

BRIDGES TO THE COMMUNITY

Lillie H. Feierabend

*“Often a single experience will open the young soul to music for a whole lifetime.
This experience cannot be left to chance. It is the duty of the school to provide it.”*

—Zoltán Kodály: Children’s Choruses, 1929



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Beyond the Music Class: Expanding the Musical Influence of the Elementary School

John Feierabend

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A few miles from the University of Hartford there is a mid-sized, middle class suburban town with four public schools; a Pre-K-3rd grade school, a 4th grade-6th grade school, a junior high for grades 7 and 8 and a high school. It is the Pre-K-3rd grade school that has caught my attention-how a whole school, and especially a music teacher and principal, can take advantage of the many opportunities to open a young soul to music.

This week, as the buses arrive and students enter the building from 8:15 to 8:30 a.m., they are hearing Barber’s “Adagio for Strings” playing through the intercom. Classes officially begin at 8:50 a.m., but until then, students will hear music from a variety of genres, most often from the masterpieces of classical literature. There are no pretenses about Mozart making the kids smarter, only a principal and faculty who want the students to encounter these important musical experiences. The same tape will be played every day for two weeks so the students have a chance to gain some familiarity with the pieces; many can be found singing or humming themes throughout the day.

During this card marking, the third-grade students will come into the gym every Monday morning from 8:30 to 8:50. While the rest of the school is preparing for their day with classical music, these third-grade students will be folk dancing with the music teacher. During the next card marking, a different grade will have their turn at morning dancing.

This week is the first Friday of the month, so the entire student body is assembled in the gym for the “All School Sing.” Some of the songs are favorites from one of the grades; other songs are taught to the group en masse. Color transparencies of “Mommy Buy Me a China Doll” have been made and are projected on the wall as the music teacher sings the story to end the “sing.”

Children in the youngest music grades are given an “Ask Me” sheet to take home once a week. This is a sheet of paper that is to be presented to the parents when the child gets home. “Ask me about my silly horse,” was last week’s sheet. On the sheet were the words to “The Horse Stood Around” and instructions for the parents to “Ask your child to teach you this song and the game that goes with it.”

During library time the students are given the opportunity of borrowing from the Music Lending Library, which is housed in the main school library. The librarian and music teacher have assembled hanging plastic bags containing folksong picture books and accompanying cassette tapes, quality music videos, and other exemplary audio cassette tapes. Many of these have been experienced in the music classes; others are for extended discovery. Initially, funding for this program came from the PTA. Now, a portion of each year’s school music budget is used to enhance the collection.

The “Parents as Teachers” program is once again in full swing. Designed for parents of children who are not yet of school age, the weekly meetings with educational specialists present activities that parents

and children can share so as to help their children be ready for school by age five. As part of this program, parents and children (birth to age 5) are invited to attend music and movement classes twice a month. These classes are sometimes scheduled before or during the school day; other years the classes have been scheduled after the regular school day has ended. These lucky children will soon be musically ready for kindergarten.

In the autumn the first of two annual Family folk Dances will occur in the gym on a Friday night. Children and their families will do play parties and dance folk dances from around the world. This fall's dance is being held in conjunction with a school-wide spaghetti dinner. Although the dancing will continue from 6:30 to 8:00 p.m., the families will come and go as they take their shift attending the dinner.

During "Music in our Schools" month, one week is designated for parents to share their child's music class. Parents participate fully with their children in all of the activities that would normally occur, including active movement activities, pitch matching ones, call and response songs and play parties. This week-long musical celebration culminates in the second Family Folk Dance of the year.

In the spring, rather than spend many weeks rehearsing a few songs for a musical show, the children are learning country dances and song to be shared during the May Day celebration. Parents and children on Thursday morning at 10:30 with blankets to sit on the hill behind the school and watch as each grade presents the dances and songs they have learned as part of their curriculum that year. All eagerly await the third grade, who have the annual honor of performing the Maypole dance. Each year the final result elicits the same awed reaction from students and parents alike.

But the year of music isn't over. The music teacher has prepared a short tape of twenty to thirty songs for each grade-songs that they have learned during the year, with copies for every student. (Blank tapes are purchased in bulk from a tape distributor at a price of about fifty cents a piece and the recordings are duplicated on the district's high-speed tape duplicator). Summer weeks will be filled with kindergarten children listening and singing "Frog in the Meadow" or "Oh My, No More Pie," while third grade students will hear on their tape, "Four Skaters" or "Jolly is the Miller." Parents eagerly look forward to the new tape their child will bring home, anticipating its contribution to the summer's family car trips. When the next school year begins, these students will be ready to continue where they left off, without needing a long period of musical reawakening.

All of this in addition to music twice a week for 30 minutes.

Any one of these ideas might serve as the "single experience" to open the young soul to music for life. This school is not leaving these experiences to chance but is taking seriously its duty to provide. I am especially proud that these fine ideas are in action at a school where the music teacher is my wife. I hope some of her ideas will inspire others as much as they inspire me.

Morning Music

Set the tone for students, staff, and parents by playing music through the school intercom as everyone comes in. There are many collections of quality music of all genres or create your own. It is suggested that you play the same music for the entire week, allowing time for students to become familiar with a composer, style, or piece. This can be representative of a grade level theme (Mexico), a celebration (Chinese New Year), a particular genre (Jazz) or a composer being studied (Beethoven). Parents often ask about the featured selection and follow through by acquiring it for their home. The *Brummitt-Taylor Music Listening Program* is a curated program which includes music with corresponding scripts that can be used school wide or in the classroom. If you create your own playlist, you can also create your own scripts or have upper grades research and create scripts about the selections being heard. Also, check out Mindful Music Moments; a collaborative program to help students begin their day with classical music and meditation.

Morning Dance Program/Grade Level Dance Program

This program began by inviting one grade level, one morning per week, to come into the cafeteria as they were being dropped off at school (providing classroom teachers with thirty minutes of uninterrupted planning time). Grades were rotated every semester to offer the same opportunity to all grades. It evolved into all students, coming every morning, to dance together, walk together, and talk together. We found that the opportunity to get body and emotions in check before the school day began proved beneficial for their focus and attention. This arrangement benefitted my lesson planning, as well. I found that by teaching the basic movements during this time, I had a bit more class time to focus on other aspects of the curriculum. Use dances you usually teach but adapt them to accommodate inconsistent arrival times. This can be done easily and musically by following Phyllis Weikart's direction to, "separate, simplify, and facilitate." Even the most complicated dance can be pared down to its basic components and does not have to be in a circle or with partners. Some of our favorites are Seven Jumps, La Raspa, Les Salut, Heel and Toe Polka, and Fjaskern. Favorite resources: The Amidons, John Feierabend, Sanna Longden, Phyllis Weikart.

All-School Sing

Once a week, every other week, or even once a month is fine, whenever students, school, and families can gather for an old-fashioned sing-along. Sharing common knowledge and singing together fosters a sense of community and strengthens relationships. This is a perfect time for those call and response songs, echo songs, camp songs, cumulative songs, rounds, partner songs. The materials are probably already in your collection, but instead of sharing with twenty-five in your classroom, you are sharing with a few hundred....but there is really no difference. Find colleagues who play an instrument or are comfortable sharing something from their experience. Project pages from a folk song picture book and have everyone sing along while looking at the beautiful pictures (*Momma, Buy Me a China Doll*) or have a guest visitor read about a composer (*Duke Ellington* by Brian Pinkney and Andrea Davis Pinkney) while appropriate music is playing in the background. Share *Peter and the Wolf* with a guest narrator (*Peter and the Wolf*, illustrated by Erna Voigt). Everyone will go out humming and tapping their toes. This is also a wonderful time to highlight cross-curricular correlations in history, cultures, festivals, holidays, or literature. Favorite resources: The Amidons, John Feierabend, Jill Trinka.

Ask Me Notes (Send home or put on your school's website)

These weekly notes home highlight a mastered song or activity that the child can then teach to their family. Giving students the opportunity to become the teacher is also an excellent way to inform parents about your curriculum and extend music learning to the home. Include songs, chants, finger plays, play parties, books, CDs, instruments, listening lessons, composers, countries, cultures, area concerts, and favorite catalogs. This is also an effective way to show integration among subjects by highlighting a thematic connection. If a grade level is studying a specific country or culture, send home a note highlighting the song, finger play, instrument, listening lesson or dance that was learned in your classroom. They provide an excellent opportunity for authentic assessment and have even been used as Morning Message material in the general classrooms.

Family Folk Dance

Invite students, staff, and family members to a family folk dance to share a rollicking joyous musical evening free of distractions and interruptions. An hour to an hour and a half is perfect, and plan for fifteen minutes per dance. Or, combine it with another school function such as a Spaghetti Supper, Open House, or Spring Fling/Autumn Fair. Put it on the school calendar and start sending home reminders the month before. Have several dances of various types and difficulty; circles, longways, partner, Sicilian circles, and play parties. Keep dances accessible; the goal is to have fun, not spend time explaining complicated movements. Favorite resources: The Amidons, Sanna Longdon, Marion Rose, Phyllis Weikart.

Parents and Babies Classes

Look for a “Parents as Teachers” program, a “Baby and Me” class or talk to your local library or fitness center about creating infant and toddler classes. You can meet weekly or even twice a month. This provides an opportunity for parents and the youngest members of your community to enjoy structured music time sharing bounces, wiggles, tickles, tapping, clapping, simple circles, movement to music, and lullabies. Knowing what we know about early childhood, it is an asset to the community, the parents, and the children to experience music with the guidance of a knowledgeable music educator. These young babies will soon be students in your school. Favorite resources: John Feierabend (*First Steps in Music for Infants and Toddlers*), Connie Greenwood (*First Steps in Music Parent Handbook*).

Pre-K Music

Are there preschool classes in your building or neighborhood? Can you create them? Weekly meetings would provide an opportunity for the youngest members of your school community to begin their musical journey with a music specialist and a developmentally appropriate music curriculum. Those students who have had the benefit of this type of program emerge as leaders in kindergarten. Favorite resources: John Feierabend (*First Steps in Music for Preschool and Beyond*).

Parent Participation Week/Demonstration Classes

I always look forward to this week. Everyone has a lot of fun while learning a great deal about our curriculum. Each March (*Music in Our Schools Month*) I invite all family members to come and share a typical music class with their child. It is a wonderful opportunity for parents to see how their child is developing in music and equally as important, to learn about our curriculum. They invariably come away with respect for their child, the music curriculum, and its importance in the life of their child. Parents observe music development in action while musically playing with their child. I sincerely believe this is the most effective way to educate the community about music education. Our entire lesson is tuneful, beatful, and artful.

May Day Festival (Initially expensive)

Each May (sometimes June), everyone gathers outside as all students dance traditional dances around a Maypole. It takes about an hour for each of six grades to dance and one special class (sometimes as young as second grade) to have the honor of weaving the Maypole. These dances, learned in class, grow out of our curriculum, so no additional practice time is needed. Parents are invited to bring blankets and lawn chairs. Many classrooms then invite parents to stay and have lunch and share special activities. Maypole kits and ideas abound online. The ribbons can be any length (usually twice as long as the pole), any width, and any colors. I use a 12-foot PVC pipe, and therefore each ribbon is 24 feet. Use any even number of ribbons (my choice is 24...a typical class size), alternating your choice of colors. Use any type of ribbon, but I found that 2 1/4 inch gross grain ribbon works well for elementary hands and easily withstands years of wear and tear (a neat hint...dip the ends in Elmer's Glue and they will never unravel). Trees and flag poles will also work. One year, the PTA bought T-shirts to match the ribbon colors for students to wear, and now, they are part of our tradition. Favorite resources: The Amidons, Sanna Longden, Martha Chrisman Riley, Phyllis Weikart.

Summer Music CD

Consider creating an interactive playlist of favorite songs from the school year for your students. It will help ensure that they will be singing in tune and moving to the beat throughout the summer and therefore, be better prepared for their next grade in the fall. Technology makes this very easy; use whatever recording platform you are comfortable with. Either give a physical CD, or put it on the school website, or have parents download. I hear comments year after year about how much fun it was “sharing all the songs with Grandma,” or “we sang all the way to Cape Cod,” or “we sang in the middle of the IGA produce aisle!” I have also been told that once they arrive at a destination, the silliness and singing continues with everyone joining in.

Music Lending Library (for Students) (Expensive and worth every penny)

Folk song picture books, books about music and musicians, DVDs, and CDs are in this collection. It is housed in the library and is for students to take home and share with their family as many times as they like. Many of these have been experienced during music class; others are for extended discovery. This collection originated and has been augmented through the years by the generous efforts of our Parents Music Group, PTA, Donor’s Choose, Scholastic Book Club, the library budget, and my yearly budget when possible. We find that the students wear the materials out and that parents become so interested that they often buy these resources for their home. A quick sampling: (Folk song books) Momma, Buy me a China Doll, Over in the Meadow, Jenny Jenkins; (Books) How to Make Musical Instruments, Famous Children, Erie Canal; (DVDs) Stomp, How to Play the Spoons, Hansel and Gretel; (CDs) Musical Life of Gustave Mole, all CDs by Jill Trinka, and all CDs by the Amidons, to name just a few.

Music Lending Library (for Teachers) (Expensive and worth every penny)

This collection of subject related books, DVDs, and CDs is housed in the library for classroom teachers to check out and use in their classroom. A peek into the box reflects the themes being studied in a particular grade level. It may be a country (Mexico, Ghana). It may be a culture (Native Americans). It may be a theme (My Body, Autumn, The Civil War). It may be The Environment. This collection also includes music to be paired with reading material. Exposure to Native American, African American, Asian, environmental selections, Hispanic, African, World Music, etc., enriches the literature component in the classroom. This wonderful idea comes from Mary Alice Amidon. She suggests the pairing of beautiful books and appropriate corresponding music such as *The First Strawberries*, retold by Joseph Bruchac with Native American

flute music (Changes) by R. Carlos Nakai; *I Live in Music* by Ntozake Shange with Take Five by Dave Brubeck; and *The Whales* by Cynthia Rylant, with whale music by David Darling. The layering of the music as the book is being read deepens the expressiveness of both and makes it a richer experience. Holidays for Children, American Cultures for Children, and Families of the World are wonderful DVD collections containing countries/cultures of the world that may be purchased separately. Many of these resources are already in my music classroom. Having duplicates for the classroom teachers guarantees that my students will have greater exposure to the music content.

Here is the brief note I send to Teachers: *Below is a list of books, DVDs and CDs for you to use as resource material in your classroom. Read the book to the class while the recording is playing. Revisit often. Occasionally, after the students are familiar with both, play just the music to evoke an expressive response. Please use them and enjoy. There are also DVDs of the country your class is currently studying. We are learning their dances, songs, games, and rhymes in the music classroom.*

Individual Portfolios

Consider recording your students on a consistent basis throughout the year. It is a wonderful way to assess skills while documenting development. I began by recording only my kindergarten students six times throughout the school year in various stages of tonal and rhythmic development. I continued to record them as 1st grade students while adding the new kindergarten classes. It takes less than thirty minutes to record everyone each time. At the end of the 3rd grade year, each child receives a CD with a record of their musical growth over the four-year period. Many parents tear up when they receive such a gift. With current technology, it would be simple to video the students, as well. What a lovely record of their musical growth and development.

Closing Thoughts

Don't try to implement all these ideas at once with all your students. Pick your favorite and design it for your school situation and choose one grade level to start. Tweak it for the next year and add another grade level or another idea. Most of these ideas cost nothing except your time and most resources are probably already in your classroom library, and many are used in several categories. Think of how many lives will be touched if each one of us provided just one opportunity. Any one of these experiences may ignite the spark and capture the soul of a child for a lifetime. By doing so, we also invite our colleagues and community to be part of the lifelong gift of music.

Letter to the Principal

Dear Principal,

As the new school year gets underway, I write to ask that you continue to support your elementary general music teacher's efforts to provide all students with the finest possible musical experiences.

The typical general music teacher meets each music class just twice a week for thirty minutes during a thirty-six-week school year. Annual general music class time totals thirty-six hours; a mere day and a half of musical influence! Though often challenged to provide services for other teachers and to meet ongoing expectations of the administration and community, your general music specialist gives first priority to the musical growth and development of every student.

Many children study music for the last time during the elementary grades. All can become proficient music makers who sing comfortably and in tune, move comfortably in response to music, and are sensitive to the expressive qualities in music. In addition, National Music Standards recommend that all children become musically literate. All should learn to play instruments, improvise, and compose music, effectively evaluate music and musical performances, and understand relationships between music, the other arts, and disciplines outside the arts. These challenges are met with enthusiasm by your general music teacher, who is well equipped to enable their students to musically succeed.

With your support, the music teacher will use limited class time wisely so that children can share the rich gift of music and become their musical best. Every minute counts. In some communities, however, the elementary music teacher is expected to prepare and present musical shows. Though shows may be attractive and offer public relations values, the cost in time is very high. To "look good" during performance, children must rehearse a few show songs for many weeks. Too often, the "show experience" focuses on music of doubtful quality. Show songs tend to encourage a projected voice style of singing that can be harmful to the child's developing voice. Shows eat up valuable teaching time that could be used to learn more expressive music and to offer the broader range of musical opportunities that all students should experience.

Not long ago we were a society of music makers. Families and communities shared and performed a repertoire of traditional songs and dances. Influenced by modern technology, we have become a society of music consumers. Implicit in the elementary school "show" is the consumer attitude: music education-a place where children create entertaining products to be consumed by parents and other members of the community. Your general music teacher would like to help students build competencies that will allow them to integrate music into their lives so that they may become more than just the next generation of consumers.

Your general music teacher is preparing lifelong musical skills for a generation of citizens who will be moved by quality music literature. They will feel comfortable when singing lullabies to their children, when singing during worship, or when dancing at a wedding. Rich musical processes are in jeopardy when the general music teacher must rob time from the music curriculum to present music products such as "shows."

Public relations values can be found in other options than a show. These options showcase the musical growth and development of the students in your school. One of the best public relations tools is to invite parents into music classes one or two weeks each year. The parents sit with the students and participate in all music activities. Realizing what the students are able to accomplish by attempting the activity themselves develops a powerful appreciation of their child's music education.

A May Day Festival, held during the school day or after school, is another activity that grows naturally out of general music class activities. Songs and dances of good quality, taken from historic and/or traditional sources, offer a rich learning experience and make a delightful presentation that does not take weeks to refine. After students in each grade perform the songs and singing dances they have learned as part of their music curriculum, the oldest class might perform a traditional Maypole dance. Music making for each other creates a rare but desirable sense of community—far more valuable to children than performing for a mainly adult audience. Younger grades watch and anticipate learning the songs and dances the older grades perform; older grades revisit songs and dances learned in previous years as they watch the younger children. The May Day Festival is best when presented outdoors, where parents can bring blankets and sit with their children. Parents will likely be impressed or even amazed by these songs and intricate dances accompanied by songs. Requests for cutesy show songs and routines may even disappear, along with the annual show.

Singing is the instinctive language of the child, and the younger he is the more he requires movement to go with it – the organic connection between music and physical movement is expressed in singing games. These, particularly in the open air, have been one of the principle joys of childhood. (Zoltán Kodály, Singing Games, 1937)

Another option is an annual “Family Folk Dance Evening.” Children bring their parents to school, where they are taught folk dances that the children have learned in general music classes. This multigenerational experience builds appreciation of the process of music making. There are no consumers, there is no audience. There are only music makers—all of them involved in the sharing of a wonderful but rare community spirit.

Events such as “Winter Solstice,” with seasonal songs and dances, or a “Harvest Festival,” with barn dances and traditional songs, are also excellent ways to demonstrate students’ musical growth and development. Both events use activities that grow naturally out of our cultural heritage and are central to the general music curriculum. The elementary school musical show *product* has little meaning in the students’ future life or the larger musical world, but the process of learning traditional songs and dances prepares students for lifelong successful music making.

As one of the few teachers who instructs all of the children in your school, the music teacher observes students’ growth and development throughout their elementary years. Because of this fortunate situation, the general music teacher can create and monitor a curriculum that will produce remarkable musical growth during the time available. With your support, the music teacher can spend each year’s day and half of class time in ways that encourage broad and lasting musical accomplishments.

In closing, I wish to thank you in advance for helping to educate the community and other teachers about the real goals of the general music program. With your help we can hope for a more musical tomorrow.

Sincerely,
John M. Feierabend, President
Organization of American Kodaly Educators, 1996

Available Resources

Classical Music for Movement

- CD-903 Music for Creative Movement (3-CD set)
- CD-493 First Steps in Classical Music: Keeping the Beat

Books for Preschool and Early Elementary

- G-5880 First Steps in Music for Preschool and Beyond
- G-5276 The Book of Pitch Exploration
- G-5277 The Book of Echo Songs
- G-5278 The Book of Call and Response
- G-5280 The Book of Children's Song Tales
- G-5876 The Book of Movement Exploration
- G-5877 The Book of Finger Plays and Action Songs
- G-5878 The Book of Beginning Circle Games
- G-5879 The Book of Songs and Rhymes with Beat Motions

Recordings for Kids of All Ages

by John M. Feierabend and Jill Trinka

- CD-1090 There's A Hole in the Bucket
- CD-1089 Had a Little Rooster
- CD-1091 Old Joe Clark
- CD-493 First Steps in Classical Music: Keeping the Beat

For best values, visit giamusic.com/feierabend for packages saving up to 20% off of retail price

- G-7001 First Steps in Music Preschool and Beyond Basic Package
- G-7001A First Steps in Music Preschool and Beyond Basic + Package
- G-7001B First Steps in Music Preschool and Beyond Enhanced Package
- G-7001C First Steps in Music Preschool and Beyond Ultimate Package

- G-5380A Conversational Solfege Basic Package
- G-5380B Conversational Solfege Basic + Package
- G-5380C Conversational Solfege Enhanced Package
- G-5380D Conversational Solfege Ultimate Package

Companion Materials

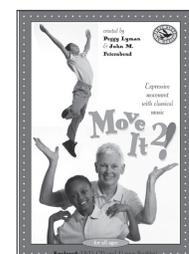
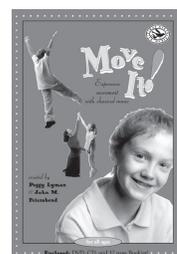
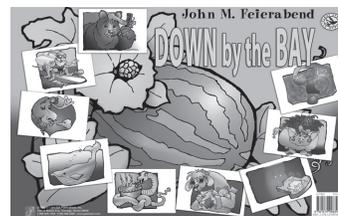
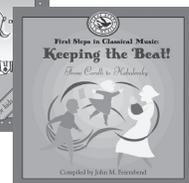
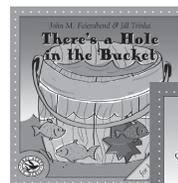
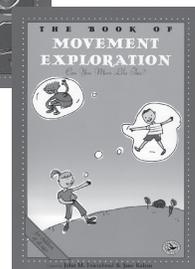
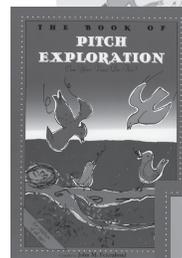
- G-6400 Vocal Development Kit
(Puppets, toys, and instruments with manual)
- G-6509 Pitch Exploration Stories
(12 large picture cards)
- G-6510 Pitch Exploration Pathways
(12 large picture cards)
- G-6511 Oh, In the Woods
(12 large picture cards)
- G-7962 Down by the Bay
(10 large picture cards)

Move It!

- DVD-549 Music DVD, CD, and booklet

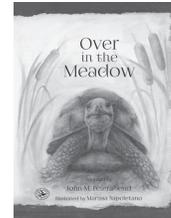
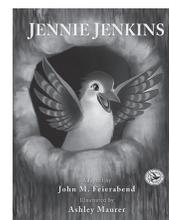
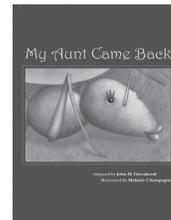
Move It! 2

- DVD-756 Music DVD, CD, and booklet



Folk Song Picture Books (with downloadable MP3)

- G-6535 The Crabfish
- G-7178 My Aunt Came Back
- G-7179 There Was a Man
- G-7416 Father Grumble
- G-7690 The Derby Ram
- G-7844 The Frog and the Mouse
- G-8121 Risseldy Rosseldy
- G-8122 The Tailor and the Mouse
- G-8454 There's a Hole in the Bucket
- G-8585 The Other Day I Met a Bear
- G-8893 Jennie Jenkins
- G-9032 Over in the Meadow
- G-9341 Momma, Buy Me a China Doll
- G-9548 Kitty Alone
- G-9665 Had a Little Rooster
- G-10053 The Fox Went Out on a Chilly Night
- G-10415 The Swapping Song
- G-10594 Old Joe Clark



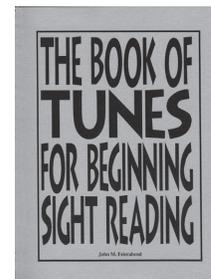
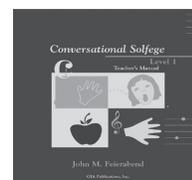
Lomax the Hound of Music

- DVD-829 The Best of Lomax the Hound of Music (2 Hours)
- CD-830 Lomax the Hound of Music: Favorite Songs (25 Songs)

Conversational Solfege

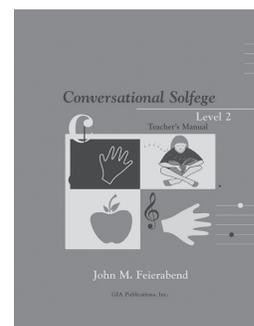
Level 1:

- G-5380 Teacher's Manual
- G-5380FL Flashcards
- G-5380S Student Book
- CD-526 Classical Selections CD



Level 2:

- G-5381 Teacher's Manual
- G-5381FL Flashcards
- G-5381S Student Book
- CD-527 Classical Selections CD

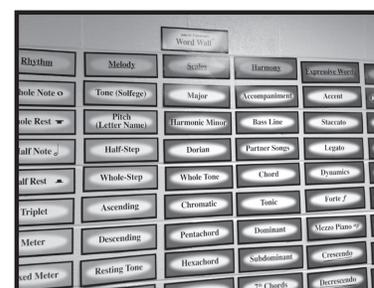


Level 3:

- G-5382 Teacher's Manual
- G-5382S Student Book

Related Materials

- G-8453 Word Wall Enhanced
- G-8453S Word Wall Enhancement Pack
(To update your original, pre-2015 set)
- G-5547 The Book of Tunes for Beginning Sight-Readers



Song Collections for Older Children

- G-8552 The Book of Canons
- G-8663 The Book of Song Dances
- G-8736 The Book of Song Tales for Upper Grades
- G-8747 The Book of Playground Songs and Rhymes

Book of Church Songs and Spirituals

- G-7816 Spiral Bound and illustrated

Books for Infants and Toddlers

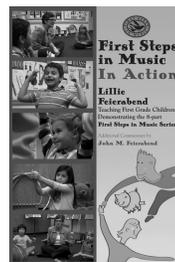
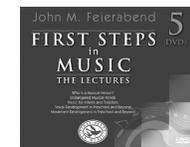
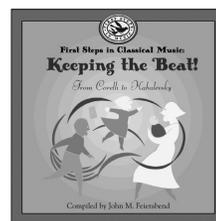
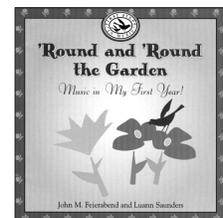
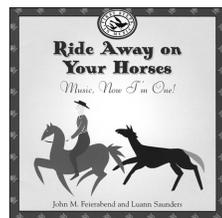
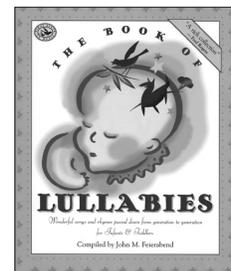
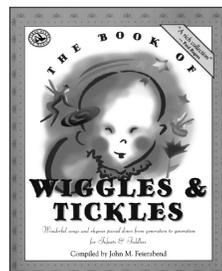
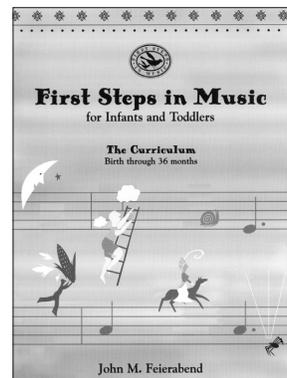
- G-4974 First Steps in Music for Infants and Toddlers
- G-4975 The Book of Bounces
- G-4976 The Book of Wiggles and Tickles
- G-4977 The Book of Tapping and Clapping
- G-4978 The Book of Simple Songs and Circles
- G-4979 The Book of Lullabies
- G-5145 Set of 5 books above

Recordings for Infants and Toddlers

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Music in My First Year!
- CD-438 Ride Away on Your Horses:
Music, Now I'm One!
- CD-439 Frog in the Meadow:
Music, Now I'm Two!
- CD-493 First Steps in Classical Music:
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- DVD-875 First Steps in Music;
The Lectures (5 DVDs)
- DVD-947 First Steps in Music: In Action DVD
- DVD-946 Conversational Solfege Explained (3 DVDs)



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Lillie Feierabend is known for her work with young children and instilling a love of music within them. She was an early childhood and general music educator for over thirty years and a conductor for the Connecticut Children's Chorus for seventeen. She has twice been honored with her district's Teacher of the Year Award and in 2008 also received the Outstanding Elementary Music Educator Award from the Connecticut Music Educators Association. She is a frequent clinician at local, state and national conferences, presenting on music and movement development. She also conducts regional honors choirs and teaches weeklong workshops around the country including Anderson University (IN), Gordon College (MA), Silver Lake College (WI), and the University of Hartford (CT). Email: lhfmusic@aol.com.

Dr. John M. Feierabend is considered one of the leading authorities on music and movement development in childhood. He is Professor Emeritus and former Director of Music Education at the University of Hartford's The Hartt School. He is a past President of the Organization of American Kodály Educators as well as a NAFME Lowell Mason Fellow. A music educator for over thirty years, he continues to be committed to collecting, preserving and teaching the diverse folk music of our country and using that folk music as a bridge to help children understand and enjoy classical music. His work is based on his belief that many generations can share common experiences such as traditional folk songs and rhymes, which can help develop a valuable but dwindling commodity - a sense of community. Dr. Feierabend's research has resulted in two music curricula: *First Steps in Music*, a music and movement program for infants through elementary aged children, and *Conversational Solfege*, a music literacy method for use in general music classes. Dr. Feierabend also helped develop the PBS children's television series *Lomax: The Hound of Music*, which is based on his *First Steps in Music* curriculum. Email: Feierabend@aol.com.



The Feierabend Association for Music Education (FAME) is dedicated to promoting and supporting the work of Dr. John M. Feierabend through collaboration, advocacy, training, and resource sharing. Its mission is to build tuneful, beatful, and artful learners throughout the world, ensuring a lifetime of joyful music making. Dr. John Feierabend is considered one of the leading authorities on music and movement development in early childhood. His research and teachings are the inspiration for the founding of The Feierabend Association for Music Education (FAME). His approach strives for all people to become tuneful, beatful and artful through research based and developmentally appropriate pedagogies that use quality literature. In the summer of 2012 a group of dedicated and like-minded educators honored Dr. Feierabend's 30 years of innovation with the formation of the Feierabend Association for Music Education (FAME). Website: www.feierabendmusic.org.