part by reducing unnecessary anxiety and distraction, and in part by evoking positive feeling states.

2.2.3.2. **SEL and Education**

The following book on social emotional learning in (general) youth education touched on several points that apply further to understanding emotions in education. Edited by Jonathan Cohen, *Educating Minds and Hearts: Social Emotional Learning and the Passage into Adolescence* is related to IAM pedagogy by its experiential practical methodologies. Quite successful in stating the book’s main intentions, the foreword by Howard Gardner (Cohen 1999, ix-xii) confirms some of these by its reinforcement of education’s real life application. In conjunction with promoting social emotional learning within general education, the authors of this book stress the importance of students’ understanding of the applications and goals of the disciplines they are learning. The authors suggest increasing students’ motivation for learning by communicating with them about the personal goals and purposes for their education. When educators take time to discuss and reflect on these, students have a better chance of understanding why and what they can achieve by committing to their education.

Chapter 10: “The Cognitive, Emotional, and Behavioral (CEB) Framework for Promoting Acceptance of Diversity” by Norris M. Haynes and Steven Marans promotes cultural acceptance in resonance with IAM’s interculturality aspect. The authors encourage harmonious co-existence of different groups of people. Haynes and Marans suggest that one efficient technique for achieving acceptance and tolerance within diverse educational environments (e.g., in terms of race, appearance, religion, disability, social group) is to organize extracurricular activities such as international days, meetings, or after school programs.

IAM pedagogy and programs meet the explicit goal of increasing acceptance and tolerance through its interculturality aspect and the interculturality attribute of IAM music repertoire. This is done by selecting pieces representing participants’ cultural backgrounds and those of the surrounding community (or simply cultures of interest) and by having students perform these pieces in public concerts. Likewise, increased acceptance and tolerance can be achieved by inclusion of differently-abled participants in music programs and performance groups. For this I have designed a variety of accessible parts in the IAM repertoire pieces along with a table of alternate rhythmic patterns for accommodating all levels (provided in appendix B, 4.9.1).

In relation to racial tolerance, Haynes and Marans stress the importance of understanding emotions in education:

Adolescents’ being in touch with their emotions is consistent with Howard Gardner’s ... notion of “intra-personal intelligence” and is a necessary component in expanding the range of tolerance. (Cohen 1999, 165)

The authors further stress the importance of educators’ ability to help “students become aware of feelings associated with perceptions of differences and intolerance” and to note how these occur as a result of emotions. The authors use increased “pulse rate,” breathing, and level of muscle tension as signals to focus on, for an improved understanding and prevention of a possible upcoming conflict (Cohen 1999, 165). One of the four coping techniques the authors present is

“poetry and other creative forms of expression.” Another contributing factor is an educator’s own understanding of cognition and behaviour in order to make students aware of these processes. One way to approach this, Haynes and Maran suggest, is to “... begin to talk to children at different developmental levels about how their minds work and how behavior and feelings are connected...” (Cohen 1999, 166). If properly introduced (i.e., objectively and non-judgmentally), such insight can immediately give students control of themselves and an understanding of others. Shortly thereafter, educators may choose to direct students in understanding positive applications of such knowledge (e.g., self-improvement, helping/accepting others).

Finally, the suggestion to provide reflective question periods, when students receive opportunities to “reflect on their experiences and how these experiences may have shaped and influenced their attitudes and behaviors” is an effective technique that illustrates the benefits of a non-judgmental question-reflection discourse. Haynes and Maran provided a list of sample questions that an educator might ask students during such a discourse. These were organized into three categories: 1) cognition questions, 2) emotion questions, and 3) behavior questions. Haynes and Maran explained the benefits and applications of their suggested models, for increasing tolerance and respect towards differences. The tolerance and acceptance of differences are important skills and behavioral habits, training of which is directly relevant to success in any group-based set-up (e.g., classrooms and performing ensembles). This consideration is one of the specific requirements for correct facilitation of IAM’s conducive atmosphere principle.

The foregoing section concentrated on scientific and social psychological sources that are relevant to pedagogical efficiency (i.e., teachers’ and learners’ efficiency) and to IAM. The following section shifts this discussion to more practical arts and music education related research. This research is necessary in clarifying and contextualizing the application of IAM pedagogy and programs.

2.3. Practical Pedagogical Literature

This section is focused on practical pedagogical literature and research that are relevant or comparable to IAM, its teaching techniques, its philosophy, and selected aspects of its sample programs. The discussion will intertwine philosophy and pedagogy related comparisons in order to further explain IAM, with the aid of like-minded educators and authors referred to in this section.

In particular, this section will touch on subjects that include: the perception of time and rhythm (in 2.3.1); the role and benefits of drumming in beginners' (or non-musicians') education (in 2.3.2); interdisciplinary pedagogical methods related to IAM's synthesis of arts, interdisciplinary pedagogy, and sample programs (in 2.3.3); music related curricular and instructional perspectives (in 2.3.4); and music pedagogical methods related to IAM music pedagogy and sample programs (in 2.3.5).

2.3.1. Time and Rhythm Perception

Understanding of human psychology, cognition, and perception hold keys not only to enhanced teaching and learning quality, but also to more specific improvements in the pedagogy of many disciplines. In music, rhythmic education in particular, the human perception of time, for example, holds keys to understanding our tendency to perceive meter, pulse, and rhythms in sounds that surround us (especially if they recur).

As it applies to IAM programs, rhythm and percussion are some of the primary means for beginners' self-expression through music. For accurate facilitation of IAM in the music discipline sphere, it is important to combine the understanding of human perception and cognition of time and rhythm with music teaching techniques.

The psychological aspect of our perception of time and of audible units organized in time was studied in detail by Justin London in his 2004 book *Hearing in Time*. London looks closely at our comprehension of time units or meter, and our expectation of further regular time units based on previous knowledge or perception of these appearances: “Meter provides a way of capturing the changing aspects of our musical environment as patterns of *temporal invariance*...” (London 2004, 5). London reviewed some ideas of Jeffrey L. Pressing, who considers our timing and perception of what happened or might happen in future as an evolutionary feature that has contributed to the survival of our species. The resulting continuous anticipation relates to our feel of time. From that perspective, the perception of time in sounds of music appears to be a side-effect of the need to perceive time in other sounds of life:

‘The listener continuously develops more or less specific readiness (anticipations) for what will come next, based on information he has already picked up. These anticipations – which themselves must be formulated in terms of temporal patterns, not of isolated moments – govern what he will pick up next, and in turn are modified by it. Without them, he would hear only a blooming, buzzing confusion [Ulric Neisser] (1976, p. 27).’ (London 2004, 10)

While ordinary sounds allow us to perceive life and react to it (e.g., approaching steps, door opening, plate breaking), music perception in itself is not a physical protector or survival aid.

Musical tones are produced for their own aesthetic contemplation as sounds – they are ends in themselves, and not further markers of location, action, size, and so on. (London 2004, 5)

In addition to identification of an upcoming event, London’s quotation below of Mari Riess Jones’ 1986 work discusses its upcoming location in time:

According to the rhythmic attending theory, people rely upon invariances abstracted from the temporal rhythmicities of a particular context to prepare attentionally for ‘when’ forthcoming events will happen. Attentional energy is thus temporally targeted... (London 2004, 11)

Of primary consequence to IAM music pedagogy is the cognition of time and rhythm, and its potential application to improvements in teaching (i.e., teaching those with seemingly no sense

of rhythm, and understanding of how music ensembles organize themselves by audioacoustic impulses). For example, London referred to the 1992 result of Schulze, Semjen and his colleagues, who “found that having subjects ‘doubletime’ ... or tap on offbeats reduced the phase and period variance at moderate tempos” (London 2004, 12). In other words, rhythmic evenness in sound production (including playing instruments) is improved by feeling interim divisions of beats. This comes as no surprise to most musicians. London also mentions a related study by Wohlschlager and Koch from 2000, who “found that tapping to extended tones tended to be more accurate than tapping to bare metronome clicks” (London 2004, 12). This finding can improve “phase and period invariance” or steadiness, and synchronicity (togetherness) as a result.

All in all, London’s exposition of time cognition and perception explains some of IAM’s inner workings and successes by its applicability to IAM programs’ percussion ensemble related teaching. The explanations promote IAM’s student-centered aspect by helping educators better understand students’ perceptual processes.

While discussing time in relation to the broad spectrum of life’s ‘soundscapes,’ the following work also proved relevant to the perception of time and rhythm. In his 1980 book, *The Tuning of the World*, R. Murray Schafer notes that the human tendency to organize the surrounding world helps explain perception of rhythm as the attempt to concisely describe the structure of soundscapes in temporal terms:

Man is an anti-entropic creature; he is a random-to-orderly arranger and tries to perceive patterns in all things. In its broadest sense, rhythm divides the whole into parts. An appreciation of rhythm is therefore indispensable to the designer who wishes to comprehend how the acoustic environment fits together. (Schafer 1980, 226)

Schafer further considers pulse or rhythm on a larger scale in one’s surrounding world. He notes patterns of 1) heartbeats in relation to music tempos, 2) patterns of sea and ocean waves in relation to our breath, 3) writing, speech, and micro-bodily cycles in relation to seconds, and 4) larger natural patterns within a year. Some examples Schafer mentions are the 24 frames per

second in film and 20 pulsations per second in music to achieve fluent visual and temporal perceptions. Finally, Schafer provides a figure which represents annual cycles in nature (e.g., snow/rain, fly populations, bird songs), thus expanding the notion of rhythm to broader scales (Schafer 1980, 229).

Schafer illustrates that rhythm and pulse are not only attributes of music but of many natural phenomena expanding from cells to galaxies, as noted also by London's second chapter of *Hearing in Time* (London 2004). Music and music performance cannot remain disconnected from the rest of life, for with musicality comes a sense of beauty, and with a sense of beauty comes contemplation of life. On the whole, Schafer encourages the consideration (or awareness) of sound and rhythm in relation not only to music, but also to all surrounding sounds and patterns.

Émile Jaques-Dalcroze's *Rhythm, Music & Education* (1967) accords with Schafer's and London's understandings of large scale rhythm especially in its section "Rhythm, Time and Temperament" (Jaques-Dalcroze 1967, 181-200). Jaques-Dalcroze first discussed his ideas on the importance of "whole man" development and activation through connection and providing a "medium of free exchange and intimate union between the respective organs of corporal movement and of thought" (Jaques-Dalcroze 1967, 182). Then he expands the notion of time in the following:

Life, in effect, is itself a rhythm, that is, a continuous succession of multiple units, forming an indivisible whole. Individuality may also be regarded as a rhythm, for the combination of its faculties, many of them conflicting, constitute an entity. (Jaques-Dalcroze 1967, 183)

Jaques-Dalcroze further relates rhythmic impulse to dance and music as a creative tool of expression and suggests that meter should be subordinate to creative rhythmic impulse, for that is what makes dance and music performances authentically pleasant and creative.

The above considerations of time and rhythm as being innate characteristics of human perception and creative self-expression contribute to an attitude of belief in every student's potential ability and, in turn, to accurate facilitation of IAM programs.

2.3.2. Benefits of Drumming

Drumming is one of the main activities of IAM music programs, and it is used for experiential immersion of beginners into music making (see appendix A, 4.6.1, for specific procedures and techniques). This sub-section explores the benefits of this activity. IAM is related here to healing-directed programs involving drumming-circle activities.

The multifaceted benefits of drumming have been noted by peoples of the world for millennia and more recently in the annals of pedagogical and therapeutic research. Through research and interviews, the benefits of participating in drumming and percussion playing have been diligently explored and meaningfully presented in a 2013 documentary by Jeff Stewart titled *Health Benefits of Drumming*. While corroboration of IAM pedagogy's key principles came from research explored in the "Theory and Science of Education" sub-section (2.2.1), corroboration of IAM music pedagogy's use of percussion comes, in part, from research on the health benefits of drumming. One of the causes of those benefits is neuromuscular connection development resulting from drumming. This points to an underlying cause of effective music skill development from experiential percussion pedagogy. To quote Doug Sole, drum circle facilitator, contributor to the documentary, author, and president of Soul Drums Ltd.:

When I have conversations with others about the health benefits of music, the topic always turns to drumming ... I believe it [drumming] speaks to the whole person. ... Drumming connects on many levels ... stimulates all four of our states of being, our four quadrants... It's not only good for our physical health, it is good for our spiritual health, ... intellectual health, and our emotional health. ... It [drumming] energizes us on many levels and it's just starting to be researched and proven as having unbelievable benefits. We're going to be continuing drumming throughout our history. (Stewart 2013, 24:00 min. – 26:11 min., transcribed by the current author with permission)

Although drumming is an ancient music activity of many cultures worldwide, physiological and psychological explanation or the quantization of percussion-experience-related benefits and their contribution to human well-being helps to understand why IAM programs facilitate enjoyable music making for beginners.

Unaware of Jeff Stewart's research until our meeting in February 2014, I immediately noticed striking similarities in our observations of benefit from experiential drumming in participants of nearly any age, ability level, or neuro-physical condition. His documentary substantiates and echoes some of the reasons why I focused IAM music pedagogy on drumming (or percussion), and why it is important to make IAM repertoires suitable for a wide range of participants (e.g., using Table 5 in appendix B, 4.9.1). Though therapeutic, Stewart's programs employ set-ups similar to IAM programs (i.e., percussion group guided by a leader), agree with IAM programs on many levels (e.g., immersion into music making through percussion experience), and share the same ultimate goal of benefit to participants (e.g., allowing the active experience to benefit participants in their own way).

At the same time, IAM programs differ from Stewart's programs in their use of pre-composed (structured) repertoire with harmonic wrapping of piano (or guitar) accompaniment and tonal vocal parts (often folk songs), as well as added movement (e.g., body-rhythms). The disciplines covered by IAM also include dance and visual arts, which I believe can ultimately broaden the developmental (and possibly healing) benefits of drumming, by inclusion of other physical and creative areas of self-expression.

The following discusses the interdisciplinary aspect of IAM and relates IAM's synthesis of arts principle to selected existing practices.

2.3.3. Interdisciplinary Pedagogical Methods Related to IAM

IAM's interdisciplinary programs (e.g., the Integrated Arts Program) involve the experience of multi-faceted creative and physical faculties of students in close proximity for the accurate facilitation of IAM's synthesis of arts principle. Certain other authors and practitioners have implemented comparable and contrasting interdisciplinary and integrated pedagogies for various educational settings. These interdisciplinary pedagogical methods and practices are related to IAM in this sub-section.

2.3.3.1. Integrated Studies

The educational practice of integrated studies (combining subjects) and its positive results and benefits to students were comprehensively covered by Vanessa Vega, who defined integrated studies as follows:

Integrated studies involves the combination of two or more subjects in a lesson, project, classroom, or curriculum. Teachers can draw interdisciplinary connections by making relationships between different subjects explicit, and/or by working with other teachers in teams across subjects. (Vega 2013)

Integrated studies and IAM provide similar benefits to participating students, such as inter-associations between related subjects and interdisciplinary perspectives on these subjects for broader and more comprehensive learning. Application of integrated studies to arts education (in public schools) was achieved through 'arts integration.'

Arts integration may improve learning by leveraging mental activities shown to help long-term memory, such as rehearsal of meaning, pictorial representation, and information generation (Rinne, Gregory, Yarmolinskaya, and Hardiman, 2011). (Vega 2013)

Cognition research presented earlier in this chapter (e.g., Goswami 2008) supports and explains the benefits of integration (i.e., multi-sensory learning) in education. These benefits have direct relation to the observed outcomes of IAM interdisciplinary programs.

2.3.3.2. Arts Integration

Brittany Nixon May (May 2013) outlined ‘arts integration’ in detail, and defined it as a combination of an art with at least one other subject in public school systems. May’s emphasis on “equal priority” of integrated subjects, and the aim of “blended unit” as a result of this integration (May 2013, 5), are related to IAM.

One content area should not overshadow another (Irwin, Gouzouasis, Grauer, & Leggo, 2006). Integrated lessons need to make practical and intellectual sense (Burnaford, 1993). When integrating subject matter, there needs to be a shift from emphasizing the differences between the subjects being taught to making connections between them so that meaningful learning can occur (Bohannon & McDowell, 2010). (May 2013, 6)

IAM programs are also most effective when the arts are integrated in practical and intellectual synergy. The role of an educator in focusing students’ attention on these connections is crucial, because this may be the starting point in the formation of students’ united perception of the related subjects.

Although integrated studies provide many benefits in manners common with IAM’s interdisciplinary programs, the latter have certain distinguishing features. Some of these are: focus on disciplines specific to the fine and performing arts (i.e., percussion and singing with dancing and painting but not with other intellectual subjects), original techniques for synthesizing these arts disciplines (such as singing long vowels to improve hand steadiness in visual arts), and a united setting with a single teacher (the educator’s expertise in all involved arts acts as a role modeling tool for influencing students’ self-perceptions as uninhibited multi-artists).

Arts integration can benefit pedagogy in other subject areas, and those benefits are seen in IAM programs to a certain extent. But IAM’s synthesis of arts has further creative and arts-specific benefits discussed in the following.

2.3.3.3. Combining Arts

In her 1999 article “Finding Music in Art” Mary Kuzniar referred to the connection of music and visual art. When discussing the process of experiencing and searching for connections between music and visual arts, Kuzniar suggested that the best way to connect the visual art experience with music experience is to “deal directly with both” (Kuzniar 1999, 44). This is in full accord with IAM’s Integrated Arts Program activities and synthesis of arts principle. Kuzniar draws on Howard Gardner’s argument that music and art require “... distinct kinds of intelligence – musical and spatial” (Kuzniar 1999, 44). Kuzniar states that:

Examining music and art together can highlight distinctive elements of each form. Yet, at the same time, it can also demonstrate how their characteristics are interrelated.

An easy way of connecting music and art is to deal directly with both, without verbal mediation between the two forms. Children do this when they listen to music and make pictures of what they hear or when they look at art and make music of what they see. Precedents for this way of proceeding can be readily found in music history. (Kuzniar 1999, 44)

I suggest the expansion of such synthesis to inclusion of dance via permutations among the three art forms (e.g., dancing while hearing music or viewing art) in people of all ages.

Another quotation from Kuzniar illustrates the direct relation of Kuzniar’s work to integrated arts activities of IAM, in coincidentally similar terms:

The activities presented ...[in the article were] ... designed to help elementary and middle-level children "hear" art as music. The goal is to have them see, hear, and create music and art in a synesthetic relationship that gives access to the **underlying principles of both forms**. [bold by the current author to fit the discussion] (Kuzniar 1999, 44)

The word synesthetic suggests the intent to create more connections, such as associative or neural connections between what may at first be perceived as different experiences. In this case these connections are associated with learning, developing, and improving various dimensions of personal perception.

When explaining the applicability of her methods to curricular requirements, Kuzniar reports results similar to those of IAM programs:

Students begin to gain an understanding of the organizing principles and expressive qualities of both forms as they actively explore similarities, differences, and connections between the two ...[art forms]. (Kuzniar 1999, 45)

On the whole, Kuzniar's approach and the underlying purpose of her research and activities do closely relate to certain aspects of IAM pedagogy, such as painting while listening, improvising with the body to express a concept or a word, and developing "synesthetic relationships" between at least two art forms.

A related article by Rosling and Kitchen (1993) discussed specific exercises for elderly people to develop direct connections or associations between the music heard and the art being drawn or painted (Rosling and Kitchen 1993). The value of experiential and hands-on programs for both the young and elderly is beneficial, and IAM is suitable for both age groups. I would suggest expanding the music and art, again, to inclusion of manageable dance movements (e.g., simple movements for fingers, arms, and feet), which would be an individualized expression of dance.

2.3.4. Music Related Curricular and Instructional Perspectives

2.3.4.1. 'Flow' in Studio Instruction

A brief reference to Krista Riggs and her article, "Foundations for Flow: A Philosophical Model for Studio Instruction," may highlight an aspect of the experiential principle and educational environment of IAM pedagogy – its focus on the quality of students' learning experiences as much as the end results.

Krista Riggs focused on the development of a balanced student-centered approach to music teaching, especially within studio settings. The model offered by Riggs is based on enjoying the

process rather than perpetually aiming at future achievement. One of her definitions of the model was: “A continuum between intellect and emotion, as well as intuition and analysis, are at the heart of the insight aspect of the model as relating to flow states” (Riggs 2006, 186). Several authors were brought into the discussion to highlight the multifaceted understanding of human mind, body, and consciousness required for the development of efficient and enjoyable pedagogy. Among them were Mihaly Csikzentmihalyi, Anthony E. Lemp, Howard Gardner, Abraham Maslow, and Stephen Nachmanovitch. Riggs discussed the reasons for envisioning the new model intended to benefit students, first and foremost, with enjoyable, mentally stabilizing, and active learning processes that involve balanced use of creativity and critical thinking.

Patrick K. Freer’s 2006 response to Riggs’ article called it “... a provocative paper examining the relationship between psychology and pedagogy within the applied music studio...” and commented on the model as follows:

The flow experience is only possible when an individual's personal capacities are congruent with the opportunities and goals afforded by the environment. (Freer 2006, 225)

Although Freer criticized some aspects of the model, including its student-centered intentions, he also provided insightful interpretations of the model and its implications, and suggested further research and application. Freer’s closing words acknowledged that Riggs expanded the notion of flow and the related ideas to studio music instruction. Likewise, IAM can be said to expand this notion further to integrated arts education, movement, visual arts, and group lessons in particular. A key observation of Freer was that the model suggested by Riggs aimed to improve the efficiency of existing instruction models without opposing them. In Freer’s words:

This is not to say that the instructional content of the studio experience becomes less rigorous in any way, but rather that the instruction itself is modified to better ensure the success of students in learning and applying that content. (Freer 2006, 225-226)

The model suggested by Riggs did not oppose the existing studio setting approaches, but allowed for their improvement through the understanding of larger aspects of students’ minds,

bodies, emotions, motivational sources, and creative experiences. The work of Riggs thus supports and agrees on many levels with the principles and philosophy behind IAM.

2.3.4.2. **Music Education Philosophies**

Charles Leonhard, in his 1981 speech, “The Great Masquerade: Means Become Ends”⁸ (as it was re-printed in the second volume of *Research to Practice* series, edited by Lee R. Bartel, titled *Questioning the Music Education Paradigm*), portrayed music as an expressive aspect of student development, a movement away from emphasis on theoretical and historical aspects of music education and rather towards performance and the experiential approach. That movement in many ways coincides with the intention of IAM pedagogy, its experiential key principle, and IAM programs’ curricula. IAM programs do not require memorization of theoretical or historic facts which can be found online anytime and which do not promote skill development. Potentially more valuable to the student’s development is the experience of making music. IAM’s experiential principle applies beyond music to arts education in general by activating development in parts of the student’s brain, perceptual system, motor skill system, and memory system that may benefit from earlier rather than later developmental activation.

Leonhard suggested:

Without its expressive function and aesthetic quality music has nothing unique to offer to the education of children and young people. With consistent emphasis on its expressive function, however, music in the school fills a unique role in the development of the human potential of people of all ages. This should be our dominant objective, the overriding end toward which we strive and toward which the entire program is directed. (Leonhard in Bartel 2004, vii)

⁸ Dr. Charles Leonhard (1915-2002) was an important American music educator and academic. This speech was originally published in spring 1981, in the Missouri School Music Magazine, volume 35, pages 30-31 and 41 (Bartel 2004, xi).

In this piece, Leonhard also suggested inviting students to participate in musical interpretations, and letting them share their thoughts about the music. He also stated that there is a need to limit information given about music and instead to focus on skill and knowledge which could assist in “helping children develop insight into and independence with the music they are singing and playing” (Leonhard in Bartel 2004, x). Independence and self-expression during skill-learning are also promoted by the performance ensemble set-up of IAM programs.

In his 2001 article, Peter DeVries refers to a study that also supports performance-oriented music teaching:

In a 1986 study, Mary Murphy and Thomas Brown looked at the preferences of a group of fifth-grade students compared with the preferences of music teachers for common instructional objectives ... They found a basic difference in viewpoints between the two groups: teachers were concept- and skill-oriented, whereas children rated objectives highly if they were able to produce total music performances – they were not concerned with the component skills or knowledge that their teachers thought necessary for music education. (DeVries 2001, 26)

Students’ preferences outlined in this quotation resonate in principle with IAM sample programs. To illustrate, IAM program students experience immediate immersion into percussion ensemble performance, and they learn via such performance experiences. DeVries further refers to David Elliot and the concept of “curriculum-as-practicum” where students simulate music making and listening, as they perceive it being “...carried out by artistic musical practitioners...” (Elliot as quoted by DeVries 2001, 26). DeVries also supports my observation that immersive experience tends to be “highly motivating (for students and teachers)...” (DeVries 2001, 26).

Finally, DeVries supports my suggestion of opening music repertoire to various cultures, tastes, and systems by agreeing with Joyce Jordan’s comments on this matter:

Given the cultural pluralism of today’s schools, the music educator must recognize that many different musics are worthy of inclusion in music education programs, with the major goal being a truly world perspective rather than a vantage point from which to establish any one musical tradition as ‘superior.’ (Jordan as quoted by DeVries 2001, 27)

Interculturality of IAM is in part related to DeVries' and Jordan's suggestion for openness to other cultures and styles, as is the balance of genres, exemplified through the IAM repertoire.

In addition to the need for balance between creativity and critical thinking, between teaching skills and concepts, between student- and teacher- centering, and within music repertoire content, balance is also needed between freedom and discipline for music education in general.

The question of tensions and balance between freedom and discipline in education has been raised by Marja Heimonen in her 2008 article, "Nurturing Towards Wisdom Justifying Music in the Curriculum" in *Philosophy of Music Education Review*. The article is focused on the curriculum and its meaning. After attempting to circumscribe the various definitions of 'curriculum,' Heimonen draws on examples from certain balanced curricula, and from research of other pertinent scholars, to justify the importance of music education. Throughout the article, Heimonen suggests that both freedom and discipline must be tempered in order to allow all the human rights to co-exist. Heimonen suggests that, "...an optimal balance between freedom and discipline could be adapted to music education..." (Heimonen 2008, 61) and that this balance applies to arts education in general: "... an optimal balance between freedom and discipline could also be adapted to music and arts education" (Heimonen 2008, 62).

Heimonen attempts to search for "Fundamental principles of global ethics" (Heimonen 2008, 74). One approach is to highlight the importance of balance between freedom and discipline:

Practical wisdom promoting the right action in different situations is the ethical principle that guides music educators in finding a balance between the two essentials, freedom and discipline. (Heimonen 2008, 65)

While mostly discussing the two aspects of freedom and discipline in a broader sense, in one section Heimonen does go into the actual methodology of applying these two principles in music

education. What stood out for me is Heimonen's attempt to state an objective point of view on broad musical education, not referring to any one method or context:

... music(s) and music education are evaluated as good depending on how well they serve their particular function in different contexts in current multicultural and pluralist societies. According to this view, no universal good music—or music education—exists that would justify the dominance of one genre or of one teaching method. (Heimonen 2008, 65)

On many levels (especially as an educator) I agree with the above statement. While I do accept music as a universal aspect that unites humans in many ways, I also believe it is important for music educators to explore each musical context and consider the known (or yet to be known) varieties as a means of broadening and opening one's mind. I believe that when an educator is open to differences in musical educational contexts and existing musical varieties, this openness results in fertile ground for students to develop in their individual directions, without imposition of the educator's own preferences. This further emphasizes the importance of flexibility in planning and student-centered pedagogy. These, in turn, are essential ingredients for facilitating IAM's third key principle, as is the interculturality aspect of IAM pedagogy.

The following idea coincides directly with some of the premises in IAM:

... holistic and dynamic processes of aesthetic experiences: performing, listening, and composing are all activities and there is no sharp distinction between music education and musical experience. (Heimonen 2008, 66)

It is often the case in IAM programs that music education and musical experience merge into a joint process. This process could be called "a guided musical experience." I consider IAM to be experiential for many reasons, among which, it does focus on musical experience, under the guidance of an educator or a program leader. Thus there is a specific difference between a typical music curriculum and a more experiential 'curriculum' in which the repertoire is not predefined but customized, in my case, approved by all participants to help develop their individual skills at each one's individual pace of accepting new knowledge. In my experience, the individual pace of

students' acceptance of new knowledge is highly increased when students are permitted to participate in guiding the process themselves.

After referring to Dewey's ideas on the importance of availability of music education to all students, "irrespective of their social, cultural, or economic backgrounds ..." (Heimonen 2008, 26), Heimonen states some specific functions or roles which she believes a music educator must fulfill. On page 66 she refers to one such role within a classroom's 'micro-society':

The tensions between different groups, some of which emphasize freedom (autonomy) and others discipline (stressing the moral and ethical functions of music in society), may be enormous within any one society and the teacher's assumed role is to achieve balance in the classroom's micro-society. (Heimonen 2008, 66)

Thus far in IAM program leading, I have been able to avoid such tensions by flexibly selecting an acceptable culturally diverse repertoire and focusing on each student's individual skill development and contribution towards improvement of overall ensemble quality. Indeed, the classroom contains a diversity representative of society at large, wherein the teacher's role among others is one of social leadership. Following this analogy, the curriculum represents the micro-society's public policy. Heimonen proceeds to raise the question of music's curricular inclusion based on its public inclusion:

The question of whether music education is part of the public or the private sphere is a complex one and concerns not only philosophical inquiry but also political interests. (Heimonen 2008, 69)

While IAM programs have been offered as extra-curricular activities in public schools possessing music education facilities, neither the curriculum nor the resources are public school standards. It is hoped that the research of my colleagues and mine sheds more light on this complex matter so as to help serve the public interest.

To conclude with Heimonen's work, the following appears to be one of her strongest suggestions:

I suggest that these kinds of basic rights and ethical principles—such as the Kantian imperative of valuing every human being as an end in itself and not only as a means—form the boundaries, the discipline, of our freedom. (Heimonen 2008, 73)

While IAM's third key principle implies active construction of a nurturing environment by the educator, Heimonen suggests furthermore that students have the basic human right to such an environment, which educators must discipline themselves to provide.

On the whole, Heimonen's points apply directly to music education and hence to IAM. More generally, her considerations hold the potential benefit of balancing student-teacher dynamics, so that students are asked to participate, discover, and contribute as the valuable human beings they are.

2.3.5. Music Pedagogical Methods Related to IAM

This sub-section transitions from the foregoing general practical music education discussion to more technical discussion related to existing music teaching methods. In particular, it discusses, compares, and contrasts music pedagogies of selected educators in relation to IAM. The pedagogical and music related points supported by literature in this section, in most cases, were also observed and experienced by myself in creative and pedagogical practices, i.e., first-hand experiences.

2.3.5.1. Practical Pedagogies of Moore, Cahn, and Watson

Steven J. Moore's educational work titled *Play It From the Heart*, and published in partnership with MENC: The National Association for Music Education, contains some student-centered arguments on music expression and creative interpretation in educational settings (Moore 2011, i). Moore's ideas focus on instrumental music and music education, and these ideas are especially relevant to understanding the role of a conducive atmosphere in enjoyable and successful education.

Moore suggests that the ideas and principles in the book may be applied to other spheres, including group organizations of any sort. Moore quotes Linda Riley, a program coordinator of the Oregon Renewable Energy Center at the Oregon Institute of Technology, and her idea of emotional connection to what one does or plans, as well as the direct positive effect of that connection in the results achieved:

I've learned that you must be emotionally connected to what you are playing... or what you are drawing, designing, building, or planning – because that connection will result in a melody or plan or system or structure that will make a difference in someone's life – an effect that makes being a musician or an engineer extremely rewarding. (Moore 2011, 9)

This quotation may be further applied to the teaching process. In IAM pedagogy and programs it is critical for teachers to have an emotional connection to students in the form of individual attention and careful consideration. For instance, within the aforementioned sharing circle activity, emotional connection and contact with each student provides the educator with 1) instant feedback on progress 2) knowledge about each student's interests and goals, and 3) the opportunity of customizing the class to maximally benefit each student.

In IAM programs, music ensemble set up is used as the tool for immediate immersion into music making. Early in each program, students are asked to pretend as if they are performing on stage with an audience present. Students consequently strive to play better, improve inter-ensemble listening skills, feel greater achievement, develop greater self-confidence, and receive more reward and joy from practice. Students strive for excellence and forge a mindset of polished and inspired performance. One may speculate that the motivation shifts from merely practicing for something significant in the future, to experiencing the thrill of performance at rehearsal. This is one way of applying IAM's third key principle toward motivating perseverance. It seems that Moore's pedagogical experience supports the efficiency of this IAM aspect:

One of the ways to achieve excellence in a musical ensemble is to “practice the way you perform, and perform the way you practice.” (Moore 2011, 23)

Not only does Moore argue that a performance mindset helps improve rehearsal quality and ultimate performance, but he further suggests to rehearse as if it is the “most important performance of the season ...with over twenty thousand” in the audience (Moore 2011, 23). Increasing quality, purpose, and inspiration in one’s mindset during rehearsal allows practicing at performance level and improves quality and control of subsequent performances.

Moore proceeds to study motivational aspects of emotional connection and their effectiveness. He contrasts “intrinsic motivation,” of each ensemble member (participant of a program) with “extrinsic motivation” cultivated by fear (Moore 2011, 27). Deliberately or not, the director/teacher may engender the latter. The former is readily combined with the director/teacher’s involvement of his/her students in decision making. These decisions, could be related to the course structure or rehearsal organization, the choice of an ensemble’s repertoire, and the selection of performance programs. On page 27 Moore makes the following three interdependent observations:

- 1) Involving people in the creation of a product is vital because it allows each person to have an emotional investment in the system and the outcome...
- 2) Motivation by fear (extrinsic motivation) is fast and effective in the short term. But intrinsic motivation produces deeper, more lasting investment and attachment to the organization...
- 3) No one is interested in being a puppet, so it is important to invest in a process that involves people. Not only is it ethically correct, it is more effective... (Moore 2011, 27)

The above points⁹ are common techniques of managers, directors, and organizers. Their principles were also used in IAM programs and proved to be not only efficient but also fruitful. Students got involved to the best of their abilities, and those who already knew the songs voluntarily agreed to become helpers or assistant educators (aiding in coaching new students,

⁹ Numbered and organized by the current author for clarity.

leading sections, organizing various aspects in the classroom, and providing encouragement to all students). The helpers not only enjoyed and learned from the experience but also took pride in their roles. Moreover, they sought to fulfill their roles in order to take their own assistantship to another level. Recorded for the purpose of promoting IAM programs for future years, students, without exception, took care to provide verbal feedback expressing what they learned and why IAM programs are an important addition to education and society. This feedback provides evidence of the participants' deep connection to IAM programs and their understanding of these programs' intention, purpose in society, and value to the individual. My intention here is to acknowledge Moore for his ideas about involvement and attachment, which are shared by IAM's experiential immersion and conducive atmosphere key principles, and which I have found to be effective techniques in real-world practice.

Moore discussed another pedagogical topic I would like to broach. In particular, should a program director let go of a student who appears to be dysfunctional in a given environment, influences it negatively, or acts aggressively towards other participants?¹⁰ Based on his experience with former students and highlighting one particular female, Moore's response to this dilemma is unequivocal: "Never give up on people. Always leave the door open for your people, even if they may not appear to be meeting expectations" (Moore 2011, 37). Having had a very similar pedagogical experience in 2007-2008, and finally deciding exactly as did Moore (to accept a female student in my case as well), I agree with the above idea. In a learning ensemble of non-musicians, or beginning ones, there is always a more suitable role for a student who does not appear to fit where first expected. In my case the student, who was highly protective and even

¹⁰ This question applies to a performing ensemble program or course involving group work rather than to a course where students perform and are graded individually by an educator.

aggressive in a regular student position, proved to be exceptionally caring, well organized, and enthusiastic as an event organizer and a solo vocalist. In IAM programs' percussion ensembles, students usually sing along with drumming, but this student was the first soloist, and a very good one. As Moore emphasizes throughout his entire work, it is about seeing abilities and not disabilities.

The following two authors, William Cahn and Scott Watson, also focus on providing music education environments that enable all participants to discover their abilities, as will be discussed, through music improvisation, composition, performance, and recording. These also relate to the development (or invention) of new methodologies (e.g., with the aid of technology) into music performance and education. As with Moore's work, Cahn's and Watson's methodologies appear to be aimed at maximizing efficiency of developing students' talents in music creation, performance, and creative performance as a result.

William Cahn began shaping the ideas behind his 2005 book, *Creative Music Making* (CMM), during his improvisatory music making as a founding member of the percussion group NEXUS. One of Cahn's first realizations from experiencing free-form group improvisations was that "... the absence of a plan was taken as a responsibility to listen carefully and to make interesting music" (Cahn 2005, 3). Cahn described five benefits of CMM, which he and his colleagues experienced, and which reveal five potential avenues of musicianship improvement:

- 1) A deeper knowledge of the instruments and their sound-making possibilities
- 2) A deeper level of listening – to one's self and to other ensemble members – focusing on an acute awareness of the sounds being made
- 3) A more developed intuitive sense in making appropriate musical responses
- 4) An increased ability to embrace the sounds produced by others

5) An increased confidence in musical expression and risk taking¹¹
(Cahn 2005, 3)

These important observations support the necessity and value of creative and improvisatory music making. IAM programs' compositional and improvisational aspects (discussed further in chapter 3, 3.2.1) are not identical to Cahn's, but they are similar and share the benefits outlined above, to a certain degree.

Encouraging Creativity in Students

The following quotation relates to Cahn's view of one's inner musical skills, which IAM is intended to share in principle. Cahn quotes Satish Kumar's words:

[Art] is not a product; it's a living process ... [Ananda K.] Coomeraswamy said, the artist is not a special kind of person, but every person is a special kind of artist. (Cahn 2005, 19)

IAM pedagogy agrees with this quotation in several ways. Firstly, this pedagogical attitude toward students promotes a conducive atmosphere. Secondly, it removes the tendency to judge students and replaces it with student-centered adaptation toward their betterment. Thirdly, it promotes positive feeling states within the educator while teaching each and every student. This attitude leads to both effective teaching and effective learning, particularly during compositional and improvisational aspects. For example, in IAM's music composition aspect, while a pulse may be provided as a constant background, students are free to create anything they like, allowing each one's unique artistic expression to surface. Cahn also encourages creativity in this way in his CMM sessions.

¹¹ The numbering is created by the current author for organizational clarity. The original text presents these characteristics in point form.

The above quotation further applies this idea to all arts. I also found positive results from applying such perception to visual arts and dance subjects. For example, within visual art in IAM interdisciplinary programs, participants are given freedom to express themselves through forms and colours that stand out or hold meaning for them at the time. As a piano accompanist should sense and follow a soloing vocalist or instrumentalist, the visual arts educator should sense the artistic language of the participants' expression and provide encouragement, while also providing all necessary tools (e.g., various techniques). The dance educator or choreographer should allow time for improvised movement or individually created solos, thereby allowing students to find their comfortable and preferable body language and artistic expression. When different students improvise movement or choreograph to the same music (especially with a rich variety of textures), the uniqueness of their musicality is seen through accenting one or more musical aspects with movements from their own imaginations and experiential libraries.

Spontaneous vs. Rehearsed Interpretation

Cahn touched on a method of performing composed music, which is commonly used in the Western music tradition.

One common method used by performers to eliminate the real-time selection of performance options is to think through and "fix" as much as possible in practicing, so that in performance the music will be so automatic that no selections need to be made. In this way the selections are all made in advance and not in the real time of the performance. (Cahn 2005, 21)

Cahn extols, on the other hand, the concept of spontaneity or selection in real time practice or performance. To paraphrase, interpretive decisions should not be fixed but selected by the performer during each practice and performance "by means of intuition" (Cahn 2005, 22). If a student is given the possibility of such interpretive creativity, the need for awareness of each sound that is being produced increases. Each student becomes aware of each sound quality (i.e., timbre, speed, relation to other sounds in the ensemble), and the performance of not only the

individual but the whole ensemble can improve as a result. This attention to one's listening and intuitive skills becomes a group effort, which is also encouraged within the performance aspects of IAM programs.

The same concept (spontaneous selection of interpretive qualities in music, during real time performance or practice) is expressed colloquially in the following quotation:

A musician just has to learn for himself, just by playing and listening. ... There ain't no one can write down the feeling you have to have. That's from inside yourself. The music has to let you be ... you got to stay free inside it. [Sidney Bechet, in *An Encyclopedia of quotations about Music*] (Cahn 2005, 24)

Perhaps the concept can be thought of as improvisational interpretation of a given score (within the range of the composer's prescribed markings). In the absence of a written or memorized score, the concept can be reduced to improvisation. Indeed, to turn the tables completely, improvisation can also give rise to a score or composition, as Joseph Haydn expressed in the following passage:

I would sit down and begin to improvise, whether my spirits were sad or happy, serious or playful. Once I had captured an idea, I strove with all my might to develop and sustain it. [Franz Joseph Haydn, quoted in Ian Crofton and Donald Fraser, *A Dictionary of Musical Quotations*] (Cahn 2005, 26)

This suggests that the role of improvisation in creative music making lies not only in performance but also in composition. Therefore, facilitating, encouraging, and teaching improvisation may lead to either facet of creative music making and may be a valuable foundational exercise. To some extent each performer has to experience composition and improvisation, the freedom of making music in the moment, and the musical teamwork skill of improvising within an ensemble. Cahn appears to corroborate this idea, one that urged me to design an improvisational aspect for IAM programs at the outset.

Overcoming the Fear of a Wrong Note

Many students and performers are constantly fearful of producing an error or a wrong note. This often inhibits the performance and adds additional stress and lack of freedom. Within Cahn's CMM sessions, this possibility is absent. The impossibility of playing a "wrong note" is one of those elements that allow a participant to experience freedom in music making. Systematically removing fear from music making helps students apply themselves more fully to any music they play, improvised or pre-composed.

Fear of playing wrong notes is perhaps the biggest impediment in the psyche of music making, and in free-form improvisation any concept of right and wrong notes can and should be discarded without reservation. (Cahn 2005, 28)

When a student is familiar with an instrument enough to safely and correctly produce an acceptable sound, he or she should be allowed to be free of the right or wrong concept, in order to experience the freedom of musical expression, and the creative power of self in music. In his sessions, Cahn encourages participants to use their own instruments or those that do not require special training for tone production (e.g., percussion or piano).

Cahn suggests replacing the concern about what is right or wrong with:

...an effort to be aware of whatever is happening and to search for and find appropriate musical responses – to make good musical choices. It is in this search for responses that free-form improvisation becomes a fertile ground for the exercise of intuition and imagination. The musical responses are derived from each individual's personal vocabulary and experience, without the impediment of fear about playing something wrong. (Cahn 2005, 28)

Cahn emphasizes that free-form improvisation is not an attempt to create a "Beethoven symphony" acclaimed by all listeners. Rather it is an exercise for the individual to explore choices that are meaningful and interesting to listen to:

After all, the goal of improvisation in CMM is not to make perfect pieces of music beyond criticism (Ludwig van Beethoven symphonies) or to render groundbreaking performances

(Miles Davis solos). The immediate goal is to make whatever music is made simply to see what happens, and then to examine it and try to learn from it. (Cahn 2005, 37)

The audio disc Cahn put together to accompany the book contains a single final track of a live NEXUS ensemble free-form improvisation performance. To me, this music is not only engaging and alive, but it also gives the first impression of having been composed. Thanks to Cahn's numerous explanations, the reader eventually realizes that to become excellent at spontaneous music making within an ensemble, it is important to progress gradually, searching and experimenting continuously. In contrast to the NEXUS ensemble recordings on the disc, earlier tracks of Cahn's students often present musical ideas that are not developed further, creating dissonant kaleidoscopes of sounds. Cahn clearly defines different stages of free-improvisation skill development, illustrating gradual increase of participants' listening, performing, and interacting skills.

The next quotation drew my attention by dint of its content and ultimate source:

I love music passionately, and because I love it I try to free it from barren traditions that stifle it. It is a free art, gushing forth – an open-air art, an art boundless as the elements, the wind, the sky, the sea. It must never be shut in and become an academic art. [quoting Claude Debussy] (Cahn 2005, 31)

What a strong statement. Very similar sentiments and considerations motivated the creation of IAM and its programs. Large numbers among the population view musical composition (most notably classical music) as an academic discipline and hence do not consider themselves music makers (in Western society). Many are raised, in my opinion, with prejudices about their own tone disability and inability to produce acceptable sounds even with simple instruments. Lack of music skill is an excuse I have heard hundreds of times in my classrooms, at my private gatherings, and at other occasions when people (mostly adults) were asked to participate in making music. People in general (adults in particular) are protective of their social- and self-image and are conditioned not to act without high qualifications and careful preparation, but this

is the point Cahn is also trying to make throughout his book. Certain kinds of music making are open to all skill levels. When ability becomes axiomatic, the change in point of contention from “Am I able?” to “Am I willing?” allows prejudices to be overcome. Suddenly, everyone can choose to engage in music making. I have achieved many positive results from presenting music in a non-academic form to non-musicians or amateurs. I have seen students perform pieces as many as 7 Royal Conservatory of Music grades higher than their current levels, simply because I refused to present pieces as difficult and focused on “Would you like to?” rather than “Are you able to?” I find it more pedagogically effective to intrinsically motivate than to risk threatening or demoralizing students. These are some of the sources for the intentions of developing IAM, and perhaps, Cahn’s CMM as well.

The Pedagogical Significance of Recording

Does the attitude of students/participants change when their playing is being recorded? It does in many ways, among which according to Cahn, players experience “a heightened sense of importance ... because the recording becomes a concrete documentation of the improvised music, which would otherwise exist only in the individual memories of the participants” (Cahn 2005, 45). In my recordings of both improvisations and regular music sessions within IAM programs, I noticed a difference in participants’ overall performance and attitude in comparison with unrecorded rehearsals. Recording induces, in my opinion, positive effects and should perhaps be exercised by educators from time to time.

But the recording step is significant enough to be considered separately, because it alone provides the means for players and CMM participant listeners to hear their own performance and consider it in a nonplaying context. (Cahn 2005, 45)

Thus, listening in "a nonplaying context" differs from listening while playing in an ensemble and may have pedagogical value. In my own experiments with CMM (for the purposes of deeper understanding of this book), the co-participant and I both perceived listening to the performance

while participating as very different from listening to the recording. Both of us learned from this difference, and it affected subsequent playing.

Cahn suggests applying the recording aspect of CMM to "Drum Circles," first noting their relationship in the following quotation on page 44:

What drum circles and CMM have in common is intuitive music making in a supportive ensemble environment with a minimum of externally imposed stress and a maximum of involvement... (Cahn 2005, 44)

Cahn proceeds to present the possibility of enhancing the experience of participating in a drum circle by three additional CMM activities, namely, 1) recording what is played, 2) listening to it following a session, and 3) providing an opportunity for participants and listeners to discuss their experiences in a question-answer form before and after listening. Of course, a drum circle's question-answer discussion might considerably differ from that of other creative music making or free-form improvisations. One reason is that the improvisation in drum circles often works within the parameters of a certain repertoire, such as African or Latin, with specialized repertoires from more narrow geographical locations. The creativity becomes more structured, and that structure might be imposed on the participants' minds. Nevertheless, I believe a conscientious and creative approach can potentially benefit performers of a set repertoire.

Recordings of group improvisations in IAM programs allowed students to reflect back on their experiences of playing and creating music. However, as these recordings were heard much later, students could not compare the two as directly. Immediate listening-questioning feedback is an aspect of Cahn's method that holds promise as an addition to IAM programs for further acceleration of learning. For improvised or pre-composed playing, it can amount to more clearly focused and motivated practice that "makes perfect" more quickly. It can also nip bad habits in the bud. IAM's experiential key principle is at play here, and the feedback creates an alternate

sensory connection for learning by synthesis of neurological pathways, which is a component of IAM's synthesis of arts key principle.

Recording can also be related to the notion of CD compilation of a group's creative music making or improvisation processes (Cahn 2005, 78). In chapter sixteen Cahn gives an extended comment on the significance of this aspect in his method. Within the trials of IAM programs, I have been making recordings of students' music-making. A few of the recorded in-class practice or improvisation sessions were selected for our CD, which was produced and distributed to all participants and sponsoring institutions at the end of each program. In addition to group improvisations, each participant had a chance to develop his/her ideas in a solo setting with soft support of others by request, or just by my lead drum softly encouraging. The recorded improvisations were placed among students' compositions and ensemble repertoire tracks. In my 2009 Rhythm and Drumming Program, the CD's introductory track was an improvisation titled *May Improvisation*. Moreover, as with Cahn's live NEXUS group performances, my students also experienced improvising in a concert setting. No one, including the participants, knew what they were going to play or do. According to my observation, the improvised piece gave an impression of being prepared, and each participant became stronger in creative musical confidence.

The Benefits of Listening to Additional Music

Listening to additional music can provide different benefits from listening to one's own playing. Building resources for expression, musical ideas, or in Cahn's words, "musical vocabulary," are some of these further benefits. Cahn states that "[b]uilding musical vocabulary is a lifelong exercise" (Cahn 2005, 49). This statement is made in the context of the tenth chapter, on listening, where Cahn suggests the importance of listening, not only for developing skill, but also for expanding one's musical vocabulary. Listening to additional music is encouraged by

Cahn, particularly in a section where he emphasizes the benefits of such music being multifaceted and representative of various styles, cultures, and music directions.

The facilitator can select the recorded music to be heard, or the participants can each be asked to bring recorded music to a CMM session for listening. Participants should be encouraged to select music they really like, as well as music they think is capable of expanding the vocabulary of other participants. (Cahn 2005, 51)

The above quotation is related to both the development of music vocabulary and to supplementary listening within CMM sessions. Listening to supplementary music selected by participants allows them to experience each other's personal favourites and can have ear-opening effects in a peer group. These aspects are important and beneficial to IAM music pedagogy. First of all, by providing certain elements of course material, the participants/students join in the creation of a uniquely customized curriculum which they can call their own. Secondly, the sharing of personal musical favourites allows the students to enter each other's existing comfort zones, encouraging better intra-ensemble relations. The list of benefits goes on, for example, to allowing various cultures to be expressed, and thus reinforcing IAM's intercultural aspect, or to encouraging acceptance of one another within a given group of people.

The Benefits of Questioning

Cahn suggests that educators pose questions devoid of judgment which allow participants to infer their own solutions. This suggestion, apart from being in line with IAM's third key principle, holds potential benefit not only for music making self-confidence and attention of members within the ensemble, but also beyond the ensemble and music to their lives and overall thought development.

The purpose of the questions is not to elicit "correct" answers; it is to encourage participants to think for themselves and listen in a more attentive way. (Cahn 2005, 55)

Cahn also quoted Michael J. Gelb's statement from *How to think Like Leonardo da Vinci* on page 55:

The questions that “engage our thought” on a daily basis reflect our life purpose and influence the quality of our lives. (Cahn 2005, 53)

In IAM, the educator is expected to exercise the patience and open-mindedness to ask non-judgmental questions and to accept answers which students feel are true for them. It would be inappropriate for an educator to correct a student who was told that there was no right or wrong. The freedom of each IAM program student (even as young as grades 2-3) to express any ideas in the opening and closing sharing circles, especially, seemed to open the most conscious and budding sides of each participant’s mind.

Summarizing CMM’s Relationship to IAM

In summary, several of Cahn's ideas, notably those involving pedagogical application to post-secondary, grade school, and concert settings, relate to IAM programs on many levels. Some commonalities between Cahn’s CMM and IAM are that: 1) both provide music to various levels of players or non players, making music accessible to anyone, 2) both are aimed at improving listening and creative skills and overall musical thinking quality, and 3) both may be applied in classrooms with various instrument sets, working best with percussion instruments (especially for beginner musicians). Though they share common goals, the main differences between our methods are that 1) improvisation comprises only a part and not all of IAM, and 2) that part does not incorporate the entire CMM method. Hence our methods share commonalities but also differ from one another. Most of the music making in IAM programs involves playing a structured repertoire that participants work on in unison to develop music memory, excellence in performance, consistency over time, and self-confidence by reaching a certain standard (i.e., to play a piece as written or better). Hence one way of incorporating CMM in IAM would be to enrich its improvisation sessions, but not to entirely exchange repertoire for improvisation.

In his 2011 work titled *Using Technology to Unlock Musical Creativity*, Scott Watson presents very interesting research and a method at the same time. Watson focuses on two main

hypotheses: 1) it is essential to focus on developing students' creativity through a variety of pedagogical techniques and student assignments, and 2) technology is an effective and efficient tool for assisting students in their musical creative progress.

I agree with Watson's premise that creativity is an essential element in music education. Not only does it improve the quality of any music class, it increases the benefits students experience during the class. In teaching, it is analogous to asking questions that engage students' thought processes versus asking for regurgitation of facts by memory. Just as thought augments memory in general education, creativity augments memorization in music education. Creativity may take the form of composition, improvisation, interpretation, discussion of ideas or recordings, and other forms, to augment learning to play what is written, its theory, and its history. Watson wrote: "Music learning is incomplete if students do not engage in at least some creating" (Watson 2011, 18). Moreover, when quoting Janice Smith and Michele Kaschub, Watson states that when students compose, not only do they develop and use "the full breadth of" their musical knowledge, but they also employ "a range of technologies" that aid in the "transmission and presentation of musical ideas" that prepare them for higher levels in their "musical evolution" (Watson 2001, 18).

Watson also echoes arguments from Daniel J. Levitin's *The World in Six Songs*, that creativity or "creative impulse" is a natural quality that would allow for survival in extreme situations, and therefore evolved to be present in nearly all humans (Watson 2011, 17).¹² Among other examples, he cites the hardship of concentration camps, where people experienced spontaneous creativity and expressed themselves through works of art, adding meaning to their

¹² Evolution of 'creative impulse' is not to be confused with evolution of 'music perception' discussed in chapter 2 (in 2.3.1: "Time and Rhythm Perception").

lives. These are some of the ideas leading Watson to suggest that creativity is an undeniable activity of the human brain.

A creativity-based approach to teaching music (or anything) makes sense because of the way our brains are wired. We have a need to create. Not taking advantage of our students' creative impulse in our approach to teaching is to overlook an effective source of motivation and mode of learning... creativity-based projects enhance learning. (Watson 2011, 17)

The educational value of creativity is realized in IAM pedagogy, which encourages creativity of both educators and students in every session.

Following these ideas, Watson gives a series of examples to illustrate potential benefits of technology in learning and creativity. One is the ease of computer music notation (e.g., Sibelius, Finale, MagicScore, as well as free online software) relative to pencil and paper notation. Not only is music notation editing greatly simplified, but immediate audio playback also accelerates the learning process. Computer music sequencing (e.g., Logic Pro, Pro Tools, or Garageband) permits recording and combining of original and existing pieces and arrangements into new arrangements. Watson enriches his book by providing a comprehensive companion website with “dozens of audio and video examples as well as many downloadable worksheets, rubrics, and activity files” (Watson 2011, cover page). These internet resources provide flexibility, detail, and variety for readers and educators. Watson’s overview of technology’s benefits in music education is comprehensive and practical. Being based on physical experience, IAM does not require technology for its success. However, there is a specific role for these tools in IAM programs, as outlined in appendix A (4.5.2: “Technology in IAM Programs”).

2.3.5.2. Fairfield on Moorhead, Pond, Doig, Jaques-Dalcroze, Kodály, and Orff

The question of children’s spontaneous creative music-making was studied in the first half of the 20th century by educator Gladys Evelyn Moorhead, composer Donald Pond, and their

contemporary Dorothea Doig (1941, 1942, 1951). In her doctoral dissertation, Sarah Mae Fairfield referred to these studies and concluded that the published materials of all three reported:

children, regardless of experience level or giftedness, were capable of creative musical thought, as long as they were given a rich, musically stimulating, and supportive environment. (Fairfield 2010, 7)

Not only does this statement support IAM's conducive atmosphere key principle, but the reported findings about children, in my opinion, are also likely applicable to students of all ages.

A section in Fairfield's first chapter summarizes the development of music education in the mid-20th century, particularly noting the methods of Émile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967), and Carl Orff (1895-1992). The emphasis on creative thinking in children is seen by Fairfield as one of the main binding commonalities between the three pedagogies. It is difficult to ignore the influence of the three methods on contemporary music education. They embody many brilliantly effective ideas and exercises. Though unaware of these methods when developing IAM programs, I have incorporated some of them. My inadvertent use of Orff instruments within IAM programs is an example. Likewise, for beginner groups, IAM programs happen to employ Orff's pedagogical approach to music notation, described by Fairfield as follows:

While the use of formal musical notation is not discouraged in the Orff method, its use is typically delayed until it becomes necessary. Students sing, play, compose, and improvise complex music before learning musical notation. He believed that musical symbols should only be introduced when students expressed a desire to notate music. (Fairfield 2010, 16)

Another description of Orff's method and its influence on North American music education is presented well by Keith Bissell, Doreen Hall, and Emily-Jane Orford in the article "Orff Approach" published in the *Encyclopedia of Music in Canada*. These authors also note the natural progression achieved through the Orff approach by "leading the child by his or her intuition from primitive to more sophisticated expression" (Hall 2006).

Proceeding to Kodály, Fairfield summarizes his three-stage presentation of authentic folk music as follows: “In a Kodály-based lesson, the teacher uses a three-stage method to present individual musical concepts: prepare, present, and practice” (Fairfield 2010, 14). In the third stage, students creatively practice or apply newly learned concepts in projects such as composition. The Dalcroze approach employs “three primary elements: eurhythmics (rhythmic training using the body), solfège, and improvisation” (Fairfield 2010, 12). Among the principles in his method are the use of improvisation “for developing freedom at one’s instrument, as well as a chance to synthesize the elements of music” (Fairfield 2010, 12) and the use of body to further understand and apply rhythm. By intuition, the same ideas have coincidentally found appropriate places within IAM programs. As I was neither trained in nor fully aware of these three methods at the time, I developed, customized, streamlined, and embedded instances and combinations of these variously resonating ideas in IAM pedagogy and particularly in its experiential key principle (see 2.3.5.6 for further discussion and comparisons with Kodály and Dalcroze).

Although Fairfield focused mainly on children’s creative thinking in general music education, several findings of her in-depth and broad study support and echo IAM as well. For example, the concept of creative pedagogy is exemplified in her appendix C, “Participants’ Responses: Examples of Their Most Successful Creative Thinking Tasks Implemented with Students,” which includes a list of various exercises invented by numerous educators in order to develop students’ creativity. The appendix is arranged in a tabular format organized by sub-sections such as “Arranging Music,” “Composition (Percussion),” “Composition (Recorder),” “Improvisation,” “Movement,” “Performance Based/Large-Scale Creations,” “Technology,” and “Listening Maps” (Fairfield 2010, 145-158). These exercises (or tasks) illustrate the great creative potential of not only students but also educators, in their inventions of new methods and individual approaches that would remain little known sans Sarah Mae Fairfield’s study and

research. Similarly, my creative pedagogical contributions are aimed at describing and sharing strategies and techniques taken from successful practice for the benefit of practicing educators and/or interested researchers by way of implementation and/or further study.

2.3.5.3. **Goodkin on Orff-Schulwerk, Whitehead, and Keller**

Doug Goodkin, an educator and Orff method certification trainer, is the author of the 2001 article titled *Orff-Schulwerk in the New Millennium* (Goodkin 2001, 17-23). The article not only discusses the Orff method and its relation to past and contemporary education, but it also compares Orff's method to those of Dalcroze and Kodály and relates it to Alfred North Whitehead's pedagogical ideas.

A more scientifically oriented contemporary of Orff, Dalcroze, and Kodály, Whitehead was an influential English mathematician and philosopher, whose ideas are still being implemented in science, education, religion, and philosophy. The influence he had on educational theory is in its emphasis on student-centered, practicable, effective, and interactive education. Below is an excerpt from his 1917 publication *The Organization of Thought Educational and Scientific*:

Culture is activity of thought, and receptiveness to beauty, and humane feeling. ... A merely well-informed man is the most useless bore on God's earth. What we should aim at producing is men who possess both culture and expert knowledge ... Their expert knowledge will give them the ground to start from, and their culture will lead them as deep as philosophy and as high as art. We have to remember that the valuable intellectual development is self-development... (Whitehead 1917, 4)

The idea of a well-rounded education that emphasizes the development of mental and creative processes within the learner is one of several educational ideas Whitehead contributed to the educational society.

Goodkin introduced three stages of learning as defined by Whitehead, namely, romance (a student's process of discovery, creative thought, question shaping, and answer seeking, all with an emphasis on freedom), precision ("dominated by the inescapable fact that there are right and

wrong ways,” and that a certain skill may require basic knowledge and preparation), and generalization (confident application, along with romantic stage elements, of all understood and acquired knowledge and skill) (Goodkin 2001, 18). These stages are referenced and interrelated throughout the article, their coexistence likened to the tones of a tonic triad, which co-exist but have different roles within a given tonality. Some of Whitehead’s inspiring ideas are quoted by Goodkin on page 19. For example, Goodkin wrote: “From the very beginning of his education, the child should experience the joy of discovery” (Goodkin 2001, 19). This pedagogical objective applies to students of all ages, in my view. In the case of IAM, the word “education” would also be synonymous with participation (or experience). Thus, to paraphrase, I too observed positive results in my practice (e.g., intrinsic motivation and responsible active learning) when a given participant of a given program consistently experiences the joy of discovery, and, especially, self-discovery.

Goodkin not only discusses Whitehead’s ideas and Orff’s method, but also refers to his own creative pedagogy founded on Orff’s and Whitehead’s principles. The “joy of discovery” mentioned in the above quotation seems to be one of Goodkin’s specific pedagogical objectives. For instance, Goodkin illustrates a creative exercise in music and movement improvisation using two sticks. Students are encouraged to create or think of new ideas on the spot. Hence, improvisation is a basic pedagogical tool for imparting “joy of discovery” not only to children, but to all students. I have also thoroughly realized the importance of Whitehead’s words via my own university and visual arts students. When improvising within a group or as soloists, students try out new things and discover for themselves the possibilities of music expression through a given instrument. Improvisation triggers experimentation. In my group piano class, for instance, one of the improvising students later reflected that she was trying to see how fast her fingers might go. Another student was surprised with her improvisation and decided to write it down to keep as a composition. Concomitant enjoyment of discovery was evidenced by smiles on each

and every student after group improvisations. In the same vein, IAM visual arts education guides students toward discovery of their own art styles, without first consciously emulating any other. Prior even to Whitehead's second stage of learning precision, students' improvisation and creative exercises in themselves constitute efficient development of creative potential and confidence in self-expression. At the same time, especially in music, visual arts, and dance, I have been successfully combining the concepts of Whitehead's three stages with students simultaneously, highlighting one or the other, depending on a given student. For example, in my practice, some students need exploration and some need precision to motivate them and to achieve their maximal effort. While balancing structure and freedom, I pay particular attention to such individualized psychological requirements and have at my disposal enough materials and strategic flexibility to, hopefully, give students what they need at a given moment.

Goodkin further relates Whitehead to Orff in the following: "Whitehead said, 'You must not divide the seamless coat of learning,' and Orff felt the same way about the seamless unity of the performing arts" (Goodkin 2001, 19). Thus, the interrelation of learning processes in various subject areas was noted by Whitehead, and the interrelation of performing arts was noted by Orff (according to Goodkin). Independently created, IAM also incorporates this "seamless coat" of, in my case, visual as well as performing arts (fine arts). This unity of arts constitutes the core of the Integrated Arts Program, wherein IAM's synthesis of arts principle advocates experience of multiple (i.e., music, movement, visual) arts in each session.

Goodkin further compares Orff with Dalcroze and Kodály in the following:

The Orff approach shares some basic characteristics with its fellow alternative music pedagogies, Dalcroze and Kodály. All three share a belief in each person's innate musicality, emphasize active music making, begin with the ear rather than the eye, incorporate some form of movement, and see music as essential to the total education of the child. What distinguishes Orff from the other two is the experience of improvisation at the heart of the matter. Though Dalcroze has a great deal of improvisation and Kodály incorporates some improvisation, the creative tasks in the Orff classroom have a distinct flavor. (Goodkin 2001, 19)

Regardless of how distinct Orff's pedagogy was from the others, all three approaches emphasize the importance of experiential and well integrated music education. This emphasis relates directly to IAM's experiential key principle.

Predating all the above pedagogies is the African music tradition and its way of teaching conductively through direct experience. Cultural insider, researcher, performer, and educator, Dr. Isaac K. R. Nii Akrong, states that:

Learning by doing in this tradition has been the primary approach for generations. At the end of the day, an awareness of the importance of acquiring the skill of either dancing or singing is enhanced or attained. "*Asa boni nkum asaase*," is a popular Akan ... saying meaning, "an untrained dance step does not destroy mother earth," implying that one is welcome to dance without discrimination. ... African dances share common trace forms... in totality they demand the whole being—body, mind, and soul—to perform them. (Akrong 2003, 26).

The African oral tradition's tried and tested experiential and precise, yet non-judgmental, learning environment agrees with IAM's first and third key principles for music and dance education. The traditional teaching also involves IAM's second key principle by combining dance and music together as an indelible part of the entire community and not as separable talents or aspects of individuality. Such an open mindset can further benefit, I believe, from the integration of visual art as a natural activity of the human organism in which anyone can engage, all within the same conducive and effective learning environment of the other key principles.

The inclusion of visual arts in combination with music and movement is what perhaps distinguishes IAM and its Integrated Arts Program from all the above pedagogies. Whereas there are many parallels between the above pedagogies and IAM music pedagogy, my teaching style, activities, and repertoire are partly based on African oral tradition (of mainly percussion, but also vocals and movement) in combination with western traditional sounding piano and voice arrangements. That is, the instruction is in African oral traditional style (based on my understanding of this style from experience and training); the arrangements employ

instrumentation and techniques of West African drumming; and the activities and stage/rehearsal communication are closer to the cues between master and other drummers, than to an orchestral conductor (although I am trained in orchestral conducting and employ its elements).

Returning to Goodkin, he further states that Orff built curricula by responding to inner tendencies of his students, thus providing freedom to create “one’s own form from within rather than having it imposed from without” (Goodkin 2001, 19). Goodkin further quotes Wilhelm Keller, one of Orff’s early teachers, on the art of preparing a class of improvisation and developing students’ creativity.

“Nothing requires more meticulous preparation than guiding and supervising lessons in discovery and improvisation.” What may look effortless to the casual observer is the fruit of many hours of teachers’ labor behind the scenes, thinking how to best prepare the soil for the seed to sprout. (Goodkin 2001, 20)

Keller supports the student-centered approach, which requires careful preparation and great attention to each participant. Moreover, the preparation Keller speaks of is related to IAM’s planning aspect (presented in chapter 4). This aspect, too, involves both careful preparation of all activities, and great flexibility, or readiness, to modify these according to the individual learning dynamics of a given group of students. The use of all available resources and pedagogical techniques for the achievement of best results is a hallmark of the most efficient approaches to the development of creative pedagogies.

Perhaps the most significant connections between IAM and methods of Goodkin, Watson, Orff, Dalcroze, Kodály, Keller, and other inspiring educators, is belief in the innate musical and creative talent of students and all people. This belief is not only an important element in IAM programs but is one of their primary *raison d’être*.

2.3.5.4. De Quadros on Orff

I would like to insert material from one final author and Orff educator, to relate experiential and planning aspects of IAM to those of Orff. André de Quadros is the editor and the preface author of *Many Seeds, Different Flowers: the music education legacy of Carl Orff*, a book and collection of articles (first published in the year 2000) dedicated to Orff's pedagogical legacy and its substantial influences across a wide spectrum of music education practices. De Quadros writes the following on the experiential nature of Orff's approach:

It is an experiential, hands-on approach that insists that musical concepts such as rhythm, beat, tempo, dynamics and so on, must be felt and understood by the whole body before the learner is introduced to formal theoretical concepts and note reading. (De Quadros in Birkenshaw-Fleming 2000, 10)

This “sound before sight” (Hicks 1980, 54) aspect of initial experiential learning is not only related to IAM's first key principle, it is what I consider efficient and effective education, for a wide array of learning stages and student ages. Experiencing before conceptualizing, I believe, provides each participant with a framework for theoretical discussion and reflection from the perspective of first-hand knowledge as felt by one's mental and physical, and often emotional and creative self. Rather than engaging in conjecture, one gains belief. Furthermore this belief is not only about the art but also in oneself. Even those choosing not to continue with the program benefit from the very first session by way of muscular, auditory, visual, and other memories within the body and mind. Unlike theory, experience may increase one's bond with the activity, one's understanding and feel of the art, and one's vocabulary for creative self-expression through this activity when called for (e.g., for composition, choreography, production, design, etc.).

De Quadros also quotes Orff's own reference to the development of his method as follows:

“Looking back I should like to describe Schulwerk as a wild flower. ... As in nature plants establish themselves where they are needed and where the conditions are favourable, so Schulwerk has grown from ideas that were ripe at the time and that found their favourable conditions in my work. ... It is an experience of long standing that wild flowers always

prosper, where carefully planned, cultivated plants often produce disappointing results. (Orff 1963, 3)” (De Quadros in Birkenshaw-Fleming 2000, 7)

In my understanding, one of the possible interpretations of this quotation could imply that Orff recognizes that flexibility in planning to maintain saliency in pedagogy is a contributing factor to his method’s success. I also see this as support for my view of constant flexibility in planning and structure to meet students’ needs and development. As the fourth chapter will illustrate, IAM programs are planned with well-organized structures that are also open to modification if needed for any given session.

Yet another relationship between IAM and Orff’s method is illustrated by the following statement:

“Every phase of Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing. (Orff 1963, 3)” (De Quadros in Birkenshaw-Fleming 2000, 7)

This statement coincides with my African traditional ensemble work, which has greatly influenced IAM’s pedagogical approach. In my West African ensemble experience, while the repertoire is ever-expanding, the interpretation of each piece also retains endless potentials. Interpretive possibilities are always ‘growing’ and expanding. While the experience of playing a piece perfects technique, the piece’s structure, introduction, ending, parts distribution, and understanding (of the meaning and history) seem to ripen within players at all experience levels. The learning never seems to end, and even the great master drummers keep learning, improving, and bringing their students ever closer to the perfect sound. African music traditions are far older than the Orff-Schulwerk method. However, the efficiency of both approaches, their principles, their practical developmental results, and their appeal to participants are some of the factors that I see as closely related to IAM.

2.3.5.5. Suzuki Method: Could His Ideas Apply to Other Ages and Arts?

The main connection between IAM and that of Shin'ichi Suzuki can be seen in IAM's first and third key principles. In both methods, students naturally learn music in experience-based, encouraging, and nurturing environments. Perhaps the deeper connection is our mutual belief in every human's innate potential and ability to learn music making. In Suzuki's own words:

Musical ability is not an inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited. (Suzuki Association of the Americas, 1998)

IAM programs expand this and the following notions to other ages and additional arts. The notion of an encouraging and supportive atmosphere is also a key principle of the Suzuki method:

As with language, the child's effort to learn an instrument should be met with sincere praise and encouragement. Each child learns at his/her own rate, building on small steps so that each one can be mastered. Children are also encouraged to support each other's efforts, fostering an attitude of generosity and cooperation. (Suzuki Association of the Americas, 1998)

My research and experience lead me to believe that the stated objective of instrument learning can be generalized to dancing and painting, and I speculate that it may further generalize to other arts. Likewise, I believe that the statement's subject of children can be generalized to people of all ages. Sincerely acknowledging the significance of small steps can be as encouraging and conducive to adult as to youth education. While cooperation and support are at the heart IAM as well (a part of its third key principle), it differs from Suzuki's in its applicability to older beginners and to additional arts.

While I support the benefits of early arts education (like Suzuki), I have learned to also believe that with the development of brain and body, or with age, the mental and physical organism evolves through experience, and it is the effort and practice put into the experience that shapes the effectiveness of development at any stage.

2.3.5.6. Relating IAM to Dalcroze and Kodály

This sub-section will explore the relationships of IAM music pedagogy to those of Dalcroze and Kodály, in terms of underlying principles, differences, and similarities. In most cases, the experiential and conducive atmosphere principles will exhibit most connections between IAM and methods of Dalcroze and Kodály. In terms of practical pedagogy, some features of IAM differing from Kodály and Dalcroze methods include:

- 1) the objective of perfecting the physical experience itself (without teaching music theory or Western ideas of musicianship or music literacy per se),
- 2) the required set-up of percussion performance ensemble,
- 3) the music structure of repertoire arrangements (repetitive percussion patterns practiced in the context of folk tunes with harmonic accompaniment),
- 4) choreographed dances (not primarily for enhancement of music study),
- 5) the practice of visual arts (painting/drawing),
- 6) the roles and uses of sharing circles.

Other techniques, such as body-rhythms and improvisation, that appear similar, differ in more subtle ways, as covered in discussion to follow.

Jaques-Dalcroze's Teaching Method

The brief article by Spencer Piers in *The Oxford Companion to Music* outlines the Dalcroze method as follows:

A teaching method developed by the Swiss educationist and composer Émile Jaques-Dalcroze (1865–1950). He worked at the Geneva Conservatory, where he found the teaching failed to give students a living experience of music. Inspired by the rhythms of oriental music and the metres of classical poetry, Dalcroze developed a system of coordinating music with bodily movements. This method, which may be used with adults

and children, aims to promote alertness, expressiveness, and a sense of phrasing and musical structure. (Piers 2008-2014)

The method and its adaptation in North America were covered by authors Selma Landen Odom and Emily-Jane Orford, who describe Dalcroze's method as one involving "...exercises incorporating walking and breathing, beating time, gesture, and improvisation," which can be interpreted as similar to certain warm-up techniques I learned in the context of Israeli and Dervish cultures and adapted to the dance aspect of IAM programs (Odom and Orford 2009). The efficiency of these techniques in the development of movement and rhythm is evident from my own teaching, learning, and practical experiences. I have also observed it in other related teaching experiences of mine (i.e., music teaching). Dalcroze observed that "... music comes from the original instrument, the human body," which explains his emphasis on physical experience based learning (Odom and Orford 2009).

Espie Estrella, in a summative article, "The Dalcroze Method: A Primer," points out that the absence of a set curriculum, but rather the use of certain pedagogical techniques and principles with the given students' needs and development in mind, is a characteristic of Dalcroze's method (Estrella 2014). This characteristic resonates with the student-centered curriculum aspect of IAM's third key principle (i.e., conducive atmosphere). Monica Dale Johnson, a certified and licensed Dalcroze specialist, wrote in her 1993 article "Dalcroze Skills for All Teachers," "the method is embodied in the teacher through a unique combination of musical and pedagogical skills" (Johnson 1993, 42). Having "embodied" method-specific aspects and skills, an IAM teacher is empowered to tailor material appropriately for each student as needed.

In her section “Movement through Eurhythmics”¹³ Johnson mentions that the pedagogical exercises involving students’ bodies expressing various concepts are used in Dalcroze’s method in various set-ups (e.g., “Movement Technique,” “Movement Improvisation,” and “Movement as Music”). In the following quotation, Johnson refers to this flexibility of movement incorporation in Dalcroze’s method:

Because the movement is not limited to fixed choreography and remains open to variation, manipulation, and alternation of ideas, the teacher can use movement as a flexible tool toward various goals. (Johnson 1993, 43)

IAM programs employ movement to teach dance as an art form in its own right or as part of an integrated dance and music piece, whereas Dalcroze’s method uses movement to teach a broader set of concepts. Similarly, body-rhythms are used in Dalcroze’s method to enhance music education, whereas body-rhythms are taught as parts of action songs within the music aspect of IAM sample programs.

The music repertoire flexibility in Dalcroze’s method is outlined in the following: “*Creating Songs*. Rather than limiting music materials to specific songs, Jaques-Dalcroze education gives teachers skills to use any music material, adapting it as needed” (Johnson 1993, 43). Flexibility of materials in IAM applies both to the choice of music pieces as well as to varying complexity of student parts within chosen pieces. Both types of flexibility encourage pedagogical creativity, while mine applies mainly to helping students gradually encode the new skills associated with playing specific pieces.

¹³ The three components comprising music programs of Dalcroze’s method are solfège, improvisation, and eurhythmics. According to Butera, eurhythmics involve “...training the body in rhythm and dynamics” (Butera 2014).

Johnson, in the section titled “Pitch Literacy,” writes: “In keeping with the method’s premise that theory follows practice, guided experience in singing is easily followed with notational representation” (Johnson 1993, 44). IAM pedagogy and programs also employ ‘guided experience’ but do not follow theory after experience per se. Experience itself is refined and performed. In this, our educational purposes and scopes exhibit partial differences.

Johnson explains that improvisation is a valuable and perhaps one of the key tools of Dalcroze’s method:

Improvisation is a crucial element of Jaques-Dalcroze education ... For the teacher, student improvisation is a valuable tool both to increase learning and to evaluate it. Jaques-Dalcroze education includes student improvisation in all modes of learning: movement, singing, and instrumental improvisation. ... Students work improvisationally to explore various music parameters (intervals, meter...), returning to concepts already studied through movement and singing. (Johnson 1993, 44-45)

IAM programs do not use improvisation for the same purpose, i.e., students can employ music phrases learned in the program, but their encoding is achieved through different means. The improvisation in IAM programs is more organized and has further developmental benefits such as creative self-expression, stage presentation, and ensemble work. IAM also involves aspects that enhance memorization, but these are differently employed in synthesis of arts, integrated ensemble experiences, and student-interest based choice of curriculum.

On the role of pedagogical improvisation, Johnson writes: “Rather than rigidly applying fixed plans, songs, and activities to all classes regardless of the students’ requirements or responses, the teacher gains the flexibility to elaborate spontaneously upon lesson plans as needed...” (Johnson 1993, 45). Student-centered flexible planning is an important part of IAM programs as well. However, there are fixed set-ups or other stable elements in planning, which are not open to teachers’ improvisation. These include a percussion performance ensemble set-up and integration of arts in the Integrated Arts Program. I have not seen the ensemble group oriented set-up as a stable variable in Dalcroze’s method. My choice of this set-up in IAM

programs was due to its observed efficiency in shifting beginners' self-images (towards active practitioners of various arts).

Integrated learning of music is an important part of Dalcroze's method, as Virginia Hoge Mead writes in her article titled "More than Mere Movement: Dalcroze Eurhythmics":

...an approach to music making that caused them to hear, feel, and express music with their whole being... (Mead 1996, 39)

...the keys to this method are the development of inner hearing and the development of the sixth sense – the muscular sense – that communicates to the mind and the whole being the elements of time, space, and energy as they happen in music. (Mead 1996, 41)

It is possible to argue that the concept of integration in Dalcroze's method (i.e., the body, mind, ear, and eye) is a pedagogically efficient technique that is in line with the Accelerated Learning Principles presented earlier in this chapter. Similar multi-faceted benefits of experiential learning (e.g., multi-sensory physical based learning), I believe, can be achieved through the synthesis of arts principle in IAM sample programs (as applied to additional arts for integrated arts training).

Finally, Jaques-Dalcroze's consideration of the intentions of educators, the psychology of students, the mechanics of the human body, the full development of talents, as well as the greater application of well-integrated creative education (Jaques-Dalcroze 1972, v-vii) are essential and relevant to IAM's ultimate goal of effective teaching for effective learning.

Kodály's Teaching Method

Peter DeVries overviews Kodály's method as follows:

Kodály, working in his native Hungary, advocated a sequential and developmental music program with musical literacy as its goal. The program is formed around Kodály's belief that (1) true musical literacy – the ability to read, write, and think music – is the right of every human being; (2) music learning must begin with the voice; (3) begin in kindergarten and the primary grades (or earlier) if it is to be completely successful; (4) music skills and concepts necessary for musical literacy should be taught with folk music of the mother tongue; and (5) only music of unquestioned quality – both folk and composed – should be used. (DeVries 2001, 25)

IAM programs are aimed at slightly different objectives. Music notation literacy is a concept based in Western culture. IAM programs are not biased toward any specific culture or theoretical system but rather are designed for direct experience of performing in an ensemble and of creating and understanding music and other arts. Kodály's approach is effective with regard to its goals, and it was reported to bring developmental benefits, e.g., "improves singing," "perceptual functioning," and "reading skills" (DeVries 2001, 25). IAM pedagogy can function to enhance pedagogies such as Kodály's, but IAM programs are directed towards gaining organized immersion into experience of an art, in relatively short time frames (i.e., 10-15 weeks).

Priscilla Howard, in her 1996 article "Kodály Strategies for Instrumental Teachers," states certain principles and techniques associated with the Kodály method, to which I will refer in order to compare and contrast them with IAM pedagogy.

She states, "[c]hildren learn best through frequent opportunities for active participation" (Howard 1996, 27). This illustrates an experiential aspect to Kodály's method, a commonality with IAM's first experiential principle through incorporation of students' active physical experiences.

She states further, "[l]earning should be child-centered. ... For each student, a teacher must decide which skill a student will start with, and how and when to add the others skills" (Howard 1996, 27-28). This illustrates further similarity in principle with IAM pedagogy, which involves flexible and student-centered planning and curricula for a conducive atmosphere.

Howard writes on the concept of rhythm as follows: "Rhythm is the most essential of the elements of music and can be tapped and spoken first... This is similar to the Dalcroze techniques of feeling and internalizing the beat" (Howard 1996, 28). This tapping or speaking, in addition to movement, is also found in African oral tradition, and the associated experiential music learning. Inspired by this tradition, I incorporated the expression of students through

percussion instruments and voice as the basis of IAM sample programs' music experience. While Dalcroze and Kodály understood and employed beat sensing and expression in their methods, this aspect is much more ancient and is an efficient pedagogical tool.

Howard wrote that: "A way of reinforcing memory is to first have the students learn a song and then memorize it as a group" (Howard 1996, 31). In this technique, each student learns a note or a phrase, and then, all play through a piece with students alternating. A similar technique is present in IAM programs, but it is applied to improvisatory creation and not to memorization only (see appendix A, 4.5.3).

Howard, on pages 29-30, mentions that the Kodály approach often simplifies a music part by first only teaching its rhythm. This is similar to the use of flexible-music repertoire in IAM programs, but I modify the part itself, simplifying or changing it slightly to make it manageable at first.

Certain more general principles of Kodály's method are summarized by Espie Estrella in the article "The Kodály Method: A Primer" (Estrella 2014), as well as by Emily-Jane Orford, Marcelle Corneille, and Lois Choksy in an article from *The Canadian Encyclopedia* (Orford 2006). For example, in Kodály's method, the sequence of natural learning should involve physical experience first, followed by visual representation, and then recognition of what was learned. The experiential understanding of music before its theoretical and literacy aspects is connected to IAM's first key principle. However, IAM sample programs do not require the visual representation of music among its key objectives.

Another principle is the use of human voice in Kodály's method, as an instrument provided by nature to most people. This principle was also overviewed by Howard. As did Kodály, I recognized the immediacy and importance of using voice as an instrument accessible to most beginners, although with slightly different pedagogical intentions.

Kodály's use of folk music and composed songs can be viewed as a connection between our methods. The appeal and quality of folk music is enjoyable and beneficial to students of all ages. However, I encourage folk music of all cultures, especially if these are of interest to students, or associated with their own cultural backgrounds.

As illustrated by Kodály's pedagogy, I also found great benefit from incorporating games and activities in the classroom with students of any age. Practicing what was learned and eliciting positive emotions are the main benefits I discovered from these inclusions. Also, student motivation increases noticeably. Positive emotions increase learning results by activating higher mental centers (Arguelles et al. 2003, 15). Thus, not only games, but any emotion-boosting activity can potentially increase the overall pedagogical effectiveness of a class.

Finally, the use of memorable terminology in Kodály's teachings reinforces the formation of associative connections in students' brains, and improves memorization processes. The following is an example of memorable terminology employed in Kodály's method: "The lines on a staff are the 'floors of an apartment'; the spaces on the staff are the 'apartments'..." (Howard 1996, 32). This technique is related to IAM programs and the memorization mnemonic enhancement I propose in chapter 3 of this dissertation.

The final article to which I would like to refer is by Denise Bacon, who considers Kodály and Orff methods as two approaches that are potentially combinable. Throughout the article, Bacon considers the potential benefits students can receive from parallel training in both methods.

The Kodály is disciplined, sequential, and truly musical ... the Orff is free, not stereotyped and creative. I think our children need *both* discipline and creativity.
Orff ... holds out the hope that each child may become a freer individual, better able to express himself and to relate to the world in which he has to live.
...the Kodály ... leads to musical literacy and has proved successful with a whole nation...
(Bacon 1969, 56)

Bacon further implies that the founders of these pedagogical methods (whom she met in person) regarded highly the idea that the potential is greatest when many approaches are used for the benefit of a given student (Bacon 1969, 54-55).

Kodály exemplified the student-centered considerations in his music-centered pedagogical ideas, related to early education:

“Music belongs to every child.” This is a direct quote from Kodály. It does not matter whether the child is gifted or appears to be tone-deaf. He is treated with the same amount of respect and concern on the part of the teachers. If the child has a problem, for instance, lacks a sense of rhythm or cannot sing in tune, he receives just as much attention as the child who may have absolute pitch. These teachers want every child to have music for himself as the precious gift it can be. (Bacon 1969, 54)

I am afraid we are not really concerned with music for every child; we are too little concerned with the child and too much concerned with our own reputation and successes in the eyes of others. (Bacon 1969, 55)

Bacon and Kodály both spoke of student-centered instruction in recognition that all students are capable, and it is the impartial teacher who can help to unlock every student’s potential.

To summarize, similarities between our methods include, but are not limited to, the use of folk music, vocal music immediate immersion, techniques such as tapping and saying a rhythm before playing it, and the use of simplifications to aid students’ comprehension. The differences between our two methods are in some pedagogy-related objectives, as summarized below.

IAM is not as centered on music literacy as on perfecting the performance experience. In contrast, Kodály’s method is aimed at Western music training – his steps are “hear the music, move to it, sing it, write it, and finally read it” (Howard 1996, 30). IAM programs present music as organized and pleasant combinations of audible vibrations, which can be named and categorized in many different ways (e.g., consider all tuning and theoretical music systems of the world). If interested, students can learn theory interactively with minimal guidance (e.g., there are very effective interactive apps, games, videos, literature, and other freely available resources).

Kodály and Dalcroze – A Summary

All in all, it seems that Kodály noticed the immediate accessibility to beginners of vocals and Dalcroze of physical movement. Kodály's method values the development of inner ear through singing, while Dalcroze's method values the development of rhythmic and music expression through body movement. At the same time, both methods contain elements of each other, and overlap in many aspects.

Certain aspects of IAM programs also overlap with these and other arts pedagogies. However, what sets IAM pedagogy apart from both Kodály's and Dalcroze's are its immediate immersion into guided performance-oriented and conducive experience. I believe that the combination of real tempo, full context, and manageability of experience in a cyclic manner activates enhanced encoding on physical and mental levels. Active experiences of such immersions into music-playing serve as directly and immediately useful cues for mental and muscle memory and, I think, would be more effective associations than rules (or definitions) of time signature or counting beats. Accompaniment and actual tempo, even with simplified rhythms, activates the actual muscle patterns for percussion playing-related movement and audio memory from the start. At the same time, all activities in IAM programs are conducted in a relaxed and physically healthy manner, placing students' well-being above all.

2.4. Concluding Remarks

Support for IAM's three key principles abounds in scientific and social psychological literary sources, the highlights of which were related to IAM pedagogy in the first section of this chapter. The overall philosophies, causes, and effects of educational principles (such as those of Accelerated Learning), though disparate in practical application, were found to agree with and lend support to the two years of results I have observed from applying IAM's key principles.

Agreement with effectiveness of IAM pedagogy's individual teaching techniques was also found from various sources at the scientific and theoretical levels.

Examination from both theoretical and practical perspectives made apparent that music theory, performance, and pedagogical techniques can be very effectively augmented by new methods and educational programs. These methods require that programs be sufficiently flexible and adaptable so as to maximally engage each student in learning. In most cases, conventionally strict pedagogues or curricula are unable to achieve this as effectively as pedagogical techniques discussed in this chapter or those based on IAM's three key principles. Hence IAM programs' materials and techniques, described in the next two chapters, will appear to some as lacking any strict sequence, curriculum, or rubric. Yet, they are effective due to the factors discussed in this chapter. Based on what I gathered from my study and experience, I suggest that educational pedagogies of ever-expanding effectiveness are likely to emerge from further study of relationships between learning processes and 1) human emotions, 2) psychology, 3) motivation, 4) learning and perception patterns, 5) tendencies of our brain, 6) habits of our society, 7) application of education to real life situations, 8) ethics, and 9) the role music and the arts might play in fulfilling one's full potential, – all these will only benefit an educator in search of truly functional, helpful, and enjoyable educational music and arts programs.

CHAPTER 3.

IAM MUSIC PEDAGOGY AND REPERTOIRE

3.1. Introduction

This chapter focuses on IAM (Integrated Arts Method) music pedagogy aspects, techniques, and sample materials, which further detail and explain the more general IAM pedagogy and arts programs discussed thus far. The substantive content of this chapter is divided into two parts. The first part lists general music pedagogy aspects of IAM related to both creative music making and structured repertoire learning, along with their facilitation parameters and other factors relating to their effectiveness. The second part of the chapter provides practical tools and material including music pieces for applying IAM music pedagogy aspects to teaching and performance of a sample IAM repertoire. Since IAM is student-centered and performance-oriented, the analysis of IAM repertoire will provide information and options which are meant to help educators tailor music performance teaching processes to individual students when needed.

A key to student-centering is for the educator to maintain continual judgment-free assessments of all students during their experiential learning. The educator is aware of each student's skill level (beginner, intermediate, advanced) and sub-level (early, middle, or late) as defined below for IAM music repertoire and some parts therein. This makes IAM very amenable to participation-based, outcome-based, pass/fail, or certification based grading schemes. The nine total levels also allow numerical or letter grading, if necessary, by averaging the levels achieved by each student across all pieces and parts chosen and learned by the student. The educator's subjective grading of effort is also possible, whereas it is hoped that this dissertation helps empower the educator to motivate students to maximize their efforts. One of this chapter's primary goals is to explain how this can be achieved.

Because the pieces in IAM repertoire are sample material for facilitating IAM music pedagogy aspects, the chapter concludes with a summative list of guidelines for creating IAM compatible repertoires using other music.

3.2. IAM Music Pedagogy

3.2.1. Creative Music Making Aspects

This section explains the improvisation and composition aspects of IAM music pedagogy, which function to facilitate creative and spontaneous music making in IAM sample programs. Whereas these aspects are discussed here in terms of role and effectiveness, appendix A contains specific pedagogical instructions for creative music making activities I employed in IAM programs.

3.2.1.1. Improvisation Aspect

An effective experiential exercise for playing any instrument (including voice), as a soloist or within an ensemble, is improvisation. Its use is in keeping with IAM's first (experiential) key principle. Improvisation is arguably one of the most natural ways to produce music (and likewise, movement or visual arts). Improvisation can also assist the educator in learning about students, their technical capacities, their music tastes, and other factors of their personalities which can be perceived through spontaneous music making. These observations can then be used to motivate and facilitate enjoyable and efficient learning for these students.

Music research and neurological studies have identified possible links and connections between inspired spontaneous expression of music and characteristics of the performing person (i.e., performer's personality). Daniel Perret explains as follows:

The way a person plays or sings appears to be the 'fingerprint' of their personality. It is unique, and reveals a wealth of unconscious information. It reflects inner rhythms of the

brain, of organs, swings of mood and biochemistry, or simply the way we are physically built. As the neuro-biologist Colwyn Trevarthen (2000b) puts it: 'It is music's nature to be fundamentally human'. We play what we are. Trevarthen brings scientific evidence to support the notion that spontaneous musical expression is essentially a reflection of inner realities. (Perret 2004, 328)

I further speculate that it is not only "spontaneous musical expression" that can reflect "inner realities," but also any creative and spontaneous expression. What this statement implies for IAM pedagogy is that when a student expresses him/herself through a spontaneous creative medium (e.g., music playing, painting, singing, dancing, acting, poetry), an educator can read a student (to a certain degree) and use the information observed to tailor the curriculum and learning for this particular student. To facilitate IAM accurately, this process is to be done on a regular basis.

To illustrate, the IAM improvisation activity includes a solo by each student which is studied by the educator. During improvisation, the solo can reveal, among other things, the student's 1) music taste, 2) sound preferences, 3) current vocabulary of music patterns and techniques, and 4) comfort level with a particular medium of expression, such as a drum. In addition, the educator can read a student's subtle bodily signals, such as 1) tension or relaxation, 2) breathing rhythms, and 3) emotion-related signals. The above listed items of information, I believe, can assist the educator in getting to know each student. Such information is essential in IAM to help the educator make the student's learning more enjoyable, effective, and student-centered (as explained in chapter 1, 1.2.2.1: "Student-Centered Curriculum Aspect"). Because in IAM there is no judgement or wishing to improve students' personality traits, all students can feel accepted for who they are and can focus on their progress in learning and creative self-expression fluency. In this manner, improvisation functions in IAM as a sharing tool, which is to be analysed by an educator through a combination of musical and extra-musical observation.

This creativity-related IAM aspect can be generalized to all arts involved in IAM interdisciplinary programs. For example, in visual arts activities, students provide similar

information to the educator. I believe students' colour and shape selections during free self-expressive abstract painting or drawing reveal a wealth of information about them (prevalence of curves vs. lines, rounded vs. angular shapes, subtle vs. stark contrast, bright vs. dark colours, realism vs. abstraction, and level of detail). The same applies to dance improvisation, where educators can note characteristics of the student's movement (articulation of rhythms heard within music, range, isolation, vocabulary, and comfort levels).

Note: while this dissertation's research into improvisation focuses on its uses and benefits in IAM music pedagogy, improvisation has been used similarly in IAM pedagogy of dance and visual arts. However, it is beyond the scope of this dissertation to argue the benefits of improvisation beyond music pedagogy.

Exactly how to analyze the observations educators perceive will vary by student and by educator. The educator's experience is relied upon, but the educator cannot help students without attentively making observations and actively relating to that information. With pedagogical experience in a given subject area, it is possible to gain an idea of a student's skill level, what the student is creating, and which feelings the student projects while improvising. However, for accurate facilitation of the improvisation aspect as outlined thus far, it is sufficient to follow IAM pedagogy and to genuinely and actively help students to achieve their learning goals with stable relaxed alertness and cohesive physical and emotional states.

Perret further explains how neuro-scientific knowledge can be applied to the study of music.

When I coined the term 'neuro-musical thresholds' I wanted to underline how working on musical issues probably means working on the neurological network, and through or parallel to this, on the whole interconnectedness of body, emotions, mind and spirit. (Perret 2004, 330)

What is of particular relevance to IAM in this quotation is that an educator, with proper observation, can both help a music student in areas beyond music (such as being comfortable in socially revealing situations), and use extra-musical information to help the music student (as explained above). Again, the IAM educator's judgment-free attention to a student's inner "realities" (i.e., analysis of what is beyond the music itself), especially during improvisation, are aimed at enhancing music development.

The program and approach developed by Daniel Perret seems to share IAM's conducive atmosphere principle, which allows natural development with enjoyment. Perret makes the point that "forcing" was not efficient in overcoming cognitive, mental, or developmental difficulties in music education.

No forcing was needed to overcome the difficulties, nor would forcing have led anywhere. By encouraging them to undertake more or less conscious steps—depending on their age and mental capacity—their musicality improved, and the obstacle dispersed. It is about respecting the growth process of a person. This approach has proven to be efficient with a variety of clients: children, adolescents and adults, disabled, uneducated or trained musicians. (Perret 2004, 330)

This quotation supports the benefits of student-centered and comfortable learning, which are achieved through low-threat and high motivation states, when students are led by their natural paths of learning.

Furthermore, Perret suggests a relationship not easily concluded by empirical discourse (but often known by music teachers), between one's musical performance and one's personality or inner state: "We would go as far as saying that any lack of radiance in musical performance, any non-logical difficulty is reflecting very interesting 'inner' constellations and is giving a valuable key to bringing about more harmony in that person's life, if correctly recognised and handled with understanding and patience" (Perret 2004, 340). Thus, it can be seen that Perret's experiments, studies, and conclusions have potential explanations for the effectiveness of IAM music pedagogy, particularly in terms of how and why combining IAM's experiential and

conducive atmosphere principles can benefit students. Perret's works also suggests effective pedagogical attitudes and objectives for combined use of music improvisation and IAM's student-centered aspect.

In terms of music improvisation in the traditional general education classroom, Charles Leonhard's 1981 speech (Leonhard in Bartel 2004, viii) commented on the importance of experience and performance in music education, especially as means of self-expression and development of more than merely intellectual skills in students:

Seldom if ever are children permitted to listen to music and respond to it in their own creative and imaginative ways without the encumbrance and interference of musical and technical trivia. (Leonhard in Bartel 2004, viii)

Like Perret, Leonhard appears to have recognized that music making, or performance of music, involves coordination of movement, flow of emotions, and creativity, all of which have educational value when students are given certain freedom and trusted to be who they are through music. In IAM programs I observed that improvising regularly, even for 10-15 minutes, enhances all music learning, and does not take away from the quality of repertoire work and ensemble performance rehearsal. Improvising on a regular basis, as a warm-up or cool-down activity, is an aspect of IAM music pedagogy that has contributed greatly to IAM programs' success.

Leonhard further stated, when speaking about specifics of instrumental instruction:

There is no time for listening to artistic performances on their instruments, no time to play by ear tunes that they know and like, no time to improvise. There is only time for technical study and drill. Again, the means have become the end. (Leonhard in Bartel 2004, viii)

I agree with Leonhard's suggestion to expose students regularly to various programs of non-technical music education as a means of cultivating creative self-expression. To illustrate, I included free-form improvisation when applying some IAM aspects to the University courses I taught to groups of beginner piano students. Not only did students experience joy and amusement, but I noticed that they became more interconnected (since group improvisation

involves listening to one another) and more quickly aware (intuitively and experientially) of several musical concepts and processes than possible from practicing only pre-composed pieces. While musical repertoire in IAM programs is structured and pre-arranged, students also develop their own spontaneous musical creativity, or spontaneous self-expression through improvisation.

Bernhard, in his article “Music Education Majors’ Confidence in Teaching Improvisation,” conducted a study with 196 music education majors. The study’s purpose involved understanding of music education majors’ confidence levels in teaching improvisation to various grade levels, in improvising themselves, and in their interest about learning how to teach improvisation. Bernhard suggested that: “Instead of being considered as an addition to the curriculum, improvisation could be used as a more creative technique for teaching and learning music” (Bernhard 2013, 71).

Further accompanying results and implications included the following suggestions:

More specifically, studio teachers and ensemble directors might benefit from professional development that helps them develop and incorporate improvisation activities into traditional lessons and rehearsals. When done successfully, this practice could continue fostering, and perhaps improve, performance technique, while simultaneously providing space for more creative exploration. (Bernhard 2013, 71)

Rather than considering improvisation to be a separate discipline, the above suggestions to use improvisation as a creative and a learning exercise, within pedagogical or ensemble work, specifically resonate with the experiential principle behind the improvisational aspects of IAM pedagogy. Gaining confidence in music production, listening, sound exploration, team work, and creative self-expression through sound are some of the observed benefits students received through IAM improvisation activities.

Facilitating Improvisation in IAM

To provide students with their own experience of creating and improvising, I have designed an original activity called “Creator-Imitator Game” which is discussed in chapter 4 (in 4.3.1.5),

and described in appendix A (in 4.7.4.2). This is an activity where each student in turn creates or improvises a music pattern, image, or movement, which the other students then try to imitate accurately. Each student develops his/her memory, attention, technique, muscle coordination, ear, and visual analysis.

Among other activities in IAM music pedagogy and programs, the improvisational aspect is most notably represented by the “Improvisation Activity” described in detail in appendix A (in 4.6.3.1). I designed this exercise to encourage students’ creative self-expression through improvisation as soloists and within an ensemble. This exercise involves mainly rhythmic improvisation but may be applied to vocal and pitched instrument improvisation pedagogy. In a circular formation with their instruments, the students are made to feel relaxed, free, and comfortable when group improvisation is intertwined with accompanied solo improvisation using agreed-upon cues and mutual encouragement.

The main rationale is to encourage and improve creativity by use of improvisation as a means rather than as an end, and not to dwell on the effectiveness of one improvisation method over another. Therefore, whereas IAM uses the improvisation activity offered in appendix A, any other creative exercise that is encouraging and suitable for beginners will also suffice for facilitating IAM’s improvisation aspect.

3.2.1.2. **Composition Aspect**

Composition has proven to be an important educational and entertaining aspect of IAM pedagogy. In order to create their compositions, students do not need any music training or music reading/writing skills. In my experience, however, it is best to undertake composition a few sessions into the program, thereby allowing students to first develop some percussion skills and to learn a few rhythmic patterns.

Sarah Mae Fairfield refers to *Creativity: Flow and the Psychology of Discovery and Invention* by Mihaly Csikszentmihalyi, who suggests that “one must have a sizable command over the knowledge of their domain in order to make a creative contribution to their field of interest” (Fairfield 2010, 18). Nevertheless, Csikszentmihalyi also states that a beginner student in music, who creates or engages in creative thinking with little or no experience, may still benefit by engaging in a state of “flow”:

Flow refers to the state of effortless concentration and enjoyment, which only arises from deep engagement in creative thinking. Children, like adults, can reap the benefits of flow by feeling joyful, involved, purposeful, and motivated, when they are fully engaged in a particular activity. Thus, Csikszentmihalyi theorized that students could practice creative thinking before they acquired sufficient domain knowledge. (Fairfield 2010, 19)

Researchers and educators such as Fairfield, Csikszentmihalyi, and many others (e.g., Orff, Dalcroze, Watson, Cahn, myself included) believe that each person possesses innate creativity, which, in combination with intention, may manifest in improvisation or composition in the music classroom. I believe that the experience of improvising or composing can enhance music skill development and alter the participant’s self-image from non-musician to music-maker.

The composition process in IAM is rhythmical and improvised, with instrumentation chosen by students. Giving each student the choice of instrument is crucial, as it may significantly improve or motivate the creative process. For example, in the summary of her dissertation, Fairfield concluded that according to her study of creative thinking in general music education, student choice of medium can improve creative quality:

The majority of EGMTs [Elementary General Music Teachers] reported that when students choose their mode of presentation (movement, xylophone, unpitched percussion instruments) the quality of their creative work improves. This mirrors the findings of Amabile and Gitomer (1984), who found that when children were given the freedom to choose their medium for a visual art product, they made more creative collages than children who were given no such choice. (Fairfield 2010, 122)

It is not only for composition and improvisation, but also for performing pre-composed ensemble pieces, that IAM music pedagogy encourages student-centered choice of instruments (see 3.2.2.1: “Instrumentation Flexibility Aspect” below).

As with improvisation, while IAM uses the compositional approach offered in appendix A (in 4.6.3.2: “Composition Activity”), any other pedagogical approach that is encouraging and suitable for beginners will also suffice.

3.2.1.3. **Balancing Structured Music Learning with Creative Music Making**

Balancing disciplined ensemble work on a pre-composed structured repertoire with work on creative self-expression (e.g., through improvisation and composition) contributes to the students’ and the programs’ success in IAM music pedagogy. I have observed that this balance can contribute to students’ increase in creativity, memory, and technical growth.

Allowing students to express themselves creatively through spontaneous music making was discussed by Lois Birkenshaw-Fleming, who notes the benefits this provides over students “slavishly copying someone else’s creation...” (Birkenshaw-Fleming 2000, 16). While IAM provides a pre-composed repertoire, which is indeed “someone else’s creation,” it also provides guidelines for altering the proposed repertoire. In my experience, once a group agrees on the appeal of a given piece and gives a team effort to perfecting and performing even a pre-composed (or arranged) piece, this, too, brings much joy, music expression, creative interpretation, and overall performance improvement. Students’ ages, skill levels, and current goals are also contributing factors to the educator’s approach and planning.

I believe that consistent practice of structured pieces brings to students not only a deeper understanding of the piece and confidence within ensemble playing, but also an awareness of missing a note or beat. This allows students to hold themselves to the standard of clean and correct performance, while also complementing the goal of making the performance expressive.

This concept of “possibility of failure” being an essential “condition of success” in “all disciplines, musical and other, involving risk” (Blum 3) was brought to my attention by Stephen Blum, in the first chapter “A Heterogeneous Field of Inquiry” of his unpublished work, *Problems and Methods in Musicology and Ethnomusicology*. While this concept exists in IAM, its first and third key principles encourage students to learn through their experiences in a nurturing environment. These principles allow students to perceive the “possibility of failure” as a “possibility of improvement.” Thus, if a student makes an error in performance of a pre-composed piece, it is understood that his/her attention to the sequence of consciously chosen actions was interrupted temporarily. Then, with a simple attempt to understand the root of the causal distraction or habit, and an effort to fix it, it becomes possible to improve, all thanks to the initial error.

Students who see the interplay between effort and skill development are able to objectively evaluate how their study intensity benefits improvement and vice-versa, how their improvement motivates additional effort. From this point of view, “success” could be defined as the consequence of properly guided effort, and “failure” the lack thereof. It could be argued that nothing is good or bad, until a judgement is imposed on it. The causal relation between quality effort and its result seem more pedagogically efficient for students’ self-evaluation. This is achieved by the educator properly guiding efforts toward results and keeping concepts of “failure” or “success” strictly within this constructive context. When the process is student-centered, grading, for example, can be gradually agreed upon as an appropriate representation of the above explained causal relationship, which is a perspective that potentially sustains cohesive states in students and educators (i.e., positive feeling states, with low threat and high challenge).

The achievement of accurate IAM repertoire pieces’ performance, along with skills such as ensemble work and etiquette skills (i.e., objectives of each program) are considered to be specific goals towards which all students are guided in IAM music programs, for example. The pieces in

IAM repertoire have various levels of difficulty, but within each piece there are parts with various levels of difficulty (as will be illustrated in IAM sample repertoire analysis). This allows the program to accommodate a group of participants that vary in their capacities within the same program (i.e., letting students' play parts they like and can).

The following section will focus on structured music making in IAM pedagogy (i.e., pedagogy related to music repertoire learning).

3.2.2. Structured Music Learning Aspects

This section introduces aspects of IAM music pedagogy for enhancing students' memorization, enjoyment, and technique, while applying IAM's three key principles to teaching structured music repertoire. These aspects are meant to be combined with the study of music pieces having the three attributes of IAM music repertoire (as defined in chapter 1, 1.2.3: "IAM Music Pedagogy and Repertoire," i.e., structural, intercultural, and music-flexibility attributes).

The structured music learning aspects of IAM music pedagogy are: 1) instrumentation flexibility, where students choose parts and instrument types within the parts; 2) memorability, where the educator highlights those features in or about a given composition by which it could be easily remembered (e.g., related to music, its meaning, or its function); and 3) manageability, facilitated by knowing the challenges posed by the pieces combined with simplifications of the pieces (e.g., selecting existing parts or modifying them at first, in order to match a given student's level). The latter aspect is related to the *musical-flexibility* attribute of IAM repertoire, as explained in chapter 1 (1.2.3.3).

Each of these three aspects functions in IAM music pedagogy to aid learning and teaching processes. For example, the first aspect, instrumentation flexibility, elicits positive emotions in students. The second aspect, memorability, ensures meaningful learning while helping to create a relaxed and engaging atmosphere. The third aspect, material manageability and challenge,

involves student-specific simplifications if needed, and challenges to stimulate interest when suitable. Each of these aspects contributes greatly to accelerated time frames of learning the music repertoire in an ensemble setting. Their combination is directed towards facilitation of the optimal learning state within the classroom (as explained in chapters 1 and 2).

Analyses of pieces in section 3.3 (i.e., 3.3.2) of this chapter will refer to these three aspects at appropriate points to explain how, and exactly where in a given piece, these aspects can be facilitated. The following will provide an explanation of how these three aspects work.

3.2.2.1. **Instrumentation Flexibility Aspect**

Instrumentation flexibility is an aspect of IAM music pedagogy for applying the conducive atmosphere principle, experiential immersion principle, and student-centered curricular objectives. In IAM this aspect is typically facilitated by accommodating students' choices of instruments or instrumental parts, as they relate to percussion ensemble work (i.e., playing music pieces or improvising). Flexibility can also be generalized to accommodate students' choices pertaining to other elements of music making when appropriate (e.g., interpretation, arrangement).

This aspect is employed in IAM music pedagogy in order to enhance students' learning by intrinsically motivating participation and eliciting positive emotions in students, which in turn can associate these emotions with the process of music playing (e.g., Sweller et al. 1998, Caine and Caine 1990 – on associative memory and the role of emotions in learning). These can improve learning and memorization of music because intrinsic motivation and positive feeling states can increase desire for repetition, contribute to encoding quality (Goswami 2008 – on safe atmosphere in quality fibre connections), and associate subsequent recall of specific music materials with positive feeling states (Arguelles et al. 2003, and Goswami 2008). All peripheral information, set up, context, educator's appearance, and details, such as instrument choice, are

encoded and processed by the brain and subconscious mind at all times, with or without students' awareness (Caine and Caine 1990, Lozanov 1978). The associated enjoyment emotions, elicited by elements such as accommodating students' choices, can increase intrinsic motivation and facilitate cohesive physiological states, all of which contribute to improved learning and memorization results (Arguelles et al. 2003, Caine and Caine 1990, Schutz 2007, and Lozanov 1978).

As it pertains to IAM music pedagogy and IAM sample repertoire, instrumental flexibility can be facilitated by: 1) allowing students to select percussion parts (i.e., music part of a given piece); 2) allowing students to select instrument types for their percussion parts (e.g., hand drum part can be performed by drums such as darbuka, kpanlogo, bongos, or djembe); 3) allowing students' choice of alternate but similarly sounding instruments (e.g., cow bell, chimes, or triangle instead of double bell, or temple blocks, drum sticks, and castanets in place of claves); and 4) allowing a balance between students' choices and educators' professional judgment and music choices (i.e., when the educator feels that specific alteration or instrumentation is justified for any reason, such as availability of instruments or students' current abilities). Not only are students encouraged to choose parts they enjoy, but further accommodation can be facilitated within each part, as will be shown in section 3.3.

Students can be motivated in various ways, including above illustrated instrumental flexibility aspects, when applied with respect to each student's abilities and particular wishes for learning. Facilitated in this way, this aspect contributes to IAM's student-centered curriculum aspect.

It is also possible to facilitate positive feeling states in students and educators by expanding the aspect of instrumental flexibility to stylistic flexibility of the music parts taught to students.

One way is to substitute prescribed instrumentation and performance technique with others more familiar or available to a given educator.

Drum and Bell Teams in IAM Pedagogy and Repertoire

IAM music pedagogy applies a two-team instrumentation division to all percussion parts in reportorial pieces, i.e., drum team (all drums i.e., membranophones) and bell team (the rest of percussion i.e., idiophones¹⁴), with each team playing in unison. In more advanced arrangements, each team contains multiple parts. This generalized instrumentation division helps to make do with any of the wide range of instruments existing in given facilities. In sample IAM programs, this division has been used as a tool for experiential immersion into percussion ensemble participation, and it was found to be pedagogically effective, especially for beginners. This division facilitates experiential introduction to the concepts of ensemble instrumentation and parts, and encourages musical group interaction and team work. Based on my observations and research, this division can: 1) stimulate attention by audibly perceivable textural contrasts, 2) speed up music development by constant music interaction between two teams, and 3) enhance beginners' confidence by ensuring that many others in a given group are playing the same pattern (see chapter 2, 2.2.1.1: Accelerated Learning Principles 3, 4; and 2.2.1.3: Brain-Based Learning Principles 3, 4, and 9).

¹⁴ The two terms are borrowed from the Hornbostel-Sachs instrument classification system, where idiophones are instruments that produce sound by vibrating themselves, and membranophones are those instruments that produce sound by a vibrating membrane (<http://www.music.vt.edu/musicdictionary/text/Hornbostel-Sachs.html> (accessed on August 7, 2013)).

3.2.2.2. Memorability Aspect

IAM's memorability aspect involves mnemonic devices in order to provide students with "memorable features" or personally relevant associations, which act as cues or stimuli to increase the speed of recall, especially in early stages of music learning, when music itself does not have enough meaning for patterning (i.e., connecting old knowledge schemas to new information, Sweller et al. 1998, Caine and Caine 1990). The use of mnemonics for enhanced memory in education was discussed and researched by McAlum and Seay, who also cited cognitive background information in the following:

Bellezza (1981) defined mnemonics as a strategy that creates and uses a cognitive cuing structure to organize and encode information for the express purpose of making it more memorable. Mnemonics appear to work to circumvent the limitations of working memory by retrieving information directly from long-term memory via a single association with an existing memory code (Levin, 1993; Wang & Thomas, 1995). (McAlum and Seay 2010, 34)

The memorability aspect is facilitated in IAM music pedagogy by first finding a music piece's memorable features (i.e., musical or extra-musical), and then highlighting meaningful memorable features to help students remember and connect with a music piece more quickly and effectively. This is slightly different from using general mnemonics because the features are specific to a given piece (e.g., function of a song, such as traveling song) and/or to a particular student (e.g., using existing memory codes, such as the student's name applied to a melody or a rhythmic pattern). Thus, the memorability aspect, when facilitated accurately, contributes to the study of a given piece, which increases the speed of learning. I observed through IAM programs that when students feel that progress is apparent in their studies (i.e., learning is quick and meaningful), it increases the chances for positive bonding with a given piece, and often provides intrinsic motivation for further study.

McAlum and Seay referred to Kosik, in relation to memorization and an explanation of the aforementioned schemas of knowledge as “neurological networks” for storage of related information:

Ken Kosik, neurology professor at Harvard Medical School, explains that our brain changes with learning in functional ways. As we learn something new, each chemical message is laid down as a neuron chain called a neural network. Those connections become stronger the more often our brains access the network. New memories create new interconnecting pathways between neurons. ...

Because new information builds on prior existing information, making new linkages and new insights is crucial to building up useful long-term memory. (McAlum and Seay 2010, 36)

The use of mnemonics that help students initially encode a given piece and relate it to pre-existing permanent memories is a means of making a piece initially manageable. This is part of the strategy for facilitating the memorability aspect. Such memorization and learning techniques in IAM are intended to be student-centered (individualized) in a conducive atmosphere (stress-free and eliciting positive emotions). The experiential principle is also involved, as the memorable features must be experienced in combination with music making in order to be associated as a joined memory (e.g., playing a pattern and saying one’s own name).

In addition to pre-existing mnemonics as described above, IAM pedagogy can apply memorization techniques such as meaningful learning (patterning new to familiar knowledge), learning by rote (repeating an experience to encode it), associative learning (relating other concepts and experiences to new knowledge), and virtually any type of information encoding that works for a given student.

No fixed set of features can be optimal for all student at all times in their lives. Memorability depends on what holds meaning for students at the time of learning. Though they must subjectively fit specific students and circumstances, the features I will illustrate as sample memorization aids throughout IAM repertoire analyses will be my generalized guidelines and

pedagogical solutions to oral memorization tasks proposed by IAM music pedagogy, as they relate to IAM repertoire learning.

3.2.2.3. **Challenge and Simplification Aspects**

Challenge and simplification aspects are used to facilitate optimal learning states, where both aspects must be available on a per-student basis, to simultaneously relax and activate each student's mental state to achieve the aforementioned "relaxed alertness." It could be compared to Lozanov's double-planeness, as I understand it, where the educator aims to activate students' conscious and paraconscious encoding. In the case of music learning, the educator first relaxes students by presenting a manageable task, and then subsequently incorporates challenges into this manageable task, appropriately selected to benefit particular students (see 3.3.2 below for examples in music analysis) to achieve relaxation and activation at the same time. Given that an educator is aware of all opportunities for both challenge and simplification in teaching, and combines them with careful attention and study of students' individual characteristics and knowledge, efficient and optimal learning states (with respect to the conducive atmosphere principle) can be facilitated with success (Caine and Caine 1990).

The challenge aspect is used in IAM to stimulate students' mental processes (Caine and Caine 1990). Within the sample music repertoire, I use gradually more advanced challenging musical features as mental stimuli for intrinsic motivation and constant anticipation of students' individual progress. As it pertains to the sample repertoire, the features suitable for facilitating the challenge aspect will be specified in the analyses (further in the chapter). In summative terms these can involve: 1) rhythmically challenging patterns (e.g., patterns that are highly syncopated, involving higher note density); 2) employing advanced percussion technique(s) (i.e., using slaps, double-slaps, or combinations of various tone types within a bar or two); 3) foreign lyrics (i.e., learning a verse or a song in a foreign language); 4) melodic complexity (i.e., melodies

employing leaps and chromatic intervals, or constant variation); 5) independent parts (i.e., percussion or vocal parts that are performed with little or no cues from the other parts), and 6) memorization challenge (e.g., changes in a recurring pattern, or lack of repetition in a given part). “Challenge,” of course, is a very individualized concept. A musical phrase can be perceived as challenging or not depending on the given student’s current experience and skill level. The challenge features listed in the IAM repertoire analyses will be aligned relative to a given piece’s prescribed level of difficulty within the repertoire, from my pedagogical and first-hand composer’s perspective.

The simplification aspect is employed in IAM to make a given student feel capable and comfortable, especially during the first stages of music learning. This aspect is directly related to, and overlapping with, the memorability aspect in that material appears simpler to a student who is empowered to learn it more quickly and efficiently with mnemonics, as explained above. Conversely, simplifying the material itself can make it more quickly and efficiently learnable. Simplification can enhance initial encoding and subsequent recall (Lozanov 1978). Since the working memory can only hold a limited amount of new information at once (Sweller et al. 1998), simplification of a piece or a part may be needed for maintaining cohesive physical states (Arguelles et al. 2003, 16) and relaxed alertness (Caine and Caine in Jones 2013, 53). When a student masters a simplified music part, attention span and working memory are available for new additions, such as variations, usually with increased note density, rhythmic complexity, or added syncopation. The sample features suitable for facilitating the simplification aspect in IAM repertoire will be specified for each specific piece within its analysis below, but in general terms, these can involve: 1) enhancing memorization with the most outstanding features (i.e., pointing students’ attention to vocal exclamations in a song, recurring beat, or a sudden change in colour, speed, tonality, etc.); 2) patterning enhancement through relating a song to its function (i.e., a game song, a traveling song, a camp song, a humorous song, a dance, etc.); 3) employing student-

centered associative patterning (i.e., relating any aspect or interpretation of a song to what the student likes or knows already, such as cherries as in *Under the Cherry Tree*, analysed in 3.3.2.11); 4) individualized simplification sequence of a complex percussion pattern (i.e., instead of playing a pattern as written, find a less detailed variation that students can start playing right away, and add details as students physically encode new skills into learned patterns), and 5) using cues as audible help for performance and memorization (i.e., the educator suggests that one listen to other parts' outstanding features or relevant features as audible cues for one's own part).

Please refer to the beginning of appendix B (4.9.2: "IAM Simplification Strategy Example") for examples of how the educator can initially simplify and subsequently create a sequence of learning stages for a given percussion pattern of any IAM piece, making its score flexible and appropriate for IAM. Challenging additions or variations may be practiced and used in performance only after the notated version has been mastered as indicated in the attached scores. It will be assumed throughout the remainder of this dissertation that the reader is aware of this proviso and that all suggested or encouraged alterations to IAM sample repertoire notation will function as either initial simplification or further challenge aspects (for enhancing the learning process).

3.3. IAM Repertoire

This section continues the discussion started in chapter 1, 1.2.3: "IAM Music Pedagogy and Repertoire" with further illustration of the aforementioned attributes and the facilitation of music pedagogy aspects defined in this chapter through the musical structure of IAM repertoire, along with IAM compatible teaching techniques and approaches.

3.3.1. Structure, Skill Levels, and Pedagogical Application

The IAM music repertoire collection is titled *Intercultural Pedagogical Collection of Compositions and Arrangements* (see appendix B, 4.10). This collection was compiled, composed, and arranged by myself from 2003 through 2010. I employed 5 types of percussion arrangement approaches, namely: 1) addition of percussion parts to existing piano pieces, 2) addition of piano and percussion to existing vocal songs, 3) addition of parts and reorganization of a given composition's structure, 4) modification of lyrics and addition of percussion, and 5) completely new and original musical compositions, again, with percussion parts.

The IAM reportorial collection is divided into two parts, each tentatively recommended for different but overlapping age groups. Part one contains 14 pieces for ages 8-15, and part two contains 7 pieces for ages 10 and up. The musical material of the second part, as compared to the first part, contains longer pieces with more advanced percussion parts and more complex and mature lyrics. IAM pieces should be offered with consideration of the group's abilities and interests rather than age group alone. Keeping balance between student-driven and physically appropriate considerations is a necessary aspect of IAM music instruction, for accurate facilitation of its principles and pedagogy.

To facilitate the appropriate selection of sample pieces, each one is classified into one of three skill levels (beginner, intermediate, advanced) and sub-classified into one of three sub-levels (early, middle, or late) to situate it within a scale of nine possible skill levels ranging from early beginner to late advanced. If omitted in the Table 1 below, the sub-level is assumed to be middle. The third column of the table lists the pieces' ordinal numbers within the IAM repertoire, whereas they are not intended to be taught in numerical order (due to student-centered selection in IAM pedagogy).

Table 1: Skill levels of IAM sample pieces:

| Skill Level | Title | No. in the Collection |
|-------------------------------|---|------------------------------|
| Beginner | <i>Channukah</i> | 14 |
| Beginner | <i>Boom Chicka Boom</i> | 4 |
| Beginner | <i>Shabbos-Koydesh</i> | 6 |
| Beginner | <i>Dance</i> | 10 |
| Beginner to Intermediate | <i>Ole Mas Charlie</i> | 19 |
| Beginner to Intermediate | <i>German Song</i> | 12 |
| Beginner to Intermediate | <i>Waltz from Swan Lake</i> | 9 |
| Late Beginner to Intermediate | <i>Mama Don't Allow</i> | 3 |
| Intermediate | <i>Frolicsome Polka</i> | 1 |
| Intermediate | <i>Under the Cherry Tree</i> | 11 |
| Intermediate | <i>Supercalifragilisticexpialidocious</i> | 13 |
| Intermediate | <i>Snow</i> | 2 |
| Intermediate | <i>Neapolitan Song</i> | 7 |
| Intermediate to Advanced | <i>Oh Susanna!</i> | 18 |
| Intermediate to Advanced | <i>The Birch Tree</i> | 8 |
| Intermediate to Advanced | <i>Look Into Your Heart</i> | 16 |
| Intermediate to Advanced | <i>Aya Li Tov</i> | 20 |
| Intermediate to Advanced | <i>Nina Furaha Moyoni Mwangu</i> | 21 |
| Late Intermediate to Advanced | <i>Friendship Song</i> | 5 |
| Late Intermediate to Advanced | <i>Dao Zsi</i> | 15 |
| Late Advanced | <i>My Love</i> | 17 |

3.3.1.1. **Facilitating IAM Music Pedagogy**

In the context of IAM programs, students as a group select an appealing music piece and then trust a given educator to help them achieve the goal of accurately performing the piece. While guiding students, the educator applies the above listed IAM aspects, as well as any

preferred style of music instruction, in keeping with IAM principles (e.g., immediate immersion into the experience of accessible music playing in percussion ensemble set-up).¹⁵ In IAM programs, the percussion parts of IAM repertorial pieces are the primary material for the pedagogy of rhythmic and physical skills. The vocal parts in these same pieces are the primarily material for the pedagogy of pitch recognition and execution, as well as vocal and diction related skills.

The analysis of each IAM repertorial music piece below will further detail structural and pedagogical features which are important to IAM facilitation. For each piece, the exact range of acceptable pedagogical and performance interpretation, as well as examples of changes and modifications necessary for student-centered instruction, will be specified.

3.3.1.2. **Customizing IAM Repertoire**

This dissertation strives to identify the reasons why my original IAM repertoire was successful and how to apply those reasons to other pieces for other groups and future repertoires. It is not expected that this specific repertoire will be as effective for every group. For this reason, I recommend that a given group and a given educator follow the procedures listed at the end of this chapter, in order to arrange any appealing music selection into IAM compatible repertoire. As it will be seen, harmonic accompaniment, melody, and percussion parts with short repetitive patterns are the only musical requirements for making any arrangement IAM compatible. Although the percussion patterns inspired by West African traditional rhythms are the main focus

¹⁵ There are certain IAM specific music teaching techniques, strategies, and activities that have been successfully implemented in IAM programs. These are referred to in chapter 4 and detailed in appendix A (e.g., IAM approach to percussion instruction, distribution of instrumental parts in ensemble setting, and introductory activities for beginners' immersion into music making). It will be further assumed that the reader has familiarized him/herself with these descriptions, specified in appendix A, 4.6.

of IAM repertoire and its pedagogical application, the three-component based music style can be applied as an arrangement of any existing melody (e.g., folk tune), a poem (e.g., students' favourite poem), a rhythm (e.g., a familiar beat students love and want to incorporate into their playing), or an existing piece (e.g., a popular or cartoon based tune students love with simplified lyrics and added percussion). Moreover, the percussion patterns and combinations I composed for IAM repertoire can be used to provide rhythmic support of other tunes, given appropriate time signature and rhythmic co-relation.¹⁶ Therefore, it should be clarified that the following repertoire is analyzed to explain IAM music pedagogy as applied to specific pieces, many of which have been customized for and enjoyed by the groups of students I taught in 2007-2009. These pieces illustrate well where and how to employ certain IAM specific teaching techniques (i.e., simplification, memorability, and challenge aspects), and provide examples of flexible arrangements with modifications that I, as the composer/arranger, encourage.

The reason IAM repertoire may not work for future facilitations is that music varies and changes with time and location, based on preferences and trends which influence what students enjoy musically. For example, in Canada, Canadian folk music, cartoon music, or currently popular music, all may be more appealing to a given group and produce better results at the time. The choice of music may also depend on the school or environment (e.g., cultural, religious, or tradition based). Most songs in the sample IAM repertoire were included and arranged based on students' requests or music preferences, by simple addition of piano accompaniment and/or percussion patterns. A student-centered method needs an open ended music repertoire which can be created from any music that is appealing to a given group at a given time, in a given social and cultural environment.

¹⁶ As the copyright holder, my assent must also be obtained for any such adaptation and/or use.

3.3.2. Analysis of IAM Sample Music Repertoire

IAM repertoire pieces are discussed and analyzed below in the collection's ordinal sequence (as in appendix B, 4.10). Each sub-section title corresponds to that of its respective music piece. The **heading area** of each section will state the following summary-oriented information pertaining to its piece: 1) ordinal number (from 1 to 21); 2) page range in the collection (see appendix B, 4.10); 3) title; 4) genre/classification; 5) instrumentation; 6) author(s) or origin; 7) a 6-column table with 7a) level of difficulty, 7b) cultural association (origins of authors or music elements), 7c) key signature, 7d) time signature, 7e) number of bars (as heard, including repeats) and 7f) the tempo markings. Following the heading information, two sub-headings provide the piece's background and analysis.

The background information for arrangements in the collection, which are based on pre-existing material, will be presented under sub-headings titled "Editions, Sources, and History of Creation" followed by the piece's parenthesized ordinal number. The purpose of this background content is to discuss the origin of the arrangement in the collection, the sources used, and other sources or editions available for comparison and reference. Background sub-headings for my original compositions (or collaborated works, as opposed to arrangements of pre-existing music) will be titled "History of Creation and Compositional Notes," again, followed by the piece's parenthesized ordinal number. The background content in this case will clarify the history of the piece's creation, the meaning of its lyrics (where applicable), and other compositional aspects aiding in understanding the subsequent analysis. When discussing particular elements of each reportorial piece, I will use bolded style for headings, followed by the piece's parenthesized ordinal number (e.g. "**Percussion (1)**").

Under the sub-headings titled "Pedagogical Application/Objectives and Analysis" (followed by the piece's parenthesized ordinal number), I will analyze the piece's significant and

selected elements from both musicological and pedagogical perspectives. The pedagogical points will pertain to IAM music pedagogy, and the balance will focus on relevant background and musical features of the pieces themselves. Since these pieces represent original creations, explanations of my first hand composer's recommendations and points of view will be listed along with research.

IAM music pedagogy, its aspects, and the attributes of IAM music repertoire are exemplified in the sample collection and its individual pieces described below. A step-by-step teaching guide for this repertoire would contradict IAM's student-centered curriculum aspect. Nevertheless, the following materially flexible and attitudinally suggestive technical description provides sufficient information for an experienced music teacher to understand how IAM music pedagogy aspects and attributes can be facilitated through IAM repertoire.

Analytical Approach and Concepts

The following musicological analysis will employ music terminology and concepts from Western classical and East European musicological terms and theoretical concepts. To avoid any confusion, certain terms and concepts are specified below in relation to their use in the analysis following this section.

Harmonic Analysis

The harmonic analysis will mainly employ roman numerals indicating chords (with upper case indicating major and lower case indicating minor), and Arabic numerals indicating their inversions (e.g., ii 6/5 stands for the first inversion of a supertonic minor seventh chord).

Harmonic Major

Harmonic major is a typical scale type in East European standard classical music training (based on my Ukrainian training). The scale consists of diatonic tones of a major scale, with sixth

scale degree (sub-mediante) lowered (i.e., in C major it would be C D E F G A \flat B). Harmonic and melodic major scales are as common in all levels of Ukrainian classical music training as are the harmonic and melodic minor scales in Canada. Both major and minor harmonic scales contain augmented seconds between sixth and seventh scale degrees.

Octaves

Octaves are named in accordance with my European music theory training, whereby the middle octave on the 88-key piano keyboard is the first octave, with the second, third, and fourth octaves occurring sequentially toward the player's right. The octaves below middle C in the leftward direction are named: small octave, big octave, contra octave, and sub-contra octave.

3.3.2.1. *Frolicsome Polka (1)*

- 1) Pages 1-5: *Frolicsome Polka [Polka-Shaluniya]*. Stylized dance, composed for piano, and arranged for percussion ensemble by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|----------------------------|------------------------------------|----------------------|-----------------------|-----------------------|-----------------|
| Intermediate | Ukrainian-Canadian Composer | C major | 2/4 | 30 | (♩ = c. 80-100) |

This piece stands apart from all the others in the collection by way of its: 1) genre (it is the only 'stylized polka' in the collection), 2) upbeat and catchy left hand intro to the outer sections



(, and 3) being the only instrumental piece composed in the 21st century.

History of Creation and Compositional Notes (1)

Frolicsome Polka was originally composed for solo piano in 2003. It then was entered into a competition in the Ukraine titled *Dance*. It took third prize and was selected for a public performance. It was premiered by myself, and soon thereafter published as a facsimile in *Suzir'ya Muz (Constellation of Muses)* – a monthly magazine of M.D. Leontovich Music College of Arts and Culture, in Vinnytsia, Ukraine. Several of my colleagues at the time reported the ‘catchiness’ of the piece. Additional positive feedback followed its Canadian premiere at a York University solo recital in 2011. These and the piece’s uplifting energy were among the key factors contributing to its inclusion in IAM programs and in the sample collection. The percussion parts were added in 2009-2010. This arrangement is analyzed below.

Pedagogical Application/Objectives and Analysis (1)

The instrumentation of this *Frolicsome Polka* arrangement consists of piano and percussion. Percussion is organized into the drum team (with hand drum part), and the bell team (double bell and claves parts). For facilitating the instrumentation flexibility aspect in this piece, it is acceptable to substitute instruments with similar sounding replacements, given that it creates harmonious sound or sound that is enjoyed by the whole ensemble.

The overall form is ternary, consisting of three sections **ABA**¹. Double bar lines delimit these three sections. Thus, the double bar line between bars 10-11 separates the first section **A** from the contrasting second section **B**, and the double bar line between bars 18 and 19 separates the middle section **B** from the final section **A**¹.

A memorable and meaningful feature of this piece for engaging students is the contrast between its outer and middle sections, which lies in character, melodic line, and rhythmic structure. The outer sections are rhythmically strong and steady with upbeat and playful character, whereas the middle section is more rhythmically flexible with romantic character. The

melodic line, heard mostly in the right hand of the piano, reflects these characteristics with its active and dance-like outer sections (with ornaments, wide leaps, and fast runs) and its lyrical middle section (with stepwise and narrow wave-shaped figures partially highlighted by octaves) – hence the performing remarks *gioviiale* (translation: “happy, active, joyful” (Doljanskiy 1964, 469)) for the outer sections and *expressive e cantabile* (translation: “expressively and singing-like” (Doljanskiy 1964, 464, 451)) for the middle section. These easily recognizable and contrasting changes in the music should be used to help students develop their initial memorization through mental patterning, thereby providing a simplification aspect.

The counter-balancing challenge aspect in this piece is facilitated by noting and accordingly stimulating students’ mental states with advanced features (for the prescribed intermediate level). These include the use of syncopation, rhythmic patterns with thirty-second and sixteenth notes, and the use of dynamics in all percussion parts.

Percussion (1)

In accordance with the structural attribute of IAM repertoire, the **drum team**’s sole instrument, **hand drum**, employs one recurring rhythmic pattern in section A¹ (i.e.,




in bars 20-28)¹⁷ and steady quarters for most of the remaining material with the exception of a few varying bars (e.g., bars 10, 12, 13, 29). Since, like the hand drum, all remaining percussion parts employ variation in their rhythmic patterns, the players are faced with a memorization and attention challenge. For a well-organized and unified performance, a mutual understanding of cues and points of change should be agreed upon, clearly established, and

¹⁷ See appendix A, 4.6: “IAM Music Pedagogy,” for explanation of techniques and decoding of notation found in the sample IAM repertoire.

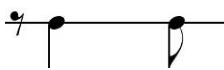
consistently practiced by all members of the ensemble. In this piece, the percussion players must listen attentively to the piano part and other percussion players to spot the points of change. For instance, bar 10 of hand drum consists of four eighth notes, with the first lower than others. An educator could point out the *ritenuto* in bars 8-10, where the piano part starts slowing down, as the first cue for the change of pattern. After the slower middle section, the final section with hand drum rhythmic pattern can be identified by its return to the original tempo and by the piano part's left hand introductory pattern (see bars 1 and 19).

The **double bell part** employs a rhythmic pattern in section **A** (bars 2-9) as follows



, a syncopated sixteenths pattern in section **B** (bars 11-12 and 14-16) as follows , and steady quarters in section **A**¹ (bars 20-29). In the outer sections the double bell part starts with a bar of silence. Bars 10, 13, 17, and 18 employ variations. The hand drum's **A** pattern is identical to the double bell's **A**¹ pattern, whose **A** pattern echoes the hand drum's **A**¹ pattern. Hence, an exchange is seen between these two parts in the outer sections. Within a classroom or ensemble environment, the two instrument groups may aid each other by practicing together.

The **clave part** contains a single one-bar-long rhythmic pattern as follows



, seen in bars 3-9, 11-13, 21-29. Variations are seen in bars 10, 18, and 30. The remaining bars are silent.

An overall *percussion texture* build up is seen in the first three bars of the outer sections, with hand drum, double bell, and claves respectively entering in the first, second, and third bars of each outer section. The middle section contains a thinner overall texture.

Piano Part (1)

The piano part is written in C major, with deviations to D major. Its *harmonies* include typical diatonic functional harmonies, as well as harmonic major ones, such as a supertonic seventh with flat 5th. Challenging technical features include consecutive octaves, several harmonic intervals, and chords in both hands. In terms of *pedaling*, the performer may choose how to colour the sound of *Polka*. As the composer, I prefer a short direct pedal on first or first and second beats of the outer sections, and longer legato pedaling for the middle section. Pedaling and fingering are open to the given performer's interpretation.

As it was explained in chapter 1, the piano functions as a conducting instrument, the song's harmonic and melodic leader, and the main reference for pulse and tempo. Therefore, its performance requires utmost articulation of important highlights (e.g., cues, section breaks). At the same time, since piano functions as an accompaniment for the percussion parts, mutual listening and alignment are essential to the entire ensemble.

3.3.2.2. Snow (2)

- 2) Pages 6-14: *Snow [Sneg]*, an original song with piano and percussion accompaniment, in Russian and English languages, by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|----------------------------|---|----------------------|-----------------------|-----------------------|------------------|
| Intermediate | Ukrainian, Canadian, and Russian | C major | 4/4 | 29 | (♩ = c. 100-108) |

This song is unique in the collection due to 1) its winter and snow theme, 2) its combination of Russian and English lyrics, and 3) its proximity to popular music style, with repetitive accompaniment, typical vocal slides, and upbeat percussion.

History of Creation and Compositional Notes (2)

The parenthetical *Sneg* is a transliteration of the Russian word for *Snow*. This song was written in Ukraine in 2003-2004 to express my admiration of the snow and the holiday season, near and during, New Year's Eve. *Snow* is a joyful, upbeat, and energetic tune. Hence the performance remark "*Entusiastico*" (translation: enthusiastic, happy). My stylistic intention for the song was to mix art and popular music elements.

In 2010, a four-instrument percussion ensemble arrangement and a verse in English were added to the song along with some minor revisions. Among these revisions was the key change from E flat major to C major to accommodate lower vocal range.

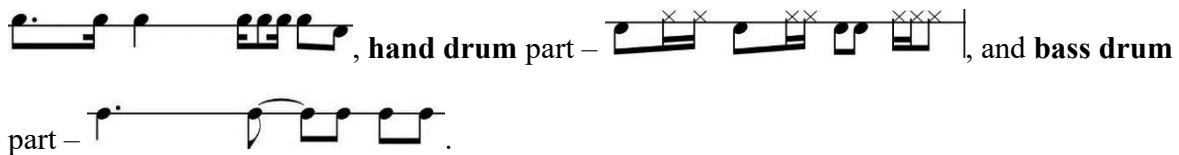
Pedagogical Application/Objectives and Analysis (2)

Snow is arranged for voice, piano, and percussion. The percussion is organized into the drum team (bass and hand drum parts) and the bell team (shaker, and bell parts). The *form* is complex binary, with a four-bar piano solo introduction and two similar *tutti* parts. Further *level of difficulty* classifications for the individual parts are: beginner for the shaker part, early intermediate for the bass drum part, intermediate for the hand drum part, and late intermediate for the bell part. The vocal part is late intermediate or even advanced due to its challenges, such as fast sixteenths, leaps of sixths and fourths, and foreign lyrics. These part-specific levels of difficulty can be used to accommodate selection of parts in accordance with students' current learning and skill stages. Apart from distributing percussion parts accordingly, the challenge aspect for this piece can also be facilitated by encouraging students to perform the vocal part as written with percussion.

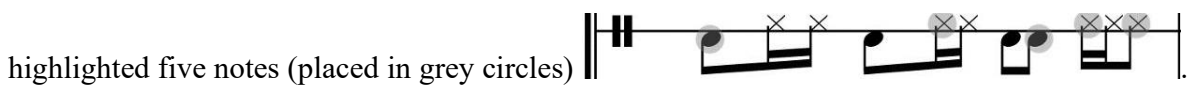
Percussion (2)

Percussion is silent for the first four bars of piano solo introduction. All parts then contain one basic rhythmic pattern throughout bars 5-28, followed by a single quarter in the final bar 29.

The basic patterns are as follows: **shaker** part – steady quarters, **(double) bell** part –



The two drum team patterns represent a rhythmically well-balanced duet. For each bass drum note there is a hand drum stroke of the same or shorter note value coinciding in time. It is possible to argue that the hand drum pattern contains the bass drum pattern in it. In the following image, this bass drum pattern's outline within the hand drum part is shown through the



The additional un-highlighted six notes fill the spaces between the bass drum pattern's sounds, thus creating a duet, and allowing the two parts to take cues from each other. Hearing, feeling, and understanding of this rhythmic relation may be developed by exchanging parts. Opportunities for inter-part work enhance learning by incorporating collaboration among learners (Meier 2014).

If students experience difficulty in syncopating bass drum notes, the educator may suggest listening for cues from the piano or other percussion parts. For example, 14 of the 29 bars contain rhythmic unison of the first two notes between the piano part and the bass drum part (see bars 5-10, 16-21, and 27-28). On the other hand, technical variations may be incorporated to motivate (or challenge) more advanced students. Examples of the bass drum part interpretations for facilitating the IAM challenge aspect can include: bass__bass_ton.ton.ton., bass_bass_bass.ton.ton., and bass_mute_tone.bass.bass.

Piano Part (2)

The piano part functions as harmonic and instrumental accompaniment, as well as texture filler for the other parts. The most technically challenging features of this part include five-note chords (i.e., bars 4 and 15) written in sixteenth note values, octaves (i.e., bars 15-16), a tenth co-sounding in the left hand (i.e., bar 3), additional eighths in the left hand in the English verse (i.e., bars 18-21), and a single arpeggiated 8-note chord ranging three and a half octaves (i.e., bar 26).

For facilitating the simplification aspect, the piano part can be viewed, at first, as consisting of three main units of material, i.e., 1) *chorus* (**Ch**) accompaniment in bars 12-15 (which also serve as introduction), 2) *basic pattern* (**BP**) in bar 10 (the one bar pattern that recurs and accompanies verse material), and 3) *transitional bar* (**TrB**) in bar 11 (connecting chorus and verse material). The following formula (in Table 2 below) may aid in memorization and performance of the piano part, as it shows the bar numbers in which the three **units** occur (and number of **iterations** in bold parentheses):

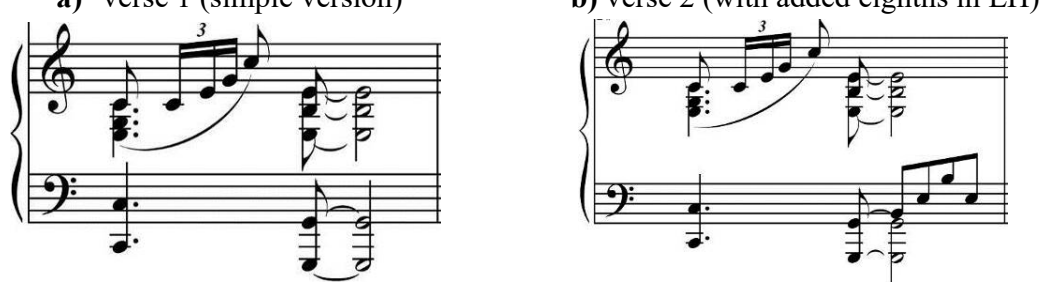
Table 2: *Snow*, simplification formula for the piano part:

| | | | | | | | | |
|---------------|---------------|----------------|---------------|---------------|----------------|---------------|---------------|-----------------------------|
| Ch-(1) | BP-(6) | TrB-(1) | Ch-(1) | BP-(6) | TrB-(1) | Ch-(1) | BP-(2) | C^{maj7}-(1) |
| Bars (1-4) | (5-10) | (11) | (12-15) | (16-21) | (22) | (23-26) | (27-28) | (29) |

The final bar has tonic seventh and, since it is C major, the **C^{maj7}** abbreviation is used to guide the piano player. The source bars of these sections (i.e., bar 10 for **BP**, bar 11 for **TrB**, and bars 12-15 for **Ch**) could be employed without affecting the harmonic balance of the song. For example, Figure 2 below illustrates the *basic pattern* variation between the two verses, where harmonic structure remains. Thus, it would suffice to learn only 6 bars (e.g., bars 10-15) in order to perform the whole song's piano accompaniment.

Figure 2: *Snow*, piano accompaniment pattern:

a) verse 1 (simple version) **b) verse 2 (with added eighths in LH)**



The above simplifications may be used if needed or convenient as an alternate or initial learning score. However, as the composer, I find the notated sound more pleasing than that of the simplification.

Vocal Part (2)

A suitable feature for memorability aspect facilitation is that the vocal part consists of two melodically identical verses, the first in Russian and the second being its English translation. Learning one verse simplifies learning the second. The last four bars of these two verses (bars 12-15 and 23-26), along with their preceding and following notes, could be interpreted as choruses. The piano accompaniment also changes at these bars, and the above described chorus material of the piano part is exactly what accompanies these bars. This particular co-relationship between the vocal part melody and piano parts' chorus pattern is appropriate for facilitating the memorability aspect of IAM. As with other linguistically challenging songs, for facilitating the simplification aspect, a given ensemble could substitute the Russian verse with other lyrics in a preferred language, provided the meaning or idea (i.e., admiration of snow and winter) are preserved.

In terms of melodic structure, as mentioned above, the song presents some challenges. Each bar of the verse material begins with an eighth and two sixteenths, where the two sixteenths introduce at least one leap. Melodic figures like these require certain vocal agility or skill in pitch matching which may prove challenging for some beginners in a given ensemble. Such

participants may employ the melodic simplifications seen in Figure 3 below, provided only some and not all vocalists sing the simplified version.

Figure 3: *Snow*, suggested vocal simplifications:

a) Simplification of bar 18 (and bar 7 in first verse), with the original version on the left and the simplified version on the right

Figure 3a shows two musical staves. The left staff is the original version of bar 18, with lyrics "Snow brings to us ra - di - ant". The right staff is the simplified version, also with lyrics "Snow brings to us ra - di - ant". Both staves show a melodic line with a slur over the first four notes and an accent mark (>) under the first note. The simplified version maintains the same pitch for the first four notes as the original.

b) Simplification of bar 19 (and bar 8)

Figure 3b shows two musical staves. The left staff is the original version of bar 19, with lyrics "light White-ness of day and the". The right staff is the simplified version, also with lyrics "light White-ness of day and the". Both staves show a melodic line with a slur over the first four notes and an accent mark (>) under the first note. The simplified version returns to the middle C pitch for the second, third, and fourth notes.

c) Simplification of bar 20 (and bar 9)

Figure 3c shows two musical staves. The left staff is the original version of bar 20, with lyrics "night Spri - nkles of joy and good". The right staff is the simplified version, also with lyrics "night Spri - nkles of joy and good". Both staves show a melodic line with a slur over the first four notes and an accent mark (>) under the first note. The simplified version remains on the E pitch for the last note.

d) Simplification of bars 21 (and bar 10)

Figure 3d shows two musical staves. The left staff is the original version of bars 21, with lyrics "cheer Wi - shes us hap - py New". The right staff is the simplified version, also with lyrics "cheer Wi - shes us hap - py New Ye - ar". Both staves show a melodic line with a slur over the first four notes and an accent mark (>) under the first note. The simplified version adds a final note for "Ye - ar".

e) Simplification of bars 26-27 (15-16)

Figure 3e shows two musical staves. The left staff is the original version of bars 26-27, with lyrics "ting dream Oo wo-o-o dream". The right staff is the simplified version, also with lyrics "ing dream Oo wo-o-o dream". Both staves show a melodic line with a slur over the first four notes and an accent mark (>) under the first note. The simplified version maintains the same pitch for the first four notes as the original.

The possible simplifications shown above are: **a)** in bar 18 to remain on the middle C for the first four notes, **b)** in bar 19 to return to the middle C for the second, third, and fourth notes and remain on E for the last note, **c)** in bar 20 to remain on E from the simplified bar 19 for the

first three notes, **d**) in bar 21 to remain on the E (again from previous bar) for the first three notes, and **e**) in bars 26-27 to remain on the G. Variation in these simplifications is possible.

As with any song in IAM repertoire, the vocal part is meant to be sung during percussion playing by each participant, to facilitate multi-sensory encoding of the song. However, if singing is too challenging for a given participant, full focus on instrument playing might be a more appropriate arrangement, at least at first. These individual adjustments allow IAM’s immediate experiential immersion and student-centered aspects to be facilitated accurately.

3.3.2.3. **Mama Don’t Allow (3)**

3) Pages 15-22 (in the collection): *Mama Don’t Allow*, American traditional, piano accompaniment, music and percussion arrangements by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|-------------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Late Beginner to Intermediate | American Traditional | G major | 4/4 | 44 (arrangement) | (♩ = c. 80-108) |

Being interactive, this arrangement develops multi-tasking skills. Students combine singing with body rhythms, with percussion instrument playing, and, sometimes, with dancing. It brings a representation of American culture to the class.

Editions, Sources, and History of Creation (3)

A collection of action songs by Denise Gagné served as my introduction to this traditional piece in 2007, and as inspiration for my pedagogical and music arrangement. Gagné notated a single vocal melody in G major, in 4/4, and with 9 variations for the suggested actions involved in the song (Gagné 2000, 6).

A different rendition of this song was found in Hal Leonard’s edition, which contains vocal transcription and harmonic guidelines for *Mama Don’t Allow* (Hal Leonard 2000, 325). This

edition includes four verses in G major and in 4/4. The lyrics vary slightly from those used in IAM’s collection. Instead of my arrangement’s six actions: clapping, singing, pat-clap-snapping, drumming, bell playing and drum-bell playing, it contains the four actions: “guitar pickin’,” “banjo playin’,” “cigar smokin’,” and “talkin’.” Whereas I have deliberately altered actions in the lyrics to better fit IAM programs, the Hal Leonard edition provides an earlier, perhaps more traditional version. Interestingly, while being in the same key and time signature as the version in the previous source (Gagné 2000), the Hal Leonard transcription’s rhythmic structure has all the time values are doubled (perhaps suggesting a slower tempo). A sixteenth, for example, in Gagné’s edition is an eighth in Hal Leonard’s edition. Whereas analyses of these two transcriptions are not provided herein, it suffices to say that for reasons of pedagogical application, my version differs from both transcriptions in its rhythm, lyrics, instrumentation, and added introduction and coda.

Pedagogical Application/Objectives and Analysis (3)

The *Mama Don’t Allow* arrangement is written for voice, piano, and percussion. The main facilitating feature for the challenge aspect is that all the percussion students are expected to sing while playing their instruments and producing body rhythms. My arrangement incorporates a faster tempo, expressed through the overall note value scheme (e.g., “Ma-ma don’t” amounts to a quarter note). Although key and time signature are identical to source-editions, the differences between my and Gagné’s editions lie in: 1) rhythmic patterns (e.g., dotted sixteenth and thirty-



second notes¹⁸ on “Ma-ma” *Ma - ma don't* rather than two sixteenths), 2) verses, and 3) their order.

¹⁸ Gagné’s use of dotted sixteenth and thirty-second notes could imply a more swing-like and slower tempo than mine, although there is no written indication of speed within the book (Gagné 2000).

Additional alterations in melodic and rhythmic structure and the application of lyrics require a closer look at the arrangement (e.g., an eighth rest after the lyrics “pat clap snap”



). In addition to inclusion of two percussion groups, namely bell and drum teams, an original piano accompaniment (see Figure 4 below) was composed and included in the arrangement.

Figure 4: *Mama Don't Allow*, piano part, bars 1-2:



Among the actions borrowed from Gagné are “singing,” “pat, clap, snappin’,” and “drum playin’.” Additional actions involved in my arrangement are “bell playing” and “drum-bell playing.” A creative touch to teaching this song may be for a given educator to ask students to come up with their own actions (e.g., “stomp-pat-clap” or “no dancing”). Such freedom allows students to experience participation in the song’s arrangement and creation, and, as a result, a new sense of relationship, and new associations with a given piece.

A feature suitable for facilitating the challenge aspect is the “drum-bell playing” percussion pattern, where the drum team plays on the first and third beats, and the bell team plays on the second and fourth beats. Such narrow timing in alternation has proven to be a challenge for those students without musical background. However, with practice, this exercise develops confidence in individual rhythmic feel and execution.

A benefit of experiencing songs structured similarly to *Mama Don't Allow* is that the combination of singing and actions (i.e., clapping, pat-clap-snapping, percussion playing) in each

verse helps improve both isolation and coordination of body rhythms, percussion playing, and vocals. I observed that this particular song invariably brings much joy and excitement, notably by the final chord, where everyone produces loud extended tremolos.

3.3.2.4. **Boom Chicka Boom (4)**

4) Pages 23-25: ***Boom Chicka Boom***, camp song, vocal and piano music and arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|----------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Beginner | Camp Song | C major | 4/4 | 22 | (♩ = c. 135-145) |

As with the previous selection, this is an interactive action song requiring multi-tasking. What makes this piece unique among the others in the collection is its encouragement of structured improvisation by omitting percussion parts (and relying on students to produce their own as they sing). Students also explore various instruments of their choice. Moreover, this piece allows for experiencing more contrasting dynamics, tempo changes, and vocal interpretations than any other in the collection.

Editions, Sources, and History of Creation (4)

The aforementioned action book by Denise Gagné was my first introduction to *Boom Chicka Boom* (Gagné 2000, 4). Being a well known camp song and children’s chant song, with numerous variations, this piece could be found in numerous sources, pedagogical and otherwise. Gagné’s edition sufficed for me to comprehend the overall structure, which was the basis for my musical arrangement. Gagné transcribed *Boom Chicka Boom* as a vocal line on a single note, with instructions for call (leader) and response (all). This transcription also provides lyrics, directions for teaching, and pedagogical goals/objectives. For example, according to Gagné, the “beat” and the “review of many musical concepts – loud/soft, slow/fast, high/low” are some of the

pedagogical objectives presented within this piece (Gagné 2000, 4). The arrangement in the collection enhances this chant with melodic and harmonic elements in voice and piano, while preserving the rhythmic structure of the vocal part. Thus, whereas this camp song is meant to be said, my arrangement and composition transform it into a song to sing with accompanying piano and percussion.

Pedagogical Application/Objectives and Analysis (4)

Boom Chicka Boom is arranged for voice, piano, and improvised percussion. The features suitable for challenge aspect facilitation are 1) the reinforcement of listening and memorization through a call and response vocal structure, and 2) students' responsibility for co-creating percussion through improvisation. In IAM programs, *Boom Chicka Boom* often provides introduction and experiential immersion to dynamic contrast and tempo variation.

The song can be introduced in stages as follows for simplification aspect facilitation. The first stage insures automation (Sweller et al. 1998) of the vocal part, as short vocal phrases led by the educator are imitated as students rhythmically walk in a circle. Secondly, students are encouraged to add such body rhythms as clapping, tapping, or stomping. The educator then asks students to select percussion instruments of their choice for facilitating the instrumentation flexibility aspect. The challenge aspect can optionally be facilitated by asking students to combine the vocal line already automated (at some level) with improvised instrument playing. Thirdly, students learn to associate singing and playing experiences with dynamic and tempo contrasts.¹⁹

¹⁹Some beginners tend to couple dynamics with tempo (louder with faster and softer with slower). However, in order to teach them to de-couple these two they must first learn to sense the difference

3.3.2.5. Friendship Song (5)

5) Pages 26-41: *Friendship Song [Pesnia Druzei]*, piano and vocal music by G. Gladkov, original words by Y. Entin, English words by Polina Kukar, percussion and arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|-------------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Late Intermediate to Advanced | Russian Composer | C major | 4/4 | 63 | (♩ = c. 108-116) |

What makes this song notable within the IAM collection are 1) its history as one of the most well known and loved Russian musical and animated film tunes, 2) its lyrics celebrating the value of friendship, and 3) its recurring syllabic pattern on “la” and “yeh,” which simultaneously facilitates both the memorability aspect through its catchiness, and the challenge aspect through its ornamented ascending sequences.

Editions, Sources, and History of Creation (5)

Friendship Song was written by Gennagiy Igorevich Gladkov as part of the sound track for a well-known Russian animation film, *Bremenskiye Muzykanti*. *Friendship Song* became a widely popular tune due to its inspiring lyrics and catchy, uplifting music. The animation film, or cartoon, is also often reprised in the form of a musical or play. The story is based on and titled after the Brothers Grimm fairy tale, *The Bremen Town Musicians*.

Gladkov’s 1972 publication is a unique source, in that it is an authentic piano reduction for the complete play (or cartoon), with music, libretto, images, and notes for orchestration. The

between them. Thus, one may let students play naturally at first, but with advancement, the tempo and dynamic controls should be separated (e.g., do not slow down when playing softer).

accompaniment version I have used for my arrangement of *Friendship Song* differs slightly from this source in that Gladkov's piano reduction employs richer texture (e.g., initial bars would use octaves and four-note chords), and additional orchestration notes (such as a note in the penultimate bar for percussion to play a specific pattern (Gladkov 1972)). This piano reduction proved most useful by 1) confirming the accuracy of my musical notation, 2) furnishing complete descriptions of the scenes and each character's actions, 3) supplying high-quality illustrations of depicted events, and 4) providing an academically reliable source for use within my dissertation. Pedagogically, the illustrations and stories about the song and its origin are suitable features for facilitating the memorability aspect. Another approach to facilitating this aspect is for a program leader to show an excerpt of the original Russian version of the *Friendship Song* from the original cartoon.

Pedagogical Application/Objectives and Analysis (5)

The song can be taught as a vocal choir piece or as an arrangement with added instrument-playing (i.e., percussion-ensemble). I have observed that students who learned and performed this song exhibited an overall improvement in their melody memorization skills (i.e., complex melodic figurations with primitive lyric – “la la...”), rhythm playing (multi-tone technique, syncopation, and coordination), and technique in vocal skills (due to a wide range of the vocal part). The virtues glorified in the song's lyrics, such as friendship, loyalty, courage, and compassion contribute to positive emotions in students for accelerated learning (Dryden and Vos 1994). As students sing about pleasant concepts, they tend to associate the song with similar concepts from their life experiences (Rose 1987). Subsequently, experiences associated with concepts from the song may reinforce further recall and sub-conscious play-back of the song (Sweller et al. 1998).

The *Friendship Song* arrangement instrumentation includes piano, voice, and percussion, with the latter organized into drum and bell teams. The bell team is written for agogo bells, and rattle, but any similarly sounding instruments are viable substitutes (i.e., for facilitating the instrumental flexibility aspect).

The song (in C major) has a distinct harmonic colouring, created by the use of accidentals such as \flat VII (harmonically a major triad on flat VII) and \flat III (harmonically a major triad on flat III) juxtaposed with C major tonic (see Figure 5 below).

Figure 5: *Friendship Song*, bars 1-4:

Piano

mf \flat VII I \flat III I

1. There is no - thing, sure - ly no - thing bet - - - ter
 2. In our lives we fol - low a vo - ca - - - tion
 3. O - pen up your heart and hear us sing - - - ing

The above harmonic pattern, which recurs throughout the song, is a feature suitable for facilitation of the memorability aspect. Another memorable feature is the short recurring rhythmic pattern seen above in piano's left hand (i.e., an eighth and two sixteenths).

In terms of *structure*, eight purely percussion bars augment the original piano and voice version: two bars introducing each of the first two verses, and four bars introducing the last verse. Students must be alert, as the percussion, piano, and voice parts come into rhythmic unison at the


conclusion of each chorus (). This unison is harmonically highlighted by

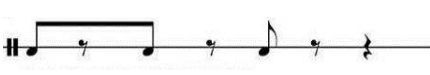

bVII (B flat major) harmony. United execution of this exclamation-like phrase can facilitate both challenge and memorability aspects.

The traveling concept of the song is also suitable for memorability aspect facilitation, since the characters in the original musical travel as they sing. This story-specific element can be reinforced by the aforementioned rhythmic recurrence to create the traveling-feel. In fact, the image of sitting in a traveling carriage or being on the road can add a unique association with the song, which will increase the chances of subsequent recall of this song, and, potentially, encourage students to use it outside of the program (e.g., when on a trip) (Rose 1978, on associative memory).

Percussion (5)

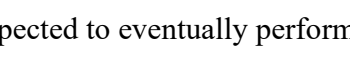
The difficulty of the percussion parts grows as the song progresses, which is a challenging aspect. At the same time, each of the 3 verses has a single rhythmic pattern for each percussion team, where the recurring nature of patterns and two team division act as simplification aspects.

The **bell team**'s recurring patterns are as follows: verse 1 ,

verse 2 , verse 3 .

The **drum team**'s recurring patterns are: verse 1 ,

verse 2 ,

verse 3 . For facilitating the challenge aspect, drum team players are expected to eventually perform with the use of more advanced hand-drum techniques, which include slap strokes. In case students require initial simplification for sustaining manageability, one may substitute all slap with tone strokes.

Students are also expected to perform syncopated patterns (e.g., see bar 37) and their combinations (e.g., bars 39-62), which also act to facilitate the challenge aspect.

Rhythms of the drum team in the first verse echo the piano accompaniment's rhythm. This means that students should not only hear, but actively use this relationship in their drum playing and ensemble alignment. By understanding this structural interrelation, students experience both challenge and memorability aspects, which will serve to increase encoding of and bonding with the piece in students' minds (Rose 1987).

3.3.2.6. *Shabbos-Koydesh* (6)

6) Pages 42-46: *Shabbos-Koydesh*, Yiddish traditional, vocal transcription by Jeff Warschauer, instrumental arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|----------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Beginner | Yiddish Traditional | G minor | 2/4 | 64 | (♩ = c. 120) |

In conjunction with the tune's Yiddish origin, this arrangement offers easily memorized syllabic based lyrics to the collection. Its beginner appropriate simple percussion parts and energetic rhythm are easy to combine with the simple lyrics of the song.

Editions, Sources, and History of Creation (6)

This particular tune was arranged and transcribed by Jeff Warschauer.²⁰ Other related sources, such as music and song books I familiarized myself with, contained more general information on Yiddish music, Jewish holidays, and other useful information for introducing the

²⁰ Although it is a folk tune, Jeff Warschauer personally granted his permission for my arrangement of his transcription through email communication. "Jeff ... has researched and collected Yiddish and Hebrew songs and instrumental melodies since the mid-1980s" (<http://music.columbia.edu/people/bios/jwarschauer>, accessed January 20, 2014; see also <http://www.klezmerduo.com/bios.html>, accessed April 1, 2015).

song in question; or they had a similarly titled piece with different content (e.g., Bugatch 1961 and Coopersmith 1950).

Pedagogical Application/Objectives and Analysis (6)

When introducing this and other pieces in the collection, any information pertaining to the origin or culture of the song, such as translation and function, can be used to develop memorable associations with the song (i.e., memorability aspect). For example, I would use my Yiddish dance training and experience to provide a memorable visual association with the culture through my movements and overall posture and flavour of the dance and story behind it. For educators without personal experiences with the culture of a given song, internet resources will more than suffice for memorable, short, and relevant visual and meaning-related resources for facilitating the memorability aspect.

This *Shabbos-Koydesh* arrangement is written for voice, piano, and percussion (bell and drum teams). It is notated in G minor harmonic²¹ and in 2/4 time signature. In terms of form, the piece contains eight sentences or short sections: **A A¹ B B¹ C C¹ B² A²**, where each letter represents fixed piano-voice sections with their respective percussion patterns, and superscripts represent differences in percussion instrumentation only. Namely, percussion patterns **without superscript** are performed by the drum team; those with **superscript 1** are performed by the bell team; and those with **superscript 2** are performed by both teams. The three percussion patterns are as follows: 1) two quarters per bar in sections **A** (bars 1-8), **A¹** (9-16), and **A²** (57-64), 2) two eighths and a quarter per bar in sections **B** (17-24), **B¹** (25-32), and **B²** (49-56), and 3) a single

²¹ The song is notated in G minor, but the structure of the tune suggests a D centered Freygish mode, or the fifth mode of the harmonic minor scale.

half note per bar in sections C (33-40) and C¹ (41-48). These rhythmic patterns allow for all participants to feel comfortable with their percussion skills.

The main learning objectives are teamwork and contextual awareness. To illustrate, a group of beginner students is divided in the drum and bell teams (general division). The two teams take turns in playing each of the percussion patterns in the first six sections, and join together (or synchronize) in the final two sections. Although the final D major chord is notated in the final bar of the piano, in my teaching practice and performances, the piano accompaniment would abruptly stop prior to the final beat, allowing all ensemble members to produce independently their final beat as a percussion *tutti*. This creates much excitement among players and often surprises the audience.

Shabbos-Koydesh was taught in all IAM program facilitations. Moreover, it has been adopted as a choir piece, where students used clapping and body rhythms to execute percussion parts. The lyrics are very simple and repetitive, consisting of only “shabbos-koydesh” and iterations of “ay.” This is not only suitable for facilitating the memorability aspect, but it facilitates ease in multi-tasking when playing and singing (by reducing the lyrics’ cognitive load, Sweller et al. 1998).

In one IAM program, the piece was arranged with a student singing solo and the others accompanying on percussion. Call and response, with a soloist performing the call, is another option. It is left to the educator to make the best of this song by involving students to creatively contribute to choosing the distribution, combination, and interpretation of parts for the song’s final performing arrangement.

3.3.2.7. *Neapolitan Song (7)*

7) Pages 47-49: *Neapolitan Song*, piano by P.I. Tchaikovsky, arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|----------------------------|---------------------------------------|----------------------|-----------------------|-----------------------|--------------------|
| Intermediate | Russian Composer Italian Theme | E♭ major | 2/4 | 54 | (♩ = c. 84) |

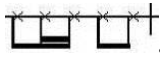
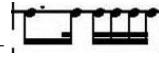
Based on Tchaikovsky's *Neapolitan Song* piano miniature, this arrangement provides an Italian association, and allows for exploration of that culture by explanation of its title and certain musical elements that Tchaikovsky borrowed. The music is catchy and uplifting. It provides much learning material not only for percussion but also for the whole ensemble (including piano) as a unit.

Editions, Sources, and History of Creation (7)

One of my main sources was Ylida Novik's edition (Tchaikovsky 1976). An article in this edition on Tchaikovsky's biography and on the *Album for the Young* itself contains information suitable for facilitating the memorability aspect. Another source that contains extra-musical information about the composer and the album for this purpose is Anatoliy Gregoriyevich Stoyko's book, which is a richly detailed and factually based biographical novel. The time period covered is the 1870-1890s. Stoyko conducted research that partly clarifies the album's creation history. In particular, in his fifth chapter, Stoyko refers to Tchaikovsky's *Album for the Young* and the composer's intention of enriching children's piano literature by creating a cycle of short pieces with attractive names, similarly to Schumann (Stoyko 1972, 51-52). Moreover, Stoyko's research uncovers the depth of Tchaikovsky's love for Italy, his trips there, and his creative work while visiting. This may explain the inclusion of *Neapolitan Song* in the album. To wit, Stoyko discusses one of Tchaikovsky's visits to Florence, Italy, sometime before February of 1878, when Tchaikovsky sought to find a certain young folk singer he had previously heard performing (Stoyko 1972, 37). Tchaikovsky transcribed and studied a number of Italian folk songs with the assistance of this singer. This took place prior and up to the time of the album's creation. It may

well be that the *Neapolitan Song* was created based on one of these Italian folksong transcriptions.

Pedagogical Application/Objectives and Analysis (7)

The arrangement is written for piano and percussion (bell and drum teams). The form is through-composed with a one-bar introduction, a three-bar coda, and three main sections, **A**, **B**, **C**, each with two binary sentences as follows: **A: a a¹ B: b b¹ C: c c¹**. In **A** and **B**, the percussion drum and bell teams alternate (i.e., drum for **a** and **b**, and bell for **a¹** and **b¹**) playing the same patterns: **A** section – , **B** section – , (both parts preceded by a three-quarters bell solo). In section **C**, both percussion teams join in. One team plays steady quarters while the other plays six eighths followed by 52 sixteenths, followed by exchange of these patterns in the second sentence of section **C**. The challenge aspect can be facilitated by the 52 consecutive sixteenths.

The experience of playing this arrangement can develop listening and ensemble skills, as piano and percussion contain similar rhythms which should be executed in rhythmic unison. This echoing of parts is a suitable feature to facilitate memorability and simplification aspects, by directing students' attention to the piano for reference. To eventually play this piece with comfort and ease requires rhythmic precision, instrumental proficiency, and team-wide synchronization skills.

3.3.2.8. The Birch Tree (8)

8) Pages 50-56: *The Birch Tree* (Russian traditional title: *Во Поле Берёза Стояла*, transliteration: *Vo Polie Beryoza Stoyala*), Russian folk song, translation by Polina Kukar, arrangement, piano, percussion – by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|---------------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Intermediate to Advanced | Russian Folksong | E♭ minor | 2/4 (4/4) | 32 | (♩ = c. 65-85) |

This tune is unique to the collection by way of its cultural association and its English translation of a traditional Russian song, in which certain syllabic elements from the original language are preserved.

Editions, Sources, and History of Creation (8)

The a cappella version on page 60 of the collection represents the traditional way of performing the song. The translator of lyrics, Polina Kukar, partnered with me in 2007 to create and teach an arrangement for Canadian children to enjoy (i.e., with English lyrics and improvised piano). I notated it in 2008-2009, arranged it further with percussion parts, and expanded its structure.

This tune was transcribed by ear, based on my personal knowledge, cultural connection, and life-long experience of singing and hearing it. For instance, the 3/2 time signature derives from my intuitive understanding of the song and its appropriate tempo.

This well-known Russian folk song can also be found in several sources, many with their own arrangements. For example, an edition by Alexander Fliarkovskyi shares melodic structure and tempo indications with the tune's IAM collection arrangement (Fliarkovskyi 1975), but differs in key (G minor) and arrangement (chordal, possibly for SATB).

A 1936 edition by Novikov contains the tune in question, notated in G minor, and arranged for two to three voices on single treble-clef staves. There is an ornament on the final “*liuli*” with C-D eighths notes instead of single C (scale degrees IV-V, instead of IV).

Azariy Ivanovich Ivanov, who compiled a 1974 edition of the tune, employed a cappella choir notation, for three female voices, with key and harmonic arrangement identical to the

previous sources (including the ornamentation). Ivanov classifies *The Birch Tree* as a song of dance, humour, and *horovodnyie* (sung while moving slowly in line or circle formations). Showing students traditional dances (e.g., through video) can be used to facilitate the memorability aspect, which can help students pattern music with visual memories by association (Rose 1987, Goswami 2008). Being a multi-artist, I would facilitate this aspect by showing students the dance moves first, and then asking them to try it while singing the same tune. This can facilitate multi-sensory encoding (Goswami 2008) through the synthesis of arts principle, and it usually elicits positive emotions and excitement in students when done with emphasis on positive suggestion (Lozanov 1978).

The earliest edition and source I encountered (Lvov and Prach 1987) is part of *Classics of Russian Musical Folklore in Facsimile* and contains the “Collection of Russian Folk Songs,” arranged musically by Prach in 1806. The Facsimile presents speed indication *Un poco Allegro* for *The Birch Tree*. It is written in A minor, with a composed accompaniment, which, from bar 7, is similar to that of my arrangement – a fascinating coincidence given our nearly 200-year compositional time difference. The melodic line contains ornaments. The lyrics employ the older version of the refrain phrase “*lioi li lio li*” instead of “*ljuli ljuli*.” There is also an indication of a dance following the song.

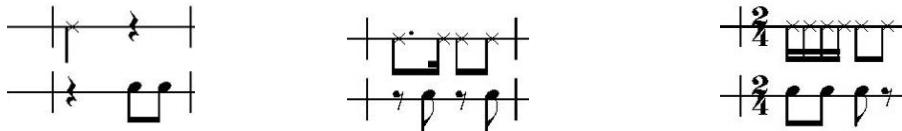
Pedagogical Application/Objectives and Analysis (8)

The arrangement of *The Birch Tree* presented in the collection is written for voice, percussion (bell and drum teams), and piano. It is in 2/4 time signature but with 4/4 time in the introduction and transition. The piece consists of two main sections. Each section contains a two-bar piano introduction. The two sections provide two different instrumental arrangements to the vocal canonic song based on the traditional a cappella version. The first section showcases the

percussion, which contains two patterns (see Figure 6: **a** and **b**). The second section contains a full ensemble (including piano), with percussion employing the third pattern (see Figure 6: **c**).

Figure 6: *The Birch Tree* arrangement, three percussion patterns:

a) Section 1, first pattern **b)** Section 1, second pattern **c)** Section 2, third pattern



To facilitate the challenge aspect, two advanced features can be used: first, vocal canonic structure, and second, combination and coordination of percussion and vocals by each student. The canonic overlay can be used to also facilitate team work and collaboration, by encouraging one group of students to assist the other.

3.3.2.9. Waltz from Swan Lake (9)

9) Pages 57-61: *Waltz from Swan Lake*, by P.I. Tchaikovsky, arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|---------------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--|
| Beginner to Intermediate | Russian Composer | C major | 3/4 | 52 | Tempo di valse (around 60 bmp per dotted half note) |

Although other pieces in the collection are written in waltz-like time and feel, this piece is the only waltz with corresponding title. Moreover, this piece represents a simplified transcription from a world-class orchestral piece by one of the most widely known composers of all time. Finally, the percussion represents a clear short unit (within a bar) exchange and conversation between various parts.

Editions, Sources, and History of Creation (9)

Zhytomirskiy's 1957 publication, dedicated to Tchaikovsky and his ballets, not only contains in-depth information on Tchaikovsky's life, his works, the structure of his major ballets and their history of creation, but it also provides a detailed guide with music analyses, including the *Waltz* in question (Zhytomirskiy 1957, 42-47). A section with high-quality photographs of the composer and various stars of his ballets' productions also provides an enjoyable visual aid for facilitating the memorability aspect through extra-musical associations.

Consisting of over 110 arranged transcriptions of well-known classical masterpieces for piano, the 1991 volume titled *The Library of Easy Piano Classics* served as my main source of piano notation for the *Waltz* arrangement. Most editorial markings and the piano part were adopted from this source (Tchaikovsky 1991, 272-273).

Pedagogical Application/Objectives and Analysis (9)

While the IAM arrangement's instrumentation is precisely written for 6 different instruments, 1) bell (and/or a small metal xylophone), 2) rattle, 3) drum, 4) claves, 5) tambourine, and 6) piano, it in no way attempts to approach the orchestral mastery of Tchaikovsky's original version. Still this modest arrangement has been well enjoyed by students of all ages in IAM programs, as it introduces or develops percussion technique, ensemble section interaction, the waltz structure, and the rhythmic relationship between the three beats. For instance, the use of heavier-sounding instruments on the first beat and lighter-sounding instruments on the second and the third beats enhances the feel of waltz and constantly encourages students to interact.

The concept of waltz as a dance and rhythmic organization can be used to pattern and form memorable connections between sound dynamics and associated dance movements. For example, physical experience of full footsteps on the first beats and lighter steps with raised heels on the second and third beats is a manageable and efficient enhancement to students' learning process.

This feel is then translated in the performance of either the full song or separate rhythmic patterns.

The arrangement of *Waltz* can be divided in two main parts or sections **A** (bars 1-36) and **B** (bars 37-52). The first part contains four eight-bar musical sentences, or sub-sections, **a b a¹ b¹** where **a** and **b** are similar with slight alteration of second phrases (latter four bars in each sentence). Two groups of instruments should be formed in advance, the first group with drums and claves, and second group with tambourines, rattles, and bells. The instrument groups alternate within the first two subsections of **A** and join together for the rest of the song (from bar 21). The piece concludes with a *tutti* unison in the final bar.

As a memorability aspect feature, the educator can highlight the melodic ending C# – D – G in the piano's right hand (bars 11-12), so that students are alert and ready for the instrumentation change in bar 13. As for the shift from percussion set to *tutti* in bars 19-22, or to the third sub-section, the educator can use the accenting C major scale in bar 21 as the cue and the memorability aspect feature for all musicians.

For the final few bars of the piece, an optional xylophone melodic solo was suggested on May 7, 2009, by my Teaching Candidate at the time, Brendon Best. Namely, play a melodic motive E-D-C-C for the final four sounds of the bell team part. This ending is heard on Tracks no. 6 and 7 of appendix C.

Overall, the *Waltz* arrangement remains faithful to Tchaikovsky's beautiful, likable composition. Its instrumental parts are not difficult, but they require close attention of each player to the rest of the ensemble. The pedagogical application of *Waltz* may noticeably improve students' listening skills, awareness of the piano part structure while playing their instruments, and overall familiarity with classical waltz music, particularly Tchaikovsky's ballet masterpieces.

3.3.2.10. Dance (10)

10) Pages 62-63: *Dance*, by Cornelius Gurlitt, arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|----------------------------|-----------------------------|----------------------|-----------------------|-----------------------|----------------------------|
| Beginner | German Composer | C major | 3/4 | 16 | Allegretto (♩ = c. 98-109) |

This simple instrumental tune is unique in that its rhythms match the fingers of either hand (with one long sound representing a thumb, and four short sounds representing four fingers). This allows for associative memorization and practice.

Editions, Sources, and History of Creation (10)

The collection of compositions titled *Introductory Piano Repertoire* is intended for piano students of Canada's Royal Conservatory of Music. This collection served as my initial introduction to Cornelius Gurlitt's *Dance*, and subsequently influenced some editorial markings I selected for my arrangement (i.e., dynamics and phrasing).

Pedagogical Application/Objectives and Analysis (10)

The arrangement presented in the collection was created by the simple addition of percussion parts (bell and drum teams) to the original piano version. There are two main sections. Each section is further divided into two four-bar sentences performed by two alternating teams, drum followed by bell. Thus the two teams alternate twice during the song. The percussion consists of one main pattern per section, the two being rhythmic inverses. The first is a quarter and four eighths, and the second is four eighths and a quarter. Each section concludes with a two-bar cadence, where percussion consists of four quarters and two rests.

Although the arrangement is suitable for beginners, there are two main challenge aspects, 1) the percussion teams' alternations, and 2) the inverse between piano and percussion rhythms in

the first section. Students often have difficulty with the latter, but only initially. The song represents a lively conversation between the two percussion teams and with the piano at the same time. For facilitating multi-sensory experiences and enhancing students' encoding (Goswami 2008), it has been successful to create a dance to go with this piece, with partnering work and group formations.

3.3.2.11. Under the Cherry Tree (11)

11) Pages 64-68: *Under the Cherry Tree [Oi Pid Vyshneiu]*, Ukrainian folk song, arranged by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|----------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Intermediate | Ukrainian Folksong | D major | 2/4 | 32 | (♩ = c. 109-132) |

Under the Cherry Tree is a humorous Ukrainian folk song that, within IAM, may partially represent Ukrainian 1) vocal folklore, 2) dance rhythms, 3) sociological elements through study of the words and understanding of humour, 4) diction with regard to performing transliteration, and 5) vocal folklore qualities.

Editions, Sources, and History of Creation (11)

A native Ukrainian, I have grown up with the folk tune *Under the Cherry Tree* as part of my music environment. Several people of various cultural backgrounds and ages (from children to seniors) have enjoyed hearing, singing, and performing this song (e.g., singing and dancing) here in Canada. The strong rhythmic feel and cheerful melody, perhaps, are the musical features that people find the most appealing.

My choices for the format of the transcription and arrangement are supported by additional research into the tune's various interpretations, existing transcription versions, and relevant

information. This research, as it relates to my arrangement choices and pedagogical application of the tune, will be overviewed here.

An in-depth introduction to Ukrainian music and related folklore by Archemovich, Karisheva, Sheffer, and Shreier-Tkachenko (Archemovich et al. 1964) has served as my main source for confirming the rhythmic and melodic structure of the tune. This source classified *Under the Cherry Tree* as one of the “Humorous, satirical, joke-dancing songs” (Archemovich et al. 1964, 51-54).

Another source, edited by Doctor of Musicology, M.M. Gorodiychuk (Gorodiychuk 1989), also placed *Under the Cherry Tree* among “Humorous and Satirical Songs” (Gorodiychuk 1989, 333-334). The musical transcription in this edition is extremely similar to that of Archemovich et al., with few minor changes, making it possible to assume that the organizer might have used the same source to locate this transcription. This book, however, provides all 8 verses of the song (as opposed to 1 verse in the previous source). As with the previous source, Gorodiychuk contextualizes Ukrainian folk songs and explores purposes and creation histories of humorous and satirical songs in general. There are no contradictions with Archemovich et al.’s information, making both sources acceptable for facilitating the memorability aspect, by way of introducing historical facts to form initial non-musical associations with the song.

A collection of humorous Ukrainian folk songs, edited by Talovyrja and Turchyn, not only contains the tune in question, but is itself entitled *Under the Cherry Tree* (Talovyrja 1973, translation of title and pages 54-55). It is thus possible that this song was one of the collection’s most popular and well-known tunes. As compared to the Gorodiychuk edition, this edition employs variation in the lyrics of the final four stanzas. These variations do not vary the meaning.

A work by Ivanyzkyi provides a more recent and in-depth academic source of the function, history, and other aspects of Ukrainian folklore. This source is also qualified to serve as a

textbook for post-secondary education on the subject of Ukrainian music folklore.²² This publication includes detailed transcriptions of numerous folk songs, organized by genre. Though it omits the one I arranged, it dedicates a section to humorous songs, which are introduced as follows:

Humour is not only typical for Ukrainian peoples [or folk] – but it is considered the quality of national character. Laughter – is the sign of strength. Only those can laugh who are spiritually pure and strong persons, confident in their own truth. Belief in collective strength, wisdom, and mind always was the base from which the folk [Ukrainian people] made fun of certain elements in separate people. (Ivanyzkyi 2008, 402)

This introduction to humorous songs of Ukrainian folklore contains certain ideas that could be used as memorable associations for memorability aspect facilitation, in relation to not only *Under the Cherry Tree*, but also in relation to genres of Ukrainian folklore in general.

Pedagogical Application/Objectives and Analysis (11)

There are two arrangements of *Under the Cherry Tree* in the collection. The first, on page 64 with original Ukrainian lyrics, for piano and voice, and the second on pages 65-67 with additional English verse, for piano, voice, and sample percussion. The following will analyze and discuss both arrangements.

The First Arrangement for Piano and Voice (11)

This arrangement includes one verse in Ukrainian, with transliteration to accommodate English readers. A four-bar piano introduction and a simple accompaniment were created by

²² To be specific, this collection was approved by the National Academy of Science of Ukraine and by the Ukrainian Ministry of Culture and Tourism as appropriate for the highest post-secondary institutions of culture and arts with I-IV levels of accreditation.

myself to fit the character of the song. Some of the musical features for challenge aspect facilitation are the foreign language lyrics and an octave leap in bar 11 of the voice part.

The Second Arrangement with Added Percussion and English Lyrics (11)

This arrangement adds percussion and a second English verse to the arrangement previously discussed. The second verse is in part a translation of the first verse, and in part it is newly created. The four added percussion parts are divided into a bell team, with double bell and shaker, and a drum team, with hand and bass drums. The bass drum and shaker are appropriate for beginners, whereas the hand drum and double bell are more suitable for intermediate level. Within each verse (bars 5-16 and 21-32) the complete (*tutti*) ensemble is employed. Preceding each verse are four-bar piano solo introductions (bars 1-4 and 17-20). Thus the arrangement's form could be interpreted as:

A: introduction + verse 1, A¹: introduction + verse 2.

Percussion (11)

The **bass drum** consists of constant half notes. The **hand drum** rhythmic pattern is comprised of three phrases, **b b¹ b²**, which form a 12-bar unit that accompanies each of the two verses. The first phrase **b** is three bars long (5-7 and 21-23); the second phrase **b¹** is four bars long (8-11 and 24-27); and the third phrase **b²** is five bars long (12-16 and 28-32). The latter two phrases are varied by prolongation. The notation of hand drum employs three basic techniques, notated as round note-head for the bass, 'x' shaped note-head on the percussion line for the tone, and 'x' shaped note-head above the percussion line for the slap. The slap technique can be taught and used as notated to facilitate the challenge aspect for mental stimulation (Caine and Caine 1990). Another facilitator of this aspect is the rhythmic figure of a dotted eighth with a sixteenth note (in bars 7, 11, 15, 23, 27, and 31). The simplification aspect is achievable with initial

adjustments (such as avoiding the sixteenth in the above mentioned dotted figure, and playing a single quarter instead).

The **shaker part** consists of quarters placed on the first beat of each bar alternating with quarter rests placed on the other beat of each bar. The **double bell part** consists of four phrases **a b a c**, which form a 12-bar unit that accompanies each verse. The first and third phrases **a** are each three bars long (seen in bars 5-7, 12-14, 21-23, and 28-30); the second phrase **b** is four bars long (seen in bars 8-11, and 24-27); and the final phrase **c** is two bars long (seen in bars 15-16, and 31-32).

Vocal Part (11)

The vocal part range spans from A of the small octave to B of the first octave. The vocal part outlines tonic and dominant harmonies in the first four bars, followed by some step-wise ascending motion, outlining subdominant, dominant, and finally, tonic.²³ The second four-bar phrase repeats within each verse.

As for the lyrics, the simplification aspect can be facilitated by allowing students to substitute the foreign lyrics, at first, with any syllabic repetition, such as “la-la,” “tu-ba-doo.” If it truly suits a given group of students, the first verse may be substituted with such syllabic variations permanently (for a given program). The first phrase (under “great” and “sour” cherry tree) translates from Ukrainian with approximation. The second phrase (about friendship between people and animals) is invented by myself, in spirit with the joyful character of the song. It lacks, however, the humorous element of the Ukrainian version.

²³ Since this is a folk tune, the harmonies I listed are debatable and represent my subjective analytical interpretation.

3.3.2.12. German Song (12)

12) Pages 69-71: *German Song*, by P.I. Tchaikovsky, arranged by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|---------------------------------|--|----------------------------------|-----------------------|-----------------------|---------------------|
| Beginner to Intermediate | Russian Composer German Theme | E\flat major | 3/4 | 34 | (♩ = c. 108) |

This piece provides a large quantity of dotted rhythms. Although not directly related to German music tradition, its musical motives are somewhat reminiscent of German folklore, and the song can be used to start the process of learning about the actual German culture and music tradition.

Editions, Sources, and History of Creation (12)

The aforementioned 1976 publication (edited by Novik) of Tchaikovsky's *Album for the Young* contributed similarly to the creation of my *German Song* arrangement and pedagogy as to *Neapolitan Song* above. In particular, this edition: 1) served as the basis for my arrangement, 2) provided certain facts about the album's creation, and 3) differentiated clearly between original and editorial musical texts (including agogic markings, and editorial formatting). As far as *German Song*'s history of creation, Stoyko's work played a similar role in my research to that of *Neapolitan Song* as well.

An article by Shteinpress and Jamolskiy titled *German Music* begins by discussing possible historical sources for German folk song formation and its characteristic features, including "flowing (smooth) melodic line, moderate movement, symmetrical structure, clarity, and certainty in rhythmic structure ...[and the] use of tonic-dominant relations, providing support for predominantly major mode" (Shteinpress 1966, 348). Whether true or partially true for a general characteristic of German folk, especially vocal music, this description befits Tchaikovsky's piece. Written in a major key (G major) with clear dotted rhythms and relatively narrow spaced melodic

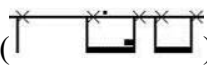
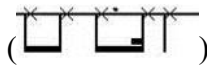
line (starting with third and second), it also employs tonic and dominant in abundance with overall symmetric structure (4 and 8 phrase/sentence divisions and repetition). Thus, this article assists in general historic and musical facts about German music, and directly relates to the musical features in Tchaikovsky's *German Song*.

Pedagogical Application/Objectives and Analysis (12)

The *German Song* arrangement is written for percussion (i.e., drum and bell teams) and piano. Among the alterations applied to Tchaikovsky's original structure are: 1) the original repeat section (bars 10-18) was written out, and 2) two bars of percussion were added to the introduction. The latter created a dynamic percussion *tutti* introduction.

The arrangement's *form* is ternary with **A** (bars 2-10) **B** (bars 11-26, i.e., end of 10 to beginning of 26) **A** (bars 26-34). The **ABA** structure is further subdivided into four-bar phrases or short sentences as follows: **A: a a¹ B: b b¹ b b¹ A: a a¹**.¹ Thus, the middle section is twice as long as each outer section, which marks the symmetry of the piece.

Percussion (12)

The percussion parts echo the rhythms employed by Tchaikovsky in the piano. There are two main rhythmic patterns. The first rhythmic pattern () is employed in the outer sections, with bell and drum teams playing in unison. The second pattern () is employed in the middle section, with the drum team in the first eight bars and the bell team in the second eight bars of **B**. Thus, the ternary form in percussion is expressed through the drum and bell teams' separation within the middle section, and by percussion *tutti* in the outer sections. The song's main challenge is to audibly perceive the ternary form divisions by paying close attention to the piano part.

To facilitate students' intrinsic motivation, further additions and alterations to this arrangement can be employed. For example, although set as a simple arrangement for percussion and piano, additional solos and/or improvisation are possible in the percussion of this piece. Due to highly repetitive rhythmic structures in the piano part, there is ample opportunity for students to improvise within the song as a group or to take turns as soloists. For example, a group could perform percussion for the first phrases, and the soloing (possibly improvising) instrumentalists could play within the second phrases of the respective sub-sections or sentences. The solo or improvised segments could be shortened or expanded. The application of variations in the rhythmic patterns is up to the creative pedagogical and performance impulses of a given educator and his or her students (i.e., in line with the instrumentation flexibility aspect).

3.3.2.13. *Supercalifragilisticexpialidocious* (13)

13) Pages 72-81: *Supercalifragilisticexpialidocious*, by Richard M. Sherman and Robert B. Sherman. Altered lyrics by Gilbert Verghese and Nina Soyfer, arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|----------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Intermediate | American Composers | C major | 4/4 | 96 | (♩ = c. 108-120) |

Not only does this song represent the British and American musical film genre, it is also known and loved by English speaking audiences worldwide.

Editions, Sources, and History of Creation (13)

The 1984 publication (titled *Vocal Selections From Walt Disney's Mary Poppins*) served as my primary source for the musical notation of the arrangement. Piano accompaniment and vocal

line were practically unchanged. I have added some percussion and altered the lyrics²⁴ to fit and represent the programs I developed and taught (e.g., verse one: “Each time I play my drum and bell I want to dance and sing” in bars 24-28). The publication provides some basic information about the film, along with illustrations (photos) and a synopsis. The illustration and some facts about the film’s history of creation would be suitable for introducing the song to a given group of students. Other non-academic sources, such as magazines and newspapers may also be used to provide information on the history of creation of *Mary Poppins*.

Pedagogical Application/Objectives and Analysis (13)

The arrangement is written for voice, piano, and percussion (bell and drum teams). The overall *form* follows the lyrics and can be divided into the following three units:

1) **intro. + chorus 1**, 2) **intro. + verse 1+ chorus 1**, and 3) **intro. + verse 2, + chorus 2**.

The pedagogical application of this arrangement in IAM programs enhanced students’ percussion playing technical skills, coordination, and vocal skills. It features isolated instrumental rhythmic structures that help lengthen spans of attention and precision. For example, the drum team is responsible for two quarter notes in bars 28, 32 (in verse 2), and 36, which mark the endings of vocal phrases and fill the vocal gaps. In verse 1 of bar 32 a single bell solo sound is similarly placed to match the word “ring.” Two additional pedagogical objectives are: 1) alternating quarter notes between drum and bell teams in chorus sections (i.e., challenge aspect) and 2) the experience of singing about what one is doing (i.e., the altered lyrics in verse 1 facilitate the memorability aspect). The alternation of drum and bell teams in the chorus material echoes pedagogical goals of team syncopation and alternations found in *Mama Don’t Allow*.

²⁴ As it is noted in the arrangement, lyrics were produced in collaboration with native English speaker, Dr. Gilbert Verghese.

Singing about one’s own actions in particular seems to elicit excitement among students, which is an important emotion that increases motivation and learning speed.

3.3.2.14. Channukah (14)

14) Pages 82-85: *Channukah*, Jewish folk tune. Translation by Polina Kukar, arranged by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|----------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Beginner | Jewish Folksong | C major | 4/4 | 34 | (♩ = c. 98-109) |

Three features that set this song apart from all others in the collection are: 1) its text providing the only Jewish folk song English translation, 2) the most accessible single percussion pattern (three quarters and a quarter rest), and 3) the most accessible vocal part option (i.e., only sing syllables “la-la...” and no lyrics). The latter two features are certainly suitable for facilitating the simplification and memorability aspects.

Editions, Sources, and History of Creation (14)

The arrangement in the collection is my transcription and harmonic arrangement of a well-known folk tune. I have located several sources containing very similar melodic representations of this tune, some of which I will overview here in order to contextualize my transcription among other available editions.

Velvel Pasternak has edited a 1994 collection titled *The International Jewish Songbook*, which contains the tune in question titled as *Chanuka* (Pasternak 1994, 195). The melodic and chordal structures of the song coincide with my arrangement. Additional tempo marking *allegro* is placed in this edition. The lyrics in the second line in my version repeats the word “chan-nukah” twice, whereas Pasternak’s version contains “*or cha-viv mi-sa-viv.*” In Pasternak’s layout,

words are presented in Roman transliteration, in Hebrew, and in English. The translation by Polina Kukar that I have been applying to IAM programs roughly coincides with the given translation, but of course it is not exactly identical. In any case, I am most grateful to Pasternak for providing confirmation of my editorial assumptions.

Another edition titled *Hanukah Melodies* was compiled by Pasternak and Richard Neumann and published in 1977. This source contains transcription and lyrics identical to those I employed in the collection. However, the difference is in the first letter of the title. It is *Hanuka* and not *Chanuka*, or *Channukah* (as in my collection). In any case, these are merely differences in transliteration. Again, this collection of songs in fake book style was useful, and gave me additional support for the arrangement.

Samuel Bugatch edited the 1961 publication titled *Songs of Our People: A collection of Hebrew and Yiddish Songs*, which contains the song *Chanuka* with a single unified vocal line transcription and two verses in Hebrew and Roman transliteration. This is, perhaps, my favourite source because the lyrics coincide with my version at the end of each verse, and because it enriches the song by providing a second verse. Thus, if taught in the Jewish community, the song could be extended to two Hebrew and two English verses.

Harry Coopersmith's 1950 publication titled *The Songs We Sing* presents the song *Hanuka* with melodic and lyric applications identical to mine, but with its own lovely arrangement. In performance and pedagogical practice, the availability of multiple versions of foreign language lyrical translations permits a deeper perception into the insight of the words and their meanings.

Pedagogical Application/Objectives and Analysis (14)

The arrangement is written for voice, piano, and percussion (drum and bell teams). Within the percussion arrangement, the first verse is an English translation and Hebrew transliteration provided by Polina Kukar. Students sing the first verse without playing. Percussion instruments

are added in the second verse, this time with a simplified vocal line (using “la” syllables). Among the pedagogical goals of this *Chanukah* arrangement are the combination of vocal and percussion skills (i.e., percussion and singing in the second verse for facilitating the challenge aspect), ensemble unison playing (i.e., three quarters and a rest in both bell and drum team rhythmic patterns for simplification aspect facilitation), and dynamic control (e.g., a four-bar crescendo in bars 31-34 as a challenge aspect). Foreign language singing is a suitable feature for facilitating the challenge aspect.

3.3.2.15. *Dao Zsi* (15)

15) Pages 87-97: *Dao Zsi, Inside Desire*, a piano and percussion arrangement for a song in an original language, all by Nina Soyfer.

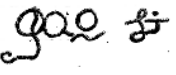
| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|--------------------------------------|--|----------------------|------------------------|-----------------------|-----------------------|
| Late Intermediate to Advanced | Ukrainian-Canadian Composer Original Language | D major | 4/4 (7/8, 2/16) | 15 | (♩ = c. 60-70) |

Dao Zsi is unique in the collection, since 1) it is the only song written in my original language, 2) it contains the most complex percussion ensemble in its full arrangement version, and 3) it is the shortest piece (with fewest bars) of the collection. The fact that the composer also created a language, which is used for the lyrics of this song, is an excellent example of a feature suitable for facilitation of the memorability aspect. As it will be seen, this song is also suitable for “make your own lyrics” assignment, which enhances learning by engaging students’ self-expression and creativity, and increasing inner motivation by co-creating the music they play. This even enhances the subsequent percussion learning process by positive and heightened emotional state students receive from accompanying their uniquely compiled song versions

(Meier 2014, Caine and Caine 1990, Lozanov 1978). The complex percussion parts of the full arrangement are suitable for facilitating the challenge aspect.

History of Creation and Compositional Notes (15)

In the summer of 2007 I composed (or rather improvised) *Dao Zsi* as an a cappella song in my original language, which was also created during that summer. The title roughly translates

into *Inside Desire*, and is spelled  in this language.

Language and Lyrics (15)

The alphabet, grammar, and vocabulary of my original language are organized and notated, and represent a continuous process of discovery. *Dao Zsi* is just one of the songs I have created in this language. All of them share a similar music quality, their folk feel.

Each word in *Dao Zsi* has a specific meaning and is connected to the other words of the song in sentence-like structures. The lyrics of the song are a complete poetic unit that contains a philosophical message or meaning, and therefore English literal and approximate transliterations are provided in the score. The original cursive of the language has been notated on the page preceding the score. Transliteration into Latin alphabet has been employed in the score to accommodate interested performers, educators, or students.

Pedagogical Application/Objectives and Analysis (15)

The *Dao Zsi* arrangement is written for voice, piano, and seven percussion parts. The percussion parts are divided among the bell team, with bell, claves, and shaker, and the drum team, with three hand drums and a bass drum. The song consists of 15 bars and can be divided into three verses. The first verse is a cappella and is notated in 7/8 time, with its first bar in 2/16

time. A two-bar long piano introduction follows the first verse and precedes the second verse. Both second and third verses are written for complete instrumental ensemble.

Dao Zsi could be viewed as a two-part composition, part **I** comprising the first verse and part **II** the last two. The two parts differ in their texture, instrumentation (a cappella vs. full ensemble), vocal part (melodic variation), and rhythmic structure. While the first verse is somewhat recitative and rhythmically flexible, the second and third verses are in strict up-beat timing. The overall *form* of *Dao Zsi* is given by the following scheme.

Part I: *Verse 1*, **Part II:** *Introduction, Verse 2:* (bars 7-10), *Verse 3* (bars 11-15)

The main pedagogical significance of the *Dao Zsi* arrangement lies in its dynamic, upbeat, syncopated, and complex percussion ensemble. The role of the ensemble work is magnified in this piece, which works best with accurately aligned and exact performance. One must understand and feel the rhythmic cycles²⁵ and the relationship to the overall ensemble sound. As a result of learning the *Dao Zsi* arrangement, students gain a combined sense of rhythmic shape and interaction.

While the *level of difficulty* for this arrangement is late intermediate to advanced, a simplified version with reduced percussion is also included, and can be used in late beginner to intermediate levels.

²⁵ Rhythmic cycles (or cyclic patterns): in West African orally transmitted music tradition, the concept of rhythmic cycle, especially in bell patterns, defines musical units, much like bars in the written musical tradition. Bell patterns thus often become the time frame that internalizes the structure of a West African piece. Although my percussion is not so firmly centered around the bell part, the concept of rhythmic cycle is nonetheless adopted in my pedagogical and compositional practice, as it will be seen in the following analyses.

The simplified version of the arrangement employs only three percussion parts, namely, claves, hand drum, and bass drum. Moreover, the simplified version is suitable for dividing large student groups into three mixed instrument teams as follows: 1) use all small non-drum percussion instruments for the bell part (i.e., shakers, chimes, xylophones, claves or self-made instruments if needed), 2) use all lower sounding drums for the bass part, and 3) use all medium or higher sounding drums for the hand drum part.



The complete 7-part arrangement, analysed below, has a complex set of rhythms, most of which are influenced by my West African percussion music experiences. Keeping a consistent hand ordering in all hand drumming patterns will allow the student to eventually commit the drumming to muscle memory. This, in turn, will help transfer the performer's attention to additional objectives of singing and ensemble awareness.


The two arrangement versions (simplified and complete) can be readily used for facilitating an optimal learning atmosphere (or 'relaxed alertness state') in line with the student-centered aspect of IAM. It is the educator's role to sense when to use which version, or how to distribute parts in order to create a balance between challenging and simplifying material, in order to provide students with active and stress-free mental stimuli (Caine and Caine 1990, Rose 1987, Lozanov 1978).

Percussion (15)

The percussion of this *Dao Zsi* arrangement consists of the following seven parts: 1) shaker, 2) clave, 3) bell, 4) hand drum 1, 5) hand drum 2, 6) bass drum, and 7) hand drum 3. All percussion parts enter in bar 5, and all conclude with a single sixteenth in bar 15. For facilitating the instrumentation flexibility aspect, it is acceptable to substitute these parts with other similarly sounding instruments. These substitutions should be based on individual preferences and abilities of students.

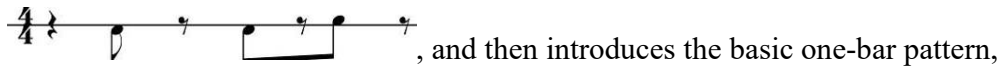
Challenge aspect facilitation is ensured by the complexity of rhythms and their, often syncopated, ensemble alignment. Additional challenge can be facilitated in the drum team parts, by encouraging advanced students to technically interpret the patterns they play (e.g., specifying intra-pattern drum tones).


The **shaker part** consists of two elements: **a**  and **b** , which create a single rhythmic cycle **ab** when juxtaposed. This entire part may be expressed by the following formula: **quarter rest, ab(7), a, ab(4), b, ab(3), a, ab(4), single sixteenth**, with each cycle's number of iterations in parentheses. The variation in the ordering of the two elements is directly related to vocal part phrasing, which can be used as further cues for the shaker part. The syncopation within element **b** is excellent for challenge aspect facilitation, by keeping students mentally stimulated, at least initially, by the two sixteenth rests surrounding the two sixteenth notes.

The **claves part** employs the following rhythmic pattern, , seen in bars 5-15 (with only bar 5 having an incomplete pattern). The claves' pattern is borrowed from *Kpanlogo* (or *Kpanlongo*),²⁶ which is a Ga (of Ghana, West Africa) traditional music and dance piece for recreation. If a given student enjoys this rhythm, but finds claves to be challenging, temple blocks may be a more appropriate option (i.e., since mallet strokes by hand alternation require less tension in the wrists than do clave strokes).

²⁶ The transcription of a few *Kpanlogo* parts is provided within appendix A (4.6.1.2), where some of this piece's rhythms are suggested as sample pedagogical material. Note that the lower case word "*kpanlogo*" refers to the hand drum associated with the piece.

The **bell part** starts with a three-note pattern in bar 5 as follows,



, and then introduces the basic one-bar pattern, , seen in bars 6-14. As with other parts, the simplification aspect for this part can be facilitated by giving the student a simplified version at first, and then gradually adding complications.

The **hand drum 1** part contains one main rhythmic pattern, or rather cycle, which is constantly repeated. A sixteenth rest separates each cycle from the following and preceding ones. Figure 7 below illustrates a few cycles in a row and a single cycle.

Figure 7: *Dao Zsi*, hand drum 1, bars 5-6:



and the embedded rhythmic cycle (starting and ending with sixteenth rests):



Acceptable technical interpretation of each cycle may be as follows:

tone_tone_tone.tone_tone_tone_slap_slap, slap_tone_tone.tone.tone_tone_slap_tone, or other (for facilitating the instrumentation flexibility aspect). The first note of each cycle should be played stronger to initiate a sound flow, which would be reinforced again with each new cycle. All cycles are interconnected, analogously to a continuous coil. The execution of the thirty-second notes is unique in the arrangement. This knowledge can be used by the educator when distributing parts. For example, this part can be offered to more advanced students to ensure enough mental stimulus for achieving the relaxed alertness state.

The **hand drum 2** employs one main rhythmic pattern or cycle, which starts on the last sixteenth of beats 1 and 3, in bars 5-14 (as seen in Figure 8 below).

Figure 8: *Dao Zsi*, hand drum 2, a single bar and a single rhythmic cycle:

a) bar 5

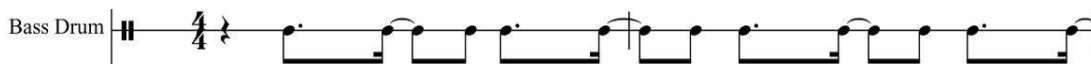
b) a single rhythmic cycle



Any technical interpretation of the rhythmic cycle is acceptable for facilitating the instrumentation flexibility aspect. A couple of interpretations I suggest are as follows: slap_slap_slap_tone__bass_bass, and tone_tone_tone_bass__slap_slap. For further application of dynamic, textural, and timbre contrast, the pattern may be divided into a call (the first four notes) and a response (the final two notes). This interpretation feature is suitable for facilitating the challenge aspect.

The **bass drum** involves a simple three-note syncopated pattern, which consists of two dotted eighths and an eighth (see Figure 9 below). The bass drum pattern is half a bar long, but its placement is not constant throughout the song. One of the reasons for these placement changes is bass drum's relation to and rhythmic similarity with the piano part's left hand. It would benefit the bass drum player to be aurally aware of the piano part.

Figure 9: *Dao Zsi*, bars 5-6, rhythmic cycles starting on quarters 2 and 4:



The bass pattern could be played with the same open sound, or the last note could be muted, depending on the instrument employed. Further interpretation is acceptable.

Hand drum 3 employs rhythmic cycles that begin on the second sixteenth of beat 2 and of beat 4 (see Figure 10 below). The technical interpretation suggested here could be verbalized as slap_tone.tone.tone_bass__bass_.

Figure 10: *Dao Zsi*, hand drum 3, bars 5-6 (a), and a single rhythmic cycle (b):

a) Bars 5-6, or the first two bars of hand drum 3 part



b) A single rhythmic cycle of hand drum 3 part



Piano Accompaniment (15)

The **piano accompaniment** is simple and accessible. The part is 11 bars long, with a two-bar introduction and nine bars of accompaniment material. It is advised that the pianist be aware of and lead all the other ensemble parts. The piano part's right hand can be used for pitch cues since it is constantly imitating the vocal part. The left hand consists of simple bass-chord alternations. Some of the *harmonies* employed are tonic, dominant, seven flat seventh (e.g., in bar 9) and supertonic. With its major tonality and consonance sound prevalence, *Dao Zsi's* piano part plays an important role in the creation of light, joyful, and pleasant emotions, which in turn enhance learning (Caine and Caine 1990).

Vocal Part (15)

The **vocal part** initiates the song with its a cappella first verse, in 2/16 and 7/8, which employs a complex rhythmic notation (i.e., triplets, groups of dotted sixteenth and thirty second tied to the following sixteenth). Being transcribed from an improvisation, this verse should convey free rhythm and fluent melody. Interpretation of the vocal part is acceptable with slight rhythmic freedom (*rubato*) in the first verse and additional colour and sound effects in the overall vocal performance. The second and third verses are rhythmically more straightforward.

The vocal part employs frequent syncopations (i.e., challenge aspects), with tied notes between the first and second beats (e.g., bars 2, 3, 12, 13 and 14), between second and third beats (e.g., bars 7, 8, 9, 10, 11, 12 and 13), and less so between third and fourth beats (e.g., bars 10 and 11). In terms of agogic markings, such as *staccato*, *tenuto*, accented *tenuto*, and ties, it is preferable to follow them. However, an acceptable initial simplification aspect feature is to perform the song with a simple, even voice (i.e., in terms of dynamics, phrasing, and articulation).

To facilitate the instrumental flexibility aspect in relation to lyrics, a group may be encouraged to choose other meaningful words for this song. For example, for verse 2, the lyrics could be:

“We’re play-ing drums and sing-ing to-ge-ther
 We’re ce-le-brating this day and this mo-ment
 Come and sing with us this short song
 Come and bring your joy to this song.”

Although these lyrics, for example, do not represent the philosophical meaning of the original lyrics literally, they do convey its cheerful character.

3.3.2.16. **Look Into Your Heart (16)**

16) Pages 98-154; **Look Into Your Heart**, lyrics by Drunvalo Melchizedek, music by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|---------------------------------|---|----------------------|-----------------------|-----------------------|-----------------------|
| Intermediate to Advanced | American Lyrics Ukrainian- Canadian Composer | B major | 4/4 | 79 | (♩ = c. 60-70) |

This song is unique in the collection with its 1) lyrics that aim to unite various cultures, 2) easy to memorize minimalist piano accompaniment (with several repetitions of one short pattern), and 3) the only piece that aims to imitate a heartbeat through percussion and partly through piano bass notes.

History of Creation and Compositional Notes (16)

The original version of this song was written in the fall of 2010, for piano and voice. It is based on a poem meant to be narrated by the Earth (also known as ‘Gaia’) that is meant to transcend languages and speak to all human cultures. Based on Drunvalo Melchizedek’s poem, *When We Created the World* (Melchizedek 2003, 119),²⁷ this song is probably the most universal piece (in terms of cultural belonging) of the collection.

Three percussion parts were added to create the full five-part arrangement which is analyzed in the following section (see appendix B, 4.10, for the score, and listen to appendix C, Track no. 8 for the full midi recording and Tracks nos. 9-11 for sample practice aids). The full arrangement was first premiered on stage as part of the 4th Annual Humanity in Harmony Festival in 2010 at York University by the African Dance Ensemble with Bert Smith playing bass drum, Dr. Isaac Akrong playing djembe, Leonard Williams playing bell, and myself playing piano and singing the vocal part. Since then, several performances of this piece have confirmed its appeal to audiences.

²⁷ Drunvalo Melchizedek is a well-known American writer and educator who has traveled to and been accepted into indigenous tribes throughout the globe. His books “have been published in 29 languages and reach out to over one hundred countries throughout the world” (Melchizedek 2011). Melchizedek’s poem is used in this dissertation with his permission.


Pedagogical Application/Objectives and Analysis (16)


Look Into Your Heart is a song written for voice, piano, and percussion. The song could be classified as an art song with folk, popular, African, and classical elements. In terms of the arrangements' *structure*, it consists of a brief piano introduction, seven verses, five choruses (including exact repetitions), and one transition in bars 44-45.

Percussion (16)

The percussion of this song is divided into drum team (hand drum and bass drum) and bell team (a single *atoke* bell). The technical requirements of rhythmic patterns (i.e., multi-tones and syncopations), combined with these patterns' cyclic structures, are suitable features for facilitating the challenge aspect.

This song's drum technique is notated as follows: **bass** – stem down; **tone** – stem up; and **slap** – stem up with parenthesized note-head. The **hand drum** has two half-note-long rhythmic

patterns, the first, , employed mostly for verse material, and the

second, , for choruses (the highlighted notes indicate rhythmic cycles' beginnings).

The first pattern is seen in bars 2-20, 22-32, 34-45, 49-59, 64-69, and 74-78. The second pattern is seen in bars 46-48, 60-63, and 70-73. Bar 21 employs a variation pattern –



. Its function is to end verse 1 and briefly transition into verse 2.

Also, this transition helps to highlight the philosophical meaning of its accompanying lyrics.²⁸

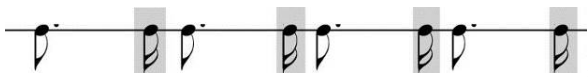
Another variation is seen in bar 33, where the hand drum unites in rhythm with the **bass drum**


²⁸ The lyrics explain that divine mother Earth can watch each person through the eyes of others.

pattern, consisting of four dotted eighths alternating with four sixteenths (see Figure 11 below). Again, this pattern serves as transition into the next verse 3. Another reason for this heart-beat like unison exclamation is that bar 33 contains the lyrics “Your heart,” which for the first time in the song complete the title phrase “look into Your heart” (bars 32-33), and portray the main message of the song for the first time.

Figure 11: *Look Into...*, bars 33-34, with hand drum pattern of bar 33 highlighted:

In view of the lyrics, it is no surprise that the **bass drum** in this song represents a heartbeat sound.²⁹ Absolutely steady in rhythm, this part plays a special role throughout the song, whose main purpose after all is to encourage people to feel their hearts. As shown by the highlights in

the following, , each cycle of the bass drum pattern

(i.e., ) starts on the last sixteenth of each beat. The concept of heart beat imitation in the bass drum is suitable for memorability aspect facilitation.

Finally, apart from understanding and employing the above described rhythmic patterns at prescribed moments, a creative hand drum player could interpret/improvise/stylize these within the constraint of keeping the rhythm, either as written or dominantly frequent, among

²⁹ The original heart beat imitation idea was suggested by composer and piano player Clive Scott (around October 2010). After I played the song to Clive, he associated bass sounds of piano accompaniment with heart beat patterns and suggested keeping such patterns in percussion. His name and ideas are used here with permission.

embellishments. For example, when the song was performed by master drummer Dr. Isaac Akrong, he improvised on the djembe over the given rhythms for the hand drum part. Though I would normally advise a lower, more mellow drum such as *kpanlogo*, his was an absolutely wonderful interpretation. In this way, an ensemble or program leader who is able to illustrate such variations might provide inspiration and encouragement for the participants to creatively express themselves. However, there is no obligation to play any more than is written in the music. It so happened that another hand drummer maintained the steady written beat, and this performance was equally well enjoyed by its audience. As with other music performance practices, it is not only *what* you play but *how* you play it.

Similarly to the hand drum, the **bell part** has two basic rhythmic patterns. The first pattern,



, is chiefly employed for verse material, namely in bars 2-29, 34-45, 50-59, and 64-69, where bars 2-5 are introductory. The second pattern,



, is chiefly employed for chorus material, namely in bars 30-33, 46-49, 60-63, and 70-78. To aid the students/participants and to facilitate the memorability aspect, an educator could point out that the lyric “Now” in each first “Right now” could serve as the bell team’s cue (e.g., see bars 30, 46, and 70). The only exception is bar 60, where the chorus contains initial variation in lyrics and melody.

Piano Accompaniment (16)

Although singing and playing piano simultaneously may be at first challenging, the piano accompaniment itself is rather simple due to the overt repetition it employs. After the first *introductory* bar, the piano part’s second bar introduces the *four-bar pattern* (see bars 2-5) that is in the base of the entire piano part. From here on, the song can be viewed as almost entirely consisting of groups of these four bars with or without variations. The basic four-bar pattern consists of the first two bars, which I would like to call **phrase a (Pa)**, and the second two bars, or

phrase **b (Pb)**. The bass notes of the left hand in both phrases partially echo the heartbeat, a unifying characteristic of piano, percussion, and voice in the song.

To continue chronologically, the four-bar pattern is repeated three more times after the introductory bars 1-5. Specifically, the **2nd** group of four basic bars appears in bars 6-9; the **3rd** in bars 10-13; the **4th** in bars 14-17. The next group of four bars (**5th** in bars 18-21) contains two subsequent **Pbs** instead of the usual **Pa** followed by **Pb**. Slight variation at the end of bar 19 creates a transition to the second of the double **Pbs**. Due to this transition it is fair to say that the **5th** group of four bars contains phrases **b¹** and **b** (or **Pb¹** and **Pb**). Next, five unchanged four-bar basic groups follow: the **6th** in bars 22-25; the **7th** in bars 26-29; the **8th** in bars 30-33; the **9th** in bars 34-37; and the **10th** in bars 38-41. The following **11th** group in bars 42-45 contains phrases **Pa** and **Pb²**, where the second phrase is a variation of the original **Pb**. Again, the following two groups are unchanged: the **12th** in bars 46-49 and the **13th** in bars 50-53. The following **14th** group in bars 54-57 contains a very minor variation at the end of its fourth bar (57), and so could be viewed as consisting of phrases **Pa** and **Pb³**. The following **15th** group consists of two bars (58-59), which are a variation of **Pa**, with second bar altered. Thus, this two-bar group could be called **Pa¹**, wherein the second bar contains subdominant, supertonic and dominant harmonies in its base. The next **16th** group in bars 60-63 is unchanged. For the first time both first and second phrases will be varied in the following four-bar group in bars 64-67. This **17th** four-bar group thus contains phrases **Pa²** and **Pb⁴**. Next, bars 68-69 is again the two-bar phrase **Pa¹**. Two unchanged four-bar basic groups follow: the **18th** in bars 70-73, and the **19th** in bars 74-77. The final two bars are *concluding*, based on the same material as the first bar of the basic four-bar group. To finish with, below is a brief representation of the piano part's *form*, which could also be used as a reference for the piano player (e.g., if he/she does not sing and/or follow the words). Lower case letters represent phrases, and superscripts inside brackets represent variations of these phrases. Superscripts outside square brackets indicate the number of occurrences.

Introduction [a:b]⁴ [b¹:b] [a:b]⁵ [a:b²] [a:b]² [a:b³] [a¹] [a:b] [a²:b⁴] [a¹] [a:b]²

Conclusion

Vocal Part (16)

The story's narration by Earth is a memorable feature that students can use to easily remember (McAlum and Seay 2010) the song and its lyrics.

The song itself could be sung by all performers, or a single soloist. Also, the soloist could perform seven verses, and the choruses could be sung by all or others. There is no restriction on my part to harmonic arrangement of the song. If one so desires, this song (or only its choruses) could be harmonized for more voices, and even serve as choral repertoire. Being centered on the relationship between a human and mother earth,³⁰ the song's content is appropriate for groups of any age or level.

The **vocal part**'s range is F# of small octave (below middle C) to C# of the second octave (one above middle C). The verses are not identical melodically, whereas certain melodic directions or intervallic relationships appear throughout the verses (such as the first few notes in each verse, with rhythmic and melodic similarities). The choruses are identical with few exceptions or variations.

The melody of the vocal part was almost entirely created spontaneously in an improvisatory vocal reading of Melchizedek's poem. Therefore, the melodic structure does not fully correspond to the poetic structure. The parts were created from the poem's lyrical material in the following order: 1) voice, 2) piano accompaniment, and 3) percussion, with the poem's meaning as their

³⁰ The term "mother earth" is often used by Drunvalo Melchizedek and by aboriginal tribes. It is used here in keeping with the author of the poem on which the lyrics are based.

main inspiration. Therefore, one should follow the lyrics as the focus of this song (as is advisable in many art songs).

Conclusion (16)

On the whole, this song is not only based on a beautiful poem, its tune and the arrangement have been enjoyed by numerous listeners. The song’s pedagogical value for percussion players is unique as they attempt to imitate a heartbeat and in return may become able to perceive their own bodily rhythms as musical.

3.3.2.17. **My Love (17)**

17) Pages 154-175: *Moia Liubov, My Love*, lyrics by Tsang-yang Gyatso, translated to English by Charles Bell, and then into Russian by I. Gavriiliuk. Music and arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|----------------------------|--|----------------------|-----------------------|-----------------------|---------------------|
| Late Advanced | Ukrainian-Canadian Composer Tibetan Poetry with Russian Translation | G major | 4/4 | 61 | (♩ = c. 100) |

This song is unique in the collection due to 1) its connection to Tibetan culture through poetry, 2) its vocal part complexity by way of Russian lyrics and through-composed form, and 3) its exciting and complex percussion. The overall ensemble sound of this song is an admirable fusion wherein voice and piano are reminiscent of art song style, while percussion is influenced by African and popular cultures. The combination of these aspects and influences creates an upbeat and energetic, but soulful sound.

The association with Tibet is an outstanding feature that can be used as a mnemonic device for quick association (McAlum and Seay 2010) and recall of the song (Caine and Caine 1990).

The Tibetan association and the Russian lyrics are thus suitable for facilitating the memorability aspect through extra-musical associations (Lozanov 1978). Further facilitators of this aspect include simplifying the lyrics or creating simple-to-complex sequences for students to manage the percussion patterns.

The challenge aspect in this arrangement can be facilitated by Russian pronunciation of the lyrics, the vocal line's minimal melodic repetition (and lack of refrain), advanced and detailed rhythmic patterns, and lengthy piano part. The percussion patterns' two-bar lengths are a complicating feature unique to the whole collection. This feature is both memorable and challenging.

History of Creation and Compositional Notes (17)

The vocal part for *My Love* was composed in 2007 in an improvised a cappella musical reading of a poem, which served as lyrics. The piano accompaniment was created later, followed by addition of percussion, and, finally, a key change (from original E major to G major). The completed arrangement was then included in IAM's sample pedagogical collection.

The *lyrics* represent pre-existing (not original) material, whose origin, structure, and meaning became objects of my research presented here.

The lyrics of *My Love* are based on translation of a Tibetan poetic text into Russian. The text is a poem titled *My Love* from a Russian translation (Rampa 2005, 73) of Lobsang Rampa's book, *Chapters of Life*. However, according to my research, the poem may not have been created as a unit, but rather from a combination of at least three different verses (or poem excerpts). In *Chapters of Life* (Rampa 1970, 88), first published in 1967, Rampa provided an English translation of the Tibetan text, which he credited to the Sixth Dalai Lama. Rampa referred to the text as a poem and titled it *My Love*. Rampa stated that he was not aware of the translation's origin. A 1924 publication by Sir Charles Alfred Bell titled *Tibet: Past and Present* provides the

same poetic text with slightly different punctuation and four additional lines at the beginning (Bell 2000, 38-39). Bell refers to the original Tibetan text's author, Tsang-yang Gyatso, as the successor of the fifth Dalai Lama. Since the fifth Dalai Lama died in 1680 (according to Bell), the original text's creation is constrained to the end of 17th and beginning of 18th centuries. Bell refers to the text as his own translation of "a few verses" exemplifying Gyatso's composed songs. Bell further states that these songs were popular among "all classes of Tibetan society" at least until the 20th century, and that they reflected "the pathos of his [Tsang-yang Gyatso's] misplaced life" (Bell 2000, 38). While discussing the history of Tibet, Bell mentioned that this Dalai Lama, in contrast to his predecessors, was "unorthodox," but very intelligent at the same time. Another written work by Simon Wickham-Smith specifically dedicated to the sixth Dalai Lama (titled *The Making of a Myth: The Amazing Life and Death of the Sixth Dalai Lama*) reveals more details and speculations on the account of Gyatso's life and works. Early in the article Wickham-Smith states that Gyatso lived from 1683-1706. While providing biographical information, the author describes Gyatso as an "outstanding scholar of subjects both sacred and profane" who "preferred writing poetry" among other interests. In regard to Gyatso's creative works Wickham-Smith wrote:

Tshangs-dbyangs rGya-mtsho [sic] [Gyatso] was held in high esteem for the beautiful and literary (love) songs that he composed from an early age, his relaxed style, and mistrust of authority. Over the past three centuries the sixth Dalai Lama has emerged as a Tibetan folk-hero, his poems passed down through the generations. (Wickham-Smith 2003, 27)³¹

The article also mentions that there are "60 or so poems commonly ascribed to him [Gyatso]." Wickham-Smith's article deals with wider issues and with "the mythology and

³¹ The 2000 edition excerpts were found in Google books, at http://books.google.ca/books?id=RgOK7CgFp88C&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=my%20love&f=false (accessed May 15, 2013).

mythmaking surrounding Tshangs-dbyangs rGya-mtsho [sic].” The above excerpts are provided as context for understanding the poem on which the lyrics are based.

Bell presents the translated text of Gyatso’s poetry in his book as three separate stanzas. The last two are shorter in comparison, and clearly unrelated, to the first one. In my understanding, the first verse refers to Gyatso’s love, the second to his position in the Potala Palace and its meaning to him, and the third to, arguably, his future reincarnation. Tibetans believed that the third verse’s reference to “Li-Tang” was a prophecy, since one of Gyatso’s successors (reincarnations) was found in Li-Tang. Numerous internet sources repeat this claim, providing Tibetan, English, and Russian texts of this short verse. The Russian translation of Gyatso’s poem served as lyrics to the song in question.

Unaware of the poem’s history in 2007, I read and interpreted the Russian translation of Rampa’s publication as a beautiful philosophical poem about life and wisdom. Its appeal led me to arrange it musically. Two minor differences between the song’s lyrics and the Russian poem are 1) reversal of the first two words in line 6 of the lyrics, “*Risk-nool ya*”, and 2) insertion of the word “and” (Russian “*ee*”) before the first word of line 7.

Pedagogical Application/Objectives and Analysis (17)

The arrangement is written for seven parts, namely piano, voice, and five percussion parts. In terms of the song’s *structure*, a three-bar piano introduction is followed by voice and percussion entering in bars 4 and 5. The rest of the song generally has through-composed form for piano and voice, but with several repetitions of individual patterns for each percussion instrument. The piano does contain some occasionally repeating phrases that only weakly imply other elements of other forms.

Percussion (17)

The percussion is organized into the drum team, with hand drum and bass drum, and the bell team, with double bell, claves, and shaker. Each of the five percussion instruments employs its one main rhythmic pattern. Some variation is seen in bar 46 (in 2/4 time) and the final bar 61. The instrumental flexibility aspect can be facilitated by using any two drums, with pitch contrast being the only guideline (a sound that is higher for hand drum and lower for bass drum), and by substituting the claves and shaker with similarly sounding instruments (e.g., wooden sticks and maracas).

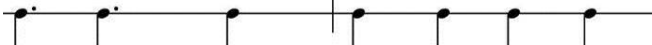
The **bass drum** enters as the first percussion instrument in bar 4, setting the pulse and creating a reference for the rest of the percussion ensemble. This part's basic rhythmic pattern, , is seen in bars 4-17, 19-45, and 47-60. The remaining three bars, 18, 46, and 61, exhibit variation. Bar 18 is worth noting in that it switches the bass drum pattern's second and third note values (see Figure 12 below). This variation of the basic pattern's first bar supports and coincides with the voice's new motive about newly found inspiration. If a bass player is experiencing difficulty executing the variation, or even spotting it, an educator can facilitate the simplification aspect by suggesting that this player use cues such as the vocal part. For example, tell the bass player to produce the second sound (the quarter of bar 18) immediately after "ze" in "kra-sa-vi-ze" of bars 17-18, then count "and" (to feel the first eighth of beat 3), and finally produce the third sound of the bar (18) with the vocal "Ee."

Figure 12: *My Love*, bars 17-19, the relation between vocal and bass drum parts:



17

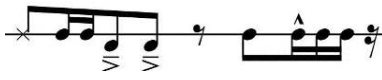
iei voz - liub - len - noi kra - sa - vi - ze. Ее ya na - shol be - riu - zoo chis - tei - shei
ей воз - люб - лен - ной кра - са - ви - це. И я на - шел бе - рю - зу чис - тей - шей


Bass Drum

Bar 46 is in 2/4 and the bass part is shortened to two quarters. The final bar of the song (bar


61) has a shortened and slightly modified pattern – .

For the **hand drum**, the following notation was employed: note -heads below the percussion – **bass**, on the percussion line – **tone**, and ‘X’ shaped note-heads – **slap**. The hand

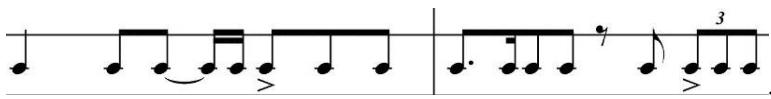
drum part has two rhythmic patterns, introductory, , (seen in bars

5-6 twice), and basic,  seen in bars 7-60. The latter is shortened in bars 46 and 61.

On the whole, the bass drum has three to four notes per bar, while the hand drum averages nine. Each bass drum sound is played in conjunction with one of the shorter hand drum sounds. Mutual awareness must be maintained as much as possible between the drum team players to help them not only in the alignment of the two drum parts, but also in the placement of their patterns.

The **shaker part**'s basic rhythmic pattern is one quarter long, allowing four patterns per bar, . However, each rhythmic cycle starts with two sixteenth. Hence the first cycle starts in the last two sixteenths of bar 4. This cycle is borrowed from *Kpanlogo* (African) piece. If playing shaker against one's lap and hand, use the following technique for each cycle: down.up.down_. Another option is to hold the shaker in one's hands and to produce the rhythmic cycles with one's fingers.


The **claves**' basic rhythmic pattern is relatively complex and partially syncopated. It is two

bars long as follows, . The close

juxtaposition of dual and triple beat divisions, and the first bar's syncopation, are suitable features for challenge aspect facilitation at this level.

In bar 46 the second half of the pattern's bar 2 is missing (time signature effect), and in bar 61 the first bar of the pattern is shortened to its first half.

The **bell part's** basic rhythmic pattern is as follows:



The variation bars (46 and 61) employ shortening of the pattern as was done for claves.

This pattern is excellent for facilitating the challenge aspect, not only due to its rhythmic complexity, but also due to the two-bar length of each cycle, which trains mental attention span.

Piano Part (17)

The piano accompanies the voice part and provides harmonic background or filling for the whole ensemble. The piano's left hand has a rhythmic connection to the bass drum's second dotted eighth placement in bars 6, 14, 16, 24, 26, 28, 30, 38, 40, 44, and others. This feature is suitable for facilitating the simplification aspect, by providing an auditory cue for any student who needs it. The piano part also plays a role in challenging students, due to its lack of direct relationships to most percussion parts, which complicates the synchronization of instruments in this arrangement.

The piano part employs multiple harmonies throughout, such as 1) **tonic** triad, seventh, and ninth, 2) **mediant** triad, seventh, and ninth, 3) **seven** half diminished seventh, 4) **submediant** triad, seventh, and ninth, 5) **sub-dominant** triad and seventh, 6) **supertonic** triad and seventh, and 7) secondary dominant (or **applied harmonies**), such as dominant triad and seventh, and seven half diminished seventh of the dominant, D major, key. The various non-chordal tones,

such as suspensions, passing tones, neighbour tones, and appoggiaturas add colour and flow to the song.

Vocal Part (17)

The vocal range spans from B of the small octave to C of the second octave. The lyrics are written in Russian below the vocal line, both in original Cyrillic script and transliterated Latin script. If Russian language presents too much of a challenge, one possible simplification is to use a pitched instrument instead of voice.

3.3.2.18. Oh Susanna! (18)

18) Pages 176-182: *Oh Susanna!* by Stephen Foster. Accompaniment and arrangement by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|---------------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Intermediate to Advanced | American Composer | D major | 2/4 | 58 | (♩ = c. 100-108) |

This piece has the characteristics of 1) being one of the most well-known tunes enjoyed by generations of people; 2) being the only instrumental call and response (or solo vs. group percussion) piece in the collection, and 3) functioning as a review for the rhythms from three other pieces in IAM's repertoire. This well-known song is suitable as a tool for strengthening students' audio-based associations with similar patterns they play in other songs.

Editions, Sources, and History of Creation (18)

The arrangement in the collection was written independently of any one edition, as a transcription by ear. However, in the process of confirming the editorial choices I made, two editions have been used. These are briefly overviewed here.

Hal Leonard's aforementioned collection of folk songs contains a transcription of the song in question (Hal Leonard 2000, 369). This edition is in C major, 2/4, and it includes chord indications. The two verses and melody, originally written by Stephen C. Foster and first published in 1848, do not seem to be varied. The title in this source contains the exclamation mark after "Oh," and not after "Susanna," as it is in my arrangement. The Hal Leonard version was not used in the process of arrangement creation, but it proved to be instrumental in my research, for verifying the melodic line and rhythm used in my arrangement.

Another edition has been put together by Dan Fox and Dick Weissman in their family songbook publication (Fox 2007, 42-43). This source provides a brief introductory article touching on Foster's life, his importance to the music world, his other important works, and the history of creation and adoption of *Oh Susanna!* in American culture. In contrast to the Hal Leonard edition, this arrangement includes performance instructions, dynamics, and other agogic markings. It is written in F major for simple piano, voice, and guitar. Again, while sharing rhythmic structure, time signature, and melodic line, my arrangement differs from this and Hal Leonard's version in its D major key, its instrumental nature, its structure, its orchestration, and its additional sections.

Pedagogical Application/Objectives and Analysis (18)

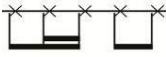
The arrangement is written for piano and percussion. The percussion is divided among three specific soloing instruments (i.e., bell, rattle, and hand drum), that initiate each of the three main sections, and the mixed group percussion (i.e., all available percussion), that join the soloists with the same rhythm. Each soloing student experiences a leadership role in this call-and-response-like structure. The overall arrangement consists of a 2-bar piano introduction, three 16-bar main sections, and a recap in the final 8 bars. Each of the three main sections consists of 8-bar verse material coinciding with solos and 8-bar chorus material coinciding with mixed percussion.

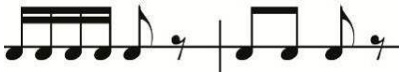
This structure allows students to easily spot their entry points and is thus a suitable element for memorability and simplification aspects' facilitation. Although the original vocal line is excluded, its melody with a harmonic accompaniment is still heard in the piano part. Some educators might include the vocal line in the arrangement. However, I find that the absence of lyrics encourages students to focus more on their instruments and their musical interaction.

This *Oh Susanna!* arrangement showcases three rhythms that are taught earlier in IAM programs. An audio recording of *Oh Susanna!* in appendix C, Track no. 3, illustrates these within the arrangement. In particular, the percussion rhythmic patterns and their corresponding sections can be defined as follows:

1) *Channukah* pattern seen in bars 3-18 comprising the first section (i.e., three quarters and a quarter rest in *Channuka* match three eighths followed by an eighth rest in *Oh Susanna!*).

Listen to *Channukah* and its main pattern on Track no. 4 of appendix C;

2) *Neapolitan Song* pattern (i.e., ) seen in bars 19-34 comprising the second section;

3) the hand drum basic pattern of the aforementioned *Kpanlogo* piece, seen in bars 35-58 comprising the third section (i.e., ). Listen to Track no. 5 of appendix C to hear *Kpanlogo* as performed by beginner students.

This arrangement and the three rhythms enhance the learning of a new song by sharing familiar percussion patterns from previous songs. While this particular song and the three patterns work well in IAM programs and repertoire, the same effect of enhancing students' learning by associating rhythmic patterns with something they already know (Caine and Caine 1990) can be achieved with the use of any well-known tune. This can be done in any musical context and cultural context by the following sample procedure.

- 1) A song that students know and like is selected.
- 2) The educator incorporates into this song a few percussion patterns from other songs that students are currently learning. This adds new associations and mnemonic recall enhancement (McAlum and Seay 2010, 34) for students to practice and remember patterns without scores.
- 3) If possible, use the call and response structure of percussion playing (as in *Oh Susanna!*). This structure provides students with the experience of trying different roles (soloing or tutti) within the same arrangement, which subsequently increases confidence in practicing these roles.

3.3.2.19. *Ole Mas Charlie* (19)

19) Pages 183-192: *Ole Mas Charlie*, Jamaican folk song, arranged by Brendon Best and Nina Soyfer. Piano Accompaniment and the second version are by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo (Editorial)</i> |
|---------------------------------|-----------------------------|----------------------|-----------------------|-----------------------|--------------------------|
| Beginner to Intermediate | Jamaican Traditional | D minor | 2/4 | 34 (37) | (♩ = c. 65-75) |

Ole Mas Charlie is a well-known folk tune, game, and action song which originates from Jamaica. This tune stands out from the rest in the collection by its 1) cultural association, 2) inclusion of lengthy percussion only introduction, and 3) improvised movement combined with solo singing for each member of the ensemble. I have observed that the process of dancing freely to rhythmically stable music consistently elicits positive feeling states in participants of IAM programs.

Editions, Sources, and History of Creation (19)

A 1984 article by Jon Barton Hopkin titled “Jamaican Children’s Songs” relates in various ways to my arrangement and its role in IAM pedagogy. First of all, the author traveled to Jamaica to record exclusively from the children’s song repertoire.³² While I informally interviewed several people from Jamaica who confirmed my interpretation of *Ole Mas Charlie* and the game that it accompanies, this article provides additional clear and empirically supported information. On page 2 Hopkin described a very typical category of games that go with songs, and this description clearly fits the *Ole Mas Charlie* game I have been using. Hopkin explains that:

...[children’s] songs [are] used for different purposes and in different types of games. The most common song games in Jamaica are ring games. In a typical ring game, several children stand in a circle, facing inward. They sing and clap hands as one child enters the ring and performs dance movements suited to the words of the song. A series of events leads to the selection of another child to enter the ring; the two dance or promenade together, and the first child rejoins the ring. The process then begins again with the new child in the ring. There are many variations on this pattern. (Hopkin 1984, 2)

Another description of typical Jamaican game or dance songs includes improvisation of movement:

In Jamaican children's music, when creativity and improvisation do arise, they occur in connection with movement far more often than in music. (Hopkin 1984, 5)

This information provides strong support for the use of movement improvisation when singing *Ole Mas Charlie* in the absence of drums. While movement improvisation is a common element of many cultures’ games, Hopkin evidences its suitability to this specific arrangement representing Jamaican children’s songs.

³² Hopkin explained that children’s songs are used and taught mainly among children. Their main characteristic is clear rhythm, less defined melodic line, and application to a certain game or activity (Hopkin 1984, 1).

In discussion pertinent to *Ole Mas Charlie*, Hopkin states that the “rhythmic phrasing and syncopation are West Indies” and that it exhibits an element of anticipation of the accents (Hopkin 1984, 8-9). On page 9 an excerpt of *Ole Mas Charlie* is notated in 4/4 with C-C-B-C-E melody on lyrics “Chain ‘ave fi chain im...,” whereas on page 19, the article includes a full musical transcription and a brief dance (or action-game) description of *Ole Mas’ Charlie*. The transcription is again in 4/4, possibly in G major due to key signature F#. The melodic line starts with G-F#-E-D and transfers into the same refrain melody (C-C-B-C-E). This melodic structure slightly differs from my arrangement. There is also a minor variation in the rhythmic structure, namely in the second and fourth repeat of the refrain “chain Hafi chain ‘im.” Lyrics differ by a single word “bad” instead of “cross.” The melodic line also differs, especially as compared to what I have heard performed by native Jamaicans, who sang the first line as “re-do-ti-la” (in sol-fa terms), whereas Hopkin’s version contains the first line as “do-ti-la-sol.”

The biggest difference, however, is Hopkin’s description of the dance-game itself. He describes a dance involving two children, where the two perform unstructured movements that speed up further into the game. The version I was taught has a circular game structure. During the refrain a participant in the middle of the circle pretends to be the “bad” or “cross” dog who attempts to escape in between the legs of the encircling participants. The participant who lets the “dog” out becomes the dog. Several of my students and adult assistants from Jamaica all described the game as such. Variations in culture or in geographical regions of Jamaica may account for the difference, but Hopkin’s variation describes movements differing from the song’s lyrics.

Hopkin’s article exposes numerous Jamaican children’s songs, providing their types, structures, and historical origins. Selected memorable information associated with *Ole Mas Charlie* and its origin is suitable material for facilitating the memorability aspect.

Noel Dexter and Godfrey Taylor, in their 2007 book and folk song collection discussed folk music development and its historical and cultural importance to Jamaica. Dexter and Taylor state that “... Jamaican folk song gives voice to the heart, soul and experience of the Jamaican people” (Dexter and Taylor 2007, ix), which describes one of the main purposes (or functions) of the Jamaican folk song.

The authors state that Jamaican Creole is a pidgin language that is heard in most Jamaican folk songs. Their discussion of the historical development of Jamaican folk song evolves into its classification and styles. The fourth style on page xiii is titled “Ring Games and Play Songs” and includes “children” among its performing groups (Dexter and Taylor 2007, xiii). “The form of these songs varies...” and encompasses “those with a single phrase (or two) repeated over and over” (Dexter and Taylor 2007, xiii). This description fits *Ole Mas Charlie*’s structure well. Dexter and Taylor further state that: “Whatever the form of the song the performance style is always African” (Dexter and Taylor 2007, xiii). This confirms the appropriateness of my percussion arrangement and pedagogical approach, which also involve syncopated rhythms and improvised movement, features often found in African performance.

With regard to the song itself, there are some differences between our versions. In this publication the song’s title is spelled *Ole Mass Charley*, and the song is classified as “a song which accompanies an amusing and exciting game” (Dexter and Taylor 2007, 85). The lyrics somewhat contradict the title, since the word “Mass” is spelled as “Maas” within the song. Some other words in this edition are also spelled differently from their counterparts in my collection: “bex” (Dexter and Taylor) instead of “cross” (my collection), “Charley” instead of

“Charlie,” “affi”³³ instead of “Hafi,” “back yaad” instead of “backyard,” and “one bulldog” instead of “a bulldog.” These are minor variations, which do not alter syllabic relationship of lyrics to the song’s rhythmic structure. Beneath the source image below are the two versions of the lyrics for comparison:

Figure 13: *Ole Mas Charley*, Dexter and Taylor’s edition (2007), with illustration:

Ole Maas Charley

A song which accompanies an amusing and exciting game

Ole Maas Char - ley, Him have one bull - dog In - na 'im back yaad,
an' when 'im get bex, Chain af - fi chain 'im, Chain af - fi chain 'im.

Ole Maas Charley,
Him have one bulldog
Inna 'im back yaad,
An' when 'im get bex,
Chain affi chain 'im,
Chain affi chain 'im.



³³ According to Dexter and Taylor’s highly instrumental glossary at the end of the book, “Maas” means “Mister;” “bex” means “vex;” and “affi” means “must” (lit. *have to*) (Dexter and Taylor 2007, 127-131).

As published by Dexter and Taylor:

“Ole Maas Charley,
Him have one bulldog
Inna ’im back yaad,
An’ when ’im get bex,
Chain affi chain ’im,
Chain affi chain ’im.” (Dexter and Taylor 2007, 85)

As notated in my collection:

Ole Mas’ Charlie
’Im have a bulldog
Inna ’im backyard
An’ when ’im get cross
Chain Hafi chain ’im
Chain Hafi chain ’im.

Figure 13 above is a reproduction of page 85 from Dexter and Taylor’s edition.³⁴ This image illustrates an old man sitting on a wooden bench, with an arguably angry dog sitting near him, and a rural scene on the background (trees and a small house).

Dexter and Taylor’s edition is one of the closest melodically and rhythmically to my arrangement. Notated as a monophonic 6-bar melody with 4/4 time signature, it is written in C major (or Ionian mode). My arrangement is written in D minor (or Dorian mode, note B natural in the piano part). Whereas the melodic line in Dexter and Taylor’s edition descends from C (scale step one) to B-A-G in the first four bars, my version starts on A (fifth scale step) and descends to G-F-D,³⁵ also in the first four bars. The final two bars in Dexter and Taylor’s edition consist of E-E-D-E-G. In my version these are D-D-C-D-F. Since my version’s ending outlines the same intervallic structure as that of Dexter and Taylor, it is possible to argue that the latter ends with E minor (or E Phrygian) feel, while my version ends with D Dorian feel. One interesting aspect of Dexter and Taylor’s edition is that F does not appear throughout the tune, nor E minor, nor E Phrygian. Finally, Dexter and Taylor’s edition contains all note values and

³⁴ Official permission to reproduce this material in this dissertation has been granted on October 31, 2012.

³⁵ The vocal part of the arrangement is outlining a minor pentatonic scale.

time signature doubled (as compared to mine). This may suggest somewhat slower performance. No speed indications are present in Dexter and Taylor’s edition.

All in all, this edition not only provides another perspective on this folk song’s musical interpretations, but also confirms various elements of my arrangement such as rhythmic structure, its relation to syllables, lyrics, and the meaning of the song.

The dissertation of Sarah Mae Fairfield (2010) discusses the joint work of educator Gladys Evelyn Moorhead and composer Donald Pond, who “conducted an ethnographic study from 1937 to 1944 of young children’s spontaneous music-making” (Fairfield 2010, 5). In their first volume, *Chant*, Moorhead and Pond focused on unsupervised vocal creations of children. Their findings coincide with Hopkin’s description of Jamaican children and their music making. In particular, the authors noted that spontaneously created song possesses strong rhythmic quality, and therefore is closer to chant than melody. The vocalizations are accompanied by “large physical movements, such as dancing, running, climbing, and marching...” (Fairfield 2010, 5). Moreover, they noted the characteristic of frequently used intervals of descending minor third and somewhat less frequent use of additional ascending major second (e.g., in sol-fa it would be “sol-mi” and additional “la”). To relate this observation to the song in question, here is the first line from my *Ole Mas Charlie* voice and percussion arrangement, employing descending major seconds and a minor third, as well as the refrain, employing descending and ascending major seconds and descending/ascending minor thirds (see Figure 14 below).


Figure 14: *Ole Mas Charlie* arrangement, bars 10-11 and bar 30:


The figure displays two musical staves for the voice part of the song 'Ole Mas Charlie'. The first staff, labeled 'Voice' and marked with a '10' above the treble clef, shows the melody for the first line: 'Ole Mas' Char - lie'. The notes are G4, A4, B4, A4, G4, F4, E4, D4, C4, with a final quarter rest. The second staff, marked with a '30' above the treble clef, shows the melody for the refrain: 'Chain Ha - fi chain 'im'. The notes are G4, A4, B4, A4, G4, F4, E4, D4, C4, with a final quarter rest.

The behaviours of American and Jamaican children when engaging in musical games or movement have many similarities. I recall the use of similar chanting and movement games in my country of origin, Ukraine, which in retrospect also make use of frequent descending minor third and of stronger rhythmic than melodic sound quality. These observations imply potential universals among children across cultures. They suggest that inclusion of the song-game *Ole Mas Charlie* and its arrangement into a choreographed singing performance piece may present students with an example and possible inspiration for creative arrangements of song-games from their own cultures. Like orally transmitted folk songs, time-tested filtering of such children's songs also supports the possibility of an innate musical instinct we all share as humans.

Pedagogical Application/Objectives and Analysis (19)

There are two similar *Ole Mas Charlie* arrangements in the collection. The first arrangement is written for percussion and voice only. It consists of an introduction (percussion only), one main section (or verse), and the refrain (or chorus). The ensemble members combine singing and playing. Two or more successions of this arrangement might constitute a performance. The introduction consists of all percussion instruments playing the rhythm of the

tune itself. A simple two-note pattern  is employed between the stanzas of the main section (or the verse). Throughout the refrain the following rhythmic pattern is employed in the

percussion: . This rhythm was taught to me and suggested for this song by Brendon Best.³⁶

³⁶ The name is used here with permission.

The second arrangement is written for percussion, voice, and piano. The piano accompaniment represents the main and only difference between this arrangement and the first one. A two-bar piano introduction was inserted between the percussion introduction and the main vocal section, and a two-bar piano coda was added to the end of the piece, with percussion continuing the main pattern.

In this arrangement each student in turn sings the main section solo, while the rest of the ensemble joins in the refrain. The first and last turns are performed by the whole ensemble. Thus, this version's number of successions would depend on the ensemble's size. The main challenge of this song, in my view, is the refrain's rhythmic pattern, as it syncopates with students' own singing (and with piano in the second arrangement). What makes *Ole Mas Charlie* stand out from all the other arrangements in the collection is its eight-bar percussion ensemble introduction. No other song in the collection requires the percussion ensemble to play that long unaided by piano or voice. This feature is suitable for challenge aspect facilitation.

Further application of movement within this arrangement was successfully incorporated in IAM programs. All soloing students performed short improvised dances as they sang. In some instances, a subset of students would stop playing after the percussion introduction in order to stand up during the piano introduction and dance until the end of the song (with a succession for each student's solo). Whether an educator applies the game, percussion and voice, or movement and voice when teaching *Ole Mas Charlie*, this simple tune will bring much joy into any classroom. The positive emotions elicited during this tune's practice subsequently enhance learning for the time remaining in each session (Caine and Caine 1990).

3.3.2.20. *Aya Li Tov* (20)

20) Pages 193-203: *Aya Li Tov, Jewish Song*, music and arrangement by Nina Soyfer; Hebrew lyrics, transliteration, and translation by Nina Mostovoy and Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|---------------------------------|---|----------------------|-----------------------|-----------------------|------------------------|
| Intermediate to Advanced | Hebrew Language Ukrainian- Canadian Composer | D major | 4/4 | 39 | (♩ = c. 95-108) |

This song stands out in the collection with its original Hebrew lyrics, its beautiful piano and percussion instrumental section, and its vocal glissandos. Features like these (i.e., vocal glissandos or outstanding sounds) are suitable material for memorability aspect facilitation.

History of Creation and Compositional Notes (20)

Aya Li Tov translates into “I Felt Wonderful” or “Great.” The word “*Aya*” means “was,” the word “*li*” means “to me” or “for me,” and the word “*tov*” means “well” or “good.” The original title was *Yevreiskaya Pesnia* which translates from Russian to English literally as *Jewish Song*. While the original title expresses my compositional intention for stylistic features, the Hebrew title was created in collaboration with Nina Mostovoy to express the true intention of the expanded version’s musical and emotional meaning.

The song was initially written for voice and piano in Ukraine. The original 2003 arrangement was a two-part composition with a brief middle section. The new extended and revised version discussed here was finished in 2010 when I was re-discovering the manuscript excerpts in Canada. Within the new middle section, the piano’s initial right hand material is fiddle-like, since it is based on my 2002 violin solo piece.

The *lyrics* required the most revision for the song to be transformed into a meaningful piece of international standard. This task was accomplished with the creative input and guidance of Nina Mostovoy. With revised and expanded lyrics, some additional minor melodic revisions in the vocal line were made. With the assistance of Genadi Mostovoy, the Hebrew script along with English translation were included in the score.

Pedagogical Application/Objectives and Analysis (20)

The arrangement of *Aya Li Tov* is written for piano, voice, and percussion, which consists of the drum team, with two drums, and the bell team, with bell and shaker. The *form* is ternary **ABA**¹, with a two-bar percussion introduction prior to the first section **A**, followed by a contrasting and instrumental (no voice) section **B**, and a final section **A**¹ musically similar to **A** but shorter. The **A** section is 13 bars long (bars 1-13), the middle **B** section is still 18 bars long (bars 14-31), and the final **A**¹ section is again 10 bars long (bars 32-41). The middle section contrasts the outer two in: 1) its instrumentation and hence texture, 2) in musical content of all instrumental parts, and 3) in tonality, with three sharps, with both F# minor and A major tonalities.

The following features are suitable for challenge aspect facilitation: 1) memorization of the contrasting middle section, with new rhythmic patterns for all percussion parts, 2) precise execution of the syncopated drum part pattern in the outer sections (with pairs of sixteenths on the second eighths of all quarters), and 3) the juxtaposition of rhythms in the bell part of the outer sections (with closely-placed alterations of three sixteenths with sixteenth rest, and triplets of eighths).

In terms of *style*, the vocal part and piano accompaniment contain Israeli urban and traditional influences (mainly in the outer parts of the piece). At the same time, the music exhibits some popular music influence (in the outer sections' accompaniment) and classical-romantic influence (in the middle section) with some fiddle elements (i.e., rhythmic and chromatic relation between the two voices of the right hand in bars 12-13).

On the whole, the style of the song is a mixture of my creative expression and several influences. In teaching the song, I would not suggest any single traditional or cultural association.

Instead, it would be more suitable to discuss the symbolism behind the lyrics, the culture of Israel, and the interculturality of the piece (with regard to authorship and style).

Percussion (20)

The percussion parts are quite complex but result in an exciting and dynamic overall sound. Each part has two basic rhythmic patterns, the first used in the outer sections (A and A¹) and the second used in section B. This information is suitable for memorability aspect facilitation, since it aids memorization and provides students with an overview of the whole piece, as it relates to individual parts.

The main influence on percussion style is African, a strong indicator of which is call-and-response in the opening two bars. A single drum performs a call in bar 1, to which unified percussion *tutti* provides a slightly altered response in bar 2.



Figure 15: *Aya Li Tov*, bars 1-3:



The musical score for bars 1-3 of *Aya Li Tov* is written in 4/4 time. It features five percussion parts: Bell Team, Shaker, Bell, Drum Team (Drum), and Hand Drum. The score is organized into three measures. In the first measure, the Hand Drum plays a 'bass sound' (a dotted quarter note), while the other parts are silent. In the second measure, all parts play a rhythmic pattern. The Bell part has an annotation: 'use slap or small sticks'. In the third measure, the Drum Team plays a 'unison' pattern, while the other parts continue their respective parts. The score includes various rhythmic notations such as eighth notes, quarter notes, and dotted quarter notes, along with accents and slurs.

Another call-and-response is also seen in the final two bars of the song, where the bell and hand drum call is answered by the full percussion.

As with the whole piece, percussion is composed in ternary form, with similar outer sections and a contrasting middle section. A three-bar shaker and drum introduction precede the third section of percussion. The piano part's texture is also thinner in the first two bars of the middle section, and thus particular attention should be paid to the articulation of each instrument in bars 14-15.

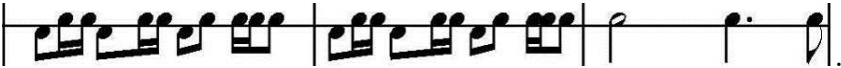
Percussion (20)

The **hand drum** part is suitable for instrumental flexibility aspect facilitation, since the only requirement is its low pitch. The hand drum part consists of patterns accessible to beginners (i.e.,  for outer sections, and  for the middle section). However, some of the possible challenges are timing (including proper entry points), structural understanding, memorization, and alignment with all other parts.



The **drum part** is also suitable for instrumentation flexibility aspect facilitation, since the only requirement is its high pitch. The pattern of this part for the outer sections is as follows, . The second pattern,  for the middle section, is suitable material for technique-related challenge facilitation. For example, suggested performance interpretations of this pattern could be:

- 1) slap.slap.slap_tone__tone__tone__tone__tone__, or
- 2) slap.slap.slap_tone__tone__tone__bass__bass__.

In bars 1-2, the *first call and response combination* of the drum part is seen. Bar 1, which is a solo *call*, could be performed with a variety of technical interpretations. My suggested technical interpretation is to use a double slap (Dslap), followed by 4 tones, and by another double slap (Dslap_tone.tone.tone_Dslap_rest). Using only slaps for this pattern is an acceptable interpretation. Substituting the final sound with bass is another option.

The *introduction to the middle section* is seen in bars 14-16, and its rhythmic structure is as follows .

As for the **bell team**, the **shaker part** predominantly maintains the pulse of the song, whereas the **double bell part** is more intricate, adding a special flavour to the overall sound of

the ensemble. The former's two patterns are steady quarters in the outer sections and steady half notes in the middle section. The latter's two patterns are:  - for the outer sections and  - for the middle section.

To help students' learning through facilitation of the memorability aspect, an educator can point out various interrelations between percussion parts. For example, it can help students if they hear that the bell part's middle section's pattern is almost identical to the drum part's second pattern (i.e., on the second, third, and fourth beats of each bar). Further memorability aspect facilitation can be ensured by making all participants aware of at least one other percussion part and its relation to one's own part in order to stay in rhythmic harmony with the ensemble.

Piano and Voice (20)

The vocal part dominates the outer sections as the main melodic and meaningful part, whereas the piano is musically expressive in the middle section. Some elements I employed to approach what I considered a characteristic Jewish sound were the use of harmonic major with flat submediant (B \flat), the use of flat seventh (C \sharp), and even flat mediant (F \sharp). Chromatic alterations and accidentals are employed often in both piano and voice. To illustrate, in the vocal part, an accidental B \flat combined with surrounding As is employed often (e.g., in bars 7, 9, 11, 36, 38). Also, in the piano part, harmonies employed include tonic, minor subdominant, half diminished supertonic seventh, major flat seven, mediant minor seventh, and dominant seventh.

The middle section of the piece contains interrelationships between percussion and piano which can help the educator facilitate the memorability aspect with outstanding cues and features. In the middle section's first two bars, the drum contains the piano's rhythm with additional sixteenths. Steady eighths in the second, third, and fourth quarters of the left hand (e.g., bar 30, 26, or 24) allow the drum and bell to take their cue from the piano.

The **vocal part** consists of two verses in Hebrew, each seen in an outer section of the song. The range is one octave, spanning from D of the first octave (aka middle D) to D of the second octave. If Hebrew lyrics present too great a challenge for a given group of students, English substitution is acceptable. English lyrics can be created by using the offered translation and syllabically fitting phrases that preserve the overall meaning. The option of keeping or altering the lyrics is a feature aimed at enhancing learning by facilitating relaxed alertness (Caine and Caine 1990). As the composer, of course, I would prefer that Hebrew lyrics be used, because they add special sound colour to the arrangement.

3.3.2.21. **Nina Furaha Moyoni Mwangu (21)**

21) Pages 204-231: *Nina Furaha Moyoni Mwangu, I am Happy in My Heart*, vocal part by William Izungo and Nina Soyfer; guitar by Alexander Soyfer; piano and percussion by Nina Soyfer; Swahili lyrics by William Izungo; English lyrics by Gilbert Verghese and Nina Soyfer; arrangement and edition by Nina Soyfer.

| <i>Level of Difficulty</i> | <i>Cultural Association</i> | <i>Key Signature</i> | <i>Time Signature</i> | <i>Number of Bars</i> | <i>Tempo</i> |
|---------------------------------|--|----------------------|-----------------------|-----------------------|------------------------|
| Intermediate to Advanced | Swahili and English Languages, Tanzanian, Ukrainian, and Canadian Authors | A major | 4/4 | 41 | (♩ = c. 95-108) |

The three features that set this piece apart from all others in the collection are: 1) it is the only piece with a bass guitar and guitar parts, 2) it is the only song with Swahili lyrics, and 3) it is the only arrangement written for a vocal duet. These outstanding features, particularly the Swahili lyrics, are suitable for memorability aspect facilitation.

History of Creation and Compositional Notes (21)

This song was composed in the fall of 2010, in Cambridge and Toronto, Ontario, Canada. The first version was improvised during a family music playing session with a close friend from Tanzania, an excellent self-taught singer and songwriter, William Izungu. While my father, Alexander Soyfer, was playing a guitar improvisation, William started singing in his native Swahili language. I joined him in our voice improvisation and also turned on a recorder. After a few minutes of spontaneous music making, we had what was to become the first draft of the song. I notated the guitar and voice parts, and later wrote piano accompaniment. As William and I envisioned singing this song together, we wrote two vocal parts for alto and tenor. Later, I added acoustic bass with the technical help from my father and my composition teacher Professor Michael Coghlan. Four percussion parts completed this arrangement before it was included in my pedagogical collection.

A single cultural reference is not possible due to the authors' diverse backgrounds, but I would definitely encourage the educator to say a little about Africa, Swahili, Tanzania, and William Izungu.³⁷

Pedagogical Application/Objectives and Analysis (21)

This song is written for 11 parts, with vocals, guitars, percussion, and piano. In particular, for alto (or baritone), tenor (or soprano), acoustic guitar, acoustic bass guitar, piano, bell, shaker (forming the bell team), drum, bongo drums (or hand drum), and bass drum (forming the drum

³⁷ Though untrained in music, William Izungu produced an audio album, some songs of which took second place on Tanzanian radio station charts. These and other materials available online might help awaken music creativity in students in a time when our society often conditions them to consume rather than create music.

team). The instrumental flexibility aspect can be facilitated in percussion (as in other songs, keeping sound similarity) and in harmonic accompaniment parts (i.e., excluding guitar(s) or piano). This aspect will allow a wide range of musical groups (with or without all required instruments) to partake in playing this arrangement.

The challenge aspect can be facilitated with the following advanced features: 1) the complexity of combining all instruments, 2) the vocal duet and its timing, and 3) the foreign language. At the same time, the instrumental parts are quite simple and much repetition is employed throughout the song. This repetition ensures simplification aspect facilitation.



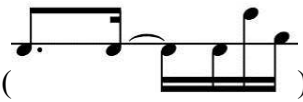
In terms of structure (see Table 3 below), this song consists of **4 verses**, the third in English and others in Swahili, and **4 chorus sections**, the first two repeating twice. The verses are very brief, generally only four bars long, allowing the chorus material to dominate the song. A four-bar instrumental introduction precedes the song, and a few bars of non-verbal vocalizations occur within the song's second half. There are canon and harmonization techniques in the voice parts which require skill, independence, as well as a good ear.

Table 3: *Nina Furaha...*, a detailed sequential list of the song's structure:

| | |
|--|----------------------------|
| introduction | bars 1-4 |
| verse 1 | bars 5-8 |
| chorus 1 | bars 9-12 (repeated twice) |
| verse 2 | bars 13-16 |
| chorus 1 (twice) | bars 17-20 |
| verse 3 (in English) | bars 21-26 |
| chorus 2 overlaid with verse 4 (in Swahili) | bars 27-30 |
| chorus 3 | bars 31-34 |
| vocalization | bars 35-36 |
| chorus 1 imitation (with canon technique) | bars 37-39 |
| vocalization and conclusion | bars 40-41. |

Percussion (21)

There is only one main rhythmic pattern for each percussion part, which makes the percussion itself accessible to a wide range of skill levels. The recurrence of a short pattern is a feature associated with simplification aspect facilitation, where all students can be immersed in the playing experience in an accelerated time frame (after learning the short pattern).

The **bell** part's basic pattern  consists of all high sounds; the **shaker** is a simple pulse-keeper with constant quarters; the **drum part** sustains its syncopated rhythm with simple alternation of an eighth rest and two sixteenths (); the **bongo drums**' basic rhythmic pattern is half a bar long (); and the **bass drum part**'s basic pattern is one bar long consisting of a half note and two quarters.

Guitar Parts, Piano Part, and Vocal Parts (21)

The guitar notation employs staff notes as opposed to chord symbols. The guitar parts consist of acoustic bass guitar and regular acoustic guitar. The **bass guitar part** follows a one-bar rhythmic and two-bar melodic pattern, seen in Figure 16 below. The two bars alternate throughout the piece, and conclude on single whole note A.

Figure 16: *Nina Furaha Moyoni Mwangu*, bass guitar part, basic pattern:



The **acoustic guitar part** employs a four-bar basic pattern (see Figure 17 below), which contains a half-bar-long rhythmic pattern and eight harmonies. The rhythmic pattern consists of an eighth, a sixteenth rest, and a sixteenth tied to a quarter. The superimposed basic harmonic pattern consists of eight half-bar-long chords: 1) A major tonic triad, 2) dominant (E major triad),

3) submediant (F sharp minor triad) 4) subdominant triad (D major triad), 5) tonic triad (A major triad), 6) mediant seventh (C sharp minor seventh consisting of C#-E-G#-B), 7) submediant triad (F sharp minor triad), and 8) subdominant triad (D major triad). This four-bar-long basic accompaniment comprises the whole acoustic guitar part, and concludes with arpeggiated A major's tonic seventh in the final bar (whole note).

Figure 17: *Nina Furaha Moyoni Mwangu*, guitar part, bars 34-38:

As does acoustic guitar, the **piano part** consists of a repeating basic four-bar pattern. Within this pattern the recurring half-bar rhythmic figure (shown in Figure 18 below) repeats eight times with the same eight harmonies as the guitar. The harmonies are tonic (A major), dominant, submediant, subdominant, tonic, mediant seventh, submediant, and subdominant. The final bar is an arpeggiated tonic seventh.

Figure 18: *Nina Furaha Moyoni Mwangu*, piano part, bars 5-8, basic piano pattern:

The **two vocal parts** are written for alto and tenor, with treble and tenor clefs. The overall range of **alto** is a tenth, F# of the small octave (below middle C) to A of the first octave. The

overall range of the **tenor** is a twelfth, spanning from A of the big octave to E of the first octave (above middle C). To facilitate the simplification aspect, students can start with only the English verse and a few choruses in Swahili (by rearranging or shortening the song). Then, the verses can be added with repetitive syllables at first (e.g., la-la). The final addition of Swahili lyrics will ensure challenge aspect facilitation. The duet of vocal parts is also a suitable feature for challenge aspect facilitation.

3.3.3. Creating IAM Compatible Music Repertoire

The proposed style of folk tune arrangements with piano and repetitive percussion patterns is potentially applicable to any tune and percussion style. Such customized arrangement of a preferred tune can be done collaboratively with the group of students, which would increase their bond with a given piece and promote intrinsic motivation. Therefore, the steps below provide a guide to customizing and arranging any tune for IAM pedagogy and programs.

- 1) Find (or create) a musical work that is genuinely appealing to a given group of participants at the given time and place.
- 2) Improvise or think of various rhythmic figures (patterns) that could fit well musically in the arrangement.
- 3) Choose the rhythm(s) that fit(s) best the level of difficulty suitable for a given group of students (ensemble).
- 4) With respect to a given group, decide on which rhythm will go with which section in the song and teach students accordingly.
- 5) Repeat the procedure with each successive repertoire piece and continue to increase the level of difficulty.

3.4. Concluding Remarks

This chapter listed general IAM music pedagogy aspects for music skill development, as well as specific compositional and pedagogical aspects applicable to selecting and teaching IAM sample or custom created music repertoire.

The general IAM music pedagogy section provided pedagogical tools for both creative and structured music making. The role in IAM of spontaneous and creative self-expression as a ‘doorway’ into students’ worlds was exemplified through improvisational and compositional music making aspects. By learning about students from their self-expressions, the educator can tailor content to these students, which can enhance their intrinsic motivation in support of IAM.

The pieces offered as sample IAM repertoire clarified what exactly constitutes suitable music material structure for applying IAM pedagogy and its key principles to structured music learning. Student-centered curriculum aspects at the heart of IAM structured music aspects listed in this chapter contributed to aiding and accelerating beginners’ study of music pieces through modifications and mnemonic devices. Based on reasoning and research presented in this and previous chapters, these tools hold potential to enhance students’ memorization in short time frames, motivating students using slight modifications of teaching material, and matching students’ interests and skill (or knowledge) levels by simplifying or complicating teaching material.

In sample IAM programs, specific skill-oriented objectives based on notated scores for music pieces allowed for concrete performance-based student assessment. Accurate performance of notated IAM repertoire pieces and their percussion and vocal parts functioned in 2007-2009 programs as finite and structured musical objectives. If these pieces were customized arrangements of other music, the final version (or notated version) would have been determined a priori as a concrete goal for the ensemble to reach. Being student-centered, IAM program

objectives can vary depending on students (i.e., what is achievable by one group may be too challenging for another). Nevertheless, each student has a concrete, assessable goal in the study of concrete music pieces. IAM repertoire exemplifies how such assessment can be facilitated.

The original set of 21 sample repertoire pieces was analyzed from pedagogical, musicological, cultural, historical, compositional, and performance-oriented points of view. In keeping with IAM's first and third key principles, the pedagogical remarks throughout the chapter explained how to achieve high-quality performance and facilitate three aspects of IAM music pedagogy within experiential, student-centered programs in which students are motivated to learn the pieces they choose as they try rhythms and drumming for themselves. Another significant contribution of this chapter's musicological analysis is to allow an educator or conductor to understand the structures of IAM arrangements and compositions so well, that true student-centered instruction and flexible teaching can take place. The need for this in respect of IAM's key pedagogical principles was one of the findings from chapter 2. Since students' music tastes vary, the chapter also provided specific guidelines for arranging virtually any music piece into one compatible with IAM music pedagogy.

The set of plans analyzed in the following chapter will serve to exemplify real world facilitation of IAM music and arts pedagogy in a 2008 IAM interdisciplinary program.

CHAPTER 4.

IAM PLANNING AND FACILITATION

4.1. Introduction

This chapter focuses on IAM program planning and facilitation, and their practical application through a specific sample interdisciplinary IAM program conducted in 2008, the Integrated Arts Program outlined in chapter 1. The principal content of this chapter is divided into two parts, focusing firstly on general IAM planning aspects and sample plan template concepts, and secondly on practical implementation and facilitation of IAM as exemplified by the 2008 real life program plan-set.

Practical implementation factors contributing to the observed results of IAM pedagogy and programs are discussed through an analysis of the plan-set for the 2008 Integrated Arts Program, attached to this dissertation in appendix E. The analysis puts IAM planning and pedagogical aspects, concepts, and tools into practical context for explanation of results. This chapter also explains how IAM integrates music with other arts and outlines pedagogy related to IAM visual arts, dance, and vocal training. Strategies for implementing IAM principles and pedagogy (through experiential immersion into integrated studies with synthesized arts, all in a conducive atmosphere) are first selectively discussed to complement general methods given thus far, and then summarized as my suggested guidelines for accurate planning and facilitation of IAM by others. These guidelines also summarize some of the key points of IAM pedagogy and the reasoning for these, in order to bring together the theory and practice of IAM.

4.2. IAM Planning

Careful planning can involve a wide range of considerations. Chapter 1 pointed out predictable factors of consequence and session/activity time divisions related to planning IAM programs. Along with the sample template and plan set given in appendix E, the current section will focus on IAM planning aspects, which pertain to logistics, students, and educators.

4.2.1. Planning Aspects and Multiple Intelligences in IAM

4.2.1.1. Evaluation, Adaptation, and Reflection in IAM Planning

The three aspects of IAM planning discussed herein are (1) evaluation of a current situation, (2) adaptation for the near and far future, and (3) reflection on what has been done or planned. The (1) evaluation aspect is facilitated in IAM by an educator identifying clearly the students' abilities and limitations, the facility's logistical constraints, and the common goals of all participating institutions and individuals. The success of future sessions and programs often involves envisioning adjustments to specific lesson plans on the part of the educator. Effectiveness is also improved by an educator who (2) constantly adapts and modifies plans based on students' progress, interests, and skills (as explained in chapter 1). As quoted by Riggs, Stephen Nachmanovitch refers to this pedagogical flexibility as the:

... teacher's art to connect, in real time, the living bodies of the students with the living body of knowledge... (Riggs 2006, 179)

Finally, the (3) feedback and reflection aspect is aimed at improvement in teaching by not only accommodating students' needs (including special needs), but also by giving educators the information for deepening each session's and activity's effective reach into program goals and personal student improvement. The three aspects of evaluation, planning, and reflection are supported in part by Howard Gardner's words in the following:

Knowing the minds of students represents but the first step. Crucial, thereafter, is an effort to draw on this knowledge in making decisions about curriculum, pedagogy, and assessment. (Howard Gardner, as quoted by Riggs 2006, 179)

I believe that constant connection and consideration of students' needs and abilities is critical to the pedagogical planning and structuring of any program whose chief goal is the students' benefit and development. Gardner's ideas resonate with the above listed planning aspects, and his model of multiple intelligences is applied in IAM planning as outlined below.

4.2.1.2. **Gardner's MI in IAM Programs**

Gardner wrote on multiple intelligences (or MI) as follows:

I introduced the theory of multiple intelligences (MI) in the early 1980s. As the name indicates, I believe that human cognitive competence is better described in terms of a set of abilities, talents, or mental skills, which I call *intelligences*. (Gardner 2006, chapter 1)

MI is used as a checklist for educators in the IAM planning template (see appendix E, 4.12, for a detailed description and discussion of the template). I incorporated Gardner's model as a representation of the various types of learning that the educator provides during each class.

According to Orff educator, Lois Birkenshaw-Fleming:

In terms of music education, teaching with the concept of multiple intelligences in mind, means presenting information in many ways so that every child will have the opportunity to learn using his or her best intelligences to acquire knowledge... (Birkenshaw-Fleming 2000, 10)

In this context, a student's "best intelligences" could also refer to the most highly developed or responsive areas of his or her brain or nervous system. In IAM planning, the term "intelligence" refers not only to the cognitive skills defined by Gardner, but it also relates to the cortical, sensory, or motor area being developed (such as the audio cortex in music training) and to the type of stimulus presented (such as visual representations or kinesthetic activities). A simplified example is: painting during class activates the visual cortex (Goswami 2008, 389), and is associated with the visual intelligence type associated with Gardner's model (Gardner 2006). In

IAM and its planning template, the educator is encouraged to use the checklist for noting which intelligence types (and stimulus types) were involved in each session. The following list, organized into the seven multiple intelligences developed by Gardner in his early model,³⁸ will be used to explain how the content and the activities in IAM sample programs relate to MI, which also explains how IAM programs facilitate integrated and multi-sensory learning for enhanced encoding and subsequent recall (Goswami 2008, Rose 1987, Sweller et al. 1998).

1) **Linguistic** intelligence type (words and language):

Language-related development takes place in IAM programs during sharing circles and various learning activities. In the sharing circle, students verbally express themselves by answering some simple question(s) suggested by the educator, or an educator might let students freely share anything they wish to share. Within program sessions, the memorization of lyrics in the repertorial songs, their vocalization, and their correlation with movement, percussion, piano, and overall performance – aid development of linguistic intelligence. Students also experience the presentation of these pieces in public performances. Among others, these activities allow students to relate and express their inner ideas and feelings through language.

2) **Logical-Mathematical** (logical thinking):

In order to learn an organized musical structure such as a composed piece, students must engage in logical and analytical thinking. In the process of learning their parts and how they relate to the ensemble in each piece, students exercise these mental skills to detect patterns, analyze variations, calculate beats, and count iterations. This experience is

³⁸ Gardner later added three more types, namely, naturalistic, spatial/existential, and moral, which are more vague but nevertheless present in IAM pedagogy to a certain extent.

augmented by the need to integrate and organize all one's individual actions (playing, singing, dancing) within a musical ensemble performance, which requires quantitative combination of patterns into phrases over time in one and multiple media together.

3) **Musical** (musical ability):

This intelligence type is directly referenced in IAM music pedagogy. Particularly, the students recognize sound and rhythmic patterns, sense intervals, learn interrelationships between various parts of the ensemble, and distinguish musical cues for their entry points. Since music is a large part of IAM programs, this explanation could continue for several pages. Suffice it to say that in addition to the self-evident ones, a skill worth mentioning is the translation of students' own feelings (such as joy or tranquility) to sound, which transcends purely acoustic development, into emotional self-expression and, often, balance. Furthermore, the documented benefits of drumming, i.e., spiritual, emotional, intellectual, and physical health (Steward 2014), are facilitated by self-expression through sound.

4) **Bodily – Kinesthetic** (body movement control):

The proposed programs involve this intelligence type not only through inclusion of choreographed and improvised movement, but the ability to play an instrument in time requires coordination as well. Broader kinesthetic, integrated, and multi-sensory development, however, occurs when students combine movement with instrument playing and/or singing. These require bodily control as well as artistic expression. Seemingly minor details such as smiling or facially expressing an emotion on top of well-articulated movement also require emotional coordination with body-movement control. In order to make the brain's working memory available for such nuances, movement and music must first be learned by heart (long term memory).

5) **Spatial-Visual** (visual and spatial perception):

This intelligence type is practiced most directly within the visual art sections of IAM's pedagogical approach. Some relevant activities are: colour and shape balance, perception of space, expression by placement of shapes and colours on the page, as well as other creative visual arts assignments. Within IAM dance pedagogy, spatial perception is developed as a key component of choreography, safety, balance, coordination, and group formation training. The understanding of spatial relationships in musical, lyrical, and rhythmic notation taught in IAM programs' basic music reading pedagogy help develop planar visual pattern perception and recognition.

6) **Interpersonal** (perception of other people's feelings):

This intelligence type is involved in IAM group, ensemble, and team work related activities. For example, the ability to relate to others in a harmonious manner is a primary requirement for the development of a successful ensemble and its sound. Lack of respect, of regard, or of empathy among students can destroy the required harmony, whereas robustness to interpersonal emotional turbulence strengthens a group, particularly in performance situations. In addition, when students volunteer as helpers, they demonstrate additional levels of interpersonal intelligence by understanding the students they help, their abilities, skills, or problem spots. Conversely, the students receiving help also improve their listening and communication skills. Students must constantly adjust to these changing group dynamics, thus heightening their interpersonal sensitivity and flexibility.

7) **Intrapersonal** (self-awareness):

When expressing themselves in sharing circles of IAM, students must constantly evaluate their own states and roles within their social structures. In order to address the group, they must understand themselves and how they fit in. Also, to express themselves through composition, they must find ways to communicate ideas from their creative selves

through sound. Students actively participate in the selection of repertoire, its interpretation, and its performance. These include individual opinions of all students, expression of which also involves this intelligence type.

Although the MI model is flexible and provides only guidelines, the above list relates IAM activities to Gardner's MI.³⁹ The plan-set analysis in the following section 4.3 provides demonstrations of facilitating the above listed types of learning in a sample IAM program with specific content.

4.3. IAM Facilitation

4.3.1. IAM Programs in Practice

4.3.1.1. Sequence of Activities in IAM Programs

This section will provide a brief overview of IAM program session planning and facilitation, with respect to the sections that should be included in each session in order to exemplify IAM Pedagogy. Hence it serves as both a practical guideline and a tested example of the general session breakdown proposed in chapter 1 (1.2.2.3).

Integrated Arts Program

The Integrated Arts Program is one of two sample IAM programs defined in general terms in chapter 1. This section explains the subject-area specific session break-down for accurately planning the facilitation of this particular program in keeping with IAM.

³⁹ The above list is not complete and represents only my brief subjective and suggestive considerations. The arguments can be taken further in many directions, which will not be pursued here.

I have observed that a key contributor to the results listed in chapter 1 is inclusion of the following sequence of 5 activities in a typical Integrated Arts Program session (or single class): 1) opening sharing circle, 2) dance, 3) music, 4) visual arts, and 5) closing sharing circle. The three middle activities are the primary focus of each session, and the outer two are brief, but significant, introductory and closing activities.

An Integrated Arts Program session usually presents a well-balanced combination of dancing, music, and painting. The *dancing* is placed first (among the three) to help activate students' bodies, increase blood circulation, and release endorphins. Next, *music* production, with ensemble work and vocal experiences constitute the central activity, providing the learning challenges of structured repertoire, music ear, memory, and technique development. Music accompanies most program activities, and its understanding and production are essential. Also, music can induce certain brain wave patterns known to promote learning and emotional involvement (Lozanov 1978). *Visual arts*, namely painting and/or drawing, are used as a relaxing and final educational element of the session. Imagination, self-expression through colour and shape, and creative representation of music heard (or sung) are some of the faculties involved in this activity. Each session opens and closes with a sharing circle of unconditional mutual acceptance of one another in which feedback, impressions, and personal experiences are shared.

Because IAM is student-centered and aims to facilitate accommodation of all participating parties' interests, the above listed content of each of the 5 main procedures can be occasionally varied, if needed, depending on the facility, educator, group, and other variables of consequence. Sample content for these suggested key features will be provided within the analysis of one complete Integrated Arts Program's 21-plan-set below, with accompanying suggestions and illustrations of possible variations.

Rhythm and Drumming Program

The sample IAM program titled Rhythm and Drumming Program was defined in general terms in chapter 1. This section uses that example to explain how to facilitate IAM pedagogy and principles in a music focused program.

I have observed that the following sequence of 5 activities in a typical Rhythm and Drumming session is a key contributor to the results listed in chapter 1: 1) opening circle (sharing, receiving students' wishes and feedback), 2) percussion warm up (possibly with some vocal warm up, and physical stretches), 3) learning/practicing pieces (repertoire development and expansion), 4) creativity-oriented activities (composing individual pieces or improvising, as well as conducting constructive games and introducing new activities), and 5) closing circle (all share their impressions from the session, and the educator thanks students for their efforts).

Music pedagogy in the Rhythm and Drumming Programs includes teaching percussion arrangements, composition and improvisation activities, percussion technique and vocal development exercises, and engaging music-oriented activities, such as imitation games with structured call and response. Detailed guidelines for the facilitation of music related IAM activities, techniques, and pedagogy can be found in appendix A (in 4.6: "IAM Music Pedagogy").

Comparative Summary

This sub-section briefly compares and contrasts the two IAM sample programs.

The time dedicated to music within the Integrated Arts Program is one-third of each session (sometimes half of a session), as opposed to the Rhythm and Drumming Program, where each full session is dedicated to music-related development. In the Integrated Arts Program, development of various performing and fine arts takes place simultaneously during every session,

and a wider range of skills is developed over the course of the program. In comparison to the Integrated Arts Program, the Rhythm and Drumming Program teaches more advanced percussion skills. However, it should be clarified that all music elements present in the Rhythm and Drumming Program are also present to a lesser extent in the Integrated Arts Program.

Given the guidelines and appendices in this dissertation, plan-sets for Rhythm and Drumming Programs would be somewhat redundant. Rhythm and Drumming Programs have been conducted several times, and plan-sets were documented for all these. The Integrated Arts Program will suffice for explanation of IAM planning aspects, as it exemplifies and represents IAM pedagogy and principles most thoroughly. The analytical overview and pedagogical discussion of this plan-set in the following section will exemplify a real-world practical facilitation of IAM.

4.3.1.2. **IAM Planning and Facilitation in Practice**

In this section, a sample set of plans is discussed sequentially and comprehensively enough to explain practical application of planning for IAM pedagogy through the real world Integrated Arts Program conducted in 2008.

Before continuing with the plan-set, a few contextual details of this facilitation are worth mentioning. The facility was a public elementary school which must remain anonymous and will therefore be referred to by the alias, **Beautytown Public School**. The program was conducted as an after-school activity for students of grades 3-5. There were 21 sessions and 3 additional performing sessions, which took place on additional dates. Selected aspects of some of these performances will be explained and described in addition to the lesson plans, in order to explain their pedagogical and experiential value.

Sub-sections below are chronologically ordered to reflect individual plans and sessions (as they are presented in appendix E, 4.13: “Plan-Set Exemplifying IAM Facilitation”), with

unnumbered bolded titles used to discuss specific aspects of IAM pedagogy which are exemplified through the program.

Appendix E is meant to accompany these analyses. It offers a sample lesson plan template in tabular format for IAM programs and presents each lesson plan using that template. The summative and selective analyses below assume that the reader has a general understanding of lesson plan contents described appendix E.

4.3.1.3. **Session Plan (1)**

Summary: The first lesson plan is introductory and organizational at the same time. It explains that the program will be held in a public school classroom, with students from grades 3-5. Most activities within this plan are aimed at configuring the room for the program's facilitation. The corresponding plan in appendix E (4.13.1) tabulates some specifics. Because IAM is open to various facility options, selected planning and set-up related procedures contributing to the program's success are clarified below in more detail, as they pertain directly to creating a conducive atmosphere (allowing the educator's full focus on students). These procedures are: 1) positioning of piano and students, 2) assessing space, and 3) assessing available materials and instruments.

Details: 1) A suitable location for the piano or keyboard, the program's main accompanying instrument, was determined first, since this instrument musically conducts the students (a percussion ensemble), especially if the educator is also the piano player (as in my case). Therefore, the piano's angle needed to be chosen carefully, particularly as the piano's height was above my eye level (when seated). One suitable angle for a tall upright piano is sideways with one side facing the students in the room. The students, in turn, would be seated in a semicircular formation of chairs, all within everyone's mutual view.

2) A careful assessment of the room and its interior structure are important, as these (along with numbers of students) influence all activities. For example, is the room carpeted or is the floor bare (i.e., too slippery for certain movements, or too cold for sitting), and, if it is bare, which type is it (e.g., parquet, linoleum, cement)? The latter will and should influence the dance teaching approach and set of movements (i.e., to allow a comfortable experience and to prevent injuries). Also, for dancing, assessment of space is key to deciding on capacity and on whether all students can participate in various formations, such as circular, checkerboard-shaped, and V-shaped. Also, visually assessing the possible movement amplitudes for choreographies is important. Taking note of window and light locations allows making best use of light for many of the activities. If a teacher is instructing dance moves, for example, and stands in front of the window, students will have difficulty seeing the details. My suggestion is for windows to the right or left sides of activities (if windows are a dominant source of light).

Another consideration, particularly for visual arts, is an assessment of the tables (or desks). If tables are round, their circumference should be assessed for student seating capacity. Consider the teacher's need to come and stand between students to help with art work. Finally, if applicable, examine the materials presented on the walls of the room, to determine whether and how they might be incorporated. For example, the wall posters of the room in question included illustrations and definitions relevant to music notation and theory (i.e., note and rest values, music staff, accent, measure, dynamics, rhythm, tempo, articulation, and time signature).

A detailed review of all available materials is important for accurate IAM facilitation, and that of its student-centered instrumental flexibility aspect (i.e., knowing available tools and accommodating students' choices). Noting the numbers of available musical instruments, for example, and their conditions is vital not only to limiting one's own liability, but also to lesson planning, assigning instruments, choosing or adjusting arrangements, and preparing performances. The educator assesses whether the facility requires additional materials and

equipment (e.g., musical instruments and audio/video media or players). In this case, I assessed that additional materials were required for visual arts facilitation, such as paints, brushes, crayons, pencils, papers, cardboards, plastic water cups (for painting), mixing palettes, and gel pens. Depending on a given educator's approach to visual arts instruction, these can differ.

Overview of Selected Plan Cells: The self-evident cells (e.g., **Date** Thursday, January 10, 2008) and constant cells (e.g., **Program** "Integrated Arts") will not be explained further. However, the **Unit of Study** cell, which refers to the disciplines involved in the program, is worth explaining. In particular, the disciplines were described as: art (general category), music (including theory, voice, composition, improvisation, performance, etc.), visual arts (involving drawing and painting, as well as design, and group paintings), percussion (involving small percussion instruments, their technique, and playing repertoire from various cultures of beginning to intermediate levels⁴⁰), movement (involving simple gestures, body rhythms, dance improvisation, song and dance combination, energy control/stretching/fitness, and structured or choreographed dances); creative combination of the aforementioned art disciplines. This program involves facilitation of IAM's second key principle, synthesis of arts, whereas other music focused programs would have a different set of disciplines in this cell of the plan.

The **Required Equipment** cell contains the list of those items whose availability I was to ensure throughout the full length of the program. The **Time** cell shows that each session will take 60 minutes, as it was decided by the given facility. Since the room provided was relatively small, it was possible to change activities and organize tools and instruments in short time frames. With larger rooms or groups, the timing of activities must be calculated in advance depending on

⁴⁰ This was the first Integrated Arts Program facilitated in this school. If subsequent programs were to be organized for the same students, the levels of difficulty might increase to intermediate and then advanced.

distances and numbers. Efficient use of time will be illustrated throughout the set of plans and the following discussion.

Since the **Activities** cell unit is perhaps the most descriptive of the actual events occurring, it constitutes the main volume of descriptive and analytical content pertinent to each plan. The remaining cells in this plan (e.g., **Assessment, Multiple Intelligences, Students' Previous Knowledge and Skills**), did not apply to this session, as students had yet to participate.

4.3.1.4. Session Plan (2)

Summary: Although this session is numbered as second, students arrive for the first time, and are introduced to the program, its structure, and its main ideas. The IAM educator would first and foremost take the important step of personally meeting students and learning about them, their interests, and their skill levels for various aspects of the program. The educator would apply this knowledge about the students to accommodate their talents and appetites for program material, to some of which students may have had little or no concerted exposure.

Among the pedagogical goals and objectives of the session (seen in the **Goals/Objectives** cell of the corresponding plan in appendix E, 4.13) are to teach basic use of voice, dynamic variations of voice, and variation in length of sounds, which are accessible to beginners. The fifth point involves introduction of rhythms and pulse theoretically, and with ear/body/instrument interactions. Some of activities I employed to achieve the session's objectives were experiential imitation and improvisation-based percussion-playing, and drawing with personally relevant colour choices, while listening to music. I also employed the "name game" for movement, to allow students to exercise creativity while moving to the familiar sound of their names, i.e., patterning – associating a familiar pattern to new skills by imagining and improvising short dance sequences.

The information in the **Students' Previous Knowledge and Skills** cell indicates the educator's preliminary and tentative assessment of students' previous knowledge⁴¹ and abilities relative to the program's objectives. In my case, there were no students with disabilities, i.e., special needs or psychological conditions. As a program progresses, this cell becomes a record of what has been taught within a program (e.g., which music pieces, dance movements, or painting techniques have been introduced).

Details: The following will overview the five procedures which form a typical IAM Integrated Arts Program session, in order to explain the IAM planning approach from a practical point of view: 1) initial opening circle, 2) initial movement activity, 3) initial music production, 4) initial visual art activity, and 5) initial closing circle. Since most students in the program were beginners in all arts involved, this overview (along with details in appendix A and information presented thus far) would also explain IAM's approach to starting beginners in all arts involved (i.e., dance, music, and visual art).

The Initial Opening Circle

The session started with the "Initial Opening Circle" activity. Although chapter 1 provided some details on this activity, please refer to appendix A for IAM specific instructions (4.5.1.2: "Initial Opening Circle Procedure"). Other details about the sharing circles are also listed in this appendix and are important to understanding IAM (4.5.1: "Opening and Closing Circles"). The following assumes that the reader has familiarized him/herself with these details.

⁴¹ I realize that all students differ in their life experiences, mental capacities, interests, etc., and one can neither claim to have truly evaluated their previous knowledge individually nor as a group. While full analysis is likely beyond the academic expertise of most educators, as many observations should be made by the educator as are feasible.

The role of the circular sitting formation is mutual eye contact between all students and the educator. While all participants meet each other in person, eat together, and share each other's interests and wishes for the program, the educator (mentally, in writing, or otherwise) takes notes and remains open-minded (non-judgmental) while listening and giving full attention to the students. The observational potential of this moment in IAM is similar to that of student improvisation explained in chapter 3 (3.2.1.1). The educator's observations expand beyond students' words and intonations, with attention to subtle details of students' bodily rhythms, behavioural traits, and what seems to excite them or otherwise — all these can and should be used for accurate student-centered aspect facilitation and enjoyable experience facilitation for all members of the circle.

The initial opening circle's value lies also in its influence on the overall planning of the program. For example, noting students' wishes and interest areas allows the educator to start the process of customizing the program for a given group. The range of customization should not expand beyond the specific goals and objectives of the overall program. For example, it is acceptable to teach students how to stretch before gymnastics' exercises in an Integrated Arts Program because it relates to movement related objectives. It is not acceptable, even if students ask for it, to teach skills (e.g., digital design or stage lighting) that are not in line with physical experience based IAM programs. In other words, the IAM educator is clear on the focus of the programs, its acceptable expansion to the educator's own range of expertise, and the limits of a given facility, so that students are aware of what they can hope to learn within the given program and facility.

IAM facilitation requires that all students verbally agree to participate and try everything asked of them, and that the educator recognize every student's potential and ability to perform every assigned program activity. The latter involves students' trust that the educator will accurately match activities to students' physical and mental capacities, as required by IAM's first

and third key principles. This agreement creates the needed atmosphere for the facilitation of all IAM principles in practice. Thus, the role of the initial opening circle in IAM is crucial in the facilitation of mutual synergy and internal motivation from all members of the circle.

The Initial Movement Activity

Since this program started with the movement experience, it is worth noting the IAM pedagogical approach to teaching beginners. Although some students may claim that they do not dance (or have failed, from their perspective, when they tried) or are uncoordinated (more often heard from adults than children), walking is a natural rhythmic movement, and it is used by the IAM educator (if appropriate) to argue that these participants do possess rhythmic movement skills based on their walking and its rhythms. Other rhythmic body movements like clapping, hopping, or skipping can also be considered variations of dance. The educator uses these examples of participants' previous dance-related experiences to suggest to all participants that they are capable (if needed), and to facilitate the shift of students' perspectives, especially if they have been conditioned to shy away from dance. In any case, the educator first encourages all to participate, then positions students in lines or in a circle, and then plays the prepared CD warm up compilation.

The choice of *music* for this activity can be flexible, depending on the educator's dance instruction approach. The role of the music is to provide a beat and to excite the students. Suggested for accurate IAM facilitation is music with a definite beat, but not too fast or active, allowing students time for adjustment. The tempo would perhaps be adagio or walking speed music, not classical but more mainstream electronic or percussion based with a pleasant and definite rhythm (usually with deep bass) and without many lyrics (in order to ensure focus on movement aligned with the beat). However, it is best to keep several choices of music ready depending on the group dynamics.

It is up to the teacher's creativity and constant attention to students to appropriately choreograph and, if needed, improvise a warm up. Any simple movements may be used to establish a relationship between students' hearing of a rhythm (beat) in the music and moving to it. Details on suggested warm ups are given in the "IAM Dance Pedagogy" section of appendix A (4.7). Basic movements are suggested in the "Warm-Up Techniques" section (4.7.2), and a structured body-beat coordination exercise is provided in the "Rhythmic Circle" section (4.7.2.2). These activities are just some suggestions, whereas a given educator may prefer to employ any other similarly oriented activities and exercises. My suggestions are offered in this dissertation for readers in the music research or pedagogy community who may not have as many options as readily at their fingertips as a choreographer, dance trainer, or trained dancer, for instance.

After about 3-5 minutes of physical warm up, students are introduced to a few simple body-rhythm patterns (see appendix A, 4.7.3.1: "Body Rhythms"). They are then introduced to the call and response game and camp song *Boom Chicka Boom* with or without melody and each handed a vocal and dynamic variations sheet (see appendix A, 4.7.3.2). Note that this activity combines movement and music to facilitate multi-sensory encoding and IAM's synthesis of arts principle (Goswami 2008, Sweller et al. 1998).

Initial Music Production

The music portion of this session is aimed at giving all participants their first experience of music making in the program. I have observed that the physical experience of simple but structured hand-drumming provides an immediate and enjoyable way into instrumental music playing for many beginners. The reason this works, I believe, is the use of un-pitched instruments, which reduces the common fear of unpleasant sound production. The low-threat atmosphere contributes to students' optimal learning states (Caine and Caine 1990).

The sample list of manageable pedagogical elements associated with this hand-drumming experience, as seen in this plan, involved: introduction to the drumming concept (definition), posture (holding drum, body posture), sounds (i.e., tone and bass), a *Kpanlogo* drum part (a single rhythmic pattern), drum roll, and dynamic waves (both part of imitation-based warm up). These are briefly introduced in the sample approach below, but are detailed in appendix A (see 4.6.1.1: “Quick-Starting Beginners in Hand Drumming,” and 4.6.1.2: “*Kpanlogo* Bell-Drum-Rattle Combination”).

First, the educator asks each student to take a chair and a hand drum, and to be seated in a circle formation (or semicircle if there are fewer students). The purpose of this formation is mutual visibility of all participants, and visibility of the educator by all participants. After the students sit down, they are shown proper drum holding position and posture (IAM hand-drumming approach is explained in appendix A, “Drumming Instruction”). For beginners, the initial instructions cannot be underestimated, especially the hand placement and the need for a relaxed, natural spring back. Another objective at this stage is the production of an audible sound contrast between at least the tone and the bass drumming techniques. Both posture and technique must be experienced by all students, to allow their bodies to learn from experience. Their muscle, motor, and other physical encoding (or learning) should be activated in conjunction with their mental and visual learning.

Second, a brief interactive warm up is conducted, where students imitate a few rhythms with clapping, drumming, and patting. The warm up concludes with a drum roll,⁴² where students follow the teacher in drumming louder and softer in sound waves. The crescendo and diminuendo

⁴² The drum roll here refers to alternating right and left hand drum sounds in sufficiently close timing to create constant or sustained sounds. This is similar to single-stroke roll in snare drum technique, but with hands rather than drum sticks.

employed in this exercise, I observed, reinforces students' attention, listening, ensemble work skills, and expression through sound. In particular, at the end of each diminuendo students start noticeably listening to their own sounds and those of the whole ensemble. Their articulation at this point increases in quality. At the end of each crescendo, students go beyond regular sound and exercise strength and expression as a group. I have observed smiles and enjoyment, as well as surprise, associated with each dynamic change in this exercise.

Finally, a simple rhythmic drum pattern from the West African piece *Kpanlogo*⁴³ is taught as this program's first structured music material. This pattern is a good sample, I believe, because it represents a well-structured repetition of four beats (in Western terms four sixteenth, a quarter, two eighths, and a quarter), where all shorter sounds contrast with all long sounds by the technique employed (tone for shorter, and bass for longer). Teaching of this pattern is convenient for memorization, because all shorter sounds can be substituted by claps or vocal sounds, which makes sound contrast with longer bass sounds (in both texture and pitch) accessible to beginners. The reverse is possible, where only short sounds are drummed, but the long ones are played.

Continuous playing by students is encouraged after this introductory familiarization, in order for them to encode the new skill through repetition (which also plays a role in students' comfort with this new experience), and to provide students with musical context, where their repetitive playing is combined with other syncopated and recurring parts of this music (as explained in appendix A).

In summative terms, sample pedagogical tools used in IAM programs for getting beginners started with drumming experience include: 1) starting with short excerpts taught in imitation or

⁴³ Note that this is the pattern taught by Dr. Isaac Akrong, whereas there are other versions and embellishments of this pattern, as well as other patterns in *Kpanlogo* music.

call-and-response manner, 2) employing initial textural contrast (e.g., clap and tone, instead of bass and tone), and 3) familiarizing students with continuous flow of steady repetitions of a given pattern as is typical in African music (where the teacher may insert other parts as students practice their part, as noted in appendix A). The latter, in particular, allows for relaxation or temporary reduction of self-consciousness, and, instead, reinforces continuous focus on the given pattern and unified group sound production.

Initial Visual Art Activity

After returning their drums, students carry their chairs to the tables around which they will sit for the visual art activity. Mutual view in the visual arts activity is encouraged in IAM.

The initial art activity in IAM often involves listening to tonal music while improvising in colours and shapes on a small sheet of paper. Students work mainly intuitively and receive suggestions and feedback from the educator. The specific procedures suggested for initial IAM visual arts activities are overviewed below.

Soothing music is put on. For this program, I used a classical compilation of some well-known pieces, such as the second movement of Beethoven's *Sonata Pathétique*, Debussy's *Clair de lune*, and the like, with nature sounds intertwined, edited to include only the favourite themes and not full music as notated. It is preferable to double check that the music chosen actually resonates with the students. Pleasure received from the music will help students express themselves through colours and forms that also resonate with them at the moment.

Each student is given one small paper, dated on the back in advance by the teacher. As beginners in music and dance often need time to develop music and movement memory for longer pieces, so too may early beginners in art feel more confident at first if the paper is smaller. The dating of each paper also plays a role in students' perceptions of the importance of the work they are about to produce. For this first experience it is preferable to use beginner-accessible

materials such as crayons, colour gel pens, or markers. With each colour students choose, they are also encouraged to either freely draw shapes and lines, or follow some drawing sequences suggested by the educator. In this particular case, I handed out small pieces of thick watercolour paper, about 15-20 cm on each side. Then I gave students a specific set of instructions described in appendix A (4.8.2: “Quick-Starting Beginners in Visual Arts — An Original Pedagogical Exercise”). There are numerous exercises to start beginners off in art. However, any visual art drawing approach that is suitable for beginners and encourages creativity would suffice.

Initial Closing Circle

Although chapter 1 provided some details on this activity, please refer to appendix A (in 4.5.1: “Opening and Closing Circles”) for IAM’s specific approach and other important details about the closing circle.

In this class, as it is typical in IAM programs, the educator 1) provides sincere feedback (positive or constructive), 2) again welcomes everyone to the program, and 3) thanks students for their efforts. Students are asked for their feedback (with questions such as, “Did you enjoy today’s class? Which parts especially? What did you learn? And what do you suggest I could do to improve your experience”), and their individually volunteered responses are noted by the educator. IAM encourages the closing song procedure (as described in appendix A), though it was not used in this session. Finally, all are thanked and bid farewell for now.

Other Plan Aspects

As for the “multiple intelligences” checklist, this and other session plans involve, arguably, all seven multiple intelligences. As seen in the “accommodations” cell, the plan calls for clear explanations with consideration of students’ needs. If particular students needed different or further explanation, I would change my approach or diversify the activity to include those

students. In this particular group, all students were fast learners, and no accommodations had to be made. Finally, the “assessment” cell is for the teacher to take note of how students progress, what works and what does not for a given group, and to suggest improvements. The important indicators of this information can be collected during active learning and performance, during closing sharing circles, and from the details of students’ behaviour such as intonations, body language, facial expressions, and tendencies throughout the program sessions. This assessment is different from the grading done in traditional classrooms (although it can be combined with grading), as it applies psychological analysis to actively improve the learning and well-being of a student. IAM facilitation also involves note-taking by the educator to evaluate his/her own performance, emotions, reactions, and feelings, so as to filter and further include only those that truly serve the progress of the program and well-being of all participants. These points will not be repeated further, but they play a paramount role in the facilitation and ease of effective teaching for effective learning in all participants of IAM programs.

4.3.1.5. **Session Plan (3)**

Summary: This session illustrates a deviation from the prescribed order of Integrated Arts Program activities suggested above (see section 4.3.1). Based on my assessment of students’ feedback and progress, I placed their music training first, followed by movement and visual art activities. Other sessions may even omit some activities. Since these plans represent real events, and since I would adjust sessions based on students’ actual preferences and feedback during sharing circles, the reader is asked to bear with frequent adjustments to activities. The following discussion of session plan 3 (see appendix E) continues to specify activities and their aspects as they pertain to IAM, this sample program, and this session in particular.

Details: This session started with welcoming students and conducting an opening circle (as is done for most sessions), where the educator attempts to achieve the best preparation for an

effective session by using positive, exciting intonations and phrases, and positive answer-directed questions.

Within the music activity, to conclude the above-described imitation-based warm up, I employed a longer, dynamic, version of the aforementioned drum roll. I have observed that this dynamic drum roll, apart from marking the conclusion of previous activities, tends to increase attention, excitement, and satisfaction in students. When the roll crescendos, it usually creates excitement in students. When it decrescendos, students lean down so as to listen to their instruments. The time intervals between the two directions (towards soft and towards loud) decrease gradually, creating the effect of speeding up. The drum roll concludes with either the loudest or the softest dynamics and with the consequent single sound or pattern. This sound or pattern concludes the whole warm up. At this point students are ready for learning structured repertorial songs.

It is important to review the previously learned material and techniques in each session to enhance the encoding process (e.g., *Kpanlogo* drum part), always suggesting possible improvements here and there. An improvised percussion based vocal song such as *Boom Chicka Boom* is an efficient choice for introducing beginners to multi-tasking. In my case, though this was the second time students participated in this song, it was their first time with percussion instruments. In this session, to facilitate the instrumentation flexibility aspect, I asked students to choose any instruments from all those available. Students were asked to improvise on their instruments as they sang, or otherwise simply follow their voices with their instruments (within *Boom Chicka Boom* variations). For their first experience of singing while playing instruments, I suggest starting drum-voice combinations with students being free to play whatever they want on the drum (the reverse, singing whatever they want, is possible with more strict drum music). In this way, students not yet adept at multitasking or creative percussion may just hit the drum or instrument just once in a while or with a steady beat. Other students may want to play as many

sounds as possible, and so it varies depending on ability. The educator attentively notes students' choices (recall the improvisation aspect from chapter 3, 3.2.1.1). The freedom students are given also creates a positive exploration atmosphere and does not force or limit them in their expressions.

As seen in the attached plan, the traditional Jewish song, *Channukah*, was chosen as the new piece. In choosing this song, students' music preferences were taken into consideration (i.e., the group wished to learn this song based on its appeal), as well as the song's appropriate difficulty level (early beginner).

If introducing songs to students by performing them, as I often do, the educator should attempt to make the song as appealing as possible, highlighting and pointing out (verbally) those features that a given group may like. After hearing a few appropriately matched candidates, the students are asked to decide as a group which one they would like to learn.

For this piece, I first asked the students to join in with me using the syllable "la." This can be done either by students following the piano with their voices, or (more common in IAM) by having them repeat the short phrases into which I would break the song (recall the short term memory capacity consideration). The phrases would gradually become longer, and then finally, the whole song would come together. In the introduction of the song, I would talk about the song, its meaning, and its origin. This opportunity is ideal for facilitating the memorability aspect (as explained in chapter 3, 3.2.2.2), by choosing those features that resonate with the given group (e.g., concepts of celebration and candlelight). In subsequent rehearsals, additional individually matched mnemonic devices can be used to further enhance encoding of this or any new song.

After singing, students may experience a sense of relaxation in their bodies, as they sit down and perform a more physically relaxing, but theoretically challenging and visually-based learning activity. In this case, based on the given group and their learning objectives, I introduced

some of the music notation basics, such as note values, by drawing them while explaining long and short sounds.⁴⁴ The educator may also want to explain the positioning of higher sounding and lower sounding notes within the notation, and on the music staff. This would culminate in showing them how music is just another language in terms of both script and pronunciation of that script with sounds.

As a segue to the next movement activity, and in keeping with synthesis of arts objective and principle, it is appropriate for an educator to explain that both music and movement are creative self-expressions. The same goes for visual art and other fine/performing arts. Moreover, it is important not to limit creative self-expression to arts only, and to explain that anything done, thought, or said can be considered creative self-expression (this is my approach to synthesizing perceptions of subject areas verbally, but any example would suffice at this point).

Here I briefly explain the reasoning behind the above idea of creative self-expression. In his discussion of Sir Herbert Read's ideas, Elliot W. Eisner (2002) highlighted the idea of elevating any skill to the level of creative self-expression or art.

... the aim of education ought to be conceived of as the preparation of artists. By the term artist neither he nor I mean necessarily painters and dancers, poets and playwrights. We mean individuals who have developed the ideas, the sensibilities, the skills, and the imagination to create work that is well proportioned, skillfully executed, and imaginative, regardless of the domain in which an individual works. The highest accolade we can confer upon someone is to say that he or she is an artist whether as a carpenter or a surgeon, a cook or an engineer, a physicist or a teacher. The fine arts have no monopoly on the artistic. (Eisner 2002)

Eisner further discusses how the experience of creative arts (such as composition or painting) activates students' ability to produce without specific rules, and then, to perfect these

⁴⁴ Although any clear and accurate explanation of note values would suffice, sometimes metaphors are more efficient than purely theoretical definitions (e.g., imagining a pizza as a whole note, half – as half, and so on, where size correlates with sound duration).

productions by paying attention to details and nuances. This ability to polish something that cannot be easily distinguished as correct or not, to find improvements in subtle elements, can be applied to virtually any sphere of mental and physical work. In this way, not only is creativity applicable to all areas of life, but the experience may heighten the understanding of self and the possible ways to develop one's creative attitude.

Coming back to the third session, for the movement portion, students are taken through the previously mentioned game-like dance activity described in appendix A as "Name Game" (4.7.4.1). Another option for early IAM program sessions is the "Creator-Imitator Game" mentioned in chapter 3 (3.2.1.1) and described in detail with its numerous benefits and objectives in appendix A (4.7.4.2). Bringing much joy and excitement to students, these exercises provide constructive and very efficient warm-up activities, with broader underlying objectives. Not only do students become able to express themselves by way of instantly improvised creations, but also they learn to collect, coordinate, and express what they perceive and feel through their ears, eyes, and mirror neurons.⁴⁵ These activities develop memory, technical fluency, and speed of experiential learning, while associating the art form with a fun, game-like, and exciting challenge.

As for the drawing and listening activity, since it was scheduled for a longer time-frame (i.e., 25 minutes), a slightly larger paper is provided, and more attention is paid to details in this session. For example, the educator suggests coverage of unfinished spots, combinations of colours, steadiness and control of lines, and further techniques that may be relevant to each student's work progress. Although mainly abstract works are seen at this point of learning, some

⁴⁵ "These neurons respond both when a particular action is performed by the recorded monkey [individual] and when the same action, performed by another individual, is observed. Mirror neurons appear to form a cortical system matching observation and execution of goal-related motor actions. Experimental evidence suggests that a similar matching system also exists in humans" (Gallese 1998, 493).

students may ask how to draw people or objects. If the actual subject is not available for visual reference, the educator may provide a simple illustration and explanation, helping students to subsequently try such shapes on their own. In this program, students were not interested in representational art, but they were interested in expressing themselves through their own styles, which I aimed to help them develop and understand. As with all activities, concluding with positive feedback is essential.

As seen in the plan, the African call and response song *Eele* (described in detail in appendix A, 4.5.1.3: “Ending Circle Song and *Eele*”) was introduced and employed in this session because I noticed that students were more comfortable with each other at this point. Also, several already knew each other as friends. If students are unfamiliar with one another, the hand-holding aspect of the activity (as described in appendix A) can be omitted until the educator feels it is appropriate. I observed that this closing singing circular activity, among other benefits, functions to relax and reset students’ minds before they leave the program session.

All in all, in this session students add to their experiential activities the improvisation of instruments with singing (i.e., in *Boom Chicka Boom*), creative movement improvisation (as opposed to the previous session’s structured movement), and they start their intellectual perception of music notation and structure. The students are also introduced to the concept of connection between the arts as related expressions of creativity.

4.3.1.6. **Session Plan (4)**

Prior to this session, the school had informed the group about a performance opportunity. Though performances are not a pre-planned part of the program, they should be encouraged if offered by the facility and agreed to by the group. It could be argued that a piece of music or dance is much better learned by a student after performing it in front of an audience. Moreover, goal-oriented learning (i.e., aiming for the best possible presentation of repertoire on stage)

provides a motivational element that encourages interest in learning a structured repertoire. Thus, the idea of future performance may become a great motivator and accelerator of students' growth.

Within the opening circle, a discussion of the newly received invitation to perform in the next school concert is incorporated. The most important factor in these situations is to allow the group to make a decision as an ensemble. In my case, students were enthusiastic, and we agreed on our ensemble title – *Integrated Arts Ensemble*. Next in this session (as noted in the plan), a movement (physical) warm up is conducted in a circular formation, in order to waken (metaphorically speaking) students after the long day and to refocus their energies.

An activity introduced in this class, vocal warm up, employs more of my originally composed material, included in appendix D, with titles representing the main intervals being used in the melody (this allows for easy search through the appendix D). What makes these warm ups IAM compatible is the use of short recurring phrases for easier encoding and memorization (Sweller et al. 1998). Since most vocal warm ups are structured in short melodic excerpts transitioning through a certain set of keys, any warm up techniques or repertoire of specific pre-composed exercises can work with IAM.

The specific procedure of introducing beginners to vocal experience of free and structured music making is explained below. This sample discussion will serve as illustration of IAM vocal related pedagogy (which was not part of chapter 3's repertoire discussion).

Vocal Warm-Up and Training

The group of beginners was introduced to stretches, semi-structured and structured exercises, and the experience of stage etiquette, performance, and interpretation basics. For this particular program, I asked students to first imitate several face stretching and warm up exercises (such as a small self-massage and production of long 'moah' sounds) which were aimed at relaxing their jaws before singing. I subsequently checked their vocal control skill (i.e., muscle

control or experience in pitch matching) by asking the group to try and match a few sounds I produced by voice or piano. A semi-structured exercise of descending and ascending glissandos conducted by my hand was to further warm up students' voices within their comfort range. They were asked to keep the sound constant as a group, only sliding up and down in pitch depending on my gesture. As was done with the percussion drum roll (explained above), the speed of transitions between registers was increased in order to elicit positive feelings and excitement in students. This group, according to my personal assessment, was ready for the challenge. I knew from students' laughter, heavy breathing, and happy comments, that this exercise achieved its goal. One of the keys to accelerated learning in IAM is to elicit and then sustain motivation, joy, and enthusiasm. Also, these or similarly structured warm-ups, while appearing like games, train students' sound production and muscle control.

With this group, I moved on to structured vocal music production, by employing a short, recurring, pre-composed vocal pattern (as in IAM percussion repertoire) to reinforce students' short term memory and to facilitate manageable experiential immersion into structured singing. In this case I played piano while students sang my original warm ups on thirds (see appendix D, embedded pages 3-5) and fifths (appendix D, embedded pages 7-8) using "ah" sounds. The vowel may vary depending on the desired effect. Any other warm up that comfortably prepares students for the lesson is encouraged, provided that students' physical capacities are taken into consideration.

The warm up in IAM programs is followed by performance of a song or repertoire of songs (in this case, these beginners were ready to sing *Channukah*, aka "la la la" song, as seen in the plan). The IAM vocal performance tradition is Western-based, where all students stand in a straight line, holding hands or their binders (when applicable). I also encourage other structured behavioural traits of stage etiquette, such as: awareness of where the audience is during performance, a habit of facing the audience, looking forward (or at the piano player in this case),

smiling during instrumental sections, starting to sing exactly when I give the agreed-upon head motion cue,⁴⁶ and, most importantly, focusing on and enjoying the performance (i.e., no gum, talking to each other, or getting distracted). These are traits related to my pedagogical style, but they are suitable representatives of what constitutes high-quality results, where presentation and the product (performance) are of high standard by the end of each program. Under these conditions, we proceeded to try various interpretations of the song, to see which one would be the most interesting for the performance and appealing to the group.

I believe that this introduction to vocal training, warm-up, rehearsal, and performance etiquette is sufficient for the illustration of IAM initial vocal training facilitation. Subsequent sessions add detail, finesse, and complexity, but the reasoning and structure of the IAM approach is exemplified through the above discussion and, in the interest of brevity and focus, will not be further explained.

Instrument Distribution

At this point in the program, the instrumentation flexibility aspect (as explained in chapter 3, 3.2.2.1) is facilitated by allowing students to choose the instruments they wish to use and play in the final performance. The educator must help students select instruments appropriately matched to their own physical traits and abilities. In the subsequent sessions, students work to perfect their comfort levels and sound production on these individual instruments. In a short program like this one, it is ideal to facilitate instrument distribution early.

⁴⁶ There are innumerable advanced performance practice conventions, and each one of them has its own lengthy list of positioning, behavioural, organizational, and other elements. In general, IAM program performers are taught to engage and entertain their audience, with smiling faces, etiquette, polished execution, and unified ensemble work. It is also important to make all instructions age-appropriate.

Immersion into Performance Experience

As seen from the attached plan, the repertoire was decided on, and the group agreed to try imagining the performance by doing a dress rehearsal. Students were invited to step out of the room first. We called a few teachers to watch. Then, as it was decided during the performance etiquette explanations, students entered the room in one line. They faced the audience and performed two pieces (i.e., *Channukah* and *Boom Chicka Boom*). They received applause and positive feedback. Everyone was excited as a result, some from the joy of music, and some from its combination with adrenaline. Although the songs are very simple, and the piano always supports them with musical ‘wrapping’ (rhythm, harmony, melody, and my voice), this is nevertheless an important step forward for some beginner students towards their performance and stage practice. Also, students learn roughly what will be asked of them in terms of performance. This helps remove fear of the unknown and provides a consistent frame of reference for them to practice their individual performances at home.

On the whole, if an educator attempts to provide students with performing experience at such an early learning stage, it is important to encourage students, to guide them, and to treat them as if they are already wonderful musicians (i.e., appreciate their performance as much as one would concert performers), while also mentally observing their personal achievements and potential areas for future improvement.

Pedagogical Attitude Toward Beginners

I believe that students who perform with sincere effort deserve nurturing, regardless of appearances to the educator’s trained ear (in the case of music). The audible difference between early attempts of beginners and performances of experienced musicians may be enormous. However, the proportion of the beginners’ overall effort in proportion to their overall experience and technique is what should be measured and appreciated by the educator. This means that if a

beginner's effort approaches that of an experienced musician, then, given consistency in effort and purpose, it is only a matter of time before audible differences diminish. The same applies to painting and dancing. The understanding of nurturing as the key to unlocking student potential by the educator allows for sincere belief in students. It is in appreciating students' efforts and noting their achievements with sincere belief that the educator shapes students' confidence in themselves. It is belief in their new abilities that leads students to trainable, attainable, and feasible results of appropriately guided efforts.

As for the **drawing activity**,⁴⁷ it is led similarly to previous ones, with the educator making suggestions to individuals or to the group but never contradicting a given student's intuition about the whole picture.

On the whole, this session is a significant step towards students' self-perceptions as capable artists, who are now planning a performance to be enjoyed by both themselves and their audience of school friends, teachers, and family. This step is often a great shift in self-image and should not be underestimated. At this point, students can tangibly experience the new skills they have developed. This is ensured by positive feedback, presence of audience, and, most of all, by students having performed pieces suitable for their overall skill levels (with students' input in the interpretation choices).

Event Between Sessions

The above mentioned performance was scheduled to take place in between two sessions, and so an additional meeting was scheduled to precede that performance. There would first be a

⁴⁷ This and some of the following activity types are bolded when first introduced, rather than sectioned off, in order to maintain the flow of discussion.

dress rehearsal set up as a concert on the stage in question, and then, the following week, the actual concert would take place.

Students finalized their performance program choices for the debut of the newly formed ensemble. The program consisted of two pieces. The first one – *Boom Chicka Boom*, including two students who asked to dance their own choreography prepared for this occasion. They were in front and to the right of the other students. The second piece was *Channukah*, including localized movement by all students (bending knees, swaying to the sides). The following quotation is the text prepared for the emcees of the show to introduce our ensemble:

The *Integrated Arts Ensemble* is part of the Integrated Arts Afterschool Program that began only a few weeks ago. There are 11 students in this program, which is led by Nina Soyfer from *TheatrePeace Inc.* During this program students are exposed to various types of arts in synthesis or in combination. They are: visual arts, dancing, drumming, playing musical instruments, singing, composing, and improvising. Although the students had only a very short time to prepare, they were eager to perform here today. They are going to present two pieces, *Boom Chicka Boom* and a Vocal Melody [*Channukah*]. The *Boom Chicka Boom* song was initially a rhythmic game, but today it will be performed in a new musical arrangement with piano, musical instruments, voice, and dance. Please welcome the *Integrated Arts Ensemble*.

In IAM performances and rehearsals, official introductions like this one are encouraged to reinforce the self-image of the group as capable and accurate, even if not yet advanced (similar to the idea behind Lozanov's Suggestopedya approach from chapter 2). I recall that this ensemble did very well in the dress rehearsal performance and was chosen to be the opening act on show night.

Performance Mindset and Procedures in IAM

As explained in chapter 2, (in 2.2.2) live performance in IAM is meant to be an unthreatening challenge. I explain the following to all students, regardless of whether or not they perceive live performance as a threat. Any professional musician, dancer, actor, singer, or performing artist knows that during a public performance, the performer can recover from an unexpected mistake, memory slip, or other mishap to creatively convert temporary failure into

success. Some improvise, and some have structured techniques for the ‘what if situations.’ Ensembles have a way to keep on going with the lost performers catching up at certain points. The list of examples could go on. Performers know that following the script/score/choreography is not the one and only way to create a pleasant experience for an audience. In-the-moment creativity is an alternative, but more than that, it can eliminate both the possibility and fear of failure. In the IAM programs I have developed, it is also important to go beyond performance by rote. These are important aspects of music and artistic education that the most inspiring educators always involve in a given curriculum.

4.3.1.7. **Session Plan (5)**

Since the immediately preceding sessions had been dedicated to preparation for the performances, focusing mainly on music and movement, this session was focused more on visual art than on music and dance. Introduction to *Channukah* lyrics for music, and the combination of singing and drawing for the visual arts were this session’s main goals.

Within the **opening circle**, students share their impressions of the performance and receive encouragement and positive feedback from the educator. At points of feedback such as this, it is instrumental for the educator to listen carefully to any expression of concern over preparation structure or any other matter, and to give consideration to every chance for improvement of the program.

As seen in the plan, after some **movement** exercises (i.e., warm up, stretches) and a short name game, students start the **music** portion with a singing session. The lyrics for the *Channukah* melody are handed out and taught. The handout’s content, with reduced and modified font and spacing can be found in appendix A. The following **art portion** is prolonged to 35 minutes in this case since many students of this particular group identified drawing as their “favourite” activity. The stress of the performance would be diffused for the group by drawing. At this point it is

possible to encourage students to sing the *Channukah* song on “la” syllables while drawing with piano accompaniment. In other words, the educator plays piano and sings, as students draw and sing along. This synthesis of arts activity can be done before, after, or instead of recorded music (once the repertoire has sufficiently expanded). Positive feedback and a **sharing circle** conclude this session.

4.3.1.8. **Session Plan (6)**

Since students experienced intense performances and rehearsals these past two weeks, this session eases them back with minimal new material. After a vocal warm up (as before, with incorporation of rolling “r” or lip roll and sliding up and down), students are introduced to an upgraded **choral rehearsal-like activity**, with posture and choral performance basics. These may vary depending on the group but includes, for instance, how to hold the folder nearly parallel to the floor yet visibly readable, standing straight and holding the chin to keep the windpipe open and the jaw relaxed. As an introduction to the concept of conducting and following a conductor, simple conducting gestures are also introduced. In my case, I introduced a 4/4 scheme, where students wait for the educator’s hands to rise before starting their singing with the hands’ descent. Time permitting, I would do a **dance session**, perhaps starting to introduce movement sequences, before proceeding with the **art portion**.

4.3.1.9. **Session Plan (7)**

As seen from the plan, this session introduces students to a new song, *Mama Don’t Allow*, an American traditional piece arranged for piano, body rhythms, and voice. Also, prior to intense preparation for the final concert of the program, which will include music production and movement, this is the opportune point in the program for students to focus on their drawing/painting skills. A new medium for visual art is introduced in this session, namely paints

and brushes. Using mainly acrylics, watercolours, water, brushes, and mixing plates, students receive their first painting experience within the program. The educator starts with basics, such as showing how to dip the brush in the paint, how to paint, how to clean the brush in the water container, and how to brush against the container's inside to eliminate excess water. I find acrylics and watercolours to be easy to start with. These paints provide a variety of prepared bright hues (including metallic and sparkling colours), dry quickly, and mix easily. Another medium is gel pen, though stroke thinness greatly lengthens the time required to complete a picture. The technique, medium, and even type of arts might vary with a given educator's expertise. If a given teacher specializes in digital design or computerized drawing, and can provide all students with the needed equipment, this may be another option.

Sharing Creativity Circle

The sharing (artistic) creativity circle is an IAM project-based group art activity in which all students paint sections of a single picture as a team. In our case, we cut large cardboard letters A, R, and T with unusually curly contours to later hang in the room as part of our exhibition for the upcoming performance. In this session we started drawing/painting the letter A.

4.3.1.10. Session Plan (8)

This session involves all five key features of an Integrated Arts Program. Within **movement**, in addition to regular dance games/exercises, students learn choreographed sequences which are easily understood and reproduced, yet structured and specific. The **musical** part involves a particular set of instruments meant to be inserted in the new song *Mama Don't Allow*, as well as review of all previously learned material. As for **visual art**, this session employs a challenge, where a group of students attempts to fill a single piece of paper (or canvas) within a short time frame (e.g., 10 minutes). Much excitement is created by this challenge, as students also attempt to be creative and detailed.

4.3.1.11. Session Plan (9)

Among integrated experiences of this session are: combining painting and singing, as well as singing solo while improvising movement. As seen in the plan, for the **music** and **movement** activity, students are introduced to a new Jamaican folk song *Ole Mas Charlie*. After learning the a cappella version, students learn to 1) drum the rhythm of the tune, 2) sing the song with piano, and 3) sing the first four lines solo, while the final line (repeated four times) is sung by the whole group. Students dance choreographed movements as well as create their own movements while singing solos. *Ole Mas Charlie* exemplifies the integration of music making and dancing in IAM pedagogy, for facilitating the synthesis of arts principle. The dance improvisation aspect becomes a tool for multi-sensory encoding and for eliciting positive emotions in students (by evoking anticipation and excitement for dancing), and it can subsequently enhance the students' learning of this song by facilitating these aspects (Dryden and Vos 1994).

For the **art section** of this session, students are given new, small, and unusually shaped papers. Each student chooses a shape on which to paint. This variation of the painting activity is to be conducted at least once in IAM visual art pedagogy, as it conveys that art does not always happen on square or rectangular surfaces and cultivates 'out of the box' creativity and a more open mind for painting.⁴⁸ Sensing students' readiness, I assessed that a new song could be incorporated into the visual art activity. In particular, I performed on piano a simple Yiddish traditional song, *Shabbos-Koydesh*, and, since the lyrics are few (i.e., syllable "ay" and the title of the song), students may follow along as they paint. My intention behind this choice was also to

⁴⁸ If the educator's skill set and pedagogical expertise include sculpture, it would be a welcome addition to the program, for further opening students' minds.

prepare students' minds for learning this same tune within the music aspect of the next session (i.e., giving context before focusing on details (Caine and Caine 1990)).

4.3.1.12. **Session Plan (10)**

As it is seen in the plan, the students and I collectively decide to substitute the art portion with a game of musical chairs. This wish of theirs allows me to elicit positive feelings from them while directing them towards program objectives (as explained below). The first part of the class is dedicated to learning *Kpanlogo* bell-drum-rattle combination (see 4.6.1.2 in appendix A) and the *Shabbos-Koydesh* arrangement (see appendix B, 4.10, embedded pages 42-46).

There are various approaches to singing and playing the *Shabbos-Koydesh* song. It is important to notice that each of the three melodies in the song is distinguished by its own rhythm, and once these associations are made, students can be challenged by the teacher to sing the melody of any of the rhythms, randomly selected in a game or quiz.

The *musical chairs* game is taught to student, as described in the plan. The students who exit the competition still participate by singing, dancing, or illustrating their knowledge. In keeping with the third key principle, no type of punishment is present in IAM pedagogy. The idea of a challenge/question for those who exit the game was acclaimed by the group, and allowed me to facilitate learning within this game context.

The following C major scale activity reinforces students' awareness of the major scale melody, and it serves as vocal warm up. Further vocal improvisations or intervallic ear-training may be based on this initial introduction, if it is among the given group's program goals. In my case, this activity helped with note learning, vocal-ear coordination (through singing with piano accompaniment), and it was an example of notating a melody on the staff and reading it as a group.

4.3.1.13. **Session Plan (11)**

A couple of IAM-specific aspects are worth highlighting in this session's plan. First, to perfect instrumental execution of the rhythmic patterns learned, I ask students to clap in rhythmic unison and enunciate the patterns before playing them. The latter (saying instead of playing) is an efficient learning aid and a part of African percussion tradition.

Secondly, within the musical chairs game, the eliminated student would help me select the next song for those remaining, sing along, or help make sure everyone is playing fairly. These peripheral activities develop in students a sense of true importance beyond a game of chance outcome, where they are shown they can always contribute to the program in their own way. Such distribution of responsibilities in a group setting promotes active motivation to creatively benefit or help the group, the program, and oneself, at any manageable level. In time, the group becomes a team, ready to help each other. Most students are motivated when they are given a role, a teaching assignment, or a volunteering opportunity – provided these assignments are beneficial to the group.

4.3.1.14. **Session Plan (12)**

During this session, students are introduced to their first choreography for a short piece *Dance* by Cornelius Gurlitt (in appendix B, embedded pages 62-63). Additional ballroom etiquette of performing the waltz-like dance is also taught. Students are made aware of and encouraged to use their peripheral vision. They are introduced to concepts such as center stage, basic directions (e.g., diagonal or forward movements), and their positions within the dance. They are taught to maintain a smiling and relaxed face, while focusing on matching themselves fully with the sound and performing movements accurately, in their proper positions relative to each other. A sense of the partnership with its own decorum (e.g., looking into each other's eyes) is also explained. IAM can function with other dance styles, traditions, and presentation. The

only reason for this particular choice is that a waltz-styled song was selected as a melody to dance to and to play later in the program (for facilitating IAM's synthesis of arts principle).

4.3.1.15. **Session Plan (13)**

During this session, students learn the *Dance* percussion as notated in appendix B. This song is suitable for memorability aspect facilitation from chapter 3. A simple mnemonic involving one's right hand is taught to remember the two percussion patterns as follows. Looking at the back of the right hand from left to right, the thumb represents the first quarter note, and the (more closely spaced) fingers represent the following four eighth notes in the bar. Reversing one's right hand to see the palm reveals the second of the two percussion patterns, namely, four eighths and a quarter (the four fingers and thumb from left to right).

4.3.1.16. **Session Plan (14)**

A song and warm-up exercise is introduced, in this case an arrangement of *Mississippi Reel* – a fast piece for piano with simple chordal accompaniment. This song facilitates the challenge aspect for beginners, as they strive to match the fast sixteenths of the song with their instruments while being both challenged and stimulated. Playing challenging fast patterns is also an opportunity for the educator and students to assess appropriate student instrument choice (e.g., if playing claves fast causes the student to become tense, the educator would explain technique options and/or recommend temple blocks or another similarly sounding instruments instead).

In this session, the group's preparation for the final performance is conducted by practicing all songs learned during the program and performing them in sequence. As an educator, I would make sure that students are satisfied with the sounds of their chosen instruments, are comfortable in producing proper tones, and enjoy playing their parts. The benefits of letting students choose

their media of expression were discussed in chapter 3 for facilitating instrumentation flexibility and are part of the sample repertoire design intent.

4.3.1.17. **Session Plan (15)**

At the beginning of this session, students mention which pieces they like the most. These pieces are rehearsed during this session, along with regular percussion, vocal, and movement warm ups. This session's painting activity involves individual creative work.

4.3.1.18. **Session Plan (16)**

This session introduces a new song, an arrangement of Tchaikovsky's *Waltz from Swan Lake* (appendix B, embedded pages 57-61). This piece involves specific orchestration and simple rhythms (as described in chapter 3). With good ear training and proper teamwork, the arrangement will sound as needed. The session also provides a review of past material and allows students to play musical chairs.

4.3.1.19. **Session Plan (17)**

This session is unique in that all music activities take place while students creatively draw/paint. There are two cut-out cardboard letters, R and T, on the two teams' respective tables, to complete the word ART for the upcoming exhibition (as part of the concert). The students are taken through singing all of the songs learned thus far.

4.3.1.20. **Session Plan (18)**

On the whole, most program sessions aim to balance visual art, movement, and music, not only within each session, but more generally across the sessions as well, where some may focus more on drawing/painting and others more on music/dance. This arises from logistical considerations such as the 60 minute time limit and the need to arrange space and materials, etc.

This particular session allowed students to produce music as they painted. To meet students' wishes, it incorporated a jumping rope activity, where students were encouraged to move, coordinate physically with other students' movements, interact with each other, and challenge their memories (by imitating each other's sequences).

4.3.1.21. **Session Plan (19)**

This session begins with a three-stage exercise taught to me by my Israeli dance teacher and choreographer, Ronit Jinich.

Self-Awareness Through Movement

This energy controlling exercise encourages awareness of one's body and oneself. In the first stage, students move freely around the room, exhibiting various levels of energy (i.e., in proportion to effort) defined by the guiding educator (e.g., move with 10% energy, 50%, 80%, etc.).

In the second stage, students spin in place while varying energy levels as before. The spinning is taken from ancient practices across the world (e.g., Sufism), and it is done to increase balance centering and energy levels.⁴⁹ Students imagine themselves as still and tall, while the space around spins instead of them (a metaphor for inner perception). This prevents dizziness and, in my opinion, is easier for beginners than the more traditional dance practice of spinning with head and eyes spotting one point. It is best to do these exercises with supervision.⁵⁰

⁴⁹ There are various meanings or functions of spinning, especially when it is used as meditation. These are beyond the scope of this dissertation.

⁵⁰ As with specific posture in drum playing, some instructions are suggested. For example, it is preferable that students inhale through the nose. Expanding the belly first and chest second, and exhaling

The third stage involves gradual slowing down followed by relaxation while lying flat on the floor and performing guided imagining. The imagination exercise encourages students to transfer focus from their bodies to thoughts about their current goals in life, things they want but have yet to do.

These and some other activities in IAM are creative pedagogy rather than empirically tested training. In my personal experience, and based on feedback of dance colleagues and students, this exercise brings much pleasure and an energy boost. This activity, as a whole, also serves as a physical warm up and takes only 10-15 minutes.

4.3.1.22. **Session Plan (20)**

It is important that the educator keep track of individual student development, as ensemble performances are somewhat different from individual practices. For example, a percussion pattern can often be simplified to all tone strokes if incorporating slap and bass is not yet manageable for a given student (chapter 3 provides specific interpretation options for IAM sample repertoire). If the educator sees that more or less technically complex interpretations are appropriate for certain students at any given time, such variations can be individually distributed through challenge aspect facilitation. Similarly attending to individual development rates in movement and visual art, and responding by encouraging challenge or by simplifying when needed, can result in smoother and more student-centered teaching in accordance with IAM's first and third key principles.

with open mouth are just some of the possible developments. The importance of breathing technique cannot be underestimated.

Performance Preparation in IAM

In this session, the performance program is worked on meticulously, by playing through the songs with no stops and eliminating any mistakes by understanding them and pre-empting them the next time through (in line with IAM pedagogy). This involves introducing students to increased speed of thinking or attention, where everything slows down in one's perception, and one becomes aware of each movement and thought produced. Performing arts professionals are generally aware, many first-hand, of perceived time dilation as a result of extreme undistracted focus. It is often experienced by motivated performers on stage. Having copious experience on stage dancing, singing, playing instruments, acting, and even creating dance and songs on the spot, I believe a heightened level of attention is potentially attainable by performing arts participants. It is an important ability which prevents accidents (or mistakes) created by lack of attention or by distraction. If one truly chooses one's actions, thoughts, or other creations, then there may be no regret, as those choices are maximally purposeful and deliberate.⁵¹ It is important to encourage students' understanding of their full creative freedom and their control over it, in conjunction with understanding the difference between correct and incorrect music execution (pitch and rhythm wise).

4.3.1.23. Session Plan (21)

This session focuses on an organized and performance-specific program. Visual arts projects completed in the program are prepared for exhibition at the final performance. In this case, the performance would take place the same evening, and so the rest of the session was spent

⁵¹ This perspective differs from the one where a performer is so prepared that the actions are automatic. Both perspectives are valuable. However the one to which I refer is based on heightened awareness and conscious control of choices. For example, spontaneously choosing to play a certain rhythm at a certain spot, as opposed to hoping it will be automatically remembered by the body.

in joyful preparation. Note that IAM final performances are not meant to elicit anxiety (in line with IAM's third key principle). Instead students know that it is a celebration and a sharing, i.e., they strive to share and inspire all attending audience members.

In their final performance, these students illustrated their achievement of the results outlined in chapter 1. Positive feedback, letters and cards, as well as messages recorded by students on my camera, all confirm that students enjoyed the IAM program, and it was meaningful to them. Thus, effective, enjoyable, and meaningful learning and teaching were facilitated through this IAM program, as observed by its participants, facilitator (myself), and final performance audience.

4.3.2. Summary of Facilitating IAM Programs

IAM principles, pedagogy, and sample programs for their facilitation involve a balance between teacher and student roles. The teacher's attitudes, procedures, instruction style, content, behaviour, and minute-to-minute choices are important to the program's success. Students are active and creative participants and even co-creators of the programs, but their learning is well structured and goal oriented. The teacher's ability to activate students' interests, while meeting the program's objectives and students' internal desires, is integral to the program's facilitation. IAM program structure and materials, in turn, are flexible enough to facilitate both educators' and students' success.

As a summary of all techniques and key activities which I believe are key representatives of IAM pedagogy in arts, I would like to provide 7 guidelines, which will also unite all findings from previous chapters in practical terms. This list can also be used as general guidelines for each IAM session and program. The subject areas to which these guidelines are applied can be, arguably, substituted with other arts or hands-on subjects. For the purposes of this dissertation, the combination of music, dance, and visual arts will suffice.

- 1) Start with welcoming and sharing within the opening circle, and finish with thanking and sharing within the closing circle.

The opening sharing circle sets students' minds into a focused state, and both sharing circles elicit motivational and conducive positive emotions for the program. These sharing circles increase students' active involvement, give them a stake in the program through suggestions and feedback, and increase mutual understanding between all participants. Their overall emotional state is often greatly increased by these sharing circles.

- 2) Use dance as the first activity, followed by music playing and singing, and finish with drawing/painting.

This order was observed to be most pedagogically efficient and engaging for students. Dance (or movement) is an exciting first activity in which students hear stimulating music and express this music through their bodies. Physiologically, dance increases blood circulation of students and boosts their energy levels for learning and trying new things further on in the session. Music provides students with challenge and exercise in cognition, memory, ear development, and instrument playing. The latter often benefits from having students stretch and warm up beforehand or as part of the movement activity. Visual art is a relaxing but visually engaging activity, which is always accompanied by music. Students sit but activate their imaginations, allowing inter-connections to form between music and art.

- 3) Combine the involved subject areas when possible.

I have observed that combining music, dance, and visual art increases the speed of learning and the depth of inter-associations within all arts involved. To illustrate, let us say a dance piece is learned, which goes with a song students also learn to play, and this song is sung while they paint (or the painting is about this song). Then by practicing any one art (i.e., dance or painting), students will subconsciously be recalling and

processing mentally all three art forms, instead of one at a time. With time, all arts involved in the program may form a single schema of knowledge, and comfortably function in the short term memory of a student (Sweller et al. 1998).

- 4) Use pieces that correspond with students' abilities and maintain relaxed alertness states (Caine and Caine 1990) during learning of these pieces. Adjust parts for individual students (simplify or increase in complexity).

I have repeatedly observed overall eagerness and improved learning results in students when materials are chosen and assigned individually so as to be first manageable but later challenging for each student as they all learn (i.e., a music song, choreography, or an art technique). This is possible with flexible materials, which allow for the parts students perform to be modifiable.

- 5) When choosing the performance repertoire (or materials), take age and personalities into consideration, as well as students' tastes, desires, and interests.

I have observed consistent increase in students' intrinsic motivation when they and their preferences are considered by the educator in selecting materials. Providing options and following students' choices (i.e., in music, dance, and art) allows for students to feel as though they are creating curriculum, and sustains their positive emotions during practically all learning.

- 6) If one or more students strongly hope to learn a specific piece, dance move, song, art technique, or other specifics, it is best to try and meet these requests.

For example, I have adjusted materials to meet students' specific requests (added a specific move to choreography, arranged a piece for a given ensemble), and however insignificant they seemed, these adjustments successfully engaged and involved the students who requested them, beyond the effort I believe they would have otherwise put into their learning. Adjusting choreography, a song, or an art exercise to let students

experience their favourites is very different from merely choosing among pre-created materials.

- 7) Surprise students with workshop sessions at least once in a program. This, I observed, excites students, provides a contrasting highlight to remember and draw upon, and refreshes their interests towards the rest of the program (for more detail on this aspect, see appendix A, 4.7.5: “Workshop Session — An Effective Tool”).

4.4. Concluding Remarks

This chapter illustrated in practical and descriptive terms how IAM programs are facilitated, i.e., the planning aspects necessary to implement IAM pedagogy and principles, along with practical examples and suggestions for doing so effectively in all subject areas involved.

Through conducting IAM programs, and as a result of pedagogical and philosophical research, I have arrived at two conclusions that support the need for flexibility, first in the method itself, and, second, in teaching styles employed within the method. Firstly, although the documentation of pedagogical methods is important and essential to the growth and progress of students and teachers, pedagogy and practice must constantly progress and must not stagnate into a rigidly fixed method. For example, I envision future expansion of IAM’s repertoire, adoption of new pedagogical tools, and additional involvement of technology. Secondly, the most important and efficient approach an educator can bring to a program is to focus on developing each student’s potential, in each student’s current state of development with great flexibility and quality at the same time. Listening to each individual student’s needs and helping each one select qualified goals that also meet personal aspirations is essential. The educator must combine this flexibility with the firm requirements of a given standard, discipline, or curriculum, thus allowing for a successful program with maximum individual student and group benefit. The motivations

applied by educators should avoid fear in students by all means. The encouragement of cooperation and acceptance has sufficient creative possibilities for realizing students' potentials.

Flexibility of the method is essential to fit individual teaching styles, while flexibility of the teacher, in turn, is essential to fit individual learning styles and the various combinations of always uniquely talented participants. To restate the idea expressed in chapter 2, the responsibility of every educator is to be part of the solution to each student's learning challenge within any given educational environment.

It is hoped that the complete sample real world IAM program plan-set described in this chapter successfully justified the two conclusions above, clearly demonstrated IAM's pedagogical theory in practice, and effectively supported IAM's principles and philosophy.

CONCLUSION

This dissertation proposed three key principles and embodied them in IAM pedagogy and its two sample programs. These programs and their parameters and materials were offered in the dissertation as concrete support and demonstration of IAM pedagogy applied to music and integrated arts education. The three key guiding principles are embodied through (1) direct experiential immersion of students into (2) rich multi-faceted context, all within (3) an emotionally and subconsciously conducive learning environment. They imply removal of judgment and fear from pedagogy in order to achieve student-centered learning wherein the role of the educator is to provide an adaptive mix of pedagogically qualified material to continually motivate and develop each and every student. This dissertation contributes IAM's three key guiding principles and its pedagogical techniques as alternate theoretical and practical solutions to effective and enjoyable teaching and learning processes.

Through the process of doctoral work, I was fortunate to discover research which directly supports and helps to explain the positive pedagogical results which I observed consistently being achieved through Rhythm and Drumming Program and Integrated Arts Program facilitations in 2007-2009. This research also allowed extrapolating the reasons for effectiveness of certain pedagogical aspects to the general field of education, independently of subject area. These general reasons and aspects were offered in this dissertation as IAM pedagogy. Furthermore, experiential, synthesis of arts, and conducive atmosphere aspects specific to IAM music pedagogy and integrated arts pedagogy also have potential application in general education.

The key contribution of IAM principles and pedagogy aspects is that they show how to achieve high-quality, effective, accelerated, integrated, and student-centered learning through relaxed alertness states (low threat, high challenge), while students' own motivation and strong

intentions function as the driving force for achievement of virtually any academic or performance/art oriented goals. What IAM related research illustrated is that a combination of optimal learning states with strong student effort can be achieved within an educational environment, if the educator understands to a certain extent how students' physiology, psychology, personalities, health, and social-emotional intelligence function. The research presented supports the need for a combination of perception angles to accurately assess students' performance and efforts, and provides tools for responding to those individual assessments with causal action to achieve learning effects in each student.

IAM combines student-centered learning and teacher-centered instruction to achieve a balance between teacher's and students' roles. The teacher's attitude, consequent procedures, instruction style, understanding of content, behaviour, and minute-to-minute choices are important to pedagogical success. Students are encouraged to become active co-creators of their motivated learning efforts, while their learning remains well-structured and goal oriented. The teacher strives to activate interests and internal desires of students which are in line with pedagogical objectives. IAM sample programs' structure and materials were shown to be flexible enough to facilitate both teachers' and students' success.

Original techniques, pedagogical aspects and procedures, original music materials, and detailed practical contributions function as mutual support between general theoretical definitions of IAM and practical tools for its application. The practical aspects of this dissertation also contribute original and originally compiled materials, specific pedagogical procedures, and illustrative sound files – which give examples of IAM pedagogy, music pedagogy, and program content having been or potentially being facilitated by experienced educators. IAM programs also involve music pedagogy and IAM music repertoire, which illustrate how to employ IAM pedagogical aspects.

I have learned that the science of education is an intricate field of knowledge, which cannot be objectively defined until all variables involved have been established and assessed. However, some human-related variables involved in this field are unstable and changing with time and place. Hence these variables must be continuously re-assessed in order to apply this science. With this in mind, generalizations which could be made about education knowledge related to my proposed method, and the contributing factors of its successful application in years 2007-2009, were listed in this dissertation as such. Nevertheless, the reasoning and background motivations for pedagogical choices supported by this dissertation hold potential for more enjoyable, effective, high-quality, and stress-free teaching and learning in education.

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APPENDIX A: IAM ACTIVITIES AND TECHNIQUES

This appendix explains specific pedagogical aspects, techniques, exercises, and activities for IAM implementation. These include activities and pedagogical techniques for teaching IAM programs in general and in the subject areas of music, dance, and visual art.

4.5. General IAM Pedagogy

This section will list certain activities and aspects of IAM pedagogy which are applicable to all three subject areas involved (and possibly to others as well). Then, activities and aspects specific to each subject area will be discussed under their respective sub-headings.

4.5.1. Opening and Closing Circles

4.5.1.1. Sharing Circles in IAM Programs

One indispensable element of all IAM programs is the sharing circle activity overviewed in the dissertation and detailed here as a practical guideline. This activity, I observed, increases the students' overall performance, emotional involvement in the program, and group dynamics. Most importantly, this activity works to set students minds on the program (i.e., focus their attention, activate "relaxed alertness state," and elicit positive emotions associated with the program).

In practical terms, each session begins and ends with a sharing circle. The opening sharing circle allows students to share greetings, good wishes, recent experiences, feelings, and desires for the session. The closing sharing circle provides an opportunity for students to express their feedback (thoughts) on the session, suggest some possible improvements, or simply express their satisfaction (or otherwise) from the experience they received. Each circle is conducted with the group in a circular formation, seated either on the floor (if comfortable and warm) or on chairs.

An object is often brought to the session by the educator and given to hold by each successive speaker in turn around the circle. I was advised to use the opening and closing sharing circles in 2007 by Christina Akrong,⁵² who would sometimes use a feather. The concept was also used in specialized arts training I undertook in Israel in 2003 (titled “Israel in Dance and Colour”). A soft ball was passed around the circle with the holder sharing about his/her day. I use a smooth rock,⁵³ which I introduce through its geographical history (i.e., where it came from and how it was found). The opening circle often involves food sharing (e.g., snacks). This feature is optional. A call and response song is often employed to conclude the closing circle. Students hold hands and sing a song, by the end of which they touch the ground with their hands. The activity itself, its purpose, origin, and the sample song are discussed in the sub-section below, 4.5.1.3: “Ending Circle Song and *Eele*.” The purpose of this activity is to sing together, balance energy levels, and return students’ minds back to their daily routines. I believe that any meaningful melody with words (or syllables) would suffice as this closing activity.

4.5.1.2. **Initial Opening Circle Procedure**

The initial opening circle for IAM programs starts with the educator welcoming the students as they come in (preferably with as much kindness from the heart as possible, as this is the students’ first impression of the program), handing out nametags, and asking all to sit in a circle. The actual procedure of introducing myself and asking students their names, as I also shake their hands individually, is the key one. I was introduced to it by Christina Akrong when she first invited me to teach for *TheatrePeace Inc.* At this moment, the educator is on the same

⁵² Christina Akrong was one of the founding directors of *TheatrePeace Inc.* Her name is used with permission.

⁵³ Always use an age appropriate object. If there is a chance anyone would try and throw a rock, it is a safety hazard. In such groups use soft and light objects.

eye level with the students (bending if needed), looking in their eyes, smiling, and introducing him/herself as in, “Hello, my name is Nina. What is your name?... It is nice to meet you.” The teacher shakes the student’s hand as they meet in this manner. This procedure is an important initial contact element, required for accurate IAM facilitation (no matter the age of the student).

In this circular formation, I would walk around to each student and do the meeting procedure very meticulously. While students would usually look with surprise or astonishment at me introducing myself in this manner, looking at them in the eye invariably evokes an awakening or a smile.

Having completed this procedure, I would sit among students and briefly introduce the actual program and its sponsor(s) or organizers. I would also introduce myself in a simple non-technical and positive manner (e.g., “I am... I love... I am excited about...”). I would tell students what they can expect to do within the program, so as to pique their interest in the program’s activities.

Following my brief introduction, the sharing circle would follow: I would ask them to share a few things about themselves, one by one in turn around the circle. As described above, a smooth stone (or another object) would be used to pass around the circle, the holder being the sharer. I would ask them to share with everyone 1) their name, 2) a bit about themselves, including 3) what is their favourite thing to do (note, it is about their favourite experiences)⁵⁴, 4) what fine/performing art they like the most, and 5) what they would like to learn in this program. As students shared, I would listen carefully, then provide positive feedback and ask all students

⁵⁴ It is important to reinforce positive memories with questions such as, “What was the best thing that happened to you this week (today)? What is your biggest dream? What is your favourite thing to do? What is your favourite colour?” Asking such questions helps to evoke pleasant feelings.

to join me in thanking each sharer by clapping before moving on to quietly and carefully listening to the next one.

4.5.1.3. **Ending Circle Song and *Eele***

After the students complete the closing sharing circle, they are invited to stand in a circle and hold hands (if appropriate) as they sing the traditional African song *Eele*. The whole activity was taught to me by Dr. Isaac Akrong, who also taught me the song and provided all the background information. He also performed the song to assist the transcription. The information provided by him in an informal interview and in learning sessions is used here with permission (Akrong 2013).

Students stand in a circle. I allow any order, though I believe the West African tradition is to have male and female alternating to balance the energy. Everyone is holding hands when the educator (or leader) sings a call to which the students (or participants) sing the response parts. Everyone may stand or walk (hands may rise and fall too), but gradually by the last phrase, their hands separate as everyone crouches with bent knees and touches the ground with both hands. This grounds the energy of the whole rehearsal and prepares students for leaving.

Why did I use it in IAM programs? It is a pleasant way to encapsulate and end the session. Thus far, all my students have enjoyed this very beautiful and soothing song. It is a great conclusion to not only any program session, but also to any workshop I conduct. Below are some details of the song itself.

4.5.1.4. **Transcription and Analysis of *Eele***

Eele or *Home* is a traditional African piece. This song talks about going home, or referencing home, and talking about the importance of it. The language of the lyrics represents a mixture, which includes Yoruba (Nigerian language), Ga, and Ada – a sub-dialect of Ga. The

song was created before the people were divided, and it borrows Nigerian as well as Ghanaian interpretation. Both live in the same geographical area (Akrong 2013).

The score in Figure 19 (below) is a transcription of the song, which approximates the rhythmic and melodic structure to fit Western notation. The lyrics were transliterated by the author by ear. Both lyrics and music notation were approved by Dr. Isaac Akrong.

Figure 19: *Eele*, a traditional African song:

Eele
Home

West African Traditional
Transcribed by Nina Soyfer

Adagio

The musical score consists of three staves of vocal notation in C major. The first staff is labeled 'Voice' and 'Call (Solo)'. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Adagio'. The melody starts with a half note 'Ee-le' followed by a fermata, then continues with quarter notes 'o ee-le ee-le - ee Ki-na wa - a de-le o'. The second staff is labeled 'Response (Tutti)'. It starts with a 3/4 time signature and a 4-measure rest. The melody consists of quarter notes 'Ba - mi yo ki - na waa yo ee - le'. The third staff continues the melody with quarter notes 'o ee - le ee - le ki - na waa de - le yo'. Performance markings include *mp* (mezzo-piano) and *mf* (mezzo-forte) dynamics, and *p* (piano) dynamic. Sliding symbols (curved lines) are placed between pairs of notes in the first and third staves.

mp Ee-le o ee-le ee-le - ee Ki-na wa - a de-le o

4 mp 3 p
Ba - mi yo ki - na waa yo ee - le

6 mf
o ee - le ee - le ki - na waa de - le yo

The song is notated in C major for simplicity. The tempo is relatively slow. The time signature is not known to me, and since the performance I heard was a cappella in free rhythm, this notation approximates or artificially fits the rhythmic structure into bars organized in 2/4 and 3/4 time signatures. The fermatas should not prolong the sounds for too long. These are rather slightly prolonged points of relaxation or attention. The transcription indicates that the first line is sung by a single person, and it serves as a call. The second and third lines, starting with “*bami*” are sung by all participants, and represent a response. The sliding symbol or glissandos notated with curved lines between pairs of notes indicate vocal glissandos. In fact, the song may employ

these glissandos more often than notated, and it is safe to accept sliding smooth transitions from one sound to the next as a stylistic feature. Notice the first E in bar 7, on syllable “ki” (the third sixteenth of the second beat). The E could be substituted by G or F. These are possible variations. I heard G more so than F when listening to Dr. Isaac Akrong’s performance. However, it is important to remember that the transcription is approximate with regard to pitch. The sound “o” in bars 1, 3, and 6 sounds to my ears more like “yo.” However, when I listened carefully to Dr. Akrong’s performance, the “y” in “yo” was created more by the sliding (glissando) of the voice from the previous note. I do not possess word by word understanding of the song’s lyrics. It was explained to me, however, that the sound in question, “yo” or “o” is just a continuation of the previous word and an expression of emphasis (similar to American “oh,” in my understanding). The dynamics are also subjectively placed by ear. The slurs indicate phrasing of the song, and the crescendo and decrescendo forks indicate the dynamic shape of this phrasing. In any case, the transcription allows for an idea of the song’s structure. The song itself would continue with various prolongations, other solos, and more material.

When employing this song in the aforementioned closing circle, I use a differently structured version, which is a deviation from the original one in its call and responses structure and divisions. Although beautiful and soothing, the song employs syncopation and foreign language phrases, and as a result may or may not be picked up by those without music training or knowledge of the language. This is one of the reasons I divided the song into 7 calls and 7 responses. Each call is a short phrase and the response represents exact repetition of the preceding call. The 7 slurs in the above transcription outline the 7 phrases to which I refer. Dr. Isaac Akrong commented that by dividing it into short phrases for comprehension, this arrangement would be a good first step in learning the song. However, he stated that this is not an acceptable traditional way of performing it, and represents a contemporary deviation.

Eele is part of IAM programs, and it could be applied or taught by any willing educator. Whereas Dr. Akrong employs more than one closing circle song, I chose the *Eele* song because its abundance of vowels and repetition make it easy to follow. *Eele* can be substituted by a song that the educator and group agree on and like. Below is the transcribed arrangement of *Eele* which I most often use in IAM pedagogy and programs.

Eele
Home

West African Traditional
Transcribed by Nina Soyfer

Adagio

Call (Teacher) *mp* Ee-le o ee-le ee-le - ee Ki-na

Response (Students) Ee-le o ee-le ee-le - ee

mf wa - a de-le o *mp* Ba-mi yo ki-na waa yo

Ki-na wa - a de-le o

p ee-le o *mf* ee-le ee-le

mp Ba-mi yo ki-na waa yo *p* ee-le o *mf* ee-le ee-

ki-na waa de-le yo

le ki-na waa de-le yo

4.5.2. Technology in IAM Programs

Technology based learning aids, readily available to students via the internet, have a role in IAM pedagogy. Just as audio midi files may provide aural self-help, video with electronic playback options (i.e., play, stop, slow down, and repeat) may aid a student by allowing for visual-aural illustration in the absence of an educator. Of course, internet resources are widely used in contemporary education (e.g., Watson 2011). In music learning, moreover, the unrestricted availability of an organized series of educator-provided examples can vastly increase both effectiveness of after-class practices and self-motivation of students to reach their potentials.

At the same time, the video and audio aid is not required for IAM facilitation. But, if a student needs such resources, I suggest they be provided for each individual student (rather than a generic recording for all). Learning without technological aid can and has been successful in IAM programs. Then, the video and audio aid, as well as recording of students' achievements would serve as additional motivation, manageability, or convenience tools. However, with the flexible materials I propose (i.e., matching materials to a student at first), students have been and are able to learn entirely via their own cognitive resources, and the structure I propose is aimed at working without the need of technology.

No specific technology or computer software is required for the success of IAM pedagogy. However, I recommend two specific uses of technology which function to provide 1) tangible records of students' achievements, and 2) student-centered resources (either videos or audio files given to students for their individual practice between sessions) for manageable and convenient reinforcement that is meant to accelerate learning. The latter was not used in IAM program facilitations referred to in this dissertation.

1) The use of technology to record tangible results achieved by students over the course of an IAM program provides each student with an important achievement record by the end and a

self-empowering tool throughout and beyond the program. The process of recording rehearsals, improvisations, and compositions of students heightens their self-perception, because the resulting record is a concrete result, which all members will have for years to remember and to show others. The material recorded would include all repertoire learned, at least one group improvisation (as outlined above), and individual rhythmic compositions (improvised but different from improvisation). The recording is distributed to IAM program participants as both proof and reminder of skills acquired in the course of the program. This physical artefact can shift one's self-perception by both proving a skill to one's social group and reminding oneself of it in future.

2) Technology also provides video and audio related student-centered resources for manageable and convenient practice.

Video related: Videos of currently manageable versions of students' parts benefits learning by providing in-home repetition and practice convenience. To explain, this allows students to learn and practice whenever convenient and not only when the program is scheduled. As a result of the students' confirmed desire to learn their chosen parts, they feel good and intrinsically motivated before they press play. Additionally, if any part was not clear, the student can pause and replay, making the video into a personal student-centered educator. Having such a technological aid also creates a feeling of manageability and achievability of desires, while reducing chances of threat or stress that could otherwise inhibit or decrease the quality of learning.

For example, in music and in line with experiential immersion, a video would contain a given student's individual part in a currently manageable version. As students progress in learning a given piece, more advanced versions of the same part would be recorded for at-home reference. Eventually, the student will be able to practice his or her part using a whole ensemble

recording. But in the interest of a conducive atmosphere, the educator would not overwhelm students with more than they can currently comprehend. Thus, full ensemble recordings would be of use when a given student clearly understands his or her role in a given piece and views the whole arrangement as manageable and structurally clear.

Audio related: In terms of audio recordings, a useful aid is to provide a midi recording of a piece with the student's part made louder than the rest. This set up allows a student to hear what they need to play, but the quiet background of the whole ensemble sound allows subconscious encoding of the other parts for gradual familiarity with what would otherwise be too overwhelming for a beginner (Lozanov 1978).

Lozanov's use of this technique in his foreign language related experiments provides empirical evidence of its success. Lozanov has been using the concept of two levels or "planes" in his research and experiments.

Lozanov ... coined the term "double planeness" to describe the congruence of the internal and external in a person... (Caine and Caine 1990, 68)

In Lozanov's setting, for example, a sentence in a foreign language was told to students, but only a few simple and manageable words from the sentence were explained. Thus, students heard the context, complete with foreign language grammar and syntax, but this information remained on the "second plane," while simple and memorable words were consciously thought by students to be learned. In reality, students had also, involuntarily, encoded the context and other aspects of language. This information presentation style (working with two planes of attention) has been a successful aid to students' progress, in combination with positive emotions and memorable set ups (Lozanov 1978). In music, students hear all parts, but consider themselves listening to only one part (being louder), whereas involuntarily they are already learning the entire arrangement's structure.

4.5.2.1. Application of Technology to Dance and Visual Arts

The role and meaning of the above two uses of technology in IAM are applied to dance and visual art as well, but the set ups will differ, as audio lays a lesser role in these arts.

In dance, learning aids would be distributed to students in the form of videos of their parts in a choreography, performed by the educator or by themselves in manageable versions. That is, dance movement is also made manageable for a given student, and video of that version is used for in home practice. As students increase the complexity of their own dancing, the videos would become closer and closer to the intended version of a choreographed movement. The group's dance with music in the background would not be given to a student until this is a clear learning aid. It could otherwise overwhelm the student. In terms of a tangible result, in dance, students would be given videos of their group or individual achievements at the end of the program. Such a collection would be formatted as multiple video titles including: group choreographies performed on stage, individual and group improvisations, and creative self-expressions through dance. To compile such a collection by the end of a program, an educator would maintain titled videos for each student throughout the program and during the final performance.

In visual arts, the learning aid would comprise clear instructions for further work on a student's individual painting (or drawing). It could be a short instructional video, perhaps including the educator's illustration of some specific technique that is relevant to the student's need. The recording and result of learning in visual arts would be in a digital photo album of their art works distributed to each student, as well as a video of them exhibiting their works and talking about these in their final performance. The portfolio and video of a given student exhibiting, as an artist, will serve as a concrete record of personal achievements, which will serve to remind them of newly acquired skills (though the level of that skill may not be developed to a high standard).

4.5.3. Composition for All Arts – Enhancing Memory Capacity in Students

Composition for All Arts is a particular technique which involves group composition (i.e., creation by 2 or more people) in any art, and has been applied in IAM with success as well. Its main benefit, apart from creativity development, is memory training and capacity enhancement. To outline it briefly, it involves taking turns in creating a single work of art. For example, it could be a dance routine created by each student contributing a successive move. In music, it could be a composition made up of individuals' contributions in the form of vocal, instrumental, or body sounds. Such integrated composition pieces (involving combinations of sounds, movements, body-rhythms, etc.) were employed to enhance the synthesis of arts principle. The technique applies the first and third key principles by providing direct immersive experience of artistic creativity, and by eliciting positive emotions from playful intra-group interactions. One of the neurological reasons I believe this enhances memory is that a part of the sequence is the individual's own creation, which has a deeply established neural schema that becomes directly associated with those of other students in the sequence. Such creative ever-expanding pieces can train students' memories in the given field of study (e.g., sound memory, visual memory, movement memory, associative memory) and enhance their bonds with different media of expression (instrument, dance, voice).

4.6. IAM Music Pedagogy

4.6.1. Drumming Instruction

While initially the educator might allow students to “hit the drum” unsupervised, it is important that instead, or soon thereafter, the educator prevents injuries by instructing proper position and technique. Among these are proper sitting posture (e.g., straight spine, relaxed shoulders, slightly outward elbows, unbent wrists, and bouncing the hand off the drum surface

upon contact) placement, angle, and depth of hand(s) and fingers when approaching and hitting a drum (discussed below), and drum placement (e.g., tilted forward and held between the knees).

There are three basic tone (or stroke) types for hand percussion employed in IAM programs and sample repertoires (i.e., my compositional intention for the sounds), namely, “**bass**” (middle of the drum with flat or slightly rounded palm with fingers straight and close together), “**tone**” (edge of the drum with slightly firm flat palm, with thumb held away from fingers), and “**slap**” (firm flat palm with slightly spread fingers approaching at approximately a 30 degree angle to the skin, with hand stopping at the edge of drum head, and relaxed fingers hitting the skin, creating a loud, high sound; again, thumb does not hit the drum). These tones are standard for numerous types of traditional hand drums, including African, Arabic, and South American. I was taught hand drumming skills by Dr. Isaac Akrong, Modesto Amegago, and Saikou Saho, who practice West African, Ewe drumming, and African drumming. I also learned other African percussion, voice, and dance techniques from the former two, and other educators. Though I have been influenced by other percussion traditions (e.g., Israeli darbuka drumming), the West African tradition was most influential in IAM reportorial compositional style and, hence, in most of the collection’s percussion material. Nevertheless, one can interpret these rhythms according to one’s training or intuition, provided the main rhythmic patterns are sustained as notated within each piece.

4.6.1.1. **Quick-Starting Beginners in Hand Drumming**

Any piece with a suitable percussion pattern may suffice for teaching beginners in hand drumming. My mentor, Dr. Isaac Akrong, uses *Kpanlogo* rhythms in his workshops with great success, regardless of facility, age, level, social influences, or circumstances. This success leads me, like him, to teach a particular *Kpanlogo* drum pattern as a starting exercise for beginners in hand drumming.

The *Kpanlogo* drum pattern in question consists of four sixteenths (tones), a quarter (bass), two eighths (tones), and a quarter (tone).⁵⁵ The educator might briefly illustrate the tone sound of four sixteenths and instruct students to try; then likewise with the single bass sound. The teacher then combines four tones with one bass, asking students to respond with imitation a few times in turn-taking manner. When this is stable, the combination is changed to two tones with one bass. When both combinations or parts are mastered, the educator encourages students to combine the two patterns into one. A possible verbal representation of this pattern is pi.di.pi.di.pa___ pi_di_pa___. Asking students to pronounce these or other verbal representations allows for deeper comprehension and improves articulation.

Time permitting, Dr. Isaac Akrong would employ the more thorough teaching technique of first substituting bass sounds (or pa in the verbal representation) with claps. The clapping combined with drumming introduces a more apparent textural contrast, and, based on my observation, is registered more clearly and universally by beginners of various age groups. When the tone and clap combination is mastered, replace the claps with the bass sounds. If possible, give each student a turn in trying this pattern alone, one by one around the circle. Then, all combine two, three, and four of these full patterns in a row.

The next learning step invokes one of the most efficient pedagogical techniques of the oral African tradition, in my opinion. Ask students (or participants) to play a given pattern in recurring circles and in a group setting for a few minutes. When students seem comfortable enough as a group at playing the pattern, the teacher may add the bell part of *Kpanlogo* (described below). This creates a very basic *Kpanlogo* rhythmic feel and challenges students to

⁵⁵ The note values are not exact but approximated by myself in order to clarify the ratio between all sounds of the pattern.

keep playing steadily, although the bell is syncopated in relation to the drum pattern. Anyone who is overwhelmed, gets confused, or stops, is encouraged to just keep trying, watching others, and aiming at being comfortable with the pattern. Depending on the group, a few minutes should suffice for this experience. The educator completes this task with positive feedback and assigns the pattern for homework. It is important at this point to explain that students do not need a drum to practice the beat learned. A lap, table, chair, the floor, or anything sufficiently solid or resilient may suffice. Though sound variation may lack in the absence of a drum-like membrane, rhythmic memorization of required patterns can nevertheless be achieved. For further study of *Kpanlogo*, see the transcription in the following.

4.6.1.2. **Kpanlogo Bell-Drum-Rattle Combination**

Kpanlogo bell, rattle, and the above described supporting drum are transcribed in Figure 20 (below). The additional rattle part (using a shaker, made from a dried hollowed gourd surrounded by a mesh of beads) consists of two sixteenths and an eighth. The rattle (or shaker) pattern is aligned such that its ending (or its cycle) coincides with the bell's first sound and with the first sixteenth of the drum part (or *Kpanlogo* drum in the image below). The first bar of the rattle and bell parts contains the rhythmic figures in typical Western notation, while the second bar groups the notes so as to illustrate the acoustic groupings heard in the ensemble (especially for the rattle part).

Figure 20: *Kpanlogo* transcription, West African traditional:

The following illustrates bell, drum, and rattle parts:

The image shows a musical score for three instruments: Bell, Rattle, and Kpanlongo Drum. All three parts are in 4/4 time. The Bell part consists of a sequence of notes, including dotted eighth notes and sixteenth notes, with some notes beamed together. The Rattle part is a continuous stream of sixteenth notes, often beamed in groups of four. The Kpanlongo Drum part features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together to indicate a specific drumming pattern.

The actual sound of *Kpanlogo* as it is perceived through my body (or in my view) differs from the transcription by fractions of beats here and there. For example, the second dotted eighth of the bell seem to be executed slightly after the second sixteenth of the shaker (rattle) and not exactly on it. This and other subtle timing and dynamics that do not easily fit in standard notation would be understood by any experienced performer of this tradition. Therefore, it is more appropriate to call this transcription an approximate representation of selected *Kpanlogo* parts, which could be used for educational purposes. To my knowledge, the actual record of African traditional music repertoire is best preserved by each participant's body and muscle memory. This is another element of the experiential approach which influenced IAM pedagogy.

4.6.2. Performance Set-Up, Instrumentation, and Notation in IAM Programs

4.6.2.1. Music Performance in IAM Programs

In IAM program performances, the percussion ensemble was set up to combine piano accompaniment in a manner allowing the educator to conduct from the piano. Mutual visibility was set up by semi-circular formation of percussion ensemble, and sideways positioned upright piano or electric keyboard facing the students.

Before any arrangement is performed, the pianist educator raises the chin to alert instrumentalists that he/she is about to start. The pianist starts playing upon releasing the raised

chin with strong downward motion, to signal instrumentalists to start playing simultaneously. If percussion enters after a piano introduction, the pianist can establish eye contact with the percussion group which will play next, and then use the chin to signal students. These visual signals have been used in IAM programs to facilitate initial manageability for beginners through the simplification aspect (i.e., simplified understanding of music and conducting), and to allow immediate immersion into participation (to facilitate IAM's experiential principle).

4.6.2.2. **Assigning Instrumental Parts**

As part of IAM pedagogy, students are encouraged not only to select suitable and preferred instruments or parts, but also to try exchanging instruments and roles with other students.⁵⁶ This allows rotation of skills and mutual help among students. For instance, when a student has become sufficiently comfortable with a hand drum part, this student may attempt to also learn the bell part of the same piece, exchanging with the regular bell player and sharing advice, and in the process gaining teaching experience. The ensemble may be envisioned as a carousel, which members circulate to try new parts while specializing in one. This carousel concept is yet another African performance tradition. Within many traditional African percussion ensembles, such as Ghanaian (in which I have been trained), to know a piece is to know its various parts and to have technique in playing its various instruments.⁵⁷ This allows for all members to be well rounded in their knowledge and skill. In IAM programs, this concept ensures experiential familiarity with all ensemble instruments, and, consequently, improves listening skills and team work qualities in students.


⁵⁶ This exchange should be conducted during rehearsals, if time permits, and not during or approaching stage performances.

⁵⁷ In answer to the question of whether students should try playing the piano part, a teacher should ascertain that required piano skills are present.

Although it may not be optimal for stage presentation, playing alternate parts should be attempted by all members if possible in rehearsal situations.

4.6.2.3. Percussion Instruments and Notation in the IAM Collection

When called for within the more general bell team, the bell instrument will be referred to as either double bell or single bell. A double bell (a.k.a. *gankogui*) is a bitonal bell that normally comprises one smaller bell of higher pitch than a second attached bell (the smaller usually being an octave, sixth, or fourth higher in pitch than the larger). The double bell is gripped by the thumb and index finger between the two bells, with the small bell up, and the hand under the stem joining the bells. This safe, relaxed, and comfortable grip allows for a resonant sound. In the absence of such a double bell, a single bell (atoke,⁵⁸ also known as “banana bell”) with horizontal split or opening and a metal stick would suffice. The higher sounds of a double bell may be substituted by muted sounds of a single bell.

When verbally enunciating double bell patterns, ‘ko’ refers to the lower sound of the larger bell, and ‘tin’ refers to the higher sound of the smaller bell. Most of the scores in my collection employ the notation of the higher vs. lower sounding bell tones with note-heads above vs. below the percussion line (e.g., ). Since most of the patterns in the reportorial collection are written for the double bell, the following abbreviations have been adopted for the analyses in chapter 3, (3.3.2):

⁵⁸ My preferred definition of this bell type was found on the website “Jembe Direct” as follows: “This family of atoke (ah-TOE-kay) bells forms part of Anlo-Ewe percussion ensemble music in Ghana, Togo, and Benin. Also known as the apitua (ah-PEE-too-ah), banana, and toke bell, the atoke bell is shaped like a canoe, and is traditionally played by resting in an open palm and striking the edges with a metal beater.” (http://www.djembedirect.com/item/atoke_bell_set accessed March 5, 2013).

LS stands for “lower sounding” (larger) bell and

HS stands for “higher sounding” (smaller) bell.

Within the drum team, these same two distinct note-head placements are representative of higher vs. lower drum sounds (i.e., pitch co-relations) in drum techniques, such as tone and bass.

4.6.2.4. Sample Handout – Example of Beginner’s Memorization Aid

Although IAM does not depend on students’ music literacy, it is most common for a program leader to hand out the lyrics of a new song to beginners in music. Being in a familiar language (or a language students can read), lyrics help make the song manageable and, at the same time, provide a suitable element for memorability aspect facilitation.

The following handout functions as supplementary material for studying the lyrics of *Channukah* in the reportorial collection.

Chanuka Chag Yafe

(words, memorize them!!!)

Verse 1:

Cha-nu-ka Cha-nu-ka, Such a hap-py day

Cha-nu-ka Cha-nu-ka, Cha-ses cares a-way

Cha-nu-ka Cha-nu-ka, Let the can-dles burn

Sov sov sov, sov sov sov, *Ma na-im va-tov*

Verse 2:

Cha-nu-ka Cha-nu-ka, *Chang ya-fe kol kach*

Cha-nu-ka Cha-nu-ka, *Gil l’-ye-led rach*

Cha-nu-ka Cha-nu-ka, *S’-vi-von sov sov*

Sov sov sov, sov sov sov, *Ma na-im va-tov!*

(The melody for both verses stays the same; try singing the melody on la la la the first time, then try with the words ☺)

Integrated Arts Program at Beautytown PS

Handout #2

Arr. by Nina Soyfer

And Polina Kukar

4.6.3. Improvisation and Composition in IAM Programs

4.6.3.1. Improvisation Activity

This improvisation exercise can be employed within a program session or divided between different sessions. Moreover, skipping to the final exercise (cued solo improvisations) may be an alternative to its gradual approach, depending on the circumstances. I hope this section proves useful and efficient for both group and individual music lessons. It contains internal options to suit a variety of teaching styles.

I: Explain to students that everyone will “let go” and create sounds on the spot, that there are no mistakes in this exercise, and that everyone should enjoy it as much as possible with an open mind to any ideas being expressed:

- 1) Form a circle (semicircle if needed) with all the students.
- 2) Let each student have at least one instruments of his/her choice.
- 3) Aim at achieving the most variety in the choice of instruments, and in their timbre.
- 4) Start playing all together, being relaxed and open in the heart and mind, creating music on the spot, and enjoying the process. With experience, the educator will know how to guide while playing along, to encourage the group at the beginning, and to gradually let them play on their own. This is similar to teaching someone to ride a bicycle. Once a student seems to be balanced on his/her own, the teacher would gradually let go.

5) To achieve this, the educator may hold a larger hand drum and create bass and/or steady rhythms. At this point the sound might or might not be harmoniously combined to the educator's subjective ears. Keep playing for a few minutes regardless, letting the sound stop naturally without forcing anyone. Next ask how the students felt about the exercise. Let the impressions be expressed naturally and accepted without categorization. Just listen.

II: Next, explain that everyone just experienced an improvisation, and that it is immediate creation of sounds in time. In this case, it was in an improvisation setting of multiple instruments simultaneously. If students understand the meaning of team work and try to create music as one unit, listening to each other's instrument and their own at the same time, and knowing that they just add a little element to the whole – the sound might possibly become more interesting for everyone. Try improvising again for a few minutes with that new understanding.

III: For the next, final stage, the educator could offer a cue or a way of starting and finishing that will be clear and easily remembered by all students (e.g., high vocal sound “a-oo,” or short and loud rhythmic pattern). Explain briefly that in the course of improvisation each student will get a chance to play a short solo, while others softly improvise to support that student with background sounds or accompaniment. If a student feels like stopping for a moment to just listen, or feels like being more expressive for a moment, allow for this freedom. Encourage all “shy” students to “let go” and create without worrying or imagining what others might think. Start the improvisation. After about a minute of playing (or another time period after which you feel students find their mutual flow, or “groove”) play your cue and let the chain of students improvising solos begin. One approach to signaling each student that their solo is about to begin is to look at each one in turn around the circle, and let him/her improvise for a minute or two (or other length), and then continue in predictable order. During solos, other instruments become extremely quiet, functioning as an accompaniment, or disappearing altogether. The educator,

however, should keep a pulse, or a rhythmic structure that is in the base of the ensemble improvisation, at all times (at least for the first tries of inexperienced groups). Another signaling approach is to pronounce a student's name on a beat, allow the next beat for the transition, and on the following beat, the named student plays. The educator decides on which beat to name the next student, and so on. However, I prefer signaling with a focused eye contact, given the students' ability to look up, and when I perceive a good ending point, I would transfer my gaze to the next student.⁵⁹

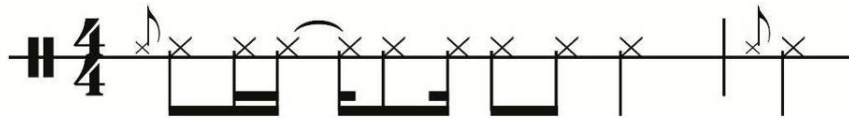
As with entry points, there are also options for solo ending points. One is to give "percussion applause" immediately following each solo, at which point all players raise their amplitude and frequency for a moment to show appreciation. After the circle of soloists (with or without educator) is completed, keep playing for about 5 more minutes. An educator might want to let students do their solos more than once, thus allowing more solo circles to be completed. I suggest one circle per exercise, but individual leaders may decide according to their own taste.

Finally, select a cue for ending the complete improvisation. One of my preferred ending cues, also used in West African tradition by dancers, is a high sounding "ah-oo," where "ah" is accented and highest in pitch, and "oo" is a descending glissando. On the other hand, if a specific rhythmic pattern is introduced to students in advance, it could end the piece with more precision. For example, an African cue introduced to me by Dr. Isaac Akrong, but also heard in other ensembles, became my most common improvisation ending cue. Its verbal-technique expression could be expressed as D(ouble)slap__ton.ton.__ton__ton.ton.__ton__ton__Dslap, where the first

⁵⁹ A note for educators: when employing gaze to guide students, one's own feelings are important, and often felt by students. There is more chance of joyful improvisation by a student if encouraged with, for instance, a soft supporting smile. Allow students to focus on sound and creativity by focusing on these yourself.

and last slaps are accented, and are produced by two hands in a very narrow succession, similar to appoggiatura (as seen in Figure 21 below). The cue could consist of all slaps, or be arranged with more variation.

Figure 21: Sample concluding cue for an improvisation:



This cue could also be used as the starting point of an improvisation. For increased attention of participants, use most volume (loudest) on the final slap, which would signal beginning, ending, or another point of a given music making. My preference is to ask participants to join in on the final slap and produce the final unified sound of an improvisation together.

Improvisation develops creativity (among other benefits). This creativity should not only come from the players of the ensemble who are learning, but also from the educator. Any cue or gesture that the group agrees on may help communicate during improvisation. It is best to let all players connect with the music fully and to exclude or minimize verbal instructional cues during improvisation.

It may be advantageous for an educator to record one or more improvisations. Among the benefits of recording is that upon playback, members may recognize themselves playing and think of ways in which they could be more creative, or just enjoy the sound as encouraging feedback. Moreover, the most appealing improvisation could be included within a digital recording of the session, compiled and distributed to students at the end of the program or program level. In 2009, within a Rhythm and Drumming Program I taught, a group improvisation recording was included in the final audio disc and placed as the first track. This gave a fresh contrast to the other structured music tracks, providing proof of creativity experienced by everyone as a part of the program.

4.6.3.2. Composition Activity

Students create a series of sounds organized in double, triple, or quadruple pulse, using any percussion instrument (other pulses could be employed as well). There are two levels of composition, first, a single line of composed rhythm against a chosen pulse, and second, two or more lines of composed rhythms against a chosen pulse. The following will describe the procedure.

An educator, at one of the sessions, introduces the concept of composition in order for students to understand that they are about to create sound in time.

Next, the educator sets up a recording device, preferably to create one track per student (to save time editing later). For each student, the educator places the recorder in near proximity, and asks the student to select an instrument, the kind of pulse (double, triple, speed) they would like, and which other instrument they would like to have playing the pulse.

Once the details of instrumentation and rhythmic structure are set, the recording begins, and the selected student clearly states his/her name, intention to compose, and level of composition. For instance, the student may say, “Hi, my name is Alicia Aliko, and this is my composition number one.”

After the student’s verbal introduction, the educator may start softly producing the selected pulse. When a student is ready (s)he starts creating a rhythm or rhythmic figure(s) against the pulse.

Within this setting, the students improvise their compositions, and therefore it is important to explain in advance that it is welcomed to be extremely creative. For example, the teacher may suggest that students try to express variation in the beats they produce, and to fully express any sound that may come into their minds. Some of the efficient phrases that an educator might use are “...great, keep going, go crazy, another rhythm, try something new,” to maintain a creative

flow of new,⁶⁰ interesting compositions. But how do these compositions appear on paper? How will they be transcribed? Well, that is something an educator is hopefully able to do, as a printed composition handed out to each student is part of the program's benefits. There are also pulse-to-midi converters (e.g., www.pulsecontroller.com) that can automate the process with the help of midi notation software (such as Finale or Sibelius). My procedures for notation of individual student compositions are as follows:

- 1) listen to every composition carefully,
- 2) enter them fully, or slightly edited into a music editing computer program (e.g., Finale or Sibelius), with two to three percussion lines, one for pulse and one to two composed lines,
- 3) edit each composition to produce a finished named and dated pdf document, and, finally,
- 4) print and laminate⁶¹ each composition before handing it to the respective student.

Figure 22 below illustrates a sample pdf document, with placeholders for student name and creation date on the top right, center, and left of the page. The sample is composed over a triple (compound) pulse, in 3/4 time signature. The instrument of the composing student in this case is a hand drum. The transcription is similar to that of the first level composition, with addition of dynamics, phrasing, and other agogic markings (e.g., accents and fermatas) if audible to the educator (or the transcribing individual).

⁶⁰ The subjective term “new” here refers to rhythmic variety, where the student keeps trying to invent rhythms that s(he) has not previously attempted.

⁶¹ Other protection, such as plastic folders, may be used instead of lamination.

Figure 22: Sample transcription image of a student's composition:

Student Name's Rhythm

Moderato by Full Name of the Composer
(Month Year)

Student Name's
Instrument
Hand drum

Pulse

da capo

Yes, most students will not understand the printed page at first in terms of how to play the piece again, but gradually over the course of the program they do learn (especially rhythmic) notation. Another option is to produce a digital recording of each student's composition, including the verbal introduction and the improvised composition's audio. I usually provide such audio compilations at the end (or midpoint) of a program, handing a copy to each student. This preparation of a composition does not require the educator to be capable of working with music notation. S(he) can splice sound files (in software designed for it, e.g., Cool Editor), and in this way students still possess their compositions. I usually distribute both paper and audio composition handouts, but one could suffice. Other options, such as video, are also beneficial.

Level 2 of composition is similar to the first level. I encourage students to work together at this point, and the composing student will choose instruments, and give other students the task of playing supporting pulse parts. After the initial recording, new composed layers (parts) could be

added.⁶² The number of added parts could vary. I suggest no more than two additional composed parts per composition level. In time, with much expanded experience of percussion and music making, a composing student may choose new tools of expression, and it is best to allow such freedom. If the program is taught to music specialists, interested students could advance gradually, and start learning orchestration and adding various pitched instruments.

4.6.4. Music Theory

4.6.4.1. Interactive Theory Activity

Basics of music notation are understood by most IAM students by the end of 10-15 weeks into IAM programs. However, as it was noted in the earlier chapters, intellectual notation instruction is not among specific objectives of IAM programs' curricula. Interested children and adults can be referred to online written and video resources on music theory. If genuinely interested in the way music looks on paper, they can research it at home and return to the educator with questions.

This particular activity can be applied to any theoretical learning, but in IAM programs it served as an activity and a game, where students learn musical concepts such as note values. It may appear chaotic at first, or even unacceptable to some educators, but I find that this type of activity brings joy and excitement to the room. Students are asked to respond to the images drawn by the educator (on something easily visible such as a large paper or board) in the following manner: once the image is drawn, scream as soon as possible all together with the proper title of the image (i.e., half note, sixteenth note, etc.). The flow of quiet drawing,

⁶² The process of adding new parts is open to variation. One way is to first have the student select the added instrument, then play back the first version while recording the student playing a new improvised part by ear.

extremely loud response of the whole group, and positive reinforcement from the educator can create a spiraling dynamic in the room. This game not only places their collective memory into an active state towards music notation, but also allows them (students) to release those energies suppressed by classroom discipline and other restraints on youth. They shout, focusing on music terms, expressing themselves while letting go of their restrained “indoor” voices for full self-expression, as a unit, and without fear of offending anyone, since they are a group. I do not possess expertise on child psychology, and it is arguable how well this game would fit other age groups. I do employ it in University and it does bring awakening to otherwise relaxed and tired theory students. However, I personally noticed that students are more relaxed and easy to work with after activities such as this, where they find release in one way or another.

4.7. IAM Dance Pedagogy

4.7.1. Interculturality Aspect in Dance

Provided that the incorporated elements appeal to students, the educators can incorporate elements of traditional dances into a choreographed piece (e.g., Chinese fan techniques, African torso contraction with bent knees, Israeli arms with fists next to underarms, or Latin hip movements and posture elements). I have observed or created choreographies which combine multicultural elements, or elements that are borrowed from traditional dances of various geographical locations. These experiences have been truly engaging and exciting for myself and my students in IAM programs. While learning dance itself, students get a taste of several cultures and dance genres, whose direct experience allows for expansion of dance-related skills, which can later be developed in any chosen direction.

4.7.2. Warm-Up Techniques

4.7.2.1. Warm-Up Guidelines

One way to start a warm up is to stand in front of evenly spread out students (e.g., chess formation), and to have them imitate simple movements executed by the educator to the given music. These movements could include head (sides, circular), shoulders (alternating up and down of each side, or simultaneous, also circular), legs (simple walking on the spot, or raising one leg at a time, kicking a leg in various directions), wrists (circular, side, up/down), upper arms, or any combinations (step to the side and open hands, step back and close hands, reverse, etc.). All these must be creatively aligned with the music. Choreographing the first few warm ups to the given music is a great idea, especially for inexperienced educators. Always pay attention to all students, and make sure the movements executed are accessible for everyone (as much as possible).

4.7.2.2. Rhythmic Circle

Another warm up activity and structured exercise is the rhythm circle.⁶³ Students start by slowly walking in a circle in one direction, with no music, just following rhythmic instructions of the educator. The rhythmic instructions could be vocal, clapping, or drumming a simple beat with one sound per step. My preferred instruction is a simultaneous combination of clapping and saying (pronouncing out loud) “step” by the educator. This reinforces the coordination of sound occurrence and associated movement. Next, the educator increases the speed gradually, with all students moving in rhythmic unity. Eventually students run because of increased speed, and at

⁶³ The term “rhythm circle” is a made-up title to refer to this activity. This warm up was first experienced by me during my Israeli dance training in Toronto, and introduced to me by the aforementioned group’s extremely talented and creative educator and choreographer, Ronit Jinich, referenced herein with permission.

one point the educator asks them to break the circle and run around the room. This exercise, in my experience, always ends with everyone laughing, excited, and well warmed up for the following activity. Though it has not occurred in my experience, the possibility of collision is one against which the educator should mitigate by carefully watching, starting, and stopping the running exercise.

4.7.3. Body Rhythms and Action Songs in IAM Programs

4.7.3.1. Body Rhythms

This activity is conducted with students standing or sitting in a circle. Students try body rhythms such as combinations of stepping, clapping, and snapping. To illustrate, Table 4 below is a sample sequence, where each body-rhythm action is aligned vertically with corresponding counts of beats (or pulses):

Table 4: Sample sequence for body rhythms:

| | | | | | | | |
|-------------|-------------|--------------|----------|-------------|-------------|--------------|----------|
| clap | clap | stomp | wait | clap | clap | stomp | wait |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |

| | | | | | | | |
|-------------|-------------|-------------|-------------|--------------|----------|----------|----------|
| clap | clap | snap | snap | stomp | wait | wait | wait |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |

Use this sequence or any other sequence of appropriately matched level. I noticed that one of the simplest and most easily imitated body rhythms for beginner students is stomp-stomp-clap (wait). As with warm-up movements (see 4.7.2), body rhythms represent a wide variety of possibilities for creative combinations. Take a few minutes for the body-rhythms activity.

4.7.3.2. **Boom Chicka Boom Voice and Movement Activity**

While having students simply repeat the words in rhythmic unison may in itself be instructive, for the facilitation of multi-sensory experience it is best to use walking with some kind of body rhythms (i.e., clapping) while also speaking the poem. Students begin by walking in a circle and vocally following each call with the response. Then, they are encouraged to add certain body rhythms such as clapping, tapping, or stomping. Use the rhythm and words on embedded page 25 of the IAM collection (see appendix B, 4.10), which provides only the vocal part, and in which “C” indicates the call(s) and “R” indicates the response(s). It is preferable to plan in advance what types of rounds to do with the students. In my case, I decided to instruct first “a little bit faster,” second “a little bit higher,” third “a little bit lower,” fourth “a little bit softer,” and last “a little bit sillier.” The latter will involve illogical and random variations in voice tone, producing another wave of laughter and excitement.

After movement and singing are experienced, students are given drums or other percussion instruments such as rattle, bell, xylophone, temple blocks, etc. At this point, within the same melodic line, students are given the freedom to express themselves through improvisation on their chosen instruments. Remember to provide positive feedback.

Once students have experienced these variations in their singing (or chanting), the educator should hand out the colourful term sheet which illustrates various ways of using one’s voice. Figure 23 below is a reduced image of the handout I would give to students.

Figure 23: *Boom Chicka Boom*, handout on sound variation:



The educator presents this handout in an exciting manner and briefly introduces it. As shown above, the six variations that students are encouraged to practice on their own while singing this camp song are fast, slow, loud, soft, high, and low. The simple and memorable words of the song they have just learned, along with the handout as a reminder, also allow them to show and teach this exercise to others.

4.7.4. Dance-Games in IAM Programs

4.7.4.1. Name Game

This dance-game is a physical and creative activity that I learned from colleagues and did not create myself entirely (the reader may know this game). The students stand in a circle. Then, each student is asked to create a short movement or combination of movements to go with the sound of his/her name while pronouncing it. Following the student, everyone in the circle

(including the educator) repeats the created movement while also saying this student's name. It is important that the educator participate in these activities and present him/herself as comparable rather than superior to students. This encourages students to focus on the activity by example. Another development of the game could be to have a little competition to see who can make more movements in one name, which might encourage creativity.

4.7.4.2. **Creator-Imitator Game**

This game is an original suggested variation of the name game that is applicable to several art forms, all levels of learning (including University level), and it is a natural activity involving creativity, memory, and imitation. In general terms, and depending on the art form or aspect of the program, one student creates a movement, a rhythmic pattern, a vocal melody, a drawn shape, or a pattern on any instrument (even piano), and the next student in sequence tries to imitate this creation accurately. If the imitation is successful, the imitator becomes the creator, and so on. If the imitation is not successful (does not resemble the original), the pair of students try again, with only the first half of the last creation from the first student. The imitator will eventually succeed. I strongly recommend this game and warm-up in group and private education. This game can also help improve students' attention, memory, and creativity.

4.7.5. **Workshop Session — An Effective Tool**

One pedagogical tool I found extremely effective in IAM program facilitations is a single-session workshop. A hands on workshop that teaches new skill, I observed, stimulates students' interest and provides refreshing contrast to otherwise similarly-structured sessions. If the educator has specialization in any related area (e.g., sculpture, acting, special style of music or dance), a one-class workshop can be conducted in the course of a specialized program (like the musically-inclined Rhythm and Drumming Program). To illustrate, I sometimes conduct a one-

class African dance workshop. I am usually traditionally costumed and use a compilation of traditional music, with choreography consisting mainly of advanced traditional moves. I first perform in front of students to provide them with an exciting show. Then, I teach a beginner version of the same dance, modified for these students and enriched with formations (i.e., circular and line formations). All students have enjoyed such eye-opening workshop sessions thus far, with clear signs of engagement and joyful excitement. Both observation of my performance and the experience of learning a new skill bring heightened emotional states into the classroom, and refresh the students' interests and attraction towards the program. Throughout the rest of the program, then, students have such experiential highlights to recall with inspiration.

4.7.6. Energy Abundance in Performance

This section suggests a psychological yet practical strategy for prolonged dance performance, which can be summarized as a mindset of gaining rather than losing energy.

For me, stamina in dance is analogous to breath in singing (vocal practices). Most vocalists know that when a long phrase is sung, it requires increased air capacity. Based on my training, vocalists must realize a feeling of abundant breath despite its depletion while singing. They imagine inhaling while singing on exhale. The same process should be adopted by dancers for stamina. While performing challenging choreography on stage, one should not be realizing a loss of energy with each move, but rather the gaining of it. The audience is watching and enjoying, sending abundant (psychologically nutritious) positive energy from which the performer can draw! Thus do not dance exhaling the energy, but rather inhaling it with each move.

Whether or not a dancer is overtired on stage, the show must go on. The dancer should change focus from exhaustion to the abundant energy of the public, the music, one's smile, and one's movements. Resonate with this energy, forget the limitations, dance for the music, or look

at and dance for a randomly chosen audience member. Stamina can be created psychologically from stimuli inside and around you. Search for it in all available ways, and then use it creatively!

4.8. IAM Visual Arts Pedagogy

4.8.1. Interculturality Aspect in Visual Arts

In visual arts, educators can incorporate techniques of any cultural origins, in combination with other techniques (e.g., free style, representational, abstract). This, I observed, often increases students' interest in visual arts. Cultural elements, such as certain patterns (e.g., Tibetan tangkas' patterns and colours), symbols (e.g., Ankh symbol and its meaning, or African "unity in diversity" symbol), and even colour combinations, can activate or encourage students' ideas or preferences which will, if students keep experiencing visual arts, transform into their personal stylistic expression (e.g., using patterns and symbols to express personal messages and meanings). The ultimate goal of visual arts training in IAM programs is to unlock students' personal style, which they enjoy while expressing their individuality through colour and form.

4.8.2. Quick-Starting Beginners in Visual Arts — An Original Pedagogical Exercise

Instructions to students: Take the one crayon or marker whose colour appears the most attractive to you at the moment (or that you like right now). Get ready for the following: you will start making a continuous curvy and/or angular line which covers as much of the paper as possible. Do not stop until the teacher asks you to.

Each student begins drawing a continuous curvilinear segment and consequently creates variously shaped spaces in between self-intersections. The educator encourages students not to leave large white spaces. Students are asked to stop only when most of their paper is covered with shaped spaces bordered by the chosen colour. By chance, they could be leaf shapes, ovals,

triangles, quadrilaterals, and many others, bordered by the colour and/or the paper border. The students are now encouraged to colour each of these spaces with generous imagination. For filling the created shapes, older students often use paints and gel pens to achieve details. Younger students might simply colour each shape with one or two colours each. In any case, the picture is only finished when all spaces are coloured in. Figure 24 below illustrates a picture created by one of my young arts beginner students, in 2012, following the instructions above.

Figure 24: Student art work, beginner level:



Although, due to lack of stroke control, the blue marker is hard to see, the outlines of each shape are clearly seen by coloration contrasts. A “starry heart-shaped galaxy” and “stories told by colours and shapes” were two of the expressions used by the student to describe this work.⁶⁴

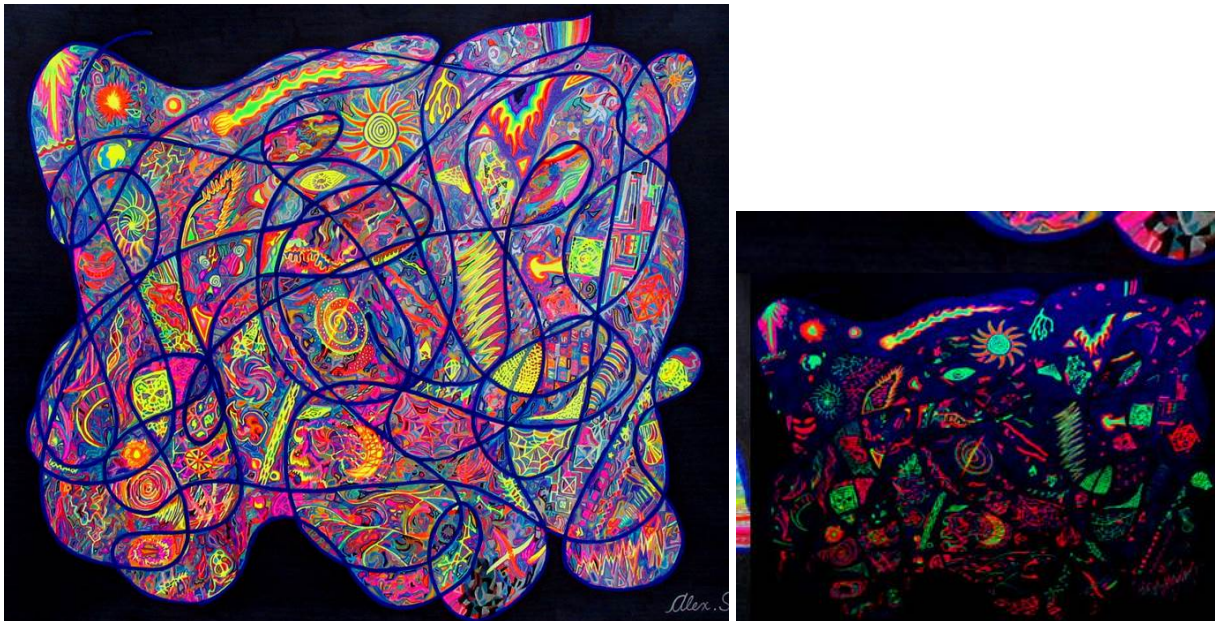
Within this activity’s time frame (about 15 minutes), the students should be able to colour a small piece of paper. Providing larger paper may lengthen the activity to multiple classes and may be more fruitful if done in the second or a later visual art session. The educator also makes positive observations and suggestions (e.g., providing ideas and tools, such as colour transition techniques⁶⁵). Positive feedback is given when students are asked to sign and date their work. They are also encouraged to give titles to their art (just like music compositions, and choreographies). They go home with finished works of art. Those who did not complete the work in class may do so at home or keep the unfinished work for later completion.

Figure 25 below is another example by Alex Sluchekov, an advanced arts student, who employed the same technique in one of his works, first under my guidance, and then independently. His use of florescent colours allows this image to glow in the dark. All materials are used here with permission.

⁶⁴ Permission to use this artwork was granted by the student and the guardians. This student, first only studying piano with me, transferred her learning to additional dance and visual art training. She soon thereafter completed several art works, sang her own songs, and choreographed dances to go with these, and she gained the freedom to express herself through music, visual art, and/or movement, either separately or in combinations.

⁶⁵ Colour transitioning technique refers to the process of gradual transition from one colour to another following the rainbow colours’ arrangement in either direction, for example.

Figure 25: Art work by Alex Sluchenkov – an advanced student:



4.8.3. First-Hand Experience of Synthesis in Arts

The results of two years spent teaching IAM programs and the research results of other educators reported in this dissertation are augmented by results of my first-hand experience as a learner, professional performer, and synthesizer of multiple arts. In an educational system where the arts are comparatively segregated, personal experience was required to alert me to the benefits of synthesis of arts as a key pedagogical principle. An example Figure 26 below, which is my expression of Sergey Rachmaninov’s “Vespers” (a well-known a cappella choral composition) through colour and form. I performed this choral work in several public concerts (as a tenor and alto singer), and I listened to this work during the art work creation process. My own experience of singing, listening, understanding lyrics (in my mother tongue), and my expression of these experiences through visual arts exemplify integrated arts creation.

Figure 26: Art work by Nina Soyfer – illustrating synthesis of arts:



The lighter blue and green colours seen in the lower right corner, for example, are consistently associated in my brain with the harmonies and choral writing used by Rachmaninov in this music. Several of my paintings (about 200 in total) can indeed be traced by my associative memory to specific music, people talking, surroundings, or events. Thus, in a very personally symbolic way, these art works are direct records of concrete experiences, and such synthesis requires interconnections between the visual cortex, audio cortex, motor system, and emotional stimuli. Other synthesis of arts artifacts I have created and collected involve music compositions (over 100) that indicate colours associated with the sounds in their performance instructions, due to interconnections experienced while composing. While any interconnection resulting from synthesized arts education is always very personal, it is unavoidably beneficial to each cognitive area involved, as all of them are broadened by associations with other experiences.

As with musicians who can think in the wordless language of music, I am also able to think through images (as I paint) and to think through body movement (as I dance). Whereas many readers may not have shared synthesis like mine, anyone deeply involved in a creative area (including science and invention) will understand the experience of a burgeoning idea or thought, beyond mere light or sound perception.

APPENDIX B: IAM SAMPLE MUSIC REPERTOIRE



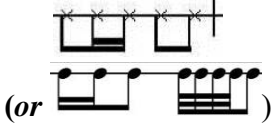








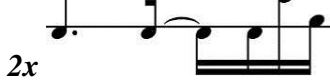
4.9. Implementing Flexibility in Students' Parts

4.9.1. Table of Simplified Rhythmic Patterns

Table 5 was designed and is provided below in order for IAM rhythmic and music repertoire to accommodate diverse groups of either complete beginners or special-needs participants who may be differently-abled, differently-limbed, geriatric, or convalescent (i.e., patients undergoing injury recovery, or suffering from other conditions). The table columns provide three rhythmic patterns for each of the collection's 21 repertorial pieces. The three patterns from left to right have levels of difficulty ranging from simplest, to intermediate, to relatively advanced. After selecting one piece and one pattern, the leader or educator allows the whole group (or ensemble) to produce this chosen single pattern in unison for the duration of the whole piece. Each participant (or student) may sound the chosen pattern in any manner, such as by playing a percussion or other instrument, clapping, voicing, stomping, or otherwise creatively producing sound. Singing along is strongly encouraged but not required (e.g., playing steady quarters and singing along for "Oh Susanna!"). The educator, in turn, provides melody and harmonic wrapping in any way, for example, on piano, with voice, on guitar, with other musicians, or with a recording. Patterns, especially in the middle and the right columns, were extracted from the collection's scores, and, in turn, may prepare a given group for the next step of attempting to play a given piece as notated in the next section of this appendix.

Table 5: Simplified rhythmic patterns for IAM repertoire:

| No. | Title | Simplest Pattern | Intermediate Simplified | Relatively Advanced |
|-----|---|----------------------|-------------------------|---------------------------------|
| 1 | <i>Frolicsome Polka</i> | | | |
| 2 | <i>Snow</i> | | | |
| 3 | <i>Mama Don't Allow</i> | | | |
| 4 | <i>Boom Chicka Boom</i> | <i>anything goes</i> | | <i>follow the voice or:</i> |
| 5 | <i>Friendship Song</i> | | | |
| 6 | <i>Shabbos-Koydesh</i> | | | |
| 7 | <i>Neapolitan Song</i> | | | |
| 8 | <i>The Birch Tree</i> | | | |
| 9 | <i>Waltz from Swan Lake</i> | | | |
| 10 | <i>Dance</i> | | | |
| 11 | <i>Under the Cherry Tree</i> | | | |
| 12 | <i>German Song</i> | | | |
| 13 | <i>Supercalifragilistic xpialidocious</i> | | | |
| 14 | <i>Channukah</i> | | | |
| 15 | <i>Dao Zsi</i> | | | |
| 16 | <i>Look Into Your Heart</i> | | | |
| 17 | <i>My Love</i> | | | |

| | | | | |
|----|----------------------------------|---|---|---|
| 18 | <i>Oh Susanna!</i> |  |  |  |
| 19 | <i>Ole Mas Charlie</i> |  |  |  |
| 20 | <i>Aya Li Tov</i> |  |  |  |
| 21 | <i>Nina Furaha Moyoni Mwangu</i> |  |  |  |

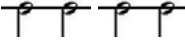
The above contains 3 stages of pattern complexity, whereas an educator (conductor) may create as many as needed for any given student (musician).

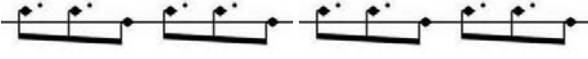
4.9.2. IAM Simplification Strategy Example

The following example illustrates how a music educator can create a simplification strategy in line with IAM's experiential and conducive atmosphere principles and its student-centered aspect (personalized modifications). This particular percussion pedagogy strategy arms the educator with a variety of possible starting points and levels, to match with each student's current ability and interest. Below I use one of the patterns within the IAM collection (a bell part from *My Love*, see 3.3.2.17) to show how a simplification sequence can be created, whereas the same technique can be applied to shorter or longer sequences.

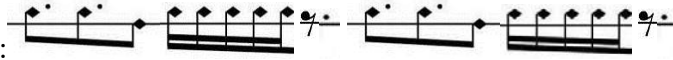
Sample Pattern – (Achieving this notated version is the goal):



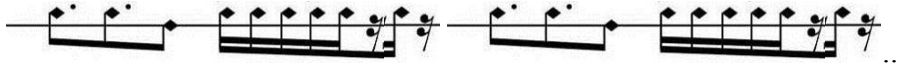
Stage 1: Start with steady half notes on the high bell:  ...

Stage 2: When mastered, modify each half note to two dotted eighths on high bell, and a single low bell eighth:  ...

Stage 3: Alternate the three-note pattern from stage 2 with additional five high bell sixteenths and a dotted eighth rest:



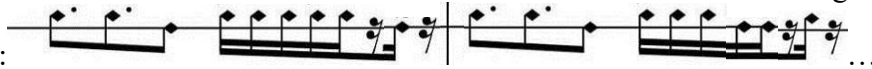
Stage 4: Replace the dotted eighth rest from stage 3 with a sixteenth rest, a high bell sixteenth, and a sixteenth rest:



Stage 5: Add a bell variation (i.e., low and high) at the end of each five-sixteenths' rhythmic group (as in the aim pattern):



Stage 6: Add the two low bell notes in the last two of the five-sixteenths' group, in bar 2 of the pattern:



Stage 7: Add accents (either chronologically one by one, or in any sequence). A sample sequence could be:

1. Accent each first note in the five-sixteenths group;
2. Add accent on the third note of bar 2;
3. Add additional accent on the last sixteenth of bar 1;
4. Add accent on the last sixteenth of five-sixteenth group in bar 2;
5. Add accent on the fourth sixteenth in bar 1:

Resulting Pattern – (performing this pattern as written is the result and achievement measurement for a given student)



Optional: **Stage 8:** Suggest further challenges, such as dynamic phrasing, or muted tones.

Once a pattern has been introduced in its entirety, an educator can provide media with recorded or synthesized versions of the pattern as further practice aids for individual students. For example, audio or midi files with various versions, each with one part sounding louder than others, allow a student to learn a part by ear while also hearing the whole ensemble as a soft background.

The sample pattern presented above is a complex example. Not all stages in the above learning sequence may be needed for a given student. A pattern may also be very simple, such as two eighths and a quarter, in which case very few stages would be needed. Simple patterns provide complication potentials (in keeping with the musical qualities of a given piece) to accommodate all students.

4.10. IAM Sample Repertorial Collection

The following is a revised 2010 edition of the *Intercultural Pedagogical Collection of Compositions and Arrangements*, which I created/compiled/arranged based on pedagogical experience from 2007-2009, under the supervision of Professor Michael Coghlan. This collection forms a suitable repertoire and pedagogical resource for IAM music pedagogy application. In accordance with the thesis and dissertation guidelines of York University, page numbers of the dissertation will continue from the last page, with bottom centered style. However, all references to the collection's page numbers from the dissertation are to the page numbers provided within the images. These page numbers maintain the integrity of the collection, with table of contents, and with clarity on the present pieces' order, and omitted pieces' locations.⁶⁶

⁶⁶ The arrangements in the collection which require copyright permission, but which did not receive such permission, were excluded from the collection within this dissertation.

**Intercultural, Pedagogical Collection of
Compositions/Arrangements,**

In Two Parts:

(I) Intended for Ages 8-15 and

(II) Intended for Ages 10 and Up

Nina Soyfer

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I

Intercultural, Pedagogical Collection of Compositions/Arrangements,

Intended for Ages 8 – 15

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Polka-Shaluniya

Frolicsome Polka

Nina Soyfer
(2002-03)

Gioviale (♩ = c. 80-100)

Musical score for the first section, measures 1 through 10. The piece is in 2/4 time and begins with a mezzo-forte (*mf*) dynamic. The first system (measures 1-4) features a steady eighth-note accompaniment in the bass and a melody in the treble. The second system (measures 5-8) includes a crescendo leading to a forte (*f*) dynamic. The third system (measures 9-10) features a ritardando (*rit.*) and a mezzo-piano (*mp*) dynamic.

Espressivo e Cantabile (♩ = c. 60-70)

Musical score for the second section, measures 11 through 13. The tempo is slower, marked as *Espressivo e Cantabile* with a quarter note equal to approximately 60-70 beats per minute. The music is characterized by a more lyrical melody in the treble and a harmonic accompaniment in the bass.

Polka-Shaluniia
Frolicsome Polka

14 *8va*

mf *cresc.*

17 *(8va)*

dim. *a tempo* *mf*

22

f

26

ff
(or p)

Polka-Shaluniya

Frolicsome Polka

Nina Soyfer
(2002-03)

Gioviale (♩ = c. 80-100)

Piano *mf*

Bell Team
Claves *mf*
Double Bell *mf*

Drum Team
Hand Drum *mf*

6

f *rit.*

Espressivo e Cantabile (♩ = c. 60-70)

10 *mp* *mp* *mp*

Polka-Shaluniia
Frolicsome Polka

8^{va}

14

mf *cresc.* *dim.* *dim.*

19 *a tempo*

mf *f* *mf* *mf*

25

ff *ff* *ff*

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Polka-Shaluniya

Frolicsome Polka

Nina Soyfer
(2002-03)

Gioviale (♩ = c. 80-100) Percussion Parts

Bell Team
Claves *mf*

Drum Team
Double Bell *mf*
Hand Drum

6

10 **Espressivo e Cantabile** (♩ = c. 60-70)

mp

14

dim.

19 *a tempo*

mf

25

ff

Sneg in C Snow in C

Revised Version for Lower Voice

Music and Lyrics by
Nina Soyfer
(2003-2010)

Espressivo (♩ = c. 100-108)

mf

5 Entusiastico

f Он нам не-сет ра - дуж - ный

8 свет Бе - ле зну дня но - чи снег Пред - ве - ща ет Но вый Год Мы е - го встре тим дво
9

11 ем *ff* И снег блес - тит вол - шеб - ным све - том О - гонь - ки взды - ма - ют вне - бо
11 *subito p*

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Sneg in C
Snow in C
Revised Version for Lower Voice

14 Я ли-ку-ю я ввол-шеб-ном сне - е У - о - о - о сне

14 Snow brings to us ra - di - ant light White-ness of day and the

18 night Sprin-kles of joy and good cheer Wishes us hap - py New Ye - ar The

20

Sneg in C
Snow in C
Revised Version for Lower Voice

23

snow is shi - ning with ma - gic light Fi - re sparks raise in - to the sky

25

I'm re joi cing in an en chan - ting dream Oo wo o - o dream

28

Sneg in C Snow in C

Arrangement for Voice,
Piano and Percussion Ensemble

Music and Lyrics by
Nina Soyfer
(2003-2010)

Espressivo (♩ = c. 100-108)

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

5 **Entusiastico**

Voice

f Он нам не сет ра - дуж - ный

mp

Bell Team:
Shaker
Bell

Drum Team:
Hand Drum
Bass Drum

The vocal line begins at measure 5 with the lyrics "Он нам не сет радужный". The piano accompaniment features triplet eighth notes in the right hand and a steady bass line in the left hand. Percussion parts include a shaker and bell in the bell team section, and hand drum and bass drum in the drum team section.

8

свет Бе-ле-зну дня но - чи снег Пред-ве-щает Но - вый Год Мы е-го встре - тим вдво

Bell Team:
Shaker
Bell

Drum Team:
Hand Drum
Bass Drum

The vocal line continues at measure 8 with the lyrics "свет Бел-ле-зну дня ночи снег Пред-ве-щает Новый Год Мы его встретим вдво". The piano accompaniment continues with triplet eighth notes in the right hand and a steady bass line in the left hand. Percussion parts include a shaker and bell in the bell team section, and hand drum and bass drum in the drum team section.

Sneg in C, Snow in C
 Arrangement for Voice,
 Piano and Percussion Ensemble

11

em *ff* И снег блес-тит вол-шеб-ным све-том О-гонь ки взды ма- ют вне-бо

subito p *mp*

Bell Team:
 Shaker
 Bell

Drum Team:
 Hand Drum
 Bass Drum

14

f Я ли-ку-ю я вволшеб-ном сне - е У-о-о-о сне

mf *f*

Bell Team:
 Shaker
 Bell

Drum Team:
 Hand Drum
 Bass Drum

18

Snow brings to us ra - di - ant light White-ness of day and the

mp

Bell Team:
 Shaker
 Bell

Drum Team:
 Hand Drum
 Bass Drum

Sneg in C, Snow in C
 Arrangement for Voice,
 Piano and Percussion Ensemble

20

night Sprinkle of joy and good cheer Wishes us happy New Year The

Bell Team:
 Shaker
 Bell

Drum Team:
 Hand Drum
 Bass Drum

23

snow is shining with magic light Fire sparks raise in - to the sky I'm rejoicing in an enchan

Bell Team:
 Shaker
 Bell

Drum Team:
 Hand Drum
 Bass Drum

26

ting dream Oo woo - o dream

Bell Team:
 Shaker
 Bell

Drum Team:
 Hand Drum
 Bass Drum

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11

Sneg in C Snow in C

Vocal and Percussion Parts

Music and Lyrics by
Nina Soyfer
(2003-2010)

Exultantly

Bell Team:
Shaker
Bell

Drum Team:
Hand Drum
Bass Drum

7
Voice
f Он нам не - сг ра - - дуж - - ный свет Бе - ле - зну дня но - чи

Shaker
Bell

Hand Dr.
Bass Dr.

9
Shaker
Bell

Hand Dr.
Bass Dr.

11
Voice
ff ем И снег блес - тит вол - шеб - ным све - том
subito p

Shaker
Bell

Hand Dr.
Bass Dr.

13
Shaker
Bell

Hand Dr.
Bass Dr.

12

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Sneg in C, Snow in C
Vocal and Percussion Parts

15
che - e Y-o-o-o che *f* Snow brings to us ra - di - ant

Shaker
Bell
Hand Dr.
Bass Dr.

19
light White-ness of day and the night Spri - nkles of joy and good

Shaker
Bell
Hand Dr.
Bass Dr.

21
cheer Wi - shes us hap - py New Ye - ar The snow is shi - ning with ma - gic light

Shaker
Bell
Hand Dr.
Bass Dr.

24
Fi - re sparks raise in - to the sky I'm re - joi - cing in an en - chan -

Shaker
Bell
Hand Dr.
Bass Dr.

26
ting dream Oo wo - o - o dream

Shaker
Bell
Hand Dr.
Bass Dr.

Sneg in C Snow in C

Vocal and Percussion Parts

Music and Lyrics by
Nina Soyfer
(2003-2010)

Entusiastico

f Он нам не - сет ра - дуж - ный
On nam ne - siot ra - dooj - nyi

8 свет Бе - ле - зну дня но - чи снег Пред - ве - ща - ет Но - вый Год Мы е - го встре - тим вдво -
svet Be - lie - znoo dnia no - chi snieg Pred - ve - scha - iet No - vyi God Mi ie - go vstre - tim vdvo -

11 ем *ff* И снег блес - тит вол - шеб - ным све - том О - гонь - ки взды - ма - ют вне - бо
iom Ee snieg blies - tit vol - sheb - nym sve - tom O - gon' - ki vzdy - ma - iut vne - bo
subito p

14 Я ли - ку - ю я ввол - шеб - ном сне - е У - о - о - о сне
Ia li - ku - yu ia vvol - sheb - nom snie - e Oo - wo - o - o snie

18 *f* Snow brings to us ra - di - ant light White - ness of day and the night Spri - nkles of joy and good

21 cheer Wi - shes us hap - py New Ye - ar The snow is shi - ning with ma - gic light

24 Fi - re sparks raise in - to the sky I'm re - joi - cing in an en - chan - ting dream Oo wo - o - o dream

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Mama Don't Allow

Ma-ma don't 'low no sing-in 'round here.

Ma-ma don't 'low no sing-in 'round here.

Well we don't care what Ma-ma don't 'low,

gon-na sing our heads off an-y old how.

Ma-ma don't 'low no sing-in' round here.

Try change to no: clappin', stmpin', snappin', pat, clap snappin' – round here...
Not only sing these, but also practice doing it with our body!

Mama Don't Allow

American traditional
Accompaniment and
Arr. by Nina Soyfer

Capriccioso

mf Ma - ma don't 'low no sing - in' 'round here.

Ma - ma don't 'low no sing - in' 'round here. Well

f we don't care what Ma - ma don't 'low, gon - na sing our heads off an - y old how.

Ma - ma don't 'low no sing - in' round here. here.

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Mama Don't Allow

Capriccioso

Percussion and Vocal Parts

American traditional
Percussion and
Arr. by Nina Soyfer

Voice

mf Ma - ma don't 'low no sing - in' 'round here.

Ma - ma don't 'low no sing - in' 'round here. Well

fff we don't care what Ma - ma don't 'low, gon - na sing our heads off an - y old how.

Ma - ma don't 'low no sing-in' round here. *mf* Ma - ma don't 'low no pat, clap snap - pin' 'round

11 here. Ma - ma don't 'low no pat, clap snap-pin' 'round here. Well

14 *fff* we don't care what Ma - ma don't 'low, gon - na pat, clap snap - an y old how.

16 Ma - ma don't 'low no pat, clap snap - pin' round here.

18 *mf* Ma - ma don't 'low no drum playin' 'round here.

Drum Team

Bell Team

20 Ma - ma don't 'low no drum playin' 'round here. Well

22 *fff* we don't care what Ma - ma don't 'low, gon - na play our drums an - y old how.

Mama Don't Allow

14 *fff* we don't care what Ma - ma don't 'low, gon - na pat, clap snap - an y old how.

14 *fff*

16 Ma - ma don't 'low no pat, clap snap - pin' round here.

16 *mf* Ma - ma don't 'low no drum playin' 'round here.

16 Drum Team

16 Bell Team

20 Ma - ma don't 'low no drum playin' 'round here. Well


20

20

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Mama Don't Allow

22 *fff* we don't care what Ma - ma don't 'low, gon - na play our drums an - y old how.



24 Ma-ma don't 'low no drum playin' round here. *mf* Ma-ma don't 'low no bell playin' 'round



27 here. Ma-ma don't 'low no bell playin' 'round here. Well



30 *fff* we don't care what Ma - ma don't 'low, gon - na play our bells an - y old how.



Mama Don't Allow

Mama don't 'low no bell playin' round here. *mf* Ma-ma don't 'low no drum-bell playin' 'round

here. Mama don't 'low no drum bell playin' 'round here. Well

fff we don't care what Ma - ma don't 'low, gon - na play our drum-bells an - y old how.

Ma-ma don't 'low no drum-bell playin' round here. *fff*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady bass line and chords in the right hand. The vocal line contains lyrics and dynamic markings such as *mf* and *fff*. The score ends with a double bar line and repeat signs.

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Mama Don't Allow

Percussion and Vocal Parts

American traditional
Percussion and
Arr. by Nina Soyfer

Capricciaoso

Voice

mf Ma - ma don't 'low no sing-in' 'round here.

Ma - ma don't 'low no sing - in' 'round here. Well

fff we don't care what Ma - ma don't 'low, gon - na sing our heads off an - y old how.

Ma - ma don't 'low no sing-in' round here. *mf* Ma - ma don't 'low no pat, clap snap - pin' 'round

11 here. Ma-ma don't 'low no pat, clap snap pin' 'round here. Well

14 *fff* we don't care what Ma - ma don't 'low, gon - na pat, clap snap - an y old how.

16 Ma - ma don't 'low no pat, clap snap - pin' round here.

18 *mf* Ma - ma don't 'low no drum playin' 'round here.

Drum Team

Bell Team

20 Ma - ma don't 'low no drum playin' 'round here. Well

22 *fff* we don't care what Ma - ma don't 'low, gon - na play our drums an - y old how.

Mama Don't Allow
Percussion and Voice

24 Ma-ma don't 'low no drum playin' round here. *mf* Mama don't 'low no bell playin' 'round

27 here. Ma madon't 'low no bell playin' 'round here. Well

30 *fff* we don't care what Ma - ma don't 'low, gon - na play our bells an - y old how.

32 Ma ma don't 'low no bell playin' round here. *mf* Ma-ma don't 'low no drum-bell playin' 'round

35 here. Mama don't 'low no drum bell playin' 'round here. Well

38 *fff* we don't care what Ma - ma don't 'low, gon - na play our drum-bells an - y old how.

40 Ma-ma don't 'low no drum-bell playin' round here. Oo

The score consists of seven systems of music. Each system includes a vocal line in treble clef and a percussion line in bass clef. The key signature is one sharp (F#). The percussion line features a consistent rhythmic pattern of eighth notes with 'x' marks above them, indicating specific drum hits. The vocal line contains lyrics with dynamic markings such as *mf*, *fff*, and *mf*. The piece concludes with a final chord in the percussion line and the vocal line ending on a long note.

Boom Chicka Boom

(words, memorize them!!!)

Call (leader - L.) and **Response** (everybody - All)

L.: *Boom Chick-a boom.*

All: **Boom Chick-a boom.**

L.: *Boom Chick-a rock-a chick-a rock-a chick-a boom.*

All: **Boom Chick-a rock-a chick-a rock-a chick-a boom.**

L.: *All right?*

All: **All right?**

L.: *Oh yeah!*

All: **Oh yeah!**

L.: *Boock-a chick-a boom. (stepping down)*

All: **Boock-a chick-a boom.**

L.: *Boock-a chick-a boom. (upward)*

All: **Boock-a chick-a boom.**

L.: *Boom. (low)*

All: **Boom.**

L.: *Boom. (high)*

All: **Boom.**

(each time try new things: clap, tap, pat, sing higher, lower, louder, softer, faster, slower, sillier ☺ and anything else you were able to create)

Boom Chicka Boom

Music and Arr. by Nina Soyfer

Entusiastico

Call and Response

Note: if percussion instruments are used - the students freely improvise along with their singing

Piano

mf

The first system consists of a call and response line (treble clef, whole notes) and piano accompaniment (grand staff, quarter notes). The piano part starts with a *mf* dynamic.

The second system includes lyrics: "Boom chick - a boom. Boom chick - a boom. Boom chick - a rock - a chick - a rock - a chick - a boom." Above the vocal line are letters C, R, and C. The piano accompaniment continues with a *mf* dynamic.

The third system includes lyrics: "Boom chick - a rock - a chick - a rock - a chick - a boom. All right? All right? Oh yeah! Oh yeah!" Above the vocal line are letters R, C, R, C, and R. The piano accompaniment continues.

The fourth system includes lyrics: "Boock - a chick - a boom. Boock - a chick - a boom. Boock - a chick - a boom. Boock - a chick - a boom. Boom. Boom." Above the vocal line are letters C, R, C, R, C, and R. The piano accompaniment continues.

The fifth system includes lyrics: "Boom. Boom. One more time. One more time. A lit-tle bit fas-ter. A lit-tle bit fas-ter. — sof-ter. low-der." Above the vocal line are letters C, R, Fine, C, R, C, s, R, s, and D.C. al Fine. The piano accompaniment includes dynamics *mp* and *mp*, and markings *Fine*, *s*, and *D.C. al Fine*.

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Boom Chicka Boom

Vocal Part

Entusiastico

Music and Arr. by Nina Soyfer

mf Boom chick - a boom. Boom chick - a boom.

Note: if percussion instruments are used - the students freely improvise along with their singing

Boom chick - a rock - a chick - a rock - a chick - a boom.

Boom chick - a rock - a chick - a rock - a chick - a boom. All right?

- All right? - Oh yeah! Oh yeah! Boock-a chick-a boom. Boock-a chick-a boom.

Boock - a chick - a boom. Boock - a chick - a boom. Boom. Boom. Boom. Boom. *Fine*

mp One more time. One more time. - A lit-tle bit fas - ter. - A lit-tle bit fas - ter. - sof - ter. - low-der. - *D.C. al Fine*

Friendship Song


Pesnia Druzei

from *Bremenskiye Muzykanti*

Music by G.Gladkov
Original Words by Y.Entin
English Words by Polina Kukar
Arrangement by Nina Soyfer

Moderato (♩ = c. 108-116)

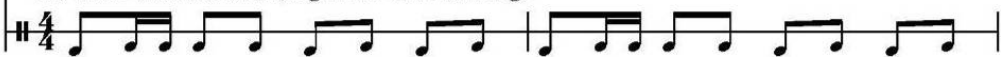
Bell team



Agogo Bell(s)


Hand drum (e.g. bongo, djembe, kpanlogo)
Low sound - hand in the middle, High sound - hand on the edge

Drum team



Verse 1

Voice



There is no - thing, sure - ly no - thing bet - - - ter



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Friendship Song

7

Than for friends to see the world to - ge - ther With good friends, the

This system contains measures 7, 8, and 9. It features a vocal line in treble clef with lyrics, a piano accompaniment in grand staff (treble and bass clefs), and a drum set part with a snare and bass drum. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

10

world is bright and cheer - ful Ob - sta - cles will ne - ver make us fear - ful

This system contains measures 10, 11, and 12. It continues the vocal line and piano accompaniment from the previous system. The drum set part remains consistent with eighth-note patterns.

13

Ob - sta - cles will ne - ver make us fear - ful La la la

This system contains measures 13, 14, and 15. The vocal line concludes with the phrase 'La la la'. The piano accompaniment and drum set part continue through these measures.

Friendship Song

16

la la la la la la la la la yeh yeh yeh yeh yeh!

Verse 2

19

Rattle (e.g. shekere(s), maraca(s))

mf

21

mf

Friendship Song

23

In our lives we fol - low a vo - ca - - - - tion

This system contains the musical notation for measures 23 and 24. It features a vocal line in treble clef with lyrics, a piano accompaniment in grand staff (treble and bass clefs), and two drum parts in a 2/4 time signature. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The drum parts include a simple snare and bass drum pattern.

25

Laugh-ter, smiles and joy: our in - spi - ra - - - - tion Well we know, in

This system contains the musical notation for measures 25 and 26. It continues the vocal line and piano accompaniment from the previous system. The piano accompaniment maintains its rhythmic pattern, and the drum parts continue with the same simple 2/4 pattern.

28

sadness there is dan - ger With our song we warm the hearts of stran - gers

This system contains the musical notation for measures 28 and 29. It continues the vocal line and piano accompaniment. The piano accompaniment features a consistent bass line and treble accompaniment. The drum parts remain consistent with the previous systems.

Friendship Song

31

With our song we warm the hearts of stran - gers La la la

34

la la la la la la la la la yeh yeh yeh yeh yeh!

Verse 3

37 *Solo*

Agogo bells (gangkogui)
Low sound - bigger bell, High sound - smaller bell

fz *Tutti* *mf*

Friendship Song

40

mf

43 *Voice*

O - pen up your heart and hear us sing - - - ing

44

45

Won - der, hope and love is what we're bring - - - ing

46

Friendship Song

47

Let your soul be ligh - ter than a fea - ther

This system contains measures 47 and 48. It features a vocal line in treble clef with lyrics, a piano accompaniment in grand staff (treble and bass clefs), and a drum set part with a snare and bass drum. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

49

Join with us, we'll sing our song to - ge - - - ther

This system contains measures 49 and 50. It continues the musical structure from the previous system, with the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern.

51

Join with us, we'll sing our song to - ge - ther La la la

This system contains measures 51 and 52. The vocal line includes the lyrics 'La la la' in the final measure. The piano accompaniment and drum set parts continue throughout the system.

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Friendship Song

54

la la la la la la la la la la yeh yeh yeh yeh yeh!

This system contains measures 54, 55, and 56. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and two drum parts. The piano accompaniment includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

57

La la

This system contains measures 57, 58, 59, and 60. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and two drum parts. The piano accompaniment includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

61

yeh yeh yeh yeh yeh!

This system contains measures 61, 62, 63, and 64. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and two drum parts. The piano accompaniment includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Friendship Song

Pesnia Druzei

from *Bremenskiye Muzykanti*

Music by G.Gladkov

Original Words by Y.Entin

English Words by Polina Kukar

Arrangement by Nina Soyfer

Moderato (♩ = c. 108-116)

Vocal Part

1

Voice

1. There is no - thing, sure - ly no - thing bet - ter
2. In our lives we fol - low a vo - ca - tion
3. O - pen up your heart and hear us sing - ing

7

Than for friends to see the world to - ge - ther With good friends, the
Laugh - ter, smiles and joy: our in - spi - ra - tion Well we know, in
Won - der, hope and love is what we're bring - ing Let your soul be

10

world is bright and cheer - ful Ob - sta - cles will ne - ver make us fear - ful
sad - ness there is dan - ger With our song we warm the hearts of stran - gers
ligh - ter than a fea - ther Join with us, we'll sing our song to - ge - ther

13

Ob - sta - cles will ne - ver make us fear - ful La la la
With our song we warm the hearts of stran - gers
Join with us, we'll sing our song to - ge - ther

16

1. 2.

la la la la la la la la la yeh yeh yeh yeh yeh! yeh yeh yeh yeh yeh!

22

3.

yeh yeh yeh yeh yeh! La la la la la la la la la la la la

25

la la la la la la la la la la la la la yeh yeh yeh yeh yeh!

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Friendship Song

Pesnia Druzei

from *Bremenskiye Muzykanti*

Music by G.Gladkov

Original Words by Y.Entin

English Words by Polina Kukar

Arrangement by Nina Soyfer

Percussion and Vocal Parts


1 **Moderato** (♩ = c. 108-116)

Bell team 
Agogo Bell(s)

Drum team 
Hand drum (e.g. bongo, djembe, kpanlogo)
Low sound - hand in the middle, High sound - hand on the enge

3 

Verse 1

Voice 
There is no-thing, sure-ly no-thing bet-ter

7 
Than for friends to see the world to-ge-ther With good friends, the

10 
world is bright and cheer-ful Ob-sta-cles will ne-ver make us fear-ful

© 2010 Nina Soyfer

Friendship Song
Percussion and Voice

13

Ob - sta - cles will ne - ver make us fear - ful La la la

16

la la la la la la la la la la yeh yeh yeh yeh!

Verse 2

19

Rattle (e.g. shekere(s), maraca(s))
mf

21

23

In our lives we fol - low a vo - ca - - - tion

Friendship Song
Percussion and Voice

25

Laughter, smiles and joy: our in-spi - ra - tion Well we know, in

28

sadness there is dan - ger With our song we warm the hearts of stran - gers

31

With our song we warm the hearts of stran - gers La la la

34

la la la la la la la la la yeh yeh yeh yeh yeh!

Friendship Song

37 *Solo* Verse 3 Percussion and Voice *Tutti*

Agogo bells (gangkogui)
Low sound - bigger bell, High sound - smaller bell

fz *mf*

40

43

O - pen up your heart and hear us sing - - - ing

45

Won - der, hope and love is what we're bring - - - ing

47

Let your soul be ligh - ter than a fea - ther

Friendship Song

Percussion and Voice

49

Join with us, we'll sing our song to - ge - - - ther

51

Join with us, we'll sing our song to - ge - ther La la la

54

la la la la la la la la la la yeh yeh yeh yeh yeh!

57

La la la la la la la la la la la la la la la la la la

61

yeh yeh yeh yeh yeh!

Friendship Song

Pesnia Druzei

from *Bremenskiye Muzykanti*

Music by G.Gladkov

Original Words by Y.Entin

English Words and Arrangement by

Polina Kukar and Nina Soyfer

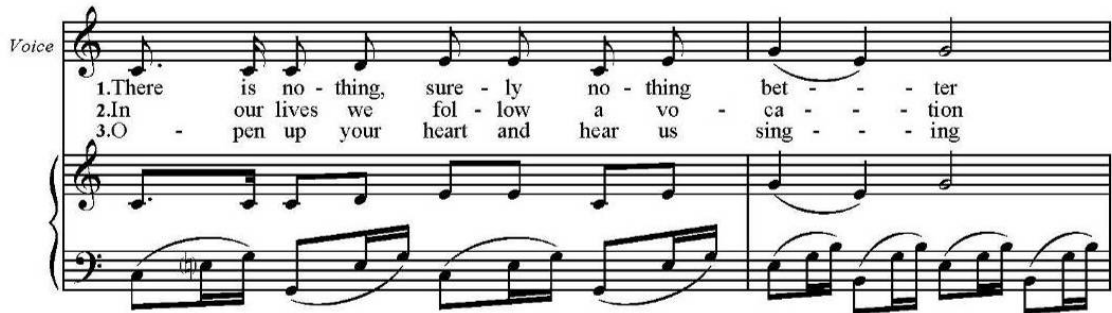
Moderato

Piano



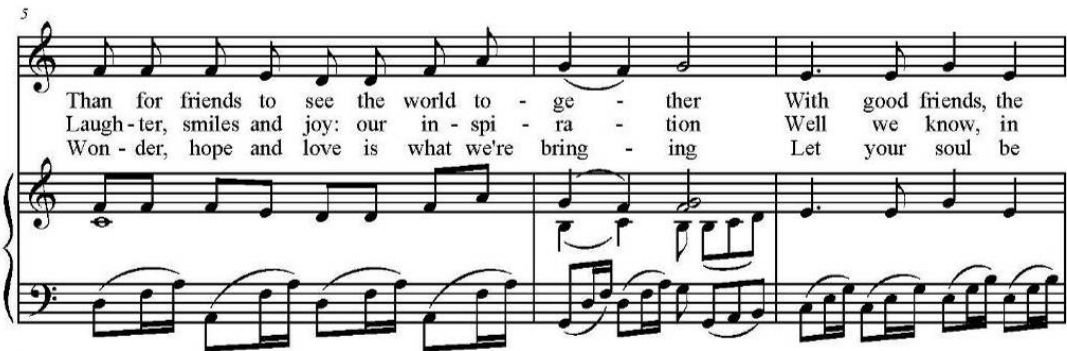
Voice

1. There is no - thing, sure - ly no - thing bet - - - ter
2. In our lives we fol - low a vo - ca - - - tion
3. O - pen up your heart and hear us sing - - - ing



5

Than for friends to see the world to - ge - ther With good friends, the
Laugh - ter, smiles and joy: our in - spi - ra - tion Well we know, in
Won - der, hope and love is what we're bring - ing Let your soul be



8

world is bright and cheer - ful Ob - sta - cles will ne - ver make us fear - ful
sad - ness there is dan - ger With our song we warm the hearts of stran - gers
ligh - ter than a fea - ther Join with us, we'll sing our song to - ge - ther



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Friendship Song

11

Ob - sta - cles will ne - ver make us fear - ful La la la
With our song we warm the hearts of stran - gers
Join with us, we'll sing our song to - ge - ther

14

1. 2.
la la la la la la la la la la la la la yeh yeh yeh yeh yeh!
1. 2.

17

La la la la la La la la la la la la la la la la la la La la la

20

la la la la la yeh yeh yeh yeh yeh!

Shabbos-Koydesh

Traditional.
Vocal transcription
by Jeff Warachauer
Instrumental arrangement
by Nina Soyfer

Allegro

Voice *mf* Ay yay yay yay yay yay yay yay *simile*

Piano *mf*

Bell Team *mf*

Drum Team

17 *mp* Shab-bos koy-desh Shab-bos-shab-bos koy - desh Shab-bos koy - desh Shab-bos shab-bos koy-desh

25 Shab-bos koy-desh Shab-bos-shab-bos koy - desh Shab-bos doy-desh Shab-bos shab-bos koy-desh

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Shabbos-Koydesh

Dolce

33
Ay yay yay yay yay yay Ay yay *simile*
p

41

49
Shab-bos koy - desh Shab bos shab bos koy - desh Shab-bos doy - desh Shab bos shab-bos koy - desh
f
mf

57
Ay yay yay yay yay yay yay *simile*
tr

Shabbos-Koydesh

Percussion and Vocal Parts

Traditional
Vocal transcription
by Jeff Warachauer
Instrumental arrangement
by Nina Soyfer

Allegro

Voice *mf* Ay yay yay yay yay yay yay yay *simile*

Bell Team *mf*

Tom Team *mf*

7 *tr*

15 *mp* Shab - bos koy - desh Shab - bos - shab - bos koy - desh *mp*

21 Shab - bos koy - desh Shab - bos shab - bos koy - desh Shab - bos koy - desh

27 *tr* Shab - bos - shab - bos koy - desh Shab - bos doy - desh Shab - bos shab - bos koy - desh

Shabbos-Koydesh
Percussion and Vocal Parts

33 *Dolce*

p Ay yay yay yay yay yay Ay yay

p

39 *simile*

simile

47

f Shab - bos koy - desh Shab-bos-shab-bos koy - desh

mf

53

Shab-bos doy - desh Shab-bos shab-bos koy - desh Ay yay yay yay yay yay yay *simile*

59 *tr*

tr

Shabbos-Koydesh

Vocal Part

Traditional.
Vocal transcription
by Jeff Warachauer
Instrumental arrangement
by Nina Soyfer

Allegro

Voice

mf Ay yay yay yay yay yay yay yay *simile*

mp Shab - bos koy - desh Shab - bos - shab - bos koy - desh

Shab - bos koy - desh Shab - bos shab - bos koy - desh Shab - bos koy - desh

Shab - bos - shab - bos koy - desh Shab - bos doy - desh Shab - bos shab - bos koy - desh

Dolce

Ay yay yay yay yay yay Ay yay

simile

f Shab - bos koy - desh Shab - bos - shab - bos koy - desh

Shab - bos doy - desh Shab bos shab - bos koy - desh Ay yay yay yay yay yay yay *simile*

tr

Neapolitan Song

P.I.Tchaikovsky
Arr. by Nina Soyfer

Elevato ♩ = 84

grazioso

Piano *p*

Bell Team *mf* *solo*

Drum Team

sempre staccato la mano sinistra

solo

14

21

Neapolitan Song

28

28

33

Fast

33

42

42

47

© 2010 Nina Soyfer

Neapolitan Song

Elevato Percussion Part **by Nina Soyfer**

Bell Team *solo*
mf

Drum Team *tutti*

The score is written for two percussion parts: Bell Team and Drum Team, in 2/4 time. The piece is marked 'Elevato' and 'Percussion Part' by Nina Soyfer. The Bell Team part begins with a *solo* dynamic and a *mf* (mezzo-forte) dynamic. The Drum Team part begins with a *tutti* dynamic. The score is divided into systems, with measure numbers 14, 21, 28, 35, and 42 indicated at the start of each system. The Drum Team part features a complex rhythmic pattern of eighth and sixteenth notes, often with accents. The Bell Team part features a melodic line with various articulations, including slurs and accents. The piece concludes with a final double bar line and a fermata over the last note of the Bell Team part.

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49

The Birch Tree

Russian Folk Song
Translation by Polina Kukar
Arrangement by Nina Soyfer

Legatissimo Cantabile

Piano

The piano introduction is in 4/4 time, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats. A *rit.* (ritardando) marking is placed above the final measure of the introduction.

Teneramente

Voices

In the o - pen field stood a birch tree Grace - ful - ly it

In the o - pen field stood a birch tree

Drum team

Bell team

7

swayed the pret - ty birch tree Loo - - - ly

7

Grace - ful - ly it swayed the pret - ty birch tree

The vocal and instrumental parts are in 3/4 time. The drum team and bell team parts are in 2/4 time. The piece concludes with a fermata over the final note.

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The Birch Tree

10

loo - ly the birch tree Loo - - - ly

Loo - - - ly loo - ly the birch tree

10

13

loo - ly the birch tree

Loo - - - ly loo - ly the birch tree

13

17

rit.

The Birch Tree

Teneramente

19 In the o - pen field stood a birch tree Grace - ful - ly it

In the o - pen field stood a birch tree

19

Pno.

19

23 swayed the pret - ty birch tree Loo - ly loo - ly the

Grace - ful - ly it swayed the pret - ty birch tree Loo - ly

23

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The Birch Tree

27
birch tree Loo - - - ly loo - ly the
loo - ly the birch tree Loo - - - ly

27

30
birch tree
loo - - - ly the birch tree

30

30

Detailed description: The score is for a song titled 'The Birch Tree'. It consists of two systems of music. The first system starts at measure 27 and includes two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: 'birch tree Loo - - - ly loo - ly the' on the first line and 'loo - ly the birch tree Loo - - - ly' on the second. The piano accompaniment features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The second system starts at measure 30 and includes two vocal staves and a piano accompaniment. The vocal lines continue with lyrics: 'birch tree' on the first line and 'loo - - - ly the birch tree' on the second. The piano accompaniment continues with similar rhythmic patterns. The score concludes with a double bar line at the end of the second system.

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The Birch Tree

Percussion and Vocal Parts

Russian Folk Song
 Translation by Polina Kukar
 Arrangement by Nina Soyfer

Teneramente

Voices

In the o-pen field stood a birch tree Grace-ful-ly it

In the o-pen field stood a birch tree

Drum team

Bell team

7

swayed the pret-ty birch tree Loo - ly loo - ly the birch tree

Grace-ful - ly it swayed the pret-ty birch tree Loo - ly loo - ly the

12

Loo - ly loo - ly the birch tree

birch tree Loo - ly loo - ly the birch tree

12

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The Birch Tree
Percussion and Voice

17

In the o-pen field stood a birch tree Grace-ful-ly it

17

In the o-pen field stood a birch tree

23

swayed the pret-ty birch tree Loo - ly loo - ly the birch tree

23

Grace-ful - ly it swayed the pret-ty birch tree Loo - ly loo - ly the

28

Loo - ly loo - ly the birch tree

28

birch tree Loo - ly loo - ly the birch tree

The Birch Tree

A cappella

Russian Folk Song
Translation by Polina Kukar
Arr. by Nina Soyfer

Teneramente

Voice 1
In the o - pen field stood a birch tree

Voice 2
In the o - pen field stood a

The first system of music features two vocal staves. Voice 1 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody starts on a G4 note and moves stepwise up to a D5 note. Voice 2 enters on the second measure with a similar melody. The lyrics are: 'In the o - pen field stood a birch tree' for Voice 1 and 'In the o - pen field stood a' for Voice 2.

Grace - ful - ly it swayed the pret - ty birch tree

birch tree Grace - ful - ly it swayed the pret - ty

The second system continues the vocal lines. Voice 1's melody continues from the previous system. The lyrics are: 'Grace - ful - ly it swayed the pret - ty birch tree' for Voice 1 and 'birch tree Grace - ful - ly it swayed the pret - ty' for Voice 2.

Loo - - - ly loo - ly the birch tree

birch tree Loo - - - ly loo - ly the

The third system shows the vocal lines. Voice 1's melody continues. The lyrics are: 'Loo - - - ly loo - ly the birch tree' for Voice 1 and 'birch tree Loo - - - ly loo - ly the' for Voice 2.

loo - ly loo - ly the birch tree

birch tree loo - ly loo - ly the birch tree

The fourth system is the final system of the piece. Voice 1's melody concludes with a final note. The lyrics are: 'loo - ly loo - ly the birch tree' for Voice 1 and 'birch tree loo - ly loo - ly the birch tree' for Voice 2.

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Waltz

from Swan Lake

Percussion Parts

P. I. Tchaikovsky
Arr. by Nina Soyfer

Tempo di valse

Drum
Rattle
Tambourine

Clave
Bell

7

7

13 *Tambourine/Rattle*

13 *Bell*

19

19 *mf* *All*

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60

The score for the arrangement (with piano and percussion) was excluded due to the use of copyrighted material, and the lack of permission to use it herein.

Waltz from Swan Lake

Percussion Parts

25

25

32

32

37

37 *ff*

42

42

47

47

Metallophone (Solo):
(e.g.)Glockenspiel E D C C

Dance

Cornelius Gurlitt
Arr. by Nina Soyfer

Allegretto

Piano

f

Drum/Bell

Drum Team

5

p

Bell Team

9

f

Drum Team

13

p

Bell Team

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Dance

Percussion Part

Cornelius Gurlitt
Arr. by Nina Soyfer

Drum/Bell $\frac{3}{4}$ *Drum Team*

The notation shows a 3/4 time signature with a double bar line. The first measure contains a quarter note followed by a beamed eighth-note pair. The next three measures each contain a quarter note followed by a beamed eighth-note pair. The piece ends with a double bar line.

⁵ *Bell Team*

The notation shows a 3/4 time signature with a double bar line. Measures 5 and 6 each contain a quarter note followed by a beamed eighth-note pair. Measure 7 contains a quarter note followed by a quarter rest. Measure 8 contains a quarter note followed by a quarter rest. The piece ends with a double bar line.

⁹ *Drum Team*

The notation shows a 3/4 time signature with a double bar line. Each of the four measures (9, 10, 11, 12) contains a quarter note followed by a beamed eighth-note pair. The piece ends with a double bar line.

¹³ *Bell Team*

The notation shows a 3/4 time signature with a double bar line. Measures 13 and 14 each contain a quarter note followed by a beamed eighth-note pair. Measure 15 contains a quarter note followed by a quarter rest. Measure 16 contains a quarter note followed by a quarter rest. The piece ends with a double bar line.

Under the Cherry Tree

Oi pid vyshneiu pid cheresheiu

Ukrainian folk song

Arr. by Nina Soyfer

Allegro

Voice



f Ой під виш - не - ю,
Oi pid vysh - ne - iu,

Piano

f



під че-реш - не - ю Сто - яв ста - рий змо-ло-до-ю, Як із я -
pid che-resh - ne - iu Sto - yav sta - ryi zmo-lo-do-iu, Iak iz ya -

Con humour



го-до-ю. Сто - яв ста - рий змо-ло-до-ю, Як із я - го-до-ю.
go-do-iu. Sto - yav sta - ryi zmo-lo-do-iu, Iak iz ya - go-do-iu.

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Under the Cherry Tree

Oi Pid Vyshneiu

Arrangement for Percussion,
Piano, and Voice

Ukrainian folk song.
Arrangement and
English lyrics
by Nina Soyfer.

Allegro

Voice

f Ой під виш - не - ю,
Oi pid vysh - ne - iu,

Piano

f

Bell Team:

Double Bell

Shaker

Drum Team:

Hand Drum

Bass Drum

під че - реш - не - ю Сто - яв ста - рий змо - ло - до - ю, Як із я -
pid che-resh - ne - iu Sto-yav sta - rui zmo-lo - do - iu, lak iz ya -

D.B.

Shkr.

H. Dr.

B. Dr.

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Under the Cherry Tree

Con humour

го-до-ю. Сто-яв ста-рий змо-ло-до-ю, Як із я-го-до-ю.
 go-do-iu. Sto-yav sta-ryi zmo-lo-do-iu, Iak iz ya-go-do-iu.

D.B.
 Shkr.
 H. Dr.
 B. Dr.

Un-der great cher-ry tree Un-der so-ur

f

D.B.
 Shkr.
 H. Dr.
 B. Dr.

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Under the Cherry Tree

24

cher-ry tree Friend-ly a - ni-mals came to hu-mans, bring-ing joy and shar-ing love

D.B.
Shkr.
H. Dr.
B. Dr.

29

Friend - ly a - ni-mals came to hu - mans, bring - ing joy and shar - ing love

D.B.
Shkr.
H. Dr.
B. Dr.

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Under the Cherry Tree

Oi Pid Vyshneiu

Percussion Parts

Allegro

by Nina Soyfer

The musical score is written for four percussion instruments: Double Bell, Shaker, Hand Drum, and Bass Drum. It is in 2/4 time and marked Allegro. The score is divided into three systems, each starting with a measure number (7, 10, 17, 27). The notation uses various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The Hand Drum part uses 'x' marks to indicate specific drum sounds. The Bass Drum part uses a simple rhythmic pattern of quarter notes. The Double Bell and Shaker parts use a similar rhythmic pattern of quarter notes.

7
Double Bell
Shaker
Drum Team:
Hand Drum
Bass Drum

10
D.B.
Shkr.
H. Dr.
B. Dr.

17
D.B.
Shkr.
H. Dr.
B. Dr.

27
D.B.
Shkr.
H. Dr.
B. Dr.

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German Song

by P.I. Tchaikovsky
Arr. by Nina Soyfer

Moderately

The musical score is arranged in three systems. The first system includes the Piano part (treble and bass clefs), Bell Team (marching style), and Drum Team (marching style). The Piano part begins with a *mf* dynamic. The second system continues the Piano, Bell Team, and Drum Team parts. The third system features a more complex Piano part with accents and slurs, while the Bell Team and Drum Team parts continue with their respective rhythms. The score is in 3/4 time and B-flat major.

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German Song

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. It features a melody with eighth-note patterns and chords, including accents and slurs. The middle staff is a single-line staff with a treble clef, containing a simple rhythmic accompaniment of eighth notes. The bottom staff is a single-line staff with a bass clef, containing a rhythmic accompaniment of eighth notes with 'x' marks above them, possibly indicating fingerings or specific articulation.

The second system of the musical score consists of three staves. The top staff continues the melody from the first system, with a dynamic marking of *mf* (mezzo-forte) appearing. The middle staff continues the rhythmic accompaniment with eighth notes. The bottom staff continues the rhythmic accompaniment with eighth notes and 'x' marks.

The third system of the musical score consists of three staves. The top staff continues the melody, ending with a double bar line. The middle staff continues the rhythmic accompaniment with eighth notes. The bottom staff continues the rhythmic accompaniment with eighth notes and 'x' marks, ending with a double bar line.

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German Song

Percussion Part

by Nina Soyfer

The musical score is written for two percussion parts: Bell Team and Drum Team. The time signature is 3/4. The score is divided into systems, with measure numbers 7, 12, and 17 indicated at the beginning of their respective systems. The Bell Team part uses a treble clef and a bell icon, while the Drum Team part uses a bass clef and a drum icon. Dynamics include *f*, *mp*, and *mf*. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The Drum Team part uses 'x' marks to indicate specific drum sounds.

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Supercalifragilisticexpialidocious



Introduction:

Um did-dle did-dle did-dle, um did-dle ay! (*bell*)

Um did-dle did-dle did-dle, um did-dle ay! (*drum*)

Chorus 1:

Sup-er-cal-i-frag-il-is-tic-ex-pi-al-id-o-cious! (*drum, bell, drum, bell...*)

E-ven though the sound of it is some-thing quite a-tro-cious,

If you say it loud e-nough, you'll al-ways sound pre-co-cious.

Sup-er-cal-i-frag-il-is-tic-ex-pi-al-id-o-cious! (*drum + bell*)

Introduction

Verse 1: (*bell accompanying*)

Each time I play my drum and bell I want to dance and sing, (*drum-drum*)

I di-dn't know the steps to dance Nor words to match my ring. (*bell solo*)

But then one day I learned a word That is itself a song, (*drum-drum*)

The big-gest word you e-ver heard So try and sing a-long: Oh! (*drum + bell*)

Chorus 1

Introduction

Verse 2: (*bell accompanying*)

So when the cat has got your tongue, There's no need for dis-may. (*drum-drum*)

Just sum-mon up this word And then you've got a lot to say. (*drum-drum*)

But bet-ter use it care-ful-ly Or it can change your life. (*bell solo*)

My un-cle said it to his girl And now his girl's his wife. She's (*bell-bell*)

Chorus 2

Sup-er-cal-i-frag-il-is-tic-ex-pi-al-id-o-cious! (*drum, bell, drum, bell...*)

Sup-er-cal-i-frag-il-is-tic-ex-pi-al-id-o-cious!

Sup-er-cal-i-frag-il-is-tic-ex-pi-al-id-o-cious!

Sup-er-cal-i-frag-il-is-tic-ex-pi-al-id-o-cious! (*drum + bell*)

Arranged by Nina Soyfer

The score for this piece was excluded due to the use of copyrighted material, and the lack of permission to use it herein.

Channukah

Folk tune
 Arr. by Nina Soyfer
 Translation by Polina Kukar

Allegretto

Choir

Piano *mf*

Cha nu - ka Cha - nu - ka, Such a hap - py day
 Cha nu - ka Cha - nu - ka, Chang ya - fe kol kach

Cha - nu - ka Cha - nu - ka, Cha - ses cares a - way
 Or cha - viv mi - sa - viv, Gil l' - ye - led rach

Cha - nu - ka Cha - nu - ka, Let the can - dles burn
 Cha - nu - ka Cha - nu - ka, S' - vi - von sov sov

Sov sov sov, sov sov sov, Ma na - im va - tov
 Sov sov sov, sov sov sov, Ma na - im va - tov

Channukah

Folk tune
Arr. by Nina Soyfer
Translation by Pollna Kukar

Allegretto

Voice

Piano

mf Cha-nu - ka Cha-nu - ka, Such a hap - py day

7

Cha - nu - ka Cha - nu - ka, Cha - ses cares a - way

11

Cha - nu - ka Cha - nu - ka, Let the can - dles burn

15

Sov sov sov, sov sov sov, Ma na - im va - tov *Simile*

Chanukah

19

La - la - la la - la - la la - la - la - la - la La - la - la la - la - la

Drum Team

Bell Team

25

la - la - la - la - la La - la - la la - la - la la - la - la - la -

30

la La - la - la la - la - la la - la - la - la - la

f

Channukah

Percussion and Vocal Parts

Folk tune

Arr. by Nina Soyfer

Translation by Polina Kukar

Allegretto

Voice

mf Cha-nu - ka Cha-nu - ka, Such a hap - py day

7
Cha - nu - ka Cha - nu - ka, Cha - ses cares a - way

11
Cha - nu - ka Cha - nu - ka, Let the can - dles burn

15
Sov sov sov, sov sov sov, Ma na - im va - tov

19
La - la - la la - la - la la - la - la - la La - la - la la - la - la

Drum Team

Bell Team

25
la - la - la - la - la La - la - la la - la - la la - la - la - la -

30
la La - la - la la - la - la la - la - la - la - la

II

Intercultural, Pedagogical Collection of Compositions/Arrangements,

Intended for Ages 10 and Up

© 2010 Nina Soyfer

Dao Zsi
Inside Desire

ᄀᄀᄀ ᄀᄀ

Introduction:

κα γα βε-ε,
καμα κα βε ειν-εα
λα γα βε ειν-εα με-ε-ε-ε βα
κιν-ε-ε-ε ειν-εα ζε
κα γα με ειν-εα ειν-εα

Verse:

ε ειν-ε-ε-ε λα κει-ε-ε λα γα ειν-ε-ε,
λα γα βε ειν-εα α εο α γα ειν-ε-ε,
λα-γα λα κε-ε-ε λα ειν-ε-ε-ε-ε,
ε ειν-ε-ε-ε ε ειν-ε-ε-ε ειν-ε-ε-ε,
ε-ε-ε-ε α ε ειν-ε-ε-ε ειν-ε-ε-ε,
λα ε!?

Lyrics in Nina Soyfer's Original Language

Dao Zsi

Inside Desire

Transliterated and Translated
From Author's Original Language

by Nina Soyfer
 (June 21, 2007)

Recitando

mp Na hao vo ia, ka-ma na vo scee-ia, la ho vo shee-ia Mu-nu va.

4

Nee-hee - fo scee - ia ze ka - ho - mo ee - ia o - mo.

Candidamente

con moto
mf Ee fee-su la ko-no ma-ha lee - ia, La ha vo sheeia a vo a ha tee - ho,

7

mp Ma-ha la ko-vo la hee - na *mf* Zsi hee-vol ee a o-mo ho - bo-ho cee - ia,

9

Lo - ho - mo a ee da - o zsi ho - po - ee,

10

La - a, ee - e!?

Literal meaning:

When I will always carry goodness - joy will arrive
Eternal love for everyone is beyond eternal search for a reason
Want to say, when strongly in need - really wish from inside
The subconscious desire for success can not be asleep,
Success to everyone, - when?

Approximate meaning:

Those who always carry goodness,
welcome joy at every instance;
For Anyone, Eternal Love can only be found by
unconditional acceptance.
If you are really looking for success, make sure
the desire comes from deep inside subconsciously.
Success to everyone always, - when will it be?

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Dao Zsi

Inside Desire

Transliteration and Translation
From Author's Original Language

by Nina Soyfer
(June 21, 2007)

Recitando

Voice

mp

Na hao vo ia, ka-ma na vo scee-ia, la ho vo shee-ia Mu-nu va.

mf

Nee-hee - fo scee - ia ze ka - ho - mo ee - ia o - mo.

Candidamente (♩ = 60-70)

f con moto

con pedale

mf

Ee fee-su la ko-no ma-ha lee-ia, La ha vo sheeia a vo a ha tee - ho,

mp

Dao Zsi
Inside Desire
Voice and Piano Parts

9

Ma-ha la ko-vo la hee - na Ma-ha la ko-vo la hee - na

11

mf Zsi hee vol ee a o-mo ho - bo ho cee - ia, *mp* Lo-ho mo a ee da - o zsi ho poee,

13

La-a, ee-e!?

Literal meaning:

*When I will always carry goodness - joy will arrive
 Eternal love for everyone is beyond eternal search for a reason
 Want to say, when strongly in need - really wish from inside
 The subconscious desire for success can not be asleep,
 Success to everyone, - when?*

Approximate meaning:

*Those who always carry goodness,
 welcome joy at every instance;
 For Anyone, Eternal Love can only be found by
 unconditional acceptance.
 If you are really looking for success, make sure
 the desire comes from deep inside subconsciously.
 Success to everyone always, - when will it be?*

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Dao Zsi

Inside Desire

Arrangement for Voice, Piano, and Percussion

by Nina Soyfer
(June 21, 2007)

Recitando

Voice *mp* Na hao vo ia, ka-ma na vo scee-ia, la ho vo shee-ia Mu-nu va.

mf Nee-hee - fo scee - ia ze ka - ho - mo ce - ia o - mo.

4

5 Candidamente (♩ = 60-70)

f con moto

con pedale

Bell Team:
Shaker

Clave

Bell

Drum Team:
Hand Drum 1

Hand Drum 2

Bass Drum

Hand Drum 3

Dao Zsi
Inside Desire
Arrangement for Voice, Piano, and Percussion

7

mf Ee fee-su la ko-no ma-ha lee - ia, La ha vo sheeia a vo a ha tee - ho,

mp

Bell Team:
 Shaker
 Clave
 Bell

Drum Team:
 Hand Drum 1
 Hand Drum 2
 Bass Drum
 Hand Drum 3

9

Ma-ha la ko-vo la hee - na Ma-ha la ko-vo la hee - na

Bell Team:
 Shaker
 Clave
 Bell

Drum Team:
 Hand Drum 1
 Hand Drum 2
 Bass Drum
 Hand Drum 3

Dao Zsi
Inside Desire
Arrangement for Voice, Piano, and Percussion

11

mf Zsi hee-vol ee a o-mo ho - bo-ho cee - ia, Lo-ho-mo a ee da - o zsi ho-po - ee,

Bell Team:
 Shaker
 Clave
 Bell
 Drum Team:
 Hand Drum 1
 Hand Drum 2
 Bass Drum
 Hand Drum 3

13

La-a, ee-e!?

Bell Team:
 Shaker
 Clave
 Bell
 Drum Team:
 Hand Drum 1
 Hand Drum 2
 Bass Drum
 Hand Drum 3

Dao Zsi

Inside Desire

Percussion Parts

by Nina Soyfer
(June 21, 2007)

The musical score is divided into three systems, each starting with a measure number (6, 8, and 8 respectively). Each system contains multiple staves for different percussion instruments. The first system includes Shakers, Claves, Agogo Bells, Bongo Drums, Conga Drums, Bass Drum, and Bongo Drums. The second system includes Bell Team (Shaker, Clave, Bell), Drum Team (Hand Drum 1, Hand Drum 2, Bass Drum, Hand Drum 3). The third system includes Bell Team (Shaker, Clave, Bell), Drum Team (Hand Drum 1, Hand Drum 2, Bass Drum, Hand Drum 3). The score uses various time signatures (2/16, 7/8, 4/4) and includes detailed rhythmic notation with stems, beams, and accents.

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Dao Zsi
Inside Desire
Percussion Parts

10

Bell Team:
Shaker

Clave

Bell

Drum Team:
Hand Drum 1

Hand Drum 2

Bass Drum

Hand Drum 3

12

Bell Team:
Shaker

Clave

Bell

Drum Team:
Hand Drum 1

Hand Drum 2

Bass Drum

Hand Drum 3

14

Bell Team:
Shaker

Clave

Bell

Drum Team:
Hand Drum 1

Hand Drum 2

Bass Drum

Hand Drum 3

Dao Zsi

Inside Desire

Arrangement for Voice, Piano, and Percussion
(simplified version)

by Nina Soyfer
(June 21, 2007)

Recitando

Voice *mp* Na hao vo ia, ka-ma na vo scee-ia, la ho vo shee-ia Mu-nu va.

mf Nee-hee - fo scee - ia ze ka - ho - mo ee - ia o - mo.

Candidamente (♩ = 60-70)

f con moto

con pedale

Bell Team: (Clave)

Drum Team: Hand Drum

Bass Drum

mf Ee fee-su la ko-no ma-ha lee - ia, La ha vo sheeia a vo a ha tee - ho,

mp

Bell Team: (Clave)

Drum Team: Hand Drum

Bass Drum

Dao Zsi
Inside Desire
Simplified Arrangement
for Voice, Piano, and Percussion

9

Ma-ha la ko-vo la hee - na Ma-ha la ko-vo la hee - na

Bell Team:
 (Clave)

Drum Team:
 Hand Drum
 Bass Drum

11

mf
 Zsi hee-vol ee a o - mo ho - bo-ho cee - ia, Lo-ho-mo a ee da - o zsi ho-po - ee,

Bell Team:
 (Clave)

Drum Team:
 Hand Drum
 Bass Drum

13

La-a, ee-e!?

Bell Team:
 (Clave)

Drum Team:
 Hand Drum
 Bass Drum

Look Into Your Heart

When We Created the World

Music and arr. by Nina Soyfer

Lyrics of each verse form

Drunvalo Melchizedek's poem

When We Created the World

With Inspiration

Piano *mf*

3

5 *Versel*

mf It was lone - ly

7

being the on - ly One And so I made two.

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Look Into Your Heart
When We Created the World

9

And then there was you.

11

You were so beau-ti-ful with your eyes of

13

5

in - - - no - cence but I loved you from a-far and yet

15

so ve - ry near and I loved you in ways you could

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Look Into Your Heart
When We Created the World

17

not com-pre - hend. You di - dn't know I

19

was wat - ching through the eyes of e - ve - ry per - son you

21 *Verse 2*

met, Nor could you hear my voice

23

in the wind. You thought that the Earth was just

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Look Into Your Heart
When We Created the World

25

dirt and rocks, You di-dn't re - a - lize it was

27

my bo - - - - -

29

Chorus

dy. Right Now Right Now Right

31

Now Look in-to look in-to Look in-to look in-to

Look Into Your Heart
When We Created the World

33

Your heart *Verse 3* When you slept, we

35

would meet in your heart And make love with our

37 *Verse 4*

spi - rits as One. We would birth new

39

worlds with such pas - sion. But when you were a -

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Look Into Your Heart
When We Created the World

41

wake, you re-mem-bered no-thing, no-thing,

43

Transition

no-thing. Look in-to look in-to Look in-to look in-to

45

Chorus

Look in-to look in-to Your heart Right Now Right Now Right

47

Now Look in-to your

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103

Look Into Your Heart
When We Created the World

49

Sac - red Heart

Verse 5 Youre - mem - bered no - thing.

51

You thought it was just a - no - ther dream. It was just a -

53

Verse 6

no - ther day a - lone. But in your heart I a -

55

wait you, my love, fo - re ver. For the truth of our love and One ness will

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Look Into Your Heart
When We Created the World

57

al - ways be. O - ur love is the Mat - - -

59 *Chorus*

rix of All That Is. Look in your heart look in your heart look in your

61

heart. Look in-to look in-to Look in-to look in-to

63 *Verse 7*

Your heart Re-mem - ber, Sweet One, In

Look Into Your Heart
When We Created the World

65

your heart I will al - - - ways a - wait thee

Musical notation for measures 65-66, including vocal line and piano accompaniment.

67

In the place that is small.

Musical notation for measures 67-68, including vocal line and piano accompaniment.

69

Chorus

Right Now Right Now Right

Musical notation for measures 69-70, including vocal line and piano accompaniment.

71

Now Look in-to look in-to Look in-to look in-to

Musical notation for measures 71-72, including vocal line and piano accompaniment.

Look Into Your Heart
When We Created the World

73

73
Your heart Right Now Right Now Right

This system contains measures 73 and 74. The vocal line starts with a half note 'Your', followed by quarter notes 'heart', 'Right', and 'Now'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

75

75
Now Look in-to look in-to Look in-to look in-to

This system contains measures 75 and 76. The vocal line begins with a half note 'Now', followed by eighth notes 'Look in-to look in-to' and quarter notes 'Look in-to look in-to'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

77

77
rit. Your *a tempo* Oh Heart

This system contains measures 77 and 78. Measure 77 starts with a half note 'Your' marked *rit.* (ritardando). Measure 78 begins with a half note 'Oh' marked *a tempo* (allegretto), followed by a half note 'Heart' with a fermata. The piano accompaniment also has a *rit.* marking in measure 77 and returns to *a tempo* in measure 78.

Look Into Your Heart

When We Created the World

With Percussion Parts

Music and arr. by Nina Soyfer

Lyrics of each verse form

Drunvalo Melchizedek's poem

When We Created the World

With Inspiration

The score is divided into three systems. The first system includes Piano, Bell Team, and Drum Team. The second system includes Piano, Bell, Hand Drum, and Bass Drum. The third system includes Voice, Piano, Bell, Hand Drum, and Bass Drum. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The percussion parts include a bell line, a hand drum line, and a bass drum line. The voice part enters in the third system with the lyrics 'It was lone - ly'.

Piano *mf*

Bell Team

Bell *mf*

Drum Team *mf*

Hand Drum

Bass Drum (if possible use hand(s) in the middle of a skin drum)

Pno.

B.

HD

B. Dr.

Voice *mf* Verse 1

It was lone - ly

Pno. *mp*

B. *mp*

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

7

being the on - ly One And so I made two.

Pno.

B.

HD.

B. Dr.

9

And then there was you.

Pno.

B.

HD.

B. Dr.

11

You were so beau - ti - ful with your eyes of

Pno.

B.

HD.

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

23 ⁵

in - - - no - cence but I loved you from a-far and yet

Pno.

B.

HD

B. Dr.

25

so ve - ry near and I loved you in ways you could

Pno.

B.

HD

B. Dr.

27

not com-pre - hend. You di - dn't know I

Pno.

B.

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

19

was wat - ching through theeyes of e - ve - ry per - son you

Pno.

B

HD

B. Dr.

21

Verse 2

met, Nor could you hear my voice

Pno.

B

HD

B. Dr.

23

in the wind. You thought that the Earth was just

Pno.

B

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

25

dirt and rocks, You di-dn't re-a-lize it was

Pno.

B

HD

B. Dr.

27

my bo-

Pno.

B

HD

B. Dr.

29

Chorus

dy. Right Now Right Now Right

Pno.

B

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

21

Now Look in - to look in - to Look in - to look in - to

Pno.

B

HD

B. Dr.

23

Verse 3

Your heart When you slept, we

Pno.

B

HD

B. Dr.

25

would meet in your heart And make love with our

Pno.

B

HD

B. Dr.

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LOOK INTO YOUR HEART
When We Created the World
With Percussion Parts

37

spi - rits as One. *Verse 4* We would birth new

Pno.

B

HD

B. Dr.

39

worlds with such pas - sion. But when you were a -

Pno.

B

HD

B. Dr.

41

wake, you re - mem - bered no - thing, no - thing,

Pno.

B

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

43

no - thing. *Transition* Look in-to look in-to Look in-to look in-to

Pno.

B.

HD

B. Dr.

45 *Chorus*

Look in-to look in-to Your heart Right Now Right Now Right

Pno.

B.

HD

B. Dr.

47

Now Look in - - to your

Pno.

B.

HD

B. Dr.

Look Into Your Heart
When We Created the World
With Percussion Parts

49

Sac - red Heart

Verse 5

You re - mem - bered no - thing.

Pno.

B.

HD

B. Dr.

51

You thought it was just a - no - ther dream. It was just a -

Pno.

B.

HD

B. Dr.

53

Verse 6

no - ther day a - lone. But in your heart I a -

Pno.

B.

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

55

wait you, my love, fo-re-ver. For the truth of our love and One ness will

Pno.

B

HD

B. Dr.

57

al - ways be. O-ur love is the Mat - - -

Pno.

B

HD

B. Dr.

59

Chorus

rix of All That Is. Look in your heart look in your heart look in your

Pno.

B

HD

B. Dr.

Look Into Your Heart
When We Created the World
With Percussion Parts

61

heart. Look in-to look in-to Look in-to look in-to

Pno.

B.

HD

B. Dr.

63

Verse 7

Your heart Re mem - ber, Sweet One, In

Pno.

B.

HD

B. Dr.

65

your heart I will al - - - ways a - wait thee

Pno.

B.

HD

B. Dr.

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Look Into Your Heart
When We Created the World
With Percussion Parts

67

In the place that is small.

Pno.
B
HD
B. Dr.

69

Chorus

Right Now Right Now Right

Pno.
B
HD
B. Dr.

71

Now Look in - to look in - to Look in - to look in - to

Pno.
B
HD
B. Dr.

Look Into Your Heart
 When We Created the World
 With Percussion Parts

73

Your heart Right Now Right Now Right

Pno.

B.

HD

B. Dr.

75

Now Look in-to look in-to Look in-to look in-to

Pno.

B.

HD

B. Dr.

77

rit. Your *a tempo* Oh Heart

rit. *a tempo*

Pno.

B.

HD

B. Dr.

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Look Into Your Heart

When We Created the World

Voice and Percussion Parts

Music and arr. by Nina Soyfer

Lyrics of each verse form

Drunvalo Melchizedek's poem

When We Created the World

With Inspiration

Bell Team
Bell *mf*

Drum Team
Hand Drum *mf*
Bass Drum

3

B
HD
B. Dr.

5 *Verse 1*
Voice *mf* It was lone - ly
B *mp*
HD
B. Dr.

7
B being the on - ly One And so I made two.
HD
B. Dr.

9
B And then there was you.
HD
B. Dr.

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Look Into Your Heart
 When We Created the World
Voice and Percussion Parts

11
 B You were so beau-ti-ful with your eyes of
 HD
 B. Dr.

13
 B in - - - no - cence but I loved you from a-far and yet
 HD
 B. Dr.

15
 B so ve - ry near and I loved you in ways you could
 HD
 B. Dr.

17
 B not com-pre - hend. You di - dn't know
 HD
 B. Dr.

19
 B was wat - ching through theeyes of e - ve - ry per - son you
 HD
 B. Dr.

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Look Into Your Heart
 When We Created the World
Voice and Percussion Parts

21 *Verse 2*

met, Nor could you hear my voice

23 in the wind. You thought that the Earth was just

25 dirt and rocks, You di-dn't re-a-lize it was

27 my bo - - - - -

29 *Chorus*

dy. Right Now Right Now Right

The musical score is arranged in five systems. Each system contains three staves: a vocal line (B), a harmony line (HD), and a percussion line (B. Dr.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'met, Nor could you hear my voice in the wind. You thought that the Earth was just dirt and rocks, You di-dn't re-a-lize it was my bo - - - - -'. The chorus begins at measure 29 with the lyrics 'dy. Right Now Right Now Right'. The percussion part consists of a steady eighth-note pattern.

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Look Into Your Heart
When We Created the World
Voice and Percussion Parts

31

B
HD
B. Dr.

Now Look in - to look in - to Look in - to look in - to

33 *Verse 3*

B
HD
B. Dr.

Your heart When you slept, we

35

B
HD
B. Dr.

would meet in your heart And make love with our

37 *Verse 4*

B
HD
B. Dr.

spi - rits as One. We would birth new

39

B
HD
B. Dr.

worlds with such pas - sion. But when you were a-

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Look Into Your Heart
 When We Created the World
Voice and Percussion Parts

41

B
HD
B. Dr.

wake, you re-mem-bered no-thing, no-thing,

43

B
HD
B. Dr.

no-thing, *Transition* Look in-to look in-to Look in-to look in-to

45

B
HD
B. Dr.

Chorus
Look in-to look in-to Your heart Right Now Right Now Right

47

B
HD
B. Dr.

Now Look in - - - to your

49

B
HD
B. Dr.

Sac-red Heart *Verse 5* You re-mem-bered no-thing,

Look Into Your Heart
When We Created the World
Voice and Percussion Parts

51

B
HD
B. Dr.

You thought it was just a - no-ther dream. It was just a -

53 *Verse 6*

B
HD
B. Dr.

no-ther day a-lone. But in your heart I a -

55

B
HD
B. Dr.

wait you, my love, fo-re-ver. For the truth of our love and One ness will

57

B
HD
B. Dr.

al - ways be. O - ur love is the Mat - - -

59 *Chorus*

B
HD
B. Dr.

rix of All That Is. Look in your heart look in your heart look in your

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Look Into Your Heart
When We Created the World
Voice and Percussion Parts

61

B heart. Look in-to look in-to Look in-to look in-to

HD

B. Dr.

63 *Verse 7*

B Your heart Re-mem ber, Sweet One, In

HD

B. Dr.

65

B your heart I will al- - - ways a-wait thee

HD

B. Dr.

67

B In the place that is small.

HD

B. Dr.

69 *Chorus*

B Right Now Right Now Right

HD

B. Dr.

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Look Into Your Heart
 When We Created the World
Voice and Percussion Parts

71

B
 HD
 B. Dr.

Now Look in - to look in - to Look in - to look in - to

73

B
 HD
 B. Dr.

Your heart Right Now Right Now Right

75

B
 HD
 B. Dr.

Now Look in - to look in - to Look in - to look in - to

77

B
 HD
 B. Dr.

rit. Your *a tempo* Oh Heart

Look Into Your Heart

When We Created the World

Hand Drum Part
with piano and voice

Music and arr. by Nina Soyfer

Lyrics of each verse form

Drunvalo Melchizedek's poem

When We Created the World

With Inspiration

The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system includes a Piano part (mf) and a Hand Drum part with a legend: 'Stem down - bass', 'Stem up - tone', and 'Parenthesized and stem up - slap'. The second system includes Piano and Hand Drum parts, with a measure number '3' at the start. The third system includes Voice, Piano, and Hand Drum parts, with a measure number '5' at the start and the label 'Verse 1'. The lyrics are: 'mf It was lone - ly', 'being the on - ly One And so I made two.' The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The hand drum part uses stems to indicate different drum sounds.

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Look Into Your Heart
 When We Created the World
Hand Drum Part with piano and voice

The musical score is arranged in four systems, each with three staves: a vocal line at the top, a piano accompaniment (Pno.) in the middle, and a hand drum part (HD) at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes lyrics for the vocal line and rhythmic notation for the hand drum part.

System 1 (Measures 9-10): The vocal line begins with the lyrics "And then there was you." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The hand drum part consists of a simple rhythmic pattern of eighth notes.

System 2 (Measures 11-12): The vocal line continues with "You were so beau-ti-ful with your eyes of". The piano accompaniment maintains its rhythmic accompaniment. The hand drum part continues with the same rhythmic pattern.

System 3 (Measures 13-14): The vocal line continues with "in - - - no - cence but I loved you from a-far and yet". A fermata is placed over the first measure of this system. The piano accompaniment and hand drum part continue.

System 4 (Measures 15-16): The vocal line concludes with "so ve - ry near and I loved you in ways you could". The piano accompaniment and hand drum part continue.

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Look Into Your Heart
When We Created the World
Hand Drum Part with piano and voice

17 not com-pre - hend. You di - dn't know

19 was wat - ching through theeyes of e - ve - ry per - son you

21 Verse 2
met, Nor could you hear my voice

23 in the wind. You thought that the Earth was just

The musical score is arranged in four systems. Each system contains three staves: a vocal line at the top, a piano accompaniment (Pno.) in the middle, and a hand drum part (HD) at the bottom. The piano part consists of a treble and bass clef staff. The hand drum part is a single staff with a double bar line at the beginning. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the vocal line.

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Look Into Your Heart
When We Created the World
Hand Drum Part with piano and voice

The musical score is arranged in four systems, each containing three staves: a vocal line, a piano accompaniment (Pno.) with treble and bass clefs, and a hand drum (HD) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "dirt and rocks, You di-dn't re-a-lize it was my bo- dy. Right Now Right Now Right Now Look in-to look in-to Look in-to look in-to". The word "Chorus" is written above the vocal line at measure 29. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, while the hand drum part provides a steady, syncopated beat.

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Look Into Your Heart
 When We Created the World
Hand Drum Part with piano and voice

33

Your heart *Verse 3* When you slept, we

Pno.

HD

35

would meet in your heart And make love with our

Pno.

HD

37

spi - rits as One. *Verse 4* We would birth new

Pno.

HD

39

worlds with such pas - sion. But when you were a-

Pno.

HD

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Look Into Your Heart
When We Created the World
Hand Drum Part with piano and voice

41
wake, you re-mem-bered no-thing, no-thing,

43
no-thing. *Transition* Look in-to look in-to Look in-to look in-to

45
Chorus
Look in-to look in-to Your heart Right Now Right Now Right

47
Now Look in-to your

The musical score is arranged in four systems. Each system contains three staves: a vocal line at the top, a piano accompaniment (Pno.) in the middle, and a hand drum part (HD) at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes lyrics and performance markings such as 'Transition' and 'Chorus'. The piano part features a consistent rhythmic pattern of eighth notes with accents, while the hand drum part provides a steady accompaniment.

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Look Into Your Heart
 When We Created the World
Hand Drum Part with piano and voice

49

Sac - red Heart *Verse 5* Youre - mem - bered no - thing.

51

You thought it was just a - no - ther dream. It was just a -

53

Verse 6

no - ther day a - lone. But in your heart I a -

55

wait you, my love, fo - re - ver. For the truth of our love and One ness will

Pno.

HD

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135

Look Into Your Heart
 When We Created the World
Hand Drum Part with piano and voice

57

al - ways be. O - ur love is the Mat - -

Pno.

HD

59 *Chorus*

rix of All That Is. Look in your heart look in your heart look in your

Pno.

HD

61

heart. Look in - to look in - to Look in - to look in - to

Pno.

HD

63 *Verse 7*

Your heart Re mem - ber, Sweet One, In

Pno.

HD

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Look Into Your Heart
When We Created the World
Hand Drum Part with piano and voice

65 your heart I will al - - - ways a - wait thee

67 In the place that is small.

69 *Chorus*
Right Now Right Now Right

71 Now Look in - to look in - to Look in - to look in - to

The musical score is arranged in four systems. Each system contains three staves: a vocal line at the top, a piano accompaniment (Pno.) in the middle, and a hand drum part (HD) at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a consistent rhythmic pattern of eighth notes with accents. The hand drum part consists of a series of eighth notes, often beamed in pairs. The vocal line includes lyrics and rests, with some words like 'al - - - ways' and 'in - to' indicating long notes or rests.

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Look Into Your Heart
When We Created the World
Hand Drum Part with piano and voice

73

Your heart Right Now Right Now Right

Pno.

HD

75

Now Look in-to look in-to Look in-to look in-to

Pno.

HD

77

rit. Your Oh Heart *a tempo*

Pno.

HD

Look Into Your Heart

When We Created the World

Bell Part

with voice

Music and arr. by Nina Soyfer

Lyrics of each verse form

Drunvalo Melchizedek's poem

When We Created the World

With Inspiration

Bell **mf**

B

3

5

Voice **mf** Verse 1

5 **mp** It was lone - ly

B

7

7 being the on - ly One And so I made two.

B

9

9 And then there was you.

B

11

11 You were so beau - ti - ful with your eyes of

B

13

13 in - - - no - cence but I loved you from a - far and yet

B

15

15 so ve - ry near and I loved you in ways you could

B

Look Into Your Heart
When We Created the World
Bell Part with voice

17 not com-pre-hend. You di-dn't know I

19 was wat-ching through the eyes of e-ve-ry per-son you

21 *Verse 2*
met, Nor could you hear my voice

23 in the wind. You thought that the Earth was just

25 dirt and rocks, You di-dn't re-a-lize it was

27 my bo-

29 *Chorus*
dy. Right Now Right Now Right

31 Now Look in-to look in-to Look in-to look in-to

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Look Into Your Heart
When We Created the World
Bell Part with voice

33
Your heart *Verse 3* When you slept, we

35
would meet in your heart And make love with our

37
Verse 4
spi - rits as One. We would birth new

39
worlds with such pas - sion. But when you were a-

41
wake, you re - mem - bered no - thing, no - thing,

43
Transition
no - thing. Look in - to look in - to Look in - to look in - to

45
Chorus
Look in - to look in - to Your heart Right Now Right Now Right

47
Now Look in - - - to your

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Look Into Your Heart
 When We Created the World
Bell Part with voice

49 Sac - red Heart *Verse 5* You re - mem - bered no - thing.

51 You thought it was just a - no - ther dream. It was just a -

53 no - ther day a - lone. *Verse 6* But in your heart I a -

55 wait you, my love, fo - re - ver. For the truth of our love and One ness will

57 al - ways be. O - ur love is the Mat - - -

59 *Chorus* rix of All That Is. Look in your heart look in your heart look in your

61 heart. Look in - to look in - to Look in - to look in - to

63 *Verse 7* Your heart Re - mem - ber, Sweet One, In

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Look Into Your Heart
 When We Created the World
Bell Part with voice

65
 your heart I will al - - - ways a - wait thee

67
 In the place that is small.

69 *Chorus*
 Right Now Right Now Right

71
 Now Look in - to look in - to Look in - to look in - to

73
 Your heart Right Now Right Now Right

75
 Now Look in - to look in - to Look in - to look in - to

77 *rit.* Your *a tempo* Oh Heart

Look Into Your Heart

When We Created the World

Bell Part

with piano and voice

Music and arr. by Nina Soyfer

Lyrics of each verse form

Drunvalo Melchizedek's poem

When We Created the World

With Inspiration

Piano *mf*

Bell

Pno.

Bell

Voice *Verse 1*

It was lone - ly

Pno.

Bell

Voice

being the on - ly One And so I made two.

Pno.

Bell

© 2010 Nina Soyfer

Look Into Your Heart
When We Created the World
Bell Part with piano and voice

The musical score is arranged in four systems, each with three staves: Voice (top), Piano (middle), and Bell (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes lyrics for the voice part and a rhythmic pattern for the bell part.

System 1 (Measures 9-10):
Voice: *And then there was you.*
Piano: Accompanying piano accompaniment.
Bell: *9* (measure number), rhythmic pattern.

System 2 (Measures 11-12):
Voice: *You were so beau-ti-ful with your eyes of*
Piano: Accompanying piano accompaniment.
Bell: *11* (measure number), rhythmic pattern.

System 3 (Measures 13-14):
Voice: *in-nocence but I loved you from a-far and yet*
Piano: Accompanying piano accompaniment.
Bell: *13* (measure number), rhythmic pattern.

System 4 (Measures 15-16):
Voice: *so ve-ry near and I loved you in ways you could*
Piano: Accompanying piano accompaniment.
Bell: *15* (measure number), rhythmic pattern.

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Look Into Your Heart
When We Created the World
Bell Part with piano and voice

17

Voice

17 not com - pre - hend. You di - dn't know I

Pno.

Bell

19

Voice

19 was wat - ching through the eyes of e - ve - ry per - son you

Pno.

Bell

21

Voice

21 Verse 2 met, Nor could you hear my voice

Pno.

Bell

23

Voice

23 in the wind. You thought that the Earth was just

Pno.

Bell

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Look Into Your Heart
When We Created the World
Bell Part with piano and voice

25

Voice

25 dirt and rocks, You di-dn't re-a-lize it was

Pno.

Bell

27

Voice

27 my bo-

Pno.

Bell

29

Voice

29 dy. Right Now Right Now Right

Pno.

Bell

Chorus

31

Voice

31 Now Look in-to look in-to Look in-to look in-to

Pno.

Bell

© 2010 Nina Soyfer

Look Into Your Heart
When We Created the World
Bell Part with piano and voice

33

Voice

33

Pno.

Bell

Your heart

Verse 3

When you slept, we

35

Voice

35

Pno.

Bell

would meet in your heart

And make love with our

37

Voice

37

Pno.

Bell

spi - rits as One.

Verse 4

We would birth new

39

Voice

39

Pno.

Bell

worlds with such pas - sion.

But when you were a -

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Look Into Your Heart
When We Created the World
Bell Part with piano and voice

41

Voice

41 wake, you re - mem - bered no - thing, no - thing,

Pno.

Bell

43

Voice

43 no - thing. Look in - to look in - to Look in - to look in - to

Pno.

Bell

Transition

45

Voice

45 Look in - to look in - to Your heart Right Now Right Now Right

Pno.

Bell

Chorus

47

Voice

47 Now Look in - - to your

Pno.

Bell

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Look Into Your Heart
When We Created the World
Bell Part with piano and voice

49

Voice

Sac - red Heart

Verse 5

You re - mem - bered no - thing.

Pno.

49

Bell

51

Voice

You thought it was just a - no - ther dream. It was just a -

Pno.

51

Bell

53

Voice

Verse 6

no - ther day a - lone. But in your heart I a -

Pno.

53

Bell

55

Voice

wait you, my love, fo - re - ver. For the truth of our love and One ness will

Pno.

55

Bell

© 2010 Nina Soyfer

Look Into Your Heart
 When We Created the World
Bell Part with piano and voice

57

Voice

al - ways be. O - ur love is the Mat - - -

Pno.

Bell

59

Voice

Chorus

rix of All That Is. Look in your heart look in your heart look in your

Pno.

Bell

61

Voice

heart. Look in-to look in-to Look in-to look in-to

Pno.

Bell

63

Voice

Verse 7

Your heart Re-mem - ber, Sweet One, In

Pno.

Bell

Look Into Your Heart
When We Created the World
Bell Part with piano and voice

The musical score is arranged in four systems, each with three staves: Voice (soprano clef), Piano (grand staff), and Bell (percussion clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes lyrics and a chorus section.

System 1 (Measures 65-66):
Voice: your heart I will al - - - ways a - wait thee
Piano: Accompanying piano accompaniment.
Bell: Percussion accompaniment.

System 2 (Measures 67-68):
Voice: In the place that is small.
Piano: Accompanying piano accompaniment.
Bell: Percussion accompaniment.

System 3 (Measures 69-70):
Voice: *Chorus*
Right Now Right Now Right
Piano: Accompanying piano accompaniment.
Bell: Percussion accompaniment.

System 4 (Measures 71-72):
Voice: Now Look in - to look in - to Look in - to look in - to
Piano: Accompanying piano accompaniment.
Bell: Percussion accompaniment.

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Look Into Your Heart
When We Created the World
Bell Part with piano and voice

73

Voice

Your heart Right Now Right Now Right

Pno.

Bell

75

Voice

Now Look in-to look in-to Look in-to look in-to

Pno.

Bell

77

Voice

rit. Your Oh Heart

Pno.

rit. *a tempo*

Bell

rit. *a tempo*

My Love Моя Любовь

Music and arr. by Nina Soyfer
Original lyrics by Tsang-Yang Gyatso

English transl. by Charles Bell

Russian transl. from English by I. Gavriiliuk

Flotter (♩ = 100)

The musical score is arranged in three systems, each containing six staves. The instruments are: Claves, Maracas, Conga Drums, Bass Drum, Bell Team (Bell, Claves, Shaker), and Drum Team (Hand Drum, Bass Drum). The score is marked with measure numbers 7, 11, and 15 at the beginning of each system. The tempo is indicated as 'Flotter (♩ = 100)'. The score includes various rhythmic patterns, including triplets and accents, and is written in a 4/4 time signature.

The scores of this arrangement containing the vocal part (with Russian lyrics) were excluded due to the use of copyrighted material, and the lack of permission to use it herein (i.e., Gavriiliuk's translation, in Rampa 2005).

My Love

The musical score is divided into four systems, each starting with a measure number: 19, 23, 26, and 30. Each system contains five staves. The top staff is for the Bell Team, with a sub-staff for the Bell. The second staff is for Claves, featuring a 3-measure triplet. The third staff is for the Shaker, with a series of eighth notes and accents. The fourth and fifth staves are for the Drum Team, with sub-staffs for Hand Drum and Bass Drum. The Hand Drum part includes various rhythmic patterns and accents, while the Bass Drum part consists of a steady eighth-note accompaniment. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

My Love

34

Bell Team:
Bell

Claves

Shaker

Drum Team:
Hand Drum

Bass Drum

38

Bell Team:
Bell

Claves

Shaker

Drum Team:
Hand Drum

Bass Drum

42

Bell Team:
Bell

Claves

Shaker

Drum Team:
Hand Drum

Bass Drum

45

Bell Team:
Bell

Claves

Shaker

Drum Team:
Hand Drum

Bass Drum

My Love

The musical score is arranged in four systems, each containing five staves. The instruments are: Bell Team: Bell, Claves, Shaker, Drum Team: Hand Drum, and Bass Drum. The notation includes various rhythmic patterns, accents, and triplets. Measure numbers 48, 51, 55, and 59 are indicated at the start of each system. The score concludes with a double bar line at the end of the fourth system.

Oh Susanna!

Arrangement for
Piano and Percussion Ensemble

by Stephen Foster
Accompaniment and arr.
by Nina Soyfer

Lively

Piano

Solo Instruments

Percussion Ensemble

7

13

Solo Instrument

Percussion Ensemble

f

mp

con pedale

Solo 1: Bell

5-1

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Oh Susanna!
Arrangement for
Piano and Percussion Ensemble

18

sfz *mp*

Solo Instrument *f*
Solo 2:
Percussion Ensemble *Rattle (or any instrument)*

24

fz *f*

Solo Instrument
Percussion Ensemble

29

Solo Instrument
Percussion Ensemble

Oh Susanna!
Arrangement for
Piano and Percussion Ensemble

34

mp

Solo Instrument

Percussion Ensemble

Solo 3: Hand Drum

40

fz

f

Solo Instrument

Percussion Ensemble

46

ff

fz

Solo Instrument

Percussion Ensemble

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Oh Susanna!

Piano Part

by Stephen Foster
Accompaniment and arr.
by Nina Soyfer

Lively

Piano

f *mp*

con pedale

7

f

5-1

13

18

sfz *mp*

Oh Susanna!
Piano Part

24

Musical notation for measures 24-28. The piece is in D major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamic markings include *fz* (fortissimo) and *f* (forte).

29

Musical notation for measures 29-33. The right hand continues the melodic line with flowing eighth notes. The left hand maintains the accompaniment pattern.

34

Musical notation for measures 34-39. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent. A dynamic marking of *mp* (mezzo-piano) is present.

40

Musical notation for measures 40-45. The piece features a repeat sign at measure 42. The right hand has a melodic line with some rests. The left hand accompaniment continues. Dynamic markings include *fz* and *f*.

46

Musical notation for measures 46-51. The right hand has a melodic line with a final chord. The left hand accompaniment concludes the piece. A dynamic marking of *ff* (fortissimo) is present.

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Oh Susanna!

Percussion Parts

by Stephen Foster
Accompaniment and arr.
by Nina Soyfer

Lively

Solo Instruments | **Percussion Ensemble**

Solo 1: Bell

7

Solo Instrument | **Percussion Ensemble**

12

Solo Instrument | **Percussion Ensemble**

17

Solo Instrument | **Percussion Ensemble**

f

Solo 2: Rattle (or any instrument)

22

Solo Instrument | **Percussion Ensemble**

Oh Susanna!
Percussion Parts

27

Solo Instrument

Percussion Ensemble

32

Solo Instrument

Percussion Ensemble

Solo 3: Hand Drum

37

Solo Instrument

Percussion Ensemble

43

Solo Instrument

Percussion Ensemble

47

Solo Instrument

Percussion Ensemble

fz

Ole Mas Charlie

Arrangement for
Voice and Percussion

Jamaican Folk Song
Arrangement by Nina Soyfer
and Brendon Best

Exuberantly

Percussion Ensemble



5

Percussion Ensemble

10

Voice

Ole Mas' Char-lie 'Im have a bull-dog In-na 'im back-yard

Percussion Ensemble

13

Voice

An' when 'im get cross Chain Ha-fi chain 'im Chain Ha-fi chain 'im

Percussion Ensemble

16

Voice

Chain Ha - fi chain 'im Chain Ha - fi chain 'im

Percussion Ensemble

18

Voice

Ole Mas' Char-lie 'Im have a bull-dog In-na 'im back-yard An' when 'im get cross

Percussion Ensemble

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Ole Mas Charlie
Arrangement for Voice and Percussion

22

Voice

Chain Ha - fi chain 'im Chain Ha - fi chain 'im Chain Ha - fi chain 'im

Percussion Ensemble

25

Voice

Chain Ha - fi chain 'im Ole Mas' Char - lie 'Im have a bull - dog

Percussion Ensemble

28

Voice

In - na 'im back - yard An' when 'im get cross

Percussion Ensemble

30

Voice

Chain Ha - fi chain 'im Chain Ha - fi chain 'im

Percussion Ensemble

32

Voice

Chain Ha - fi chain 'im Chain Ha - fi chain 'im

Percussion Ensemble

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Ole Mas Charlie

Arrangement for
Percussion, Voice, and Piano

Jamaican Folk Song
Accompaniment and arr.
by Nina Soyfer

Exuberantly

Percussion Ensemble **f**

5

Percussion Ensemble

10

Percussion Ensemble

Voice(s) **f** Ole Mas' Char-lie 'Im have a bull - dog

Piano **ff** **mf**
con pedale

14

Percussion Ensemble **ff**

Voice(s) In-na 'im back-yard An' when 'im get cross **ff** Chain Ha-fi chain 'im

Piano

Ole Mas Charlie
*Arrangement for
Percussion, Voice, and Piano*

17

Percussion Ensemble

Voice(s)

Chain Ha - fi chain 'im Chain Ha - fi chain 'im Chain Ha - fi chain 'im

20

Percussion Ensemble

Voice(s)

mf Ole Mas' Char - lie 'Im have a bull - dog In - na 'im back - yard

23

Percussion Ensemble

Voice(s)

An' when 'im get cross Chain Ha - fi chain 'im Chain Ha - fi chain 'im

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Ole Mas Charlie
*Arrangement for
 Percussion, Voice, and Piano*

26

Percussion Ensemble

Voice(s)

Chain Ha-fi chain 'im Chain Ha-fi chain 'im Ole Mas' Char-lie 'Im have a bull-dog

30

Percussion Ensemble

Voice(s)

In na 'im back yard An' when 'im get cross Chain Ha-fi chain 'im Chain Ha-fi chain 'im

34

Percussion Ensemble

Voice(s)

Chain Ha-fi chain 'im Chain Ha-fi chain 'im

Ole Mas Charlie

Percussion and Vocal Parts

Jamaican Folk Song
 Accompaniment and arr.
 by Nina Soyfer

Exuberantly

Percussion Ensemble 2/4 *f*

5

Percussion Ensemble

10

Percussion Ensemble

Voice(s) *f* Ole Mas' Char lie 'Im have a bull - dog

14

Percussion Ensemble *ff*

Voice(s) In-na 'im back-yard An' when 'im get cross *ff* Chain Ha-fi chain 'im

17

Percussion Ensemble

Voice(s) Chain Ha-fi chain 'im Chain Ha-fi chain 'im Chain Ha-fi chain 'im

20

Percussion Ensemble

Voice(s) *mf* Ole Mas' Char - lie 'Im have a bull - dog In - na 'im back - yard

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Ole Mas Charlie
Percussion and Vocal Parts

23

Percussion Ensemble

Voice(s)

An' when 'im get cross Chain Ha - fi chain 'im Chain Ha - fi chain 'im

26

Percussion Ensemble

Voice(s)

Chain Ha - fi chain 'im Chain Ha - fi chain 'im Ole Mas' Char - lie

29

Percussion Ensemble

Voice(s)

'Im have a bull - dog In - na 'im back - yard An' when 'im get cross

32

Percussion Ensemble

Voice(s)

Chain Ha - fi chain 'im Chain Ha - fi chain 'im Chain Ha - fi chain 'im

35

Percussion Ensemble

Voice(s)

Chain Ha - fi chain 'im

Ole Mas Charlie

Piano Part

Jamaican Folk Song
Accompaniment and arr.
by Nina Soyfer

Exuberantly

The piano score for 'Ole Mas Charlie' is written in 2/4 time with a key signature of one flat (B-flat). The piece begins with a dynamic of *ff* (fortissimo) and a *con pedale* instruction. The first system (measures 1-11) features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef. The second system (measures 12-15) starts with a dynamic of *mf* (mezzo-forte) and includes a *con pedale* instruction. The third system (measures 16-21) continues the rhythmic accompaniment. The fourth system (measures 22-26) features a more active melodic line in the treble clef. The fifth system (measures 27-32) continues this melodic development. The sixth system (measures 33-36) concludes the piece with a final *ff* dynamic and a *con pedale* instruction.

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Ole Mas Charlie

Vocal Part

Jamaican Folk Song
Accompaniment and arr.
by Nina Soyfer

10 **Exuberantly**

f Ole Mas' Char-lie 'Im have a bull - dog

14 In-na 'im back-yard An' when 'im get cross *ff* Chain Ha-fi chain 'im

17 Chain Ha - fi chain 'im Chain Ha - fi chain 'im Chain Ha - fi chain 'im

20 *mf* Ole Mas' Char - lie 'Im have a bull - dog In - na 'im back - yard

23 An' when 'im get cross *ff* Chain Ha - fi chain 'im Chain Ha - fi chain 'im

26 Chain Ha - fi chain 'im Chain Ha - fi chain 'im *ff* Ole Mas' Char - lie

29 'Im have a bull - dog In - na 'im back - yard An' when 'im get cross

32 Chain Ha - fi chain 'im Chain Ha - fi chain 'im Chain Ha - fi chain 'im

35 Chain Ha - fi chain 'im

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Ole Mas Charlie

Percussion Part

Jamaican Folk Song
Accompaniment and arr.
by Nina Soyfer

Exuberantly

Percussion Ensemble 2/4

f

5

10

14 *ff*

17

20 *mf*

23 *ff*

26

30 *ff*

34

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Jewish Song

Aya Li Tov

Music by Nina Soyfer
(2003-2010)
Lyrics by Nina Mostovoy
and Nina Soyfer

Scherzoso

Piano *f*

con pedale

Voice

Ma - nish - ma be - se - der To - da ra - ba She - mesh zo - ra - hat ve

ze kvar bra - ha! Kan a - ni a - i - ti Le kan er - tze lah - zor Le - ha -

yeh ve le - ha - gid "A - ya li tov!"

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Jewish Song
Aia Li Tov

14

legato
rit.
tempo rubato

17

dim.
Espressivo
legato

21

dim.

24

27

Jewish Song
Aia Li Tov

30 *a tempo*

34

Is-ra-el Ar tze - i - nu Ha-lav ve dvash Kol mi she ha-ya kan

37

No - lad mi ha-dash Lo ish-kah et a - yof - ya

Approximate meaning:

How are you? - Fine, thank you.
The sun is rising, and it is already bliss!
I've been here, and would like to return
To smile and to say "I felt wonderful"
Homeland, Israel - Milk and honey
Who ever came here was reborn,
and will never forget its beauty!

Hebrew Lyrics:

מה נשמע? - בסדר, תודה רבה!
שמש זורח וזה כבר ברכה.
כאן אני הייתי, לכאן ארצה לחזור,
לחייך ולהגיד: "היה לי טוב!"

ישראל ארצינו, חלב ודבש
כל מי שהיה כאן נולד מחדש
לא ישכח את היופייה!

Jewish Song

Aya Li Tov

Arrangement for
Piano, Voice, and Percussion

Music and arr. by Nina Soyfer
Lyrics by Nina Mostovoy
and Nina Soyfer

Scherzoso

Piano

Bell Team:
Shaker
Bell

Drum Team:
Drum
Hand Drum

con pedale

use slap or small sticks

bass sound

Voice

Ma-nish-ma be-se - der To-da ra - ba She - mesh zo-ra - hat ve

Jewish Song
Aia Li Tov
 Arrangement for Piano, Voice, and Percussion

10

ze kvar bra-ha! Kan a - ni a - i - ti Le kan er-tze lah-zor Le-ha -

13

yeh ve le-ha-gid "A - ya li tov!"

16

rit. *tempo rubato*

Bell Team:
 Shaker
 Bell
 Drum Team:
 Drum
 Hand Drum

Jewish Song
Aia Li Tov
Arrangement for Piano, Voice, and Percussion

19 *8va-7* **Espressivo**

dim. legato

Bell Team:
Shaker
Bell
Drum Team
Drum
Hand Drum

23

Bell Team:
Shaker
Bell
Drum Team
Drum
Hand Drum

26

Bell Team:
Shaker
Bell
Drum Team
Drum
Hand Drum

Jewish Song
Aia Li Tov
Arrangement for Piano, Voice, and Percussion

29

Bell Team:
Shaker
Bell
Drum Team
Drum
Hand Drum

32 *A Tempo*

Bell Team:
Shaker
Bell
Drum Team
Drum
Hand Drum

34

Bell Team:
Shaker
Bell
Drum Team
Drum
Hand Drum

Jewish Song
Aia Li Tov

Arrangement for Piano, Voice, and Percussion

36

Is - ra - el Ar - tze - i - nu Ha - lav ve dvash Kol mi she ha - ya kan

39

No - lad mi ha - dash Lo ish - kah et a - yof - ya

rit.

subito p

subito p

Approximate meaning:

How are you? - Fine, thank you.
The sun is rising, and it is already bliss!
I've been here, and would like to return
To smile and to say "I felt wonderful"
Homeland, Israel - Milk and honey
Who ever came here was reborn,
and will never forget its beauty!

Hebrew Lyrics:

מה נשמע? - בסדר, תודה רבה!
שמש זורח וזה כבר ברכה.
כאן אני הייתי, לכאן ארצה לחזור,
לחייך ולהגיד: "היה לי טוב!"

ישראל ארצינו, חלב ודבש
כל מי שהיה כאן נולד מחדש
לא ישכח את היופייה!

Jewish Song

Aya Li Tov

Vocal Part

Music by Nina Soyfer
(2003-2010)

Lyrics by Nina Mostovoy
and Nina Soyfer

Scherzoso

Voice

mf Ma - nish - ma be - se - der To - da ra - ba

7 She - mesh zo - ra - hat ve ze kvar bra - ha!

9 Kan a - ni a - i - ti Le kan er - tze lah - zor Le - ha -

11 yeh ve le - ha - gid "A - ya li tov!"

13 *Piano solo*

34 Is - ra - el Ar - tze - i - nu Ha - lav ve dvasch

36 Kol mi she ha - ya kan No - lad mi ha - dash

38 Lo ish - kah et a - yof - ya

Jewish Song

Aya Li Tov

Percussion Parts

by Nina Soyfer

Espressivo

4

7

10

13

17

20

© 2010 Nina Soyfer

Nina Furaha Moyoni Mwangu

I am Happy in My Heart

Vocal part by
William Izungo and Nina Soyfer
Guitar by Alexander Soyfer
Piano and Percussion by Nina Soyfer
Swahili lyrics by William Izungo
English lyrics by Gilbert Verghese and Nina Soyfer
Arrangement and edition by Nina Soyfer
(Fall 2010)

Lively

The musical score is arranged in a system with ten staves. The top two staves are for vocal parts: Alto and Tenor. The Alto part begins with the instruction 'vocalize'. The next three staves are for instrumental parts: Guitar, Piano, and Acoustic Bass. The bottom four staves are for the Drum Team, including Bell, Shakers, Drum, Bongo Drums, and Bass Drum. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#).

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

3

A

T

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

5

T

Si - ku - ju - a ni - pa - te wa - pi fu - ra - ha Ka - ti - ka hu - u mo - yo wan - gu.

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

7

T
8
Ni - li - zun - gu - ka hu - ku ku - le ku - i - ta - fu - ta fu - ra - ha si - ku - pa - ta

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

9

A
Ni - na fu - ra - ha mo - yo - ni mwan - gu

T
8
Ni - na fu - ra - ha mo - yo - ni mwan - gu

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

11

A

Mun - gu fu - ra - ha ya - mo - yo wan - gu

T

Mun - gu fu - ra - ha ya - mo - yo wan - gu

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

13

A

Ni - li - zun - gu - ka hu - ku ku - le ku - i - ta - fu - ta fu - ra - ha si - ku - pa - ta,

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

15

A

Ndu-gu pi - a ma - ra-fi - ki ni - li-wa u - li - za ha - wa ku - wa msa - a - da

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

17

A

T

Ni - na fu - ra - ha mo - yo - ni mwan - gu

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

The musical score is arranged in a multi-stem format. The vocal parts (A and T) are written in treble clef with lyrics underneath. The guitar (Gtr.) part is in treble clef with chordal accompaniment. The piano (Pno.) part is in grand staff (treble and bass clefs). The acoustic bass is in bass clef. The percussion instruments (Bell, Shaker, Drum, Bongo Drums, Bass Drum) are shown as rhythmic patterns on a single staff with a double bar line.

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

19

A
Mun - gu fu - ra - ha ya - mo - yo wan - gu (2nd time through: When -)

T
Mun - gu fu - ra - ha ya - mo - yo wan - gu

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

21

A
e - ver you are sad and you are seek - ing hap - py - ness You need to

T
e - ver you are sad and you are seek - ing hap - py - ness You need to

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

22

A
look in - to your heart Look in - to your heart

T
look in - to your heart Look in - to your heart

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

24

A
Seek and you will find Look in - to your heart

T
Seek and you will find Look in - to your heart

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

26

A

T

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

28

A

T

Gtr.

Pno.

Acoustic Bass

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Make your dreams come true Ni - na fu-ra - ha

Pen-gi-ne wa-ji - u-li-za wa-pi u - ta - ka-po i - pa-

mo - yo - ni mwan - gu Ni - na fu-ra - ha

ta hi fu - ra - ha Si - su - mbu - ke sa - na ji - bu u - na mo - yo - ni mu - i - te

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

30

A
T
Gtr.
Pno.
Acoustic Bass
Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

mo - yo - ni mwan - gu Na ye - ye Ta - ku - pa fu - ra - ha ha
hu - ye - su Na Ta - ku - pa fu - ra - ha

32

A
T
Gtr.
Pno.
Acoustic Bass
Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

mo - yo - ni mwa - ko Na we - we Ta - pa - ta a - ma - ni
mo - yo - ni mwa - ko Na we - we Ta - pa - ta a - ma - ni

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

34

A
T
Gtr.
Pno.
Acoustic Bass
Bell
Shaker
Drum
Bongo Drums
Bass Drum

mai - sha - ni mwa - ko

8

mai - sha - ni mwa - ko

36

A
T
Gtr.
Pno.
Acoustic Bass
Bell
Shaker
Drum
Bongo Drums
Bass Drum

Ni - na fu - ra - ha

8

Ni - na fu - ra - ha

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213

Nina Furaha Moyoni Mwangu
I am Happy in My Heart

38

A

T

Gtr.

Pno.

Acoustic Bass

Bell Shaker

Drum

Bongo Drums Bass Drum

mo - yo - ni mwan - gu

Ni - na fu - ra - ha

40

A

T

Gtr.

Pno.

Acoustic Bass

Bell Shaker

Drum

Bongo Drums Bass Drum

Nina Furaha Moyoni Mwangu

I am Happy in My Heart

Vocal Parts

Vocal part by

William Izungo and Nina Soyfer

Swahili lyrics by William Izungo

English lyrics by Gilbert Verghese and Nina Soyfer

Arrangement and edition by Nina Soyfer

(Fall 2010)

Lively

Alto
Tenor

vocalize

3

A
T

5

A
T

8 Si - ku - ju - a ni - pa - te wa - pi fu - ra - ha Ka - ti - ka hu - u mo - yo wan - gu.

7

A
T

8 Ni - li - zun - gu - ka hu - ku ku - le ku - i - ta - fu - ta fu - ra - ha si - ku - pa - ta

9

A
T

8 Ni - na fu - ra - ha mo - yo - ni mwan - gu
Ni - na fu - ra - ha mo - yo - ni mwan - gu

11

A
T

8 Mun - gu fu - ra - ha ya - mo - yo wan - gu
Mun - gu fu - ra - ha ya - mo - yo wan - gu

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Vocal Parts

13
A Ni - li - zun - gu - ka hu - ku ku - le ku - i - ta - fu - ta fu - ra - ha si - ku - pa - ta,
T

15
A Ndu - gu pi - a ma - ra - fi - ki ni - li - wa u - li - za ha - wa ku - wa msa - a - da
T

17
A Ni - na fu - ra - ha mo - yo - ni mwan - gu
T Ni - na fu - ra - ha mo - yo - ni mwan - gu

19
A Mun - gu fu - ra - ha ya - mo - yo wan - gu (2nd time through: When -)
T Mun - gu fu - ra - ha ya - mo - yo wan - gu

21
A e - ver you are sad and you are seek - ing hap - py - ness You need to
T e - ver you are sad and you are seek - ing hap - py - ness You need to

22
A look in - to your heart Look in - to your heart Seek and you will find
T look in - to your heart Look in - to your heart Seek and you will find

25
A Look in - to your heart Make your dreams come true
T Look in - to your heart Make your dreams come true

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Vocal Parts

27

A Ni - na fu - ra - ha mo - yo - ni mwan - gu

T Pen - gi - ne wa - ji - u - li - za wa - pi u - ta - ka - po i - pa - ta hi fu - ra - ha

29

A Ni - na fu - ra - ha mo - yo - ni mwan - gu Na ye - ye Ta -

T Si - su - mbu - ke sa - na ji - bu u - na mo - yo - ni mu - i - te hu - ye - su Na Ta -

31

A ku - pa fu - ra - ha ha mo - yo - ni mwa - ko Na we - we Ta - pa - ta a - ma - ni

T ku - pa fu - ra - ha mo - yo - ni mwa - ko Na we - we Ta - pa - ta a - ma - ni

34

A mai - sha - ni mwa - ko

T mai - sha - ni mwa - ko

36

A Ni - na fu - ra - ha mo - yo - ni mwan - gu

T Ni - na fu - ra - ha mo - yo - ni mwan - gu

39

A

T Ni - na fu - ra - ha

Nina Furaha Moyoni Mwangu

I am Happy in My Heart

Guitar and Acoustic Bass Parts

Guitar by Alexander Soyfer
Acoustic Bass and Arr.
by Nina Soyfer
(Fall 2010)

The musical score is presented in four systems, each containing a guitar part and an acoustic bass part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part is written in treble clef and features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, often grouped in pairs. The acoustic bass part is written in bass clef and provides a steady, melodic accompaniment with a mix of quarter and eighth notes. Measure numbers 4, 7, 10, 13, and 16 are indicated at the beginning of their respective systems.

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Guitar and Acoustic Bass Parts

The image displays a musical score for guitar and acoustic bass, consisting of eight systems of two staves each. The top staff of each system is for guitar (Gtr.) and the bottom staff is for acoustic bass. The music is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, often grouped in pairs or fours. The acoustic bass part provides a steady, rhythmic foundation with a mix of quarter and eighth notes. Measure numbers 19, 22, 25, 28, 31, 34, and 38 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as stems, beams, slurs, and dynamic markings.

Nina Furaha Moyoni Mwangu

I am Happy in My Heart

Piano Part

by Nina Soyfer

Piano

mf

Lively

con pedale

Pno.

simile

Pno.

Pno.

Pno.

Pno.

Pno.

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Piano Part

Pno.

Musical notation for measures 13-14. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Pno.

Musical notation for measures 15-16. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Pno.

Musical notation for measures 17-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Pno.

Musical notation for measures 19-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Pno.

Musical notation for measures 21-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Pno.

Musical notation for measures 24-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Pno.

Musical notation for measures 27-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides a steady accompaniment with eighth notes and chords.

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Piano Part

30

Pno.

32

Pno.

34

Pno.

37

Pno.

39

Pno.

Nina Furaha Moyoni Mwangu

I am Happy in My Heart

Vocal and Piano Parts

Vocal part by
William Izungo and Nina Soyfer
Piano by Nina Soyfer
Swahili lyrics by William Izungo
English lyrics by
Gilbert Verghese and Nina Soyfer

Lively

Alto

Tenor

Piano

mf

con pedale

3

A

T

Pno.

simile

5

A

T

f Si - ku-ju - a ni - pa-te wa-pi fu-ra - ha Ka - ti-ka hu - u mo - yo wan-gu.

Pno.

mp

Nina Furaha Moyoni Mwangu
 I am Happy in My Heart
 Vocal and Piano Parts

7

A

T

Pno.

Ni - li-zun - gu-ka hu-ku ku-le ku-i - ta-fu - ta fu - ra - ha si - ku-pa - ta

8

9

A

T

Pno.

Ni - na fu - ra - ha mo - yo - ni mwan - gu

Ni - na fu - ra - ha mo - yo - ni mwan - gu

8

11

A

T

Pno.

Mun - gu fu - ra - ha ya - mo - yo wan - gu

Mun - gu fu - ra - ha ya - mo - yo wan - gu

8

13

A

T

Pno.

Ni - li-zun - gu-ka hu-ku ku-le ku-i - ta-fu - ta fu - ra - ha si - ku-pa - ta,

8

Nina Furaha Moyoni Mwangu
 I am Happy in My Heart
 Vocal and Piano Parts

15

A Ndu-gu pi - a ma - ra-fi - ki ni - li-wa u - li - za ha - wa ku - wa msa - a - da

T

Pno.

17

A Ni - na fu - ra - ha mo - yo - ni mwan - gu

T Ni - na fu - ra - ha mo - yo - ni mwan - gu

Pno.

19

A Mun - gu fu - ra - ha ya - mo - yo wan - gu (2nd time through: When-)

T Mun - gu fu - ra - ha ya - mo - yo wan - gu

Pno.

21

A e - ver you are sad and you are seek - ing hap - py - ness You need to

T e - ver you are sad and you are seek - ing hap - py - ness You need to

Pno.

Nina Furaha Moyoni Mwangu
 I am Happy in My Heart
 Vocal and Piano Parts

22

A look in - to your heart Look in - to your heart

T look in - to your heart Look in - to your heart

Pno.

24

A Seek and you will find Look in - to your heart

T Seek and you will find Look in - to your heart

Pno.

26

A Make your dreams come true Ni - na fu - ra - ha

T Make your dreams come true Pen - gi - ne wa - ji - u - li - za wa - pi u - ta - ka - po i - pa

Pno.

28

A mo - yo - ni mwan - gu Ni - na fu - ra - ha

T ta hi fu - ra - ha Si - su - mbu - ke sa - na ji - bu u - na mo - yo - ni mu - i - te

Pno.

Nina Furaha Moyoni Mwangu
 I am Happy in My Heart
 Vocal and Piano Parts

30

A
 mo-yo - ni mwan-gu Na ye-ye Ta-ku-pa fu-ra-ha ha mo-yo - ni mwa-ko Na we-we Ta-

T
 hu - ye - su Na Ta-ku-pa fu-ra-ha mo-yo - ni mwa - ko Na we-we Ta-

Pno.

33

A
 pa-ta a - ma-ni mai-sha - ni mwa-ko

T
 pa-ta a - ma-ni mai-sha - ni mwa-ko

Pno.

36

A
 Ni - na fu - ra - ha mo-yo - ni mwan-gu

T
 Ni - na fu-ra-ha mo-yo - ni mwan-gu

Pno.

39

A

T
 Ni - na fu - ra - ha

Pno.

Nina Furaha Moyoni Mwangu

I am Happy in My Heart

Percussion Parts

Percussion and arr.
by Nina Soyfer
(Fall 2010)

Lively

Bell Team: Bell

Shakers

Drum Team: Drum

Bongo Drums

Bass Drum

3

Bell

Shaker

Drum

Bongo Drums

Bass Drum

5

Bell

Shaker

Drum

Bongo Drums

Bass Drum

7

Bell

Shaker

Drum

Bongo Drums

Bass Drum

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Percussion Parts

9

Bell
Shaker
Drum
Bongo Drums
Bass Drum

Measures 9 and 10 of the percussion score. The Bell part consists of eighth notes. The Shaker part has a steady eighth-note pattern with occasional rests. The Drum part features a complex eighth-note pattern. The Bongo Drums part has a melodic line with eighth notes and rests. The Bass Drum part provides a steady quarter-note accompaniment.

11

Bell
Shaker
Drum
Bongo Drums
Bass Drum

Measures 11 and 12 of the percussion score. The notation continues with similar patterns to the previous measures, maintaining the rhythmic structure of the piece.

13

Bell
Shaker
Drum
Bongo Drums
Bass Drum

Measures 13 and 14 of the percussion score. The patterns for all instruments remain consistent with the previous measures.

15

Bell
Shaker
Drum
Bongo Drums
Bass Drum

Measures 15 and 16 of the percussion score. The notation continues with similar patterns to the previous measures.

17

Bell
Shaker
Drum
Bongo Drums
Bass Drum

Measures 17 and 18 of the percussion score. The notation continues with similar patterns to the previous measures.

Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Percussion Parts

19

The musical score consists of six systems, each with five staves. The instruments are: Bell, Shaker, Drum, Bongo Drums, and Bass Drum. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often beamed together. The score is divided into measures by vertical bar lines, with repeat signs at the end of each system. Measure numbers 21, 23, 25, 27, and 29 are indicated at the start of the first five systems, and 230 is at the start of the sixth system.

21

23

25

27

29

230

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Nina Furaha Moyoni Mwangu
I am Happy in My Heart
Percussion Parts

31

Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

Musical notation for measures 31-32, featuring five staves: Bell, Shaker, Drum, Bongo Drums, and Bass Drum. The notation includes rhythmic patterns for each instrument.

33

Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

Musical notation for measures 33-34, featuring five staves: Bell, Shaker, Drum, Bongo Drums, and Bass Drum. The notation includes rhythmic patterns for each instrument.

35

Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

Musical notation for measures 35-36, featuring five staves: Bell, Shaker, Drum, Bongo Drums, and Bass Drum. The notation includes rhythmic patterns for each instrument.

37

Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

Musical notation for measures 37-38, featuring five staves: Bell, Shaker, Drum, Bongo Drums, and Bass Drum. The notation includes rhythmic patterns for each instrument.

39

Bell
Shaker
Drum
Bongo
Drums
Bass
Drum

Musical notation for measures 39-40, featuring five staves: Bell, Shaker, Drum, Bongo Drums, and Bass Drum. The notation includes rhythmic patterns for each instrument, ending with a double bar line.

APPENDIX C: AUDIO MATERIALS

Attached is an audio disc with recordings of live performances and midi files referred to in the dissertation. With the exception of orally transmitted Kpanlogo, scores for most of the pieces on the audio disc can be found within the collection in appendix B. Tracks 1-7 illustrate results of utilizing the repertoire from past Rhythm and Drumming programs conducted in Public Schools of the Greater Toronto Area from 2007 through 2009. Though school names will be omitted for reasons of confidentiality, the year of each recording will be provided below.

The first 7 tracks are meant to provide an idea of what beginner students in IAM music programs were able to achieve in short time frames. Tracks 9-11 illustrate how midi files may be employed for group and individual practice.

4.11. Order and Titles of CD Tracks

1. *Neapolitan Song*, by P. I. Tchaikovsky, arr. by N. Soyfer. 2008. MP3 File.
2. *Dance*, by C. Gurlitt, arr. by N. Soyfer. 2009. MP3 File.
3. *Oh Susanna!*, by S. Foster, arr. by N. Soyfer. 2009. MP3 File.
4. *Channukah*, folk tune, arr. by N. Soyfer and P. Kukar. 2008. MP3 File.
5. *Kpanlo(n)go*, West African traditional, creative arr. 2009. MP3 File.
6. *Waltz*, by P. I. Tchaikovsky, percussion by N. Soyfer. 2009. MP3 File.
7. *Waltz Duet*, by P. I. Tchaikovsky, percussion by N. Soyfer. 2009. MP3 File.
8. *Look Into Your Heart*, music by N. Soyfer, all parts. 2011. Midi file.

9. *Look Into Your Heart*, music by N. Soyfer, bell with piano and voice parts. 2011. Midi file.

10. *Look Into Your Heart*, music by N. Soyfer, hand drum with piano and voice parts. 2011. Midi file.

11. *Look Into Your Heart*, music by N. Soyfer, percussion and voice parts. 2011. Midi file.

For additional music resources, such as audio practice tracks, please visit

<http://ninasoyfer.com/iam-music-resources>.

APPENDIX D: VOCAL WARM UPS

The following collection of my original vocal warm ups or exercises is only 11 pages long. It contains title page, back page, table of contents page, and four warm ups. The blank pages will be omitted, and the title and table of contents pages will be reduced. The page numbers within the images are what chapter 4 referred to. The table of contents within this appendix should be used to locate the needed material.

Vocal Exercises
On Major Seconds, Major Thirds,
Perfect Fourths, and Perfect Fifths

Arranged for Piano and Voice

By Nina Soyfer

November 2007

Contents

| | |
|----------------------------|---|
| Warm Up on Major Seconds | 1 |
| Warm Up on Major Thirds | 3 |
| Warm Up on Perfect Fourths | 5 |
| Warm Up on Perfect Fifths | 7 |

Warm Up on Major Seconds

Starting with C major

by Nina Soyfer
(November 2007)

Moderato

Voice (Choir)

mf Doo-doo - doo - doo doo - doo - doo - doo doo doo doo

Piano

mf *mp*

Di-di-di-di di-di-di-di di di di... Da-da-da-da da-da-da-da da da da

Warm Up on Major Seconds

The first system of the warm-up exercise consists of three staves. The top staff is a single treble clef line with a melody of eighth notes. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) with piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system contains four measures of music.

The second system of the warm-up exercise consists of three staves. The top staff is a single treble clef line with a melody of eighth notes. The middle and bottom staves are grouped as a grand staff with piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system contains four measures of music.

The third system of the warm-up exercise consists of three staves. The top staff is a single treble clef line with a melody of eighth notes. The middle and bottom staves are grouped as a grand staff with piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system contains four measures of music.

The fourth system of the warm-up exercise consists of three staves. The top staff is a single treble clef line with a melody of eighth notes. The middle and bottom staves are grouped as a grand staff with piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system contains four measures of music, ending with a double bar line.

Warm Up on Major Thirds

Starting with E Flat Major

by Nina Soyfer
(November 2007)

Moderato

Voice (Choir) *mf* Ah - a - a - a...

Piano *mp*

Warm Up on Major Thirds

The image displays a musical score for a warm-up exercise titled "Warm Up on Major Thirds". The score is organized into four systems, each consisting of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The exercise is written in 4/4 time and features a sequence of major triads in the right hand, with corresponding chordal accompaniment in the left hand. The key signature and the specific triads change in each system: System 1 (F# major), System 2 (C# major), System 3 (Bb major), and System 4 (Eb major). The notation includes various chord voicings and melodic lines, with some notes marked with accidentals. The piece concludes with a double bar line at the end of the fourth system.

Warm Up on Perfect Fourths

Starting with F major

by Nina Soyfer
(November 2007)

Alla Marcia

Voice (Choir) *mf* A - rise a - rise a - ri - se A -

Piano *mf*

rise a - rise a - ri - se A - rise a - rise a - ri - se...

Warm Up on Perfect Fourths

The first system of music consists of three staves. The top staff is a single treble clef line with a key signature of two sharps (F# and C#). The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The music features a sequence of perfect fourths in the upper voice, with corresponding chords in the piano accompaniment.

The second system continues the exercise with three staves. The key signature changes to one sharp (F#) and then to one flat (Bb). The melodic line continues with perfect fourths, and the piano accompaniment provides harmonic support.

The third system consists of three staves. The key signature changes to two flats (Bb and Eb). The exercise continues with perfect fourths in the upper voice and chords in the piano accompaniment.

The fourth system consists of three staves. The key signature changes to one flat (Bb). The exercise concludes with perfect fourths in the upper voice and chords in the piano accompaniment.

Warm Up on Perfect Fifths

Starting with C Major

by Nina Soyfer
(November 2007)

Moderato

Voice (Choir) *Staccato*
mp Ah - a - a - a - a - a - a...

Piano *mp*

Warm Up on Perfect Fifths

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with quarter notes and rests. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff contains a piano accompaniment with chords and moving lines, while the bottom staff contains a bass line with chords and moving lines. The system is divided into four measures.

The second system of music consists of three staves, similar in layout to the first system. It continues the melodic and accompaniment lines from the first system. The key signature remains three sharps. The system is divided into four measures.

The third system of music consists of three staves, continuing the piece. The melodic line in the top staff shows a change in rhythm and pitch. The accompaniment in the grand staff continues to support the melody. The system is divided into four measures.

The fourth system of music consists of three staves, concluding the piece. The melodic line in the top staff ends with a final note. The accompaniment in the grand staff concludes with a final chord. The system is divided into four measures.

APPENDIX E: SAMPLE PLAN TEMPLATE AND PLAN-SET

4.12. Sample Plan Template

The template below is formatted as a table,⁶⁷ with various cell types, each containing an essential concept. I suggest that these concepts will assist any given educator in conducting sessions and maintaining records in a well-organized and smooth fashion. Some formatting alterations were adopted here for space efficiency.

| | | | |
|--|---------------|--|--------------------------|
| Lesson Plan No. | 1,2... | Date: | Month, Date, Year |
| Program/Course/Other TITLE | | | |
| Author: Name | | Facility: School/University/Other | |
| Goals/Objectives: 1. 2. etc. (Specific goals for each session or lesson) | | Unit of Study: 1. etc. (subject area of a given program/course/other, i.e., art, music) | |
| Students' Previous Knowledge and Skills: (what the students already learned or experienced) | | Required Equipment: 1. etc. (what equipment and supplies are required for each session or lesson, i.e., musical instruments, chairs) | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |

⁶⁷ This template was partially adapted from one provided by Christina Akrong of *TheatrePeace Inc.* That template was in turn adapted from the York University Faculty of Education in Fine Arts, in 2007.

| | | | |
|--|--|---|---|
| 1,2,etc. | time planned for an activity | Activity Title: step by step description of procedures (e.g., concepts, skills, experiences of each session) | physical location and grouping of students and educator during each activity (e.g., circular formation, or all around tables, etc.) |
| Multiple Intelligences: (Howard Gardner's concepts) | | | |
| * | Linguistic (words and language) | | |
| * | Logical – Mathematical (logical thinking) | | |
| * | Musical (music ability, sound/rhythm recognition) | | |
| * | Bodily – Kinesthetic (body movement and control) | | |
| * | Spatial – Visual (perception) | | |
| * | Interpersonal (perception of other people's feelings) | | |
| * | Intrapersonal (self-awareness) | | |
| Assessment (of students to illustrate their learning and its results): e.g., performing music, drawing a picture, defining concepts, etc. | | Accommodations (e.g., for special needs of students): e.g., clear explanation, enlarged fonts for visual comfort, etc. | |

Three main cell types (indicating the cell's overall purpose) are: 1) organization; 2) description; and 3) evaluation.

4.12.1.1. Organization Cells

The first organizational cell type is seen within the top or heading of the table. “**Lesson Plan No.**” is to keep track of sessions within a single program, or within a single level of a multilevel program. The “**Date**” cell allows for chronological recording of sessions and programs throughout years of teaching. The “**Program/Course/Other TITLE**” cell is highlighted and is best capitalized for quick visual reference (particularly while multiple programs are being taught). The “**Author**” cell would include the author of the plan. If more than one author wrote a plan, the cell can be expanded. The self-evident “**Facility**” cell is for the name of the educational institution or facility which provides space for a given program. The “**Goals/Objectives**” cell is designed for listing the specific goals (or learning objectives) of each individual session. “**Unit of Study**” is for listing subject areas relevant to the program (e.g., music for musical programs). The

cell “**Students’ Previous Knowledge and Skills**” is designed for a given educator to record what students have learned thus far. The “**Required Equipment**” cell lists items that a given educator requires to be available on premises for the session. These may include art supplies, tables, and chairs for an art program, or musical instruments, chairs, piano, and amplifying equipment for a music program, and so forth.

4.12.1.2. **Descriptive Cells**

The descriptive cell type itemizes the timing, description, participants’ roles, and participants’ locations in the given space for each activity. The highlighted heading “**Lesson Description**” allows for quickly referencing and spotting cells of the second (descriptive) type. The activity header row names the columns for the activities tabulated, one per row, directly beneath it. The “**No.**” column allows numerical ordering of activities. “**Time**” specifies the exact time frame planned for each activity. While I typically use relative time frames such as “15 min.” or “25 min.,” a given educator may prefer absolute reference to the time of day such as “14:20-14:35” to keep quick and accurate track of time. The “**Activities**” column is the heart of the plan, as it contains descriptions of all actions/activities/procedures. I use bold font for the title of each activity (e.g., vocal warm-up) and list the descriptive actions of the activity in regular font below its title. This formatting allows for convenient visual reference. Finally, the “**Positioning**” column is designed to describe grouping or positioning of all participants during each activity. If possible, a picture or image (e.g., sketched in computer graphics drawing or painting software) of the layout would perhaps be more visually expedient.

4.12.1.3. **Evaluation Cells**

In these final cells, located on the bottom part of the template, an educator evaluates certain aspects of each planned session. The “**Assessment**” cell allows for an educator to keep track of

exactly how the students show their learning and progress. The “**Accommodation**” cell illustrates measures taken by an educator for students with exceptional or special needs. Additional “**Reflective Practice**” records could be used to notate an educator’s personal reflections on each session. Cells for these notes may be included in the plans, or they could be kept elsewhere. This cell type is not included in the 21 sample plans, since, in my case, the contents will be overlapping with the pedagogical analysis accompanying the sample set within chapter 4. The “**Multiple Intelligences**” cell employs a check-list of specific learning style models, or intelligence types, developed by Howard Gardner in his work, *Frames of Mind: The Theory of Multiple Intelligences*. These refer to different types of learning (Gardner 1983). For example, the “**Linguistic**” intelligence type involves the use of words and language. By checking a certain intelligence type box, an educator notes that this type of information or learning was involved in a given session. This cell’s pedagogical purpose and relation to IAM are explained in chapter 4.

4.13. Plan-Set Exemplifying IAM Facilitation

Below are the Integrated Arts Program’s 21 plan sessions, as they were tabulated for a specific Integrated Arts Program in 2008. The presentation of plans was modified for this dissertation. For example, the “**Multiple Intelligences**,” “**Accommodations**,” and “**Assessment**” cells shown in the first plan remain unchanged, and therefore will be assumed but omitted from plan tables 2-21. Other repeating cells are “**Unit of Study**” and “**Required Equipment**,” which are similarly omitted to reduce space and repetition. Finally, most of the sharing circles will remain similar, and when they do, brief phrases such as “identical to plan 1” will be placed in the description cells to help the reader focus on pedagogical points presented.

4.13.1. Plans 1-5: Integrated Arts Program 2008

| | | | |
|---|---|---|-------------------------|
| Lesson Plan No. | 1 | Date: | January 10, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: <ol style="list-style-type: none"> 1. Organize and prepare for the program facilitation; 2. Calculate/evaluate space capacity; 3. Decide on positioning of piano, CD player, students, teacher, art supplies; 4. Bring all required equipment/materials and set up the room for the program; 5. Select art supplies and musical instruments, decide on their storage location; 6. Communicate all other questions with a school representative. | | Unit of Study: <ol style="list-style-type: none"> 1. Art, 2. Music, 3. Visual arts, 4. Percussion, 5. Movement, 6. Creative combination of all the above. | |
| Students' Previous Knowledge and Skills: N/A – for this session students will be absent | Required Equipment: <ol style="list-style-type: none"> 1. Chairs 11-15, 2. Nametags: stick-ons and permanent plastic clip-ons, 3. Personal instruments (drums/other), 4. Other musical instruments, 5. Wall papers/educational images for the room, 6. Binder with all organizational data, 7. My personal program binder/documentation, 8. Selected music for the program (e.g., CDs), 9. Art supplies. | | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |

| | | | |
|---|--|---|--|
| 1 | 120 min. | <p>Room and Equipment/Materials Setting:</p> <ol style="list-style-type: none"> 1. Decide on a visible, audible, and convenient position of the keyboard/piano in the room, and a stool/chair of appropriate height. 2. Bring plastic containers (transparent) for storing art supplies and organizing them. 3. Consider possible positioning of students, for floor activities, on chairs and tables, as well as capacity of tables for visual arts. 4. Evaluate the room for decoration; 5. Count musical instruments and categorize by types; record for future considerations such as arrangement creation, activity planning, performance planning, and final inventory. 6. Confirm all logistics/details with the office; 7. Confirm snacks' pick up location; 8. Place personal items in a lockable closet; 9. Bring chart paper and marker into the room; 10. Prepare music staff board and place it in the space with good lighting; 11. Evaluate musical terms already defined by existing room decoration – write them down; 12. Evaluate floor and carpet; practice rolling the carpet for dance/movement activities; 13. Test CD player, its sound, and each CD; 14. Other organizational procedures (e.g., furniture placement). | In the music room and other parts of the facility for program-related organizational purposes. |
| Multiple Intelligences: | | | |
| N/A | Linguistic (words and language) | | |
| N/A | Logical – Mathematical (logical thinking) | | |
| N/A | Musical (music ability, sound/rhythm recognition) | | |
| N/A | Bodily – Kinesthetic (body movement and control) | | |
| N/A | Spatial – Visual (perception) | | |
| N/A | Interpersonal (perception of other people's feelings) | | |
| N/A | Intrapersonal (self-awareness) | | |
| Assessment (of students to illustrate their learning and its results): does not apply due to absence of students | | Accommodations (e.g., for special needs of students): does not apply due to absence of students | |

| Lesson Plan No. | 2 | Date: | January 17, 2008 |
|--|-------------|---|---|
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Introduction of the program; 2. Meet and greet students; Introduce to students the following: 3. Integrated Arts Program; 4. Basic use of voice/singing; 5. Rhythmic organization; 6. Instrumental music production; 7. Visual art (drawing) inspired by sound and by creative process within oneself. | | Students' Previous Knowledge and Skills: Possibly basic ability to count, imitate, respond, and communicate. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 15 min. | Opening Circle: 1. Welcome all students as they come in; hand out individual nametags, and nicely ask students to join and sit in a circular formation; 2. Shake each student's hand and meet everyone personally; 3. Hand out snacks to be eaten in the circle; 4. Introduce yourself and the program sponsor; explain to students what kinds of experiences they will receive during the program; 5. Ask each student to share their name, a few words about themselves (e.g., favourite activity, favourite art type, what would you like to learn in this program, etc.); each student receives full attention and positive feedback; all students clap to support each other; take notes in order to consider students' interests and requests in program planning; 6. A few minutes are given to explaining suggested behaviour agreements (e.g., for asking/commenting raise your hand; cleaning together, etc.). | Students and educator are sitting on the floor in a circular formation (facing each other). |

| | | | |
|---|---------|--|---|
| 2 | 15 min. | <p>Movement/Body Rhythms/Voice:</p> <p>1. Provide music for a physical warm up, and lead the group, helping students feel and respond to rhythm in time; give plenty of positive feedback, to encourage those who fear (are shy of) dancing;</p> <p>2. In sitting or standing positions, students will be introduced to a body rhythm production game (for example step and clap, and/or snap);</p> <p>3. Once students have achieved a unified sound and understood how to listen while producing sounds, illustrate the call and response game, <i>Boom Chicka Boom</i>. Students will try singing it fast, high, low, soft, and silly.</p> <p>4. Next, illustrate the term sheet with different ways to use voice, and relate these classifications to what students just completed; (positive feedback).</p> | All in a circle or in lines imitating the teacher, or creating their own movements; For the second part, all in a circle. |
| 3 | 10 min. | <p>Hand Drumming: <i>Kpanlogo</i> (a drum pattern):</p> <p>1. All students will be asked to take a hand drum, take a chair, and create a circular formation.</p> <p>2. Illustrate how to hold drums, and ask students to imitate a few rhythms, first with their hands clapping, and then on the drum. A drum roll concludes this introductory warm up with everyone becoming softer and louder in waves of sound.</p> <p>3. All will try one drum part of West African piece <i>Kpanlogo</i> with clapping, i.e., four sixteenth, one quarter clap, two eighths, one quarter clap (or pi.ti.pi.ti. clap pi.ti. clap).</p> <p>4. Substitute clap with a bass on the drum, i.e., pi.ti.pi.ti. pa _ pi.ti.pa, where pa is the bass, and pi.ti. are the tones of two hands (start with right hand).</p> <p>5. Give positive feedback, and ask students to practice this pattern in their spare time (using their laps, tables, or other surfaces, if drums are not available).</p> | All in a circle, seated on chairs, and holding drums. |

| | | | |
|---|---------|---|---|
| 4 | 10 min. | Drawing While Listening to Music: 1. Ask students to put their instruments back, and to take chairs around two combined tables (to form a surrounding formation around the tables). 2. Provide paper and markers for students to create little pictures inspired by music they hear. Turn on a music selection prepared for this exercise (famous classics, arranged with additional instruments and nature sounds). 3. Help each student with self-expression and free use of colours. If a student experiences a block, have him/her choose an appealing colour and start drawing with an open mind. Guide from there if needed. 4. Positive feedback, clean up. | All seated on chairs around two tables. |
| 5 | 10 min. | Closing Circle: 1. Gather students again in the circle on the floor. 2. Students share what they have learned and give some feedback to the teacher on their impressions. 3. Thank everyone for their wonderful efforts. 4. Get ready, and meet parents. | All in the circle on the floor. |

| | | | |
|---|----------|--|-------------------------|
| Lesson Plan No. | 3 | Date: | January 24, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Introduction to vocal control, i.e., matching required pitch (sustaining a frequency); 2. Rhythmic organization of sound; 3. Improvisation skills; 4. <i>Channukah</i> song; 5. Remember <i>Kpanlogo</i> drum pattern; and 6. <i>Boom Chicka Boom</i> percussion; 7. Visual art (drawing) inspired by sound and by creative process within oneself. | | Students' Previous Knowledge and Skills: <i>Kpanlogo</i> drum pattern, <i>Boom Chicka Boom</i> , drawing, movement basics. | |
| Lesson Description | | | |

| No. | Time | Activities | Positioning |
|-----|---------|---|---|
| 1 | 10 min. | Opening Circle: 1. Welcome all students as they come in; 2. Students find prepared nametags on the floor (placed in the circular formation), and snacks; 3. Hand out snacks to be eaten in the circle; 4. Ask each student to share impressions of the day, and tune students in to a working state for an effective session. | Students and educator are sitting on the floor in a circular formation (facing each other). |
| 2 | 20 min. | Music and Movement: 1. Create a semicircle and take drums; 2. Take students through <i>Boom Chicka Boom</i> and <i>Kpanlogo</i> , and improve both. Also, students improvise on drums (freely) while singing <i>Boom Chicka Boom</i> . Suggest improvements for students' technique. 3. Introduce the new song (<i>Channukah</i>), and ask students to sing along using syllable "la"; 4. Illustrate note values to students, and introduce music as a language; 5. Introduce the idea of dance as a language of one's body; form a circle with students standing. 6. Describe dance and its benefits to students, and play the name game . Each student will be asked to dance as they pronounce their names. Have them first use one movement per name, followed by two movements or more for multi-syllable names. Ask who can do the biggest amount of movements for their name, encouraging creativity. 7. Conduct physical warm up, and rhythm-movement coordination. Assist students as needed and provide plenty of positive feedback. | Standing and sitting positions. |
| 3 | 25 min. | Drawing and Listening: 1. Ask students to seat themselves around tables for a drawing activity. 2. Provide paper and markers for students to create a little picture inspired by music heard. 3. Help each one with self-expression and free use of colours. Encourage quality and control in students' strokes and designs. Positive feedback. | All seated around tables. |
| 4 | 5 min. | Closing Circle: 1. Give students positive feedback. 2. Students will share what they learned and give some feedback to the teacher. 3. Sing <i>Eele</i> (standing and holding hands). 4. Thank all for their wonderful efforts. Get ready, and meet parents. | All in a circle on the floor. |

| Lesson Plan No. | 4 | Date: | January 31, 2008 |
|---|-------------|---|---------------------------------|
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Review material/skills learned thus far; 2. Prepare for the upcoming performance; 3. Dress rehearsal experience; 4. Continue drawing pictures from last week. | | Students' Previous Knowledge and Skills: <i>Kpanlogo</i> drum pattern, <i>Boom Chicka Boom</i> , <i>Channukah</i> melody, creative body movement, and creative drawing. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: Identical to that of plan no. 3 | As in plan no. 3 |
| 2 | 25 min. | Music and Movement: 1. Ask all students to form a circle and move with the teacher to warm up their bodies and shake out all the tiredness of the day; 2. All students dance two movements for their name, with others repeating in imitation; 3. Students are given opportunities for solos, trying more movements to their names; 4. Give a lot of positive feedback before this section ends. Singing and Percussion: 1. Lead students through a short vocal warm up (thirds, possibly fifth on "ah" sound), to prepare their voices for singing; 2. All review the "la, la, la" (<i>Channukah</i>) song while holding hands in a line; 3. Explain the performance etiquette before everyone attempts the song, improving with each repetition; perhaps assign a soloist to do the first verse, followed by all students singing, or split the verse between students desiring to sing solos. 4. All students are asked to take one instrument, keeping in mind that they will play it during the upcoming performance. 5. Our Integrated Arts Ensemble (or Group) goes through our <i>Boom Chicka Boom</i> version with | Standing and sitting positions. |

| | | | |
|----------|----------------|--|---------------------------|
| | | instrumental improvisation and voice; 6. Polish this for performance and ask students to sustain one rhythm for the first verse, followed by complete improvisation in the other verses; the group should also be informed about the order of the verses for this song's performance. 7. Ask students to form a line and to exit the room, in preparation for a dress rehearsal (we might invite someone to watch). 8. Give a lot of positive feedback and thank students for their wonderful efforts, asking them to practice at home and making sure they feel ready; 9. Appreciation and positive feedback. | |
| 3 | 20 min. | Drawing and Listening: 1. Ask students to put their instruments back and to bring chairs around the combined tables; 2. Students take and finish the pictures they started drawing last class, inspired by music they hear (recorded music that the teacher turns on). 3. Help each in self-expression and free use of colours. Improve students' technique and space/symmetry awareness. Positive feedback. | All seated around tables. |
| 4 | 5 min. | Closing Circle: Identical to plan no. 3 | As in plan no. 3 |

| | | | |
|--|-------------|--|--------------------------|
| Lesson Plan No. | 5 | Date: | February 07, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Review all the skills learned before; 2. Prepare for the upcoming performance; 3. Visual art (drawing) inspired by sound and by creativity within oneself. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> (on syllable "la"), instrumental improvisation, and creative body movements. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |

| | | | |
|---|---------|--|---------------------------------|
| 1 | 10 min. | Opening Circle: 1. Welcome all students as they come in; 2. Everyone shares impressions from the concert, sets active intentions for the session, and receives positive feedback from the teacher. | As in plan no. 3 |
| 2 | 15 min. | Music and Movement: 1. Conduct a short name game with movement improvisations, encouraging creativity; 2. For the music, all sing a bit, possibly with the promised handout with words for <i>Channukah</i> ; go once through the whole performance program. 3. Conclude with positive feedback. | Standing and sitting positions. |
| 3 | 35 min. | Drawing and Listening: 1. Because students had two performances with instruments, singing, and dancing, as well as additional rehearsals, dedicate most of the class to their favorite activity – drawing a picture to some relaxing and beautiful (tonal) music; 2. Direct students' imaginations, encourage colour variety, contrast, and expression of artistic individuality; also, walk around helping everyone with anything they need. 3. With the possibility of an art exhibition, perhaps start an Artistic Creativity Circle, with all drawing on one specially shaped piece of paper. Positive feedback. | All seated around tables. |
| 4 | 5 min. | Closing Circle: 1. Give students positive feedback. 2. Students share what they learned, and give some feedback to the teacher. A smooth brown stone is used for this activity. 3. Sing <i>Eele</i> . 4. Thank students for their wonderful efforts. Get ready, and meet parents. | All in a circle on the floor. |

4.13.2. Plans 6-11: Integrated Arts Program 2008

| | | | |
|-----------------------------------|--|--------------|--------------------------|
| Lesson Plan No. | 6 | Date: | February 14, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | Facility: <i>Beautytown Public School</i> | | |

| | |
|--|--|
| <p>Goals/Objectives:</p> <ol style="list-style-type: none"> 1. Creativity; 2. Vocal and rhythmic skills; 3. Theoretical knowledge/understanding; 4. Team work; 5. Visual art (drawing) inspired by sound and by creative process within oneself. | <p>Students' Previous Knowledge and Skills:</p> <p>Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i>, drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> (on syllable "la"), instrumental improvisation, and creative body movements. Performance experience.</p> |
|--|--|

Lesson Description

| No. | Time | Activities | Positioning |
|-----|---------|--|---|
| 1 | 10 min. | <p>Opening Circle:</p> <ol style="list-style-type: none"> 1. Welcome all students as they come in. 2. Everyone shares impressions from the day, sets active intentions for the session, and receives positive feedback from the teacher. | Students are seated in a circular formation on the floor. |
| 2 | 20 min. | <p>Music and Movement:</p> <ol style="list-style-type: none"> 1. Students form a semicircle around one side of the piano. 2. Use the piano to conduct a short vocal warm up (on thirds, seconds, and fifths). 3. Help students with <i>Channukah</i> lyrics and pronouncing them in rhythm. 4. Everyone attaches the words to their music folder and tries singing the song with the words, while holding the folder almost horizontally. 5. Introduce music terms: note values, note shapes. 6. Movement games with 2-3 movement sequence. | Standing and sitting positions. |
| 3 | 30 min. | <p>Drawing and Listening:</p> <ol style="list-style-type: none"> 1. As it is Valentine's Day, give all students cut out paper hearts on which to draw (or one heart for all). 2. Encourage creativity and play some music for them. Positive feedback. | All seated around tables. |
| 4 | 5 min. | <p>Closing Circle:</p> <ol style="list-style-type: none"> 1. Hand out promised surprises made by the teacher (sweets and a small handmade red heart, with the name of each student and wishes). 2. Give students positive feedback and send the sharing stone around the circle. | All in a circle on the floor. |

| Lesson Plan No. | 7 | Date: | February 28, 2008 |
|---|-------------|--|---|
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Introduction to <i>Mama Don't Allow</i> ; 2. Polishing of <i>Channukah</i> (full version); 3. Review previously taught skills/knowledge; 4. Team work; 5. Visual art production inspired by sound and by inner creative processes. Introduction to painting. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, instrumental improvisation, and creative body movements. Performance experience. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: 1. Welcome all students as they come in. 2. Give out snacks and take attendance. 3. All share about their day, set active intentions for the session, and receive positive feedback. | Students are seated in a circular formation on the floor. |
| 2 | 15 min. | Music and Movement: 1. Make sure all have memorized <i>Channukah</i> lyrics. 2. Introduce <i>Mama Don't Allow</i> by illustration; and distribute the handout with lyrics. 3. Everyone tries singing the new song with body rhythms. | Standing and sitting positions. |
| 3 | 35 min. | Drawing and Listening: 1. As promised, ask all students to take out work that they did not have time to finish last class. 2. Set up some paints, brushes, and water for students to paint. Introduce painting technique basics. 3. Students might do the sharing (artistic) creativity circle (paint on one paper together). Positive feedback. | All seated around tables. |
| 4 | 5 min. | Closing Circle: 1. Students receive positive feedback and have an opportunity to share whatever they like with all, while holding our stone. 2. Sing <i>Eele</i> , clean up, and go home. | All in a circle on the floor. |

| Lesson Plan No. | 8 | Date: | March 05, 2008 |
|--|-------------|---|---------------------------------|
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Review skills/knowledge/repertoire learned; 3. Team work and creativity; 4. Visual art (drawing/painting) inspired by sound and by inner creative processes; 5. Movement and instrument playing. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: Identical to plan no. 7. | As in plan no. 7. |
| 2 | 30 min. | Music and Movement: a) dancing: Students are asked to form a circle and introduce their names through one movement sequence. Lead students through some simple dance movements with rhythmic music (with clear beat divisions) accompanying this exercise. b) music: All students are asked to take chairs and sit in a semicircle in front of the piano. Give each student a triangle, a drum, and a shaker (maybe a pair of wooden sticks). First students do short vocal and instrumental warm ups (thirds, fifths, talking drum). Then students learn <i>Mama Don't Allow</i> with body movement. Distribute handout #3, and illustrate instrument use within <i>Mama Don't Allow</i> . Students also review <i>Boom Chicka Boom</i> and <i>Channukah</i> with lyrics. | Standing and sitting positions. |
| 3 | 15 min. | Drawing/Painting and Listening: 1. A Challenge: Students are asked to completely fill a given piece of paper with painting and/or | All seated around tables. |

| | | | |
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| | | drawing within only 10 minutes, as a group. Play active music and keep track of time flow. The students may use any shapes, lines, writing, and/or just colour between lines. Positive feedback. | |
| 4 | 5 min. | Closing Circle: Identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | 9 | Date: | March 20, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Learn to sing, drum, and dance to <i>Ole Mas Charlie</i> ; 2. Review previously taught skills/ knowledge/ repertoire; 3. Team work and creativity; 4. Visual art (drawing/painting) inspired by sound and by creative process within oneself. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 7. | As in plan no. 7. |
| 2 | 25 min. | Music and Movement: <i>Ole Mas Charlie:</i> 1. Introduce the new song <i>Ole Mas Charlie</i> as a vocal piece first. 2. When all have memorized the song, show how to make it into a rhythmic composition. 3. Students then learn how to combine <i>Ole Mas Charlie</i> rhythm with movement, and how to sing it and dance at the same time; 4. Each student has a short solo. | Standing and sitting positions. |
| 3 | 20 min. | Drawing/Painting and Listening/Singing: 1. Each student is given an unusually shaped piece of paper, prepared by the teacher beforehand. 2. During the visual art activity, the teacher plays all of the songs that the group has learned, and all students | All seated around tables. |

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| | | sing along. They try singing <i>Ole Mas Charlie</i> and then imitate <i>Shabbos-Koydesh</i> with simple sounds (i.e., “ay”) as the teacher plays piano and sings through. Students try to follow the educator with their voices. | |
| 4 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | 10 | Date: | March 27, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Music ear, 2. Coordination of ear and body with music; 3. Creativity; 4. Vocal and instrumental skills, body movement, and painting; 5. Team work. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> song and dance, <i>Shabbos-Koydesh</i> vocals. | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 7. | As in plan no. 7. |
| 2 | 45 min. a) 10 min. b) 20 min. | Music and Movement: a) drumming: Students practice <i>Kpanlogo</i> drum pattern, learning the hand order and the ability to keep the beat consistent while the bell is also playing. Teach all rhythmic patterns of <i>Shabbos-Koydesh</i> for all three parts. Students will then answer quiz-like questions one by one, illustrate the rhythms, or match beat patterns to the teacher's singing. b) music: Explain to students how to play musical chairs with their hands on their heads, no running, and whoever did not find a chair takes the challenge of either singing a song from what we learned during our sessions, or answering a theory | Standing and sitting positions. |

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| | c) 15 min. | question. Play a variety of music, including some of our songs. The winner will be lifted three times by the other students while sitting on the chair. c) singing and dancing: All students form a line and sing a C major scale; each student will be assigned a note, using sol-fa (i.e., do, re mi...). They warm up by singing the scale up and down. To end, all sing and dance to <i>Ole Mas Charlie</i> . | |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | 11 | Date: | April 03, 2008 |
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INTEGRATED ARTS PROGRAM

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| Author: <i>Nina Soyfer</i> | Facility: <i>Beautytown Public School</i> |
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| Goals/Objectives: 1. Learn and perform in front of each other the <i>Shabbos-Koydesh</i> song; 2. All learn to coordinate their singing, clapping and instrument-playing in turn; 3. Team work, and performance etiquette. | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> song and dance, <i>Shabbos-Koydesh</i> song. |
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Lesson Description

| No. | Time | Activities | Positioning |
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| 1 | 10 min. | Opening Circle: 1. Welcome all the students. 2. Students' chairs are set in a new way, with team distinctions (drum and bell teams) and instruments under the chairs. 3. Give out snacks and take attendance. 4. All share about their day. | Students are seated in a circular formation on the floor. |
| 2 | 45 min. a) 5 min. b) 25 min. | Music and Movement: a) drumming warm up: Clap various rhythms, which all students try to clap back together and accurately; b) <i>Shabbos-Koydesh</i>, sing, clap and drum: 1. All review the song with its five parts. 2. All practice clapping and singing, in specific order of turn taking (i.e., teams and patterns). | Standing and sitting positions. |

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| | c) 15 min. | <p>3. If the above is mastered, allow all to take their instruments.</p> <p>4. Polish the whole song.</p> <p>c) Musical chairs with theory and song challenges: After hard work, all students enjoy the game; anyone eliminated continues to participate by singing a song from our repertoire, or answering a music theory question from all the material learned in the program.</p> | |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

4.13.3. Plans 12-16: Integrated Arts Program 2008

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| Lesson Plan No. | | 12 | Date: | April 10, 2008 |
| INTEGRATED ARTS PROGRAM | | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | | |
| Goals/Objectives: 1. Learn a new song, <i>Dance</i> (percussion parts), and how to dance to it (choreographed dance); 2. Working in pairs; 3. Team work; 4. Performance etiquette. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> song and dance, <i>Shabbos-Koydesh</i> song. | | |
| Lesson Description | | | | |
| No. | Time | Activities | | Positioning |
| 1 | 10 min. | Opening Circle: 1. Welcome all students as they come in. 2. Give out snacks and take attendance. 3. All share about their day, set active intentions for the session and future achievements, and receive positive feedback from the teacher. | | Students are seated in a circular formation on the floor. |

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| 2 | 45 min. | Music and Movement: a) Dance song and its choreography: 1. All the students sit on the carpet. 2. Introduce a new piece on the piano, <i>Dance</i> by Cornelius Gurlitt, from RCM's Introductory level of piano repertoire (i.e., 2008 syllabus). The teacher then dances it to show the students what they are about to learn. 3. Students pair up and are taught this waltz-like dance in small movement combinations, with music and with counting. The goal is for all to dance it well, without help, while listening to the piano playing only; 4. All review the <i>Shabbos-Koydesh</i> song. | Standing and sitting positions. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | | 13 | Date: | April 17, 2008 |
| INTEGRATED ARTS PROGRAM | | | | |
| Author: <i>Nina Soyfer</i> | | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Learn new percussion parts for <i>Dance</i> song; 2. Review choreography and <i>Shabbos-Koydesh</i> ; 3. Team work; 4. Performance etiquette. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> song and dance, <i>Shabbos-Koydesh</i> song, <i>Dance</i> choreography. | | |
| Lesson Description | | | | |
| No. | Time | Activities | | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | | As in plan no. 12. |
| 2 | 45 min. | Music and Movement: a) Dance song drumming: 1. All students take an instrument and a chair, in order to form our usual ensemble formation. 2. Teach two patterns for the <i>Dance</i> song, starting | | Standing and sitting positions. |

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| | | <p>with the second one (four eighths and a quarter), as it is easier to coordinate with the piano accompaniment; followed by the first pattern, which is the reverse (of the second). The first pattern is more challenging since it does not correspond exactly to the piano accompaniment's rhythm.</p> <p>3. All then practice these rhythms in proper order. Show how to practice these patterns at home and how to memorize them using one's right hand.</p> <p>b) Remember <i>Shabbos-Koydesh</i> and <i>Dance</i> choreography: All go through <i>Shabbos-Koydesh</i> with voice and instrumental divisions (teams). After, all will remember, polish, and try to perform the <i>Dance</i> choreography with the piano part.</p> | |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | | 14 | Date: | April 24, 2008 |
| INTEGRATED ARTS PROGRAM | | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | | |
| Goals/Objectives: 1. Remember all repertoire (music/dance); 2. Improve problem spots; 3. Draw/paint a picture; 4. Team work, performance etiquette. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> , <i>Shabbos-Koydesh</i> , <i>Dance</i> percussion and choreography. | | |
| Lesson Description | | | | |
| No. | Time | Activities | | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | | As in plan no. 12. |
| 2 | 45 min. | Music, Movement, and Art: a) review all the songs, ability of choosing the instrument one is comfortable with: 1. Learn and play through <i>Mississippi Reel</i> (i.e., | | Standing and sitting positions. |

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| | | imitate melody with percussion). Take the students through all the songs they are able to sing and drum; some of them are: <i>Shabbos-Koydesh, Dance, Channukah, Boom Chicka Boom, Mama Don't Allow, and Ole Mas Charlie</i> . 2. All remember and improve their ability to dance our waltz-like <i>Dance</i> choreography. 3. Make sure students are comfortable playing any rhythm on their instruments. If necessary, assist students individually in choosing musical instruments that are appropriate for and appealing to them. b) Visual Art: All draw/paint a new picture while listening to music, with guidance when required. | |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | | 15 | Date: | April 30, 2008 |
| INTEGRATED ARTS PROGRAM | | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | | |
| Goals/Objectives: 1. Drawing and painting; 2. Reviewing all music/dance pieces; 3. Team work, performance etiquette. 4. Visual art as a language of free self-expression. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie, Shabbos-Koydesh, Dance</i> . | | |
| Lesson Description | | | | |
| No. | Time | Activities | | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | | As in plan no. 12. |
| 2 | 45 min. | Music, Movement, and Art: a) playing instruments: Everyone remembers our favorite songs. Each student sings and plays in turn, having a solo | | Standing and sitting positions. |

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| | | opportunity. Instruments are chosen according to students' preferences. b) visual art: All draw/paint a picture until the end of the class on papers cut in various shapes. | |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | 16 | Date: | May 01, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Learn <i>Waltz</i> , by Tchaikovsky – a new piece; 2. Remember <i>Dance</i> ; 3. Team work; 4. Performance etiquette. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> , <i>Shabbos-Koydesh</i> , <i>Dance</i> . | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | As in plan no. 12. |
| 2 | 45 min. | Music, Movement, and Art: a) New song – <i>Waltz</i>: All will receive instruments and learn new song with even more challenging parts (than before). The song is in three parts, where the last two are played by all the students. b) Dance and game: Review dance with the dance song; polish the movements; play musical chairs and lift the winner. | Standing and sitting positions. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

4.13.4. Plans 17-21: Integrated Arts Program 2008

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| Lesson Plan No. | 17 | Date: | May 08, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Remember all the songs learned, while painting in two teams; 2. Performance etiquette; 3. Multitasking, i.e., painting and singing. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> , <i>Shabbos-Koydesh</i> , <i>Dance</i> , <i>Waltz</i> . | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | As in plan no. 12. |
| 2 | 45 min. | Painting and Singing: 1. Two tables are prepared with two pieces of paper, paints, brushes, water, napkins, etc. 2. All join in painting colourful shapes. 3. While painting, all review our songs. 4. All help clean up afterwards. | Standing and sitting around tables. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | 18 | Date: | May 15, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |

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| Goals/Objectives: 1. Drawing/painting and singing; 2. Jumping rope exercises; 3. Team work; 4. Responsibility; 5. Concentration. | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> , <i>Shabbos-Koydesh</i> , <i>Dance</i> , <i>Waltz</i> . |
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Lesson Description

| No. | Time | Activities | Positioning |
|-----|---------|--|---------------------------------|
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | As in plan no. 12. |
| 2 | 45 min. | Music, Movement, and Art: a) painting and singing, jumping: 1. All students are given a clean white or optionally coloured paper. 2. All use markers and crayons to draw, or they can paint. 3. Play our songs for students to sing as they work on their picture. 4. Every student is asked to stand up and illustrate one of his/her best skipping rope jumping styles. If students insist, the teacher shares one or two. Each student is asked to say what exactly (s)he is going to do, thus developing a sense of responsibility for one's own words (among other benefits). This exercise also helps increase blood circulation. 5. All might play musical chairs at the end. | Standing and sitting positions. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

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| Lesson Plan No. | 19 | Date: | May 22, 2008 |
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |

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| <p>Goals/Objectives:</p> <ol style="list-style-type: none"> 1. Decide on songs for our final performance; 2. Learn about personal energy control; 3. Draw; 4. Sing, play instruments, dance, improvise. | <p>Students' Previous Knowledge and Skills:</p> <p>Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i>, drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i>, <i>Shabbos-Koydesh</i>, <i>Dance</i>, <i>Waltz</i>.</p> |
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Lesson Description

| No. | Time | Activities | Positioning |
|-----|---------|---|---------------------------------|
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | As in plan no. 12. |
| 2 | 45 min. | <p>Music, Movement, and Art:</p> <p>a) dancing, playing instruments, singing:</p> <ol style="list-style-type: none"> 1. Prepare the chairs, markers, and paper for all students. 2. Before drawing, students do a dance exercise which helps control their energy levels. 3. All are asked if they really need music to dance. The answer is no. Ask all to stay on the carpet at all times and to travel/move freely without touching other students. 4. Ask all to imagine that they have 100% energy. If the teacher says 50%, all move half as energetically as they could, if 1%, almost no motion, etc. Say different percentages. 5. Ask students to spin in place looking forward, as if it is not them moving but everything around them. Then, all gradually slow down and lie on the floor (watch for and help anyone in need of it). All are asked to relax completely: their ears, eyes, legs, etc. Ask all to think of something they wanted to do but did not yet or were too lazy. All are told to think about this, start doing it today, or decide when to do it. Then ask all to gradually get up (to the side and then up). All feel more refreshed and start drawing, singing, and playing instruments at this point. | Standing and sitting positions. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

| Lesson Plan No. | 20 | Date: | May 29, 2008 |
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| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1. Improve the performance of <i>Shabbos-Koydesh</i> and <i>Dance</i> ; 2. Performance Etiquette; 3. Repertoire development. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> , <i>Shabbos-Koydesh</i> , <i>Dance</i> , <i>Waltz</i> . | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | As in plan no. 12. |
| 2 | 45 min. | Music and Movement: a) dancing, playing instruments, singing: 1. All students are given their favourite instruments to play (mediated if needed by the teacher). 2. Help all remember <i>Shabbos-Koydesh</i> in detail, and test each student's comfort level with the song individually. 3. All try to perform instrumental and vocal parts separately. Students practice performing the composition without any mistakes. 4. Select dancers and instrument players for the <i>Dance</i> song. All practice knowing their parts and combining them within the whole ensemble. Perhaps record students. 5. All students play musical chairs, with special challenges, which encourage students to sing our songs. | Standing and sitting positions. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |

| Lesson Plan No. | 21 | Date: | June 05, 2008 |
|---|-------------|---|---------------------------------|
| INTEGRATED ARTS PROGRAM | | | |
| Author: <i>Nina Soyfer</i> | | Facility: <i>Beautytown Public School</i> | |
| Goals/Objectives: 1 Arrangement and preparation for the upcoming performance; 2. Performance etiquette; 3. Team work. | | Students' Previous Knowledge and Skills: Basic ability to count, imitate, respond and communicate. <i>Boom Chicka Boom</i> , drawing with markers, <i>Kpanlogo</i> patterns, <i>Channukah</i> song, <i>Mama Don't Allow</i> song, instrumental improvisation, and creative body movements. Performance and painting experience. <i>Ole Mas Charlie</i> , <i>Shabbos-Koydesh</i> , <i>Dance</i> , <i>Waltz</i> . | |
| Lesson Description | | | |
| No. | Time | Activities | Positioning |
| 1 | 10 min. | Opening Circle: identical to plan no. 12. | As in plan no. 12. |
| 2 | 45 min. | Music and Movement: a) dancing, playing instruments, singing: The order of rehearsal: 1) <i>Dance</i> 2) <i>Shabbos-Koydesh</i> 3) <i>Mississippi Reel</i> 4) <i>Ole Mas Charlie</i> 5) <i>Channukah</i> Students are taken through a dress-rehearsal procedure and through each of the above songs and dances. Students are reminded to invite their parents and friends to the final performance. | Standing and sitting positions. |
| 3 | 5 min. | Closing Circle: identical to plan no. 7. | As in plan no. 7. |