

CHILDREN'S ASSOCIATIONS BETWEEN INSTRUMENTAL MUSIC AND
PAINTINGS ACROSS FOUR STYLISTIC PERIODS

by

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(Under the direction of Harriet I. Hair)

ABSTRACT

The purpose of this study was to determine whether or not children in third, fourth, and fifth grades could make stylistic associations between music and art with and without training. The research questions were as follows. At what grade level do children make stylistic associations between music and art with and without training? Do children score higher on tests of stylistic associations when they are taught stylistic characteristics in combined music and art classes rather than when they are taught in separate music and art classes, or when they are taught stylistic characteristics with or without associations? Are there differences in children's written descriptions of why they thought the painting matched the music before and after instruction?

The researcher taught stylistic characteristics of music and paintings for the Baroque, Classical, Romantic, and 20th Century periods to 255 third-, fourth-, and fifth-grade students. Children were taught in separate music and art classes with or without associations or in combined music and art classes with or without associations.

The results of the pretest showed that students were able to make some associations between music and paintings. After training, students in all grades improved

in making correct associations of stylistic characteristics for all periods except the 20th Century. Fourth- and fifth-grade students scored higher when taught in combined classes with associations. Third-grade students scored higher when taught associations, whether they were in separate or combined classes. Scores across grades and tests indicated that students who were taught stylistic characteristics by any of the four methods improved in their descriptions of stylistic characteristics of music and paintings. The degree of improvement varied by grade and method.

Thus, teachers of general music programs should be aware of the stylistic elements that attract children's attention and should teach vocabulary and stylistic characteristics for music and paintings. Further, educators should give students opportunities to write descriptions of stylistic characteristics to show their understanding of associations between music and art.

INDEX WORDS: Children's associations, Style periods, Stylistic characteristics,
Music and art, Music and paintings

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ELEMENTARY CHILDREN'S ASSOCIATIONS BETWEEN INSTRUMENTAL
MUSIC AND PAINTINGS ACROSS FOUR STYLISTIC PERIODS

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DEDICATION

This dissertation is lovingly dedicated to my dear and wonderful husband, Bernie, who has encouraged and loved me throughout this long process. Without his help, the completion of this degree would have been impossible.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	v
LIST OF TABLES	x
CHAPTER	
1 INTRODUCTION	1
Elements in Music and Art	5
Design in Music and Art	6
Style in Music and Art	10
Education in Music and Art.....	13
Need for the Study	15
Purpose of the Study	17
Delimitations of the Study.....	18
Definition of Terms.....	18
Summary.....	22
2 REVIEW OF LITERATURE.....	24
Visual and Auditory Responses.....	24
Music Listening	27
Style in Music and Art	31
Verbal Responses.....	33
Music's Associations with Art.....	35

3	METHODOLOGY	39
	Preliminary Procedures	40
	Demographics of School and Subjects.....	40
	Equipment Used for Musical Excerpts.....	41
	Pilot Study	41
	Pilot Study Results.....	43
	Main Study	44
4	RESULTS.....	54
	Research Question One	55
	Research Question Two.....	57
	Research Question Three.....	59
	Research Question Four	62
	Research Question Five.....	72
	Research Question Six	79
5	SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH	111
	Summary.....	111
	Conclusions	112
	Implications for Teaching.....	119
	Recommendations for Further Research	121
	REFERENCES	123
	APPENDIXES	135
	A HUMAN SUBJECTS PERMISSION.....	136

B	REQUEST FOR PERMISSION TO CONDUCT RESEARCH STUDY.....	137
C	RESEARCH PERMISSION GRANTED	139
D	PILOT STUDY CONSENT FORM	140
E	PILOT STUDY SCRIPT	141
F	PRETEST/POSTTEST SCRIPT	147
G	COMPLETE LESSON PLANS	148
H	ADJECTIVES USED IN THE WRITTEN DESCRIPTIONS.....	240

LIST OF TABLES

	Page
Tables	
1 Paintings and Music Used in Pretest and Posttest	46
2 Paintings and Music Used in Treatment to Teach Stylistic Characteristics	48
3 Paintings and Music Used in the Weekly Tests.....	50
4 Sequence and Methods for Teaching Stylistic Characteristics Each Week.....	51
5 Overview of Weekly Lesson Plan.....	52
6 Mean Percentages of Correct Scores of Total Group by Tests.....	55
7 Percentages of Correct Scores by Grade and Tests.....	56
8 Rank Order of Stylistic Periods by Tests and Grade Level	58
9 Percentages of Correct Scores by Separate or Combined Music and Art Classes by Stylistic Period	59
10 Percentages of Correct Scores by Tests and Separate or Combined Classes	61
11 Percentages of Total Correct Scores by Method and Combined or Separate Classes Across Grades	63
12 Mean Percentages of Correct Scores With Associations Not Taught or Taught Across Grades	66
13 Percentages of Correct Scores by Method and Grade	68
14 Grade Level Ranking for Changes in Percentages of Correct Scores from Pretest to Weekly Test and Pretest to Posttest.....	71

15	Comparison of Percentage of Correct Scores from Pretest to Weekly Test and Pretest to Posttest by Grade and Method	72
16	Percentages of Correct Scores Across Methods and Tests by Gender	73
17	Percentages of Correct Scores Across Methods by Gender and Grade Level	75
18	Percentages of Correct Scores by Test, Gender, and Method Across Grades	78
19	Rank Order of Frequency of Third-Grade Children's Words Used More Than One Time	80
20	Rank Order of Frequency of Fourth-Grade Children's Words Used More Than One Time	84
21	Rank Order of Frequency of Fifth-Grade Children's Words Used More Than One Time	89
22	Number of Total Different Words Used by Grade, Stylistic Period, and Test	95
23	Clue Words for Stylistic Characteristics for Music and Paintings Taught to All Students	96
24	Frequency Count of Clue Words and Synonyms Written by Third-Grade Children	97
25	Frequency Count of Clue Words and Synonyms Written by Fourth-Grade Children	100
26	Frequency Count of Clue Words and Synonyms Written by Fifth-Grade Children	104
27	Comparison of Frequency of Clue Words and Synonyms by Method, Test, Grade, and Stylistic Period.....	109

CHAPTER ONE

INTRODUCTION

The arts provide a dimension of knowing and learning that cannot be achieved through other disciplines. Incorporation of the arts in the curriculum is central to meeting the goal of educating the whole child. The Consortium of National Arts Education Associations [NAEA] stated that an arts education “benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication” (Blakeslee, 1994, p. 6). Music, visual art, drama, and dance provide students with unique opportunities to broaden their understanding of the world by expanding their horizons beyond what is tangible. Barrett (2001) wrote that:

A comprehensive music education embraces valid interdisciplinary relationships. These relationships infuse the performance, description, and creation of music with meaningful associations to art, literature, history, cultural studies, and other complementary disciplines. (p. 28)

Campbell and Scott-Kassner (1995) stated the following:

These disciplines embody their own language, expressive medium, set of symbols, and technical demands. Yet the arts are deeply connected because they all: (1) challenge us to grow aesthetically; (2) are languages of the emotions; and (3) embody meaning far beyond what humans can express with words or numbers. (p. 359)

Kronish and Abelman (1989) wrote that the arts allow “students to develop their creativity and their ability to reason, to draw abstractions, to analyze, to give personal meaning to what they are learning, and to express themselves in very powerful and fulfilling ways” (p. 13). Furthermore, they stated that “an educated person is one who is able to think – both creatively and critically. One of the best ways to foster this process is through the arts” (p. 13).

In 1994, the United States Congress approved legislation that “established the arts as one of the core subject areas in which students should be able to demonstrate competence” (Hackett and Lindemann, 2001, p. 5). Hackett and Lindemann discussed the significance of this legislation in arts education as follows:

National voluntary content and achievement standards were defined for dance, music, theatre, and the visual arts. The content standards specify what students should know and be able to do, and the achievement standards specify the desired levels of attainment. These standards reflect a national consensus about what skills and knowledge students should have when they exit grades 4, 8, and 12. (2001, p. 5)

Specific to this research were content standards eight and nine of the National Standards in Music and content standards six and four of the National Standards in Visual Arts. Content standard eight of the National Standards in Music states that the student should be able to “understand relationships between music, the other arts, and disciplines outside the arts” (The School Music Program, 1994, p. 15). The achievement standards for content standard eight are, by fourth grade, the students should be able to “identify similarities and differences in the meanings of common terms used in the various arts;” and by eighth grade, the students should be able to “compare in two or more arts how the

characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art” (The School Music Program, 1994, p. 20).

Similarly, content standard six of the National Standards for the Visual Arts states that students should be able to make “connections between visual arts and other disciplines” (Blakeslee, 1994, p. 35). The achievement standards for kindergarten through fourth grade state that the student should be able to “understand and use similarities and differences between characteristics of the visual arts and other arts disciplines” (Blakeslee, 1994, p. 35). Students in the fifth through eighth grades should be able to “compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context” (Blakeslee, 1994, p. 51).

Content standard nine of the National Standards in Music states that the student should be able to “understand music in relation to history and culture” (Blakeslee, 1994, p. 29). The achievement standards for kindergarten through fourth grade state the following:

The student should be able to identify by genre or style aural examples of music from various historical style periods and cultures and describe in simple terms how elements of music are used in music examples from various cultures of the world. (Blakeslee, 1994, p. 29)

The achievement standards for children in grades five through eight state the following:

The student should be able to describe distinguishing characteristics of representative music genres and styles from a variety of cultures and classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary. (Blakeslee, 1994, p. 45)

The corresponding standard in visual arts states that the student should be able to “understand the arts in relation to history and cultures” (Blakeslee, 1994, p. 50). One achievement standard for students in kindergarten through fourth grade includes being able to “identify specific works of art as belonging to particular cultures, times, and places” (Blakeslee, 1994, p. 34). An important achievement standard for students in fifth through eighth grade includes “knowing and comparing the characteristics of artworks in various eras and cultures” (Blakeslee, 1994, p. 50).

While these standards “serve as the foundation for making connections among the arts,” the Consortium of National Arts Education Association [NAEA] wrote, “Standards do not create these connections automatically, simply by their existence; making the connections is always a matter of instruction” (Blakeslee, 1994, p. 13). Barrett (2001) stated that “although educational institutions segment knowledge into separate packages called ‘subjects,’ deep understanding often depends upon the intersections and interactions of the disciplines” (p. 27). Thus, the focus of this research was to determine whether or not third-, fourth-, and fifth-grade children were able to make stylistic associations between music and paintings for selected style periods. Three questions arose which served as the basis for this dissertation:

1. What stylistic elements exist between music and art that allow a child to make associations with and without instruction?
2. Would third-, fourth-, and fifth-grade children be able to make associations for selected style periods?
3. What methods would be effective in helping third-, fourth-, and fifth-grade children make these associations?

Understanding representative characteristics within selected style periods may help children make meaningful connections between music and art. Commonalities exist between the two disciplines. Both share similar historic style periods as well as similar terminology such as rhythm, texture, harmony, color, form, line, shape, and texture, although the meanings of these terms may differ depending on whether they are employed by music or art. According to the National Standards in Music, children should be able to “identify these similarities and differences in the meanings of common terms used in the various arts” (The School Music Program, 1994, p. 15). Another similarity between the two arts is that both are composed of unique, but identifiable components called elements. Barrett (2001) suggested that a “focus on elements and structure can also lead outward from the music to other art forms . . . since many analogous or related concepts can be perceived in other expressive works” (p. 30). In addition, she stated:

Classroom experiences that invite students to encounter rich and challenging works and show them how the components of those works can combine into an artistic whole are central to the development of perception, thought, and feeling. Pairing a musical work with a work in another art form that shares common features or attributes expands students’ abilities to find complementary relationships among the arts. (p. 30)

Elements in Music and Art

According to Herberholz and Herberholz, elements may be understood as the “main ingredients” or components of an artwork (1998, p. 72). In addition, they stated that the elements of art consist of “line, color, shape, form, texture, space, and value” (1998, p. 36). Hackett and Lindemann (2001) stated that the elements of music consist of “melody, rhythm, harmony, form, and expressive qualities” (p. 9). Barrett, McCoy, and

Veblen (1997) stated that “through heightened perception of elements, we notice how the work is constructed, or focus on the constituent parts that make up the whole” (p. 57).

Wold and Cyler stated that “it is important to remember that everything cannot be grasped at once and that all elements are not always of equal importance” (1972, p. 18).

Thus, this study examined which elements of selected stylistic periods were common to both music and art, as accepted by historians, researchers, and educators, and which ones attracted children’s attention.

Design in Music and Art

There are many ways an artist can choose to manipulate the elements when designing a work of art. Design in art is achieved by the artist’s “control and order of the elements of art” (Mittler, 1994, p. 40). Gilbert (1998) stated that when designing a work of art, the creator works within the context of these elements to convey his “expressive intent” (Gilbert, 1998, p. 126). She described design as follows:

When an artist sets about making any work, he or she is faced with infinite choices. How big or small? What kinds of lines and where should the lines go? What kinds of shapes? How much space between the shapes? How many colors and how much of each one? Somehow the elements must be organized in such a way as to satisfy the artist’s expressive intent. In two-dimensional art this organization is often called composition, but the more inclusive term, applicable to all kinds of art, is design. (p. 126)

While various art educators, researchers, and historians use different terminology to label and describe design, many of the basic ideas are the same. The NAEA labeled design as organizational principles and defined them as “underlying characteristics . . . such as repetition, balance, emphasis, contrast, and unity (Blakeslee, 1994, p. 83). Wold

and Cyler (1972) labeled design as principles of art and described design in this way: “Artistic design is the arrangement of materials and elements into a pattern which conveys a function and meaning of art. Every work of art must have variety and unity, achieved by repetition and contrast and theme and variations” (p. 11). Herberholz and Herberholz (1998) labeled design as principles of art, and defined them as “basic guidelines for producing certain effects in whoever is looking at, and responding to, artwork” (p. 72). They further stated that principles of art include “balance, emphasis, proportion, movement, rhythm, repetition, pattern, and unity and variety” (p. 72). Mittler (1994) also labeled design as principles of art, and stated that they “describe the different ways artists use each element and include balance, emphasis, harmony, variety, gradation, movement, rhythm, and proportion” (p. 40). Cleaver (1989) labeled design as functions of design and stated that the “organization of composition of the visual and tactile elements in a work of art included rhythm, balance, repetition and variation, contrast, gradation and climax” (pp. 18-23). Gilbert (1998) included “unity and variety, balance, emphasis and focal point, proportion/scale, and rhythm” (pp. 126-127). She suggested that “these principles should not be considered rules, but general guidelines that artists may choose to violate or ignore to achieve a particular effect” (1998, p. 126). She also stated that “any work of art, regardless of its form or the culture in which it was made, could be discussed in terms of the principles of design, for they are integral to all art” (1998, p. 127).

Herberholz and Herberholz (1998) emphasized that “we can gain a richer understanding of the artworks of the great masters by analyzing how they handled the principles of art [design] and achieved harmony in their artworks” (p. 72). Throughout this dissertation, the researcher used the organizational principles for these design

elements, as labeled by the NAEA (Blakeslee, 1994, p. 83). Based on a synthesis of the literature, the following organizational principles were employed: contrast, movement, rhythm, balance, proportion, unity, variety, emphasis, pattern, and repetition. These served as the basis for determining stylistic characteristics and the vocabulary taught.

Organizational principles are present in both music and art. Much of the terminology encompasses words that are commonly associated with music. Wold and Cyclor (1972) stated the following concerning organizational principles in music:

The principles of design [organizational principles] that are valid for visual art are also inherent in any musical work worthy of our attention. The problem of achieving unity and variety is the same, and, in general, the composers solve their problems in much the same manner as the painter, sculptor, and architect. (p. 20)

They further identified and described the elements of music as rhythm, melody, harmony, tone color, formal organization, and expressive content. Wold and Cyclor concluded the following:

The composer organizes his materials in such a way as to evoke the emotion or visual image which will best convey his message. He does this in much the same manner as the visual artist uses materials to convey a message. This message is the expressive content of the music, and the composer brings all of his technique, intuition, ideals, and personality into the creative process in achieving this end. (p. 27)

Barrett et al. (1997) identified the elements of music as melody, rhythm, tone color, harmony, dynamics, and articulation. They also stated that “shared terminology in the arts is quite common” (p. 91). In a subsequent article, Barrett (2001) stated the following:

A focus on elements and structure can also lead outward from the music to other art forms . . . since many analogous or related concepts can be perceived in other expressive works. Examples might include meter in poetry and music, line and contour in music and art, and broad concepts such as repetition and contrast, tension and resolution, and theme and variation. (p. 30)

Barrett stated that “pairing a musical work with a work in another art form that shares common features or attributes expands students’ abilities to find complementary relationships among the arts” (2001, p. 30).

Rozmajzl and Boyer-Alexander (2000) stated the following:

Relating the arts through the use of common principles is an effective way to help children develop an understanding of artistic concepts. The use of such principles as repetition-contrast, simplicity-complexity, tension-relaxation, balance, and motion can provide variety to music class presentations while highlighting important aspects of music, art, and literature. (p. 346)

When integrating music and other arts, Campbell and Scott-Kassner (1995) suggested the following:

In working with multiple arts, teachers need to be sensitive to the commonalities between the arts and to the things that make each unique or different. Common links among the arts can be found in such aesthetic principles as tension and release; repetition and contrast; pattern; motive; theme and variation; balance; foreground and background; and density. Teachers can enhance children’s awareness of how these principles work in various arts by bringing in illustrative examples from different art forms and comparing them. (p. 359)

Hackett and Lindeman (2001) stated that when two or more arts are compared, the students should be able to “examine the common elements or concepts from several perspectives” (pp. 87-88). Suggested “common concepts included color, repetition, contrast, and balance,” while suggested elements for comparison and contrast included “texture, form, repetition, space and color” (pp. 87-88).

Researchers, historians, and educators have indicated that there are relationships between music and art. The literature suggested that relationships could be taught based on elements common to both disciplines. The establishment of commonalities between music and art was critical to this research because they served as the foundation for the formulation of the instructional procedures.

Style in Music and Art

Wold and Cyclor (1972) defined style in music and art as “the manner in which an artist employs the principles of design and the aspects of the basic elements which he most commonly uses” (p. 17). The NAEA defined style in music as “the distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers, periods, media, nations, form or type of composition, or genre” (Blakeslee, 1994, p. 79). Cleaver (1989) defined style in art as follows:

Style is a characteristic manner of expression and the kind of content that goes with it . . . the composite of very general characteristics that may be common to much work at a given time or during a given cultural phase detected in the work of various artists working in the same country or area. (p. 51)

It was within this context of historical style periods as identified by historians, that the present study examined style.

Machlis and Forney (1999) described historical styles in the arts as follows:

The arts change from one age to the next, and each historical period has its own stylistic characteristics. No matter how greatly the artists, writers, and composers of a particular era may vary in personality and outlook, when seen in the perspective of time, they turn out to have certain qualities in common. Because of this, we can tell at once that a work of art—whether music, poetry, painting, sculpture, or architecture—dates from the Middle Ages or the Renaissance, from the eighteenth century or the nineteenth. The style of a period, then is the total art language of all artists as they react to the artistic, political, economic, religious, and philosophical forces that shape their environment. (p. 65)

Ackerman (1962) stated the following:

We use the concept of style as a way of characterizing relationships among works of art that were made at the same time and/or place, or by the same person or group. If we do not know where, when, or by whom works of art were produced, then the process may be inverted to allow hypotheses that works of the same style are from the same time, place, or person(s). In this second role, style is an indispensable historical tool. (p. 227)

Wold and Cyler (1972) wrote that “it is impossible to divide history arbitrarily into periods of time with exact dates as boundaries ... while one period of art reaches its zenith, another is being born, the result of normal cultural growth and change” (p. 5).

Machlis and Forney (1999) said that “scholars will always disagree as to precisely when one style period ends and the next begins. Each period leads by imperceptible degrees into the following one, dates and labels being merely convenient signposts” (p. 65). This holds true for this study’s four stylistic periods. Because of the discrepancy and

overlapping of dates, the researcher utilized the following approximate dates as given by Wold and Cyler (1972) in *An Introduction to Music and Art in the Western World*, a text which “correlates music and art with history” (p. 1). The stylistic periods and dates listed for music and art were: (a) Baroque, 1600-1725 (p. 128); (b) Classical, 1725-1800 (p. 168); (c) Romantic, 1800-1900 (p. 195); and (d) 20th Century, 1900-present (p. 307).

By studying music and art concomitantly within historical stylistic periods, certain commonalities emerged based on the elements and organizational principles in music and art. Though elements and organizational principles are present in all art, those considered most predominant in music and art as accepted by researchers and educators were the focus of the instruction in this study. The elements of music utilized in this study included rhythm, melody, harmony, form, and expression for all stylistic periods. The elements of art used were as follows: (a) for the Baroque period, line, value, texture, and space; (b) for the Classical period, line, value, form, and color; (c) for the Romantic period, line, value, form, color, texture, and space; and (d) for the 20th century, line, form, color, texture, space, and shape. The organizational principles used included the following: (a) for the Baroque period, contrast, movement, rhythm, and pattern; (b) for the Classical period, balance, repetition, contrast, movement, pattern, and proportion; (c) for the Romantic period, contrast, movement, rhythm, pattern, unity, variety, and emphasis; and (d) for the 20th century, repetition, contrast, movement, rhythm, pattern, variety, and emphasis.

Based on the above elements and organizational principles, the vocabulary used in this study for teaching commonalities between music and paintings was as follows:

1. For the Baroque period: (a) contrasts, (b) curvy lines, (c) busy, (d) continuous movement, (e) layering, and (f) dramatic (Ragans, 2000, p. 456), (Gillespie, 1972, p. 121). The use of the harpsichord was also emphasized for the music portion (Gillespie, 1972, p. 121).
2. For the Classical period: (a) balanced form, (b) simple (melody) lines, (c) calm, (d) balanced contrasts, (e) blended pale (instrument) colors, and (f) little movement (Hobbs and Salome, 1995, p. 328), (Honour and Fleming, 1991, p. 547), (Gillespie, 1972, pp. 163-164).
3. For the Romantic period: (a) wide range of (instrument) colors, (b) wide range of emotions, (c) wide range of subjects, (d) diagonal lines (soaring melody lines), and (e) complex (Hobbs and Salome, 1995, p. 329), (Ragans, 2000, p. 462), (Mittler, 2000, p. 33), (Gilbert, 1998, p. 548), (Gillespie, 1972, pp. 215-216).
4. For the 20th century: (a) bold (instrument) colors, (b) distorted (melodic) shapes, (c) distorted (form) images (Gilbert, 1998, pp. 466-474), (Herberholz and Herberholz, 1998, p. 148), (Machlis and Forney, 1999, p. 380-383).

Education in Music and Art

Kronish and Abelmann's opening statement of the National Education Association's publication *Focus on Fine Arts: Elementary*, stated the following:

The arts are basic—within our schools and within our lives. As we integrate the arts from the preschool level through graduate school, we find that we are enabling students to develop their creativity and their ability to reason, to draw abstractions, to analyze, to give personal meaning to what they are learning, and to express themselves in very powerful and fulfilling ways. An educated person is

one who is able to think—both creatively and critically. One of the best ways to foster this process is through the arts. (1989, p. 13)

The NAEA described the importance of an education in the arts in this way:

Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal" way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. . . . But the arts teach a different lesson. . . . The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional—the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students is to disable them. (Blakeslee, 1994, p. 6)

Hair (1997) stated, "It appears that music development progresses until a child is 8 or 9 years old, and after that does not appear to change qualitatively without instruction" (p. 36).

Based on research and work conducted with normal, gifted, and brain-damaged populations, psychologist Howard Gardner formulated the theory of multiple intelligences. This theory promotes that humans possess not one, but several intelligences (Gardner, 1990, pp. 14-15). His early writings in *Frames of Mind: The Theory of Multiple Intelligences*, published in 1983, discussed several basic intelligences, three of which relate to music and art: musical, spatial, and bodily-kinesthetic. Gardner described these intelligences as follows:

1. Musical—skill in performance, composition, and appreciation of musical patterns

2. Bodily-kinesthetic—use of the body or parts of the body to solve problems or fashion products
3. Spatial—features the potential to recognize and manipulate the patterns of wide space (1999, pp. 41-46)

The linguistic and logical-mathematical domains are the intelligences that have been highly valued and nurtured in education to date. This is a narrow focus for educators desiring to educate the whole child. Campbell and Scott-Kassner (1995) stated the following concerning the significance of the arts in education in relation to research that indicated that various regions of the brain may have diverse functions:

If it can be accepted that the two hemispheres have specialized yet complementary functions, then it would seem critical to pay greater attention to teaching to the somewhat neglected right hemisphere. The exercise of children's subjective, affective and divergent qualities can be greatly served through lessons in music and the arts. While music can be analyzed linearly by the left hemisphere, it can also be nonverbally experienced and creatively expressed by the right hemisphere. (p. 27)

Incorporating the arts in education is crucial because they assist in developing dimensions of the brain not addressed by standard academic instruction.

Need for the Study

The development of National Standards in the arts has underscored the need for arts in the education of all children. Standards in both music and art state that students should understand relationships between the arts and understand relationships between the arts and history (Blakeslee, 1994, p.15, 34-35). Berke (2000) stated that “the National Standards for Music Education support the collaborative efforts of educators by calling

for students to gain an understanding of the relationships between music and disciplines outside the arts as well as music's relationship to history and culture" (p. 12). To effectively carry out these recommendations, learning opportunities should be provided which foster students' associations between the two disciplines within historical contexts. Research examining children's ability to make associations between music and art based on selected stylistic periods seemed warranted. Because an understanding of these relationships enhances the education of the whole child, it was important to ascertain if children in third, fourth, and fifth grades would be able to make associations with and without training, and to determine effective methods of teaching associations between music and visual art.

Many studies have been conducted concerning music and its association to specific features of art, such as color, line, or mood, but there is a paucity of studies that have assessed the associations of music and art based on stylistic characteristics within selected historical time periods. Research has suggested that children make consistent associations between music and color (Poffenberger and Barrows, 1924, p. 203), (Cuddy, 1985, p. 345), (Cutietta and Haggerty, 1987, p. 84), and (Moore, 2001, p. 7); music and lines (Lundholm, 1921, p. 60), (Poffenberger and Barrows, 1924, p. 192), (Hair, 1995, p. 99); and music and moods (Omwake, 1940, pp. 480-481), (Odbert, Karwoski, and Eckerson, 1942, p. 153), (Minnigerode, Ciancio, and Sharboro, 1976, pp. 269-270), (Parrot, 1982, p. 635), and (Lindner and Hynan, 1987, pp. 44-45). Hair (1995) conducted a study that examined the association of lines, colors, words, and music in relation to mood categories. The study revealed that subjects made consistent responses in each of these categories when associated with music (p. 99). While these studies made important contributions to the current body of research, they did not consider the lines,

colors, mood, and vocabulary in relation to paintings. No studies have been found at this time that examined associations between music and art for stylistic periods based on selected elements and principles of design for elementary school children younger than sixth graders. Thus, there was a need to study if and when younger children could make associations.

Purpose of the Study

The purpose of this study was to determine whether or not children in third, fourth, and fifth grades could make stylistic associations between music and art with and without training. The research questions posed were:

1. At what grade level do children make stylistic associations between music and art without training?
2. At what grade level do children make stylistic associations between music and art with training?
3. Do children score higher on tests of stylistic associations when they are taught stylistic characteristics in combined music and art classes rather than when they are taught in separate music and art classes?
4. Do children score higher on tests of stylistic associations when they are taught stylistic characteristics with associations rather than when they are taught stylistic characteristics without associations?
5. Are there differences in test scores by gender for tests of stylistic associations between music and art?
6. Are there differences in children's written descriptions of why they thought the painting matched the music before and after instruction?

Delimitations of the Study

The principal of the school in which the study was conducted required that all students be taken from intact classrooms. It was determined by the administration that using intact classrooms during normally scheduled music and art classes would prevent disruption to the students' daily and weekly related arts classes.

Music used in this study was limited to instrumental music "to avoid referential meanings which can be associated with a text" (Bundra, 1993, p. 210). Art was limited to paintings based on similar research studies by Haack (1970, p. 214), McCoy (2000, p. 5), and Moore (2001, p. 6).

Research conducted by Silverman, Winner, Rosenstiel, and Gardner (1975) suggested that "intensive exposure to only a few painting styles is somewhat more effective in facilitating fine discriminations than exposure to a wide variety of styles (Winner, 1982, p. 133). Thus, style periods were limited to the Baroque, Classical, Romantic, and 20th-century style periods.

Research conducted by Gardner (1970) suggested that younger children perform nearly as well as older children when "subject matter was either absent . . . or controlled . . ." (p. 819). Thus, paintings across the four stylistic periods were selected with the same subject content. The pretest and posttest paintings included paintings of horses from each period. The treatment utilized paintings of ships and portraits, and the weekly tests, small groups of people.

Definition of Terms

This section includes definitions of the elements in music and art that were used in the present study.

Color

Color [in music] is the “characteristic sound of instruments or voices” (Barrett, McCoy, and Veblen, 1997, p. 75).

Color [in art] is an element which is made up of three distinct qualities: hue, intensity, and value. Hue is the name of a color; intensity is the quality of brightness and purity; and value is the hue’s lightness or darkness (Mittler, 1994, pp. 27-28).

Expression

Expressive elements or techniques [in music] are “the qualities (dynamics, tempo, timbre) that, combined with other musical elements (melody, rhythm, harmony, and form), give a composition its unique musical identity (Hackett & Lindeman, 2001, p. 9).

Expression [in art] is the “emphasis on the intense feeling, mood, or idea related to the visual image, rather than on the realistic depiction of people, objects, or landscapes (Herberholz and Herberholz, 1998, p.107).

Form

Form [in music] is the “overall structural organization of a musical composition and the interrelationships of musical events within the overall structure” (Hackett & Lindeman, 2001, p. 9).

“Form [in art] describes an object that is three-dimensional and encloses volume” (Mittler, 1994, p. 587).

Harmony

Harmony [in music] is the “simultaneous sounding of two or more pitches; the vertical structure of music moving through time and supporting the melody” (Hackett & Lindeman, 2001, p. 13).

Harmony [in art] could be considered as a “pleasing combination of the elements that form a whole” (The American Heritage Dictionary, 2000, p. 620).

Line

Line [in music] may describe the “rhythmic succession of tones or the contour of a vocal or instrumental part and its horizontal motion” (Barrett, McCoy, and Veblen, 1997, p. 75).

Line [in art] refers to the “continuous mark made on some surface by a moving point; often it is an outline, contour, or silhouette” (Mittler, 1994, p. 588).

Melody

Melody [in music] is “a linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music” (Hackett and Lindemann, 2001, p.10).

Melody [in art] “is somewhat comparable to line in visual art. Line gives definition. It also suggests mood and movement” (Leonhard, Krone, Wolfe, and Fullerton (1970, p. 42a).

Rhythm

Rhythm [in music] refers to “the patterns of duration and accent of musical sounds moving through time” (Clough, Conley, and Boge, 1999, p.43).

Rhythm [in art] is the “regular occurrence of similar visual elements” (Barrett, McCoy, and Veblen, 1997, p. 75).

Shape

Shape [in music] refers to the contour of the melody (Anderson and Lawrence, 2001, p. 504). Newman (1995) stated that “each melodic shape is expressive in its own way. For example, a rising line suggests energy; a descending line suggests repose (p. 152).

Shape [in art] refers to an “area clearly set off by one or more of the other visual elements such as color, value, line texture, and space. Shapes are flat, limited to only two dimensions: height and width” (Mittler, 1994, p. 37).

Space

Space [in music] refers to melodies moving in space and in time. Leonhard, Krone, Wolfe, and Fullerton (1970) stated the following perspective concerning space in music: “Melodies are made up of tones that move up or down or stay on the same pitch. Some melodies move quickly; others move slowly. The tones of a melody may be long or short in duration. Thus, the tones of melodies move in space and in time” (p. 39).

Space [in art] refers to the distance or area between, around, above, below, or within things. It can be described as either two-dimensional or three-dimensional (Mittler, 1994, p. 589 and Herberholz & Herberholz, 1998, p. 72).

Texture

Texture [in music] refers to a “pattern of sound created by melodic lines, a succession of chords, or a combination thereof” (Barrett, et al., 1997, p. 75).

Texture [in art] refers to “the way things feel, or look as if they might feel if touched” (Mittler, 1994, p. 589).

Value

Value [in music] may be described as duration. Newman (1995) stated that the “length of a sound or silence is known as its duration” (p. 10).

Value [in art] describes the lightness or darkness of a color” (Mittler, 1994, p. 589).

Summary

The emphasis on the inclusion of the arts in the core curriculum heightened the necessity of identifying areas in which students should demonstrate competence. The Consortium of National Arts Education Associations developed content standards outlining areas in which children should receive instruction, and achievement standards stating what children should know and be able to do by fourth, eighth, and twelfth grades. The content standards critical to this dissertation were standard eight: “the student should be able to understand relationships between music, the other arts, and disciplines outside the arts” and standard nine, “the student should be able to understand music in relation to history and culture” (Blakeslee, 1994, p. 29, 34-35).

Studies conducted by Howard Gardner suggested that humans have several intelligences rather than one. Schools without the arts tend to focus on the development of the verbal and mathematical intelligences, virtually ignoring the others. Abeles, Hoffer, and Klotman stated that “because of our society’s hierarchies, the development of musical intelligence seldom receives the same attention as the development of other intelligences, particularly linguistic and logical-mathematical” (1995, p. 194). When the arts are infused into the curriculum, the musical, bodily-kinesthetic, and spatial intelligences receive attention. In addition, Cornett stated that the “other intelligences are linked: logical, inter- and intrapersonal are necessary for working with problem solving

in all arts areas, working with people, and doing self-examination” (2003, p. 16). An education with instruction in the arts assists in developing the whole child. While many studies have been conducted concerning the relationship of music to color, line, and mood, no studies could be found at this time which studied associations between music and art based on stylistic elements within historical time periods with children in third, fourth, and fifth grade. Thus, this study seemed warranted.

CHAPTER TWO

REVIEW OF LITERATURE

Children who participated in this research were asked to determine associations between instrumental music and paintings within selected historical style periods, using a variety of auditory cues within the music and visual cues within the paintings. In addition, the students were asked to write some words or a sentence explaining why the music matched the paintings. The review of literature therefore consisted of research categorized into the following five areas: (a) visual and auditory responses, (b) music listening (c) stylistic discrimination, (d) verbal responses, and (e) music's associations with art.

Visual and Auditory Responses

Responses to the arts manifest a variety of sensory perceptions that occur through different modalities. Researchers who have investigated the relationship between music and art have focused on a diversity of sensory experiences. When a work of art is experienced, various sensations are aroused. Wold and Cyler stated that “the success of a work of art—be it painting, sculpture, or music—can be measured by the extent to which our senses absorb and reveal the experience the artist seeks to portray” (1972, p. 9). Gardner proposed that by age seven, the majority of children have developed all the essential developmental aspects necessary to fully participate in the “roles of audience member, artist, and performer” (1994, p. 178). Dunn (1999) studied “how the addition of reinforcing visual or kinesthetic stimuli affected the music listening experience” (p. 80). The results of his research indicated that “presentation mode can

make a difference in how well students interact with music listening” and “the majority of students preferred the auditory/visual mode” (p. 80).

Donnell-Kotrozo (1978) described the involvement of the senses as follows:

Some persons frequently experience a mixing of the senses in which sound produces sight, or sight is linked to taste. Any or all of the five senses may be simultaneously involved, although the most common varieties are vivid visual images aroused by sounds, or ‘color-hearing.’ This phenomenon of intersensory perception is known as synesthesia. (pp. 32-33)

According to Marks (1975), many types of synesthesia exist, and “any or all of the five senses may be simultaneously involved” (p. 49). Haack and Radocy (1981) further described a specific type of synesthesia called chromesthesia, “in which tone elicits a color as well as an auditory sensation” (p. 85). Haack and Radocy conducted a case study using a woman who manifested chromesthetic characteristics. They found that “extensive interviews and tests with music stimuli over a five-year period revealed a remarkable range and consistency of tone-color linkages” (p. 85). Simpson, Quinn, and Ausubel’s findings indicated that children associate specific colors with musical tones (1955, p. 102). Cutietta and Haggerty (1987) also found that musical color associations do exist and that “responses were extremely consistent across generations and music examples after the age of nine” (p. 78). Conclusions implicated by this study suggested that “color associations to music develop and become more consistent as individuals mature. Further, the formative period of these color associations appears to be during the years that most youngsters are in contact with formal music education” (p. 90).

In a study performed by Omwake (1940), 555 children in grades 4 through 12 showed remarkable tendencies to “associate a certain color with a piano note and the

agreement of response increased with the age of the subjects” (p. 474). This trend continued into the second portion of his study, which tested children’s associations between specific musical compositions to colors, lines, pictures, and stick figures. Omwake’s findings showed that the color black usually corresponded to low notes, red with relatively high notes, and blue with relatively low notes. This is somewhat consistent with Simpson, Quinn, and Ausubel’s (1956) findings that “yellow and green are frequently matched with sounds in a high range, red and orange with sounds in a middle range, and blue and violet with sounds in a low range” (pp. 102-103). These studies were important because the researcher sought to determine if these findings would hold true for children below grade four and if children considered color when justifying their choices when matching music and paintings.

Marks (1975) discovered that range and tempo have an effect on the shape of the image produced. “High pitched sounds tend to produce images that are small, angular, and sharply edged, while low pitched sounds tend to produce images that are dark, round and massive” (p. 51). Fast tempi seem to create “sharper and more angular visual images” (Marks, 1975, p. 315).

In addition, researchers have studied color and music’s association with moods. Odbert, Karwoski, and Eckerson (1942) concluded that “subjects who are forced to relate colors to music give responses very similar to those of subjects who react readily to music with vivid visual imagery” (p. 172). Lundholm (1921) conducted a study asking subjects to draw lines to match the mood of an adjective. The results showed that “lines appear to imitate in their movement the motor expression of emotional states. Slow and weak movement is suggested by lines with long and low waves, rapid and intense movement by lines with small waves and acute angles” (p. 60). Poffenberger and

Barrows (1924) asked subjects to match lines and feelings. The results of their experiment closely resembled Lundholm's in that the size of the curve, angle, and direction of the lines basically matched the same adjective sets. In a later study on relationships between lines and word meanings, Scheerer and Lyons (1956) found that "on the whole, the subjects were quite specific and consistent in the manner in which they conveyed in linear form their experiences of the stimulus words" (p. 262). Hair (1995) expanded the findings of these three studies in her research involving mood categories of lines, colors, words, and music. Hair first tested associations of lines, then colors, with instrumental music. At the conclusion of these tests, she had subjects write words or choose adjective categories that seemed to represent the music. She stated, "The results showed that the same mood categories were found across line, color, and adjective group responses" (p. 99).

These studies were relevant to the current study because color, line, and mood or expression were critical elements for teaching children to make associations between music and art. The research on visual and auditory responses indicated that using different modalities may enhance the ability to make associations between music and art. Thus, the subjects for this research were taught through both auditory and visual modalities when learning the stylistic characteristics of music and art for four stylistic periods.

Music Listening

Boekelheide (1960) stated that "listening to music is one of the most rapidly expanding cultural activities in present-day society. . . . Technology has made music cheap, portable, and accessible" (p. 1). While discriminate listening is an essential key in understanding music, Boekelheide further related, "The task of developing

discriminative, selective listeners is not a simple one” (1960, p. 3). Bundra (1993) stated that “whether composing, performing, conducting, or teaching music, listening is a vital component of all musical activities” (p. 1). The National Standards of Music include “listening to, analyzing, and describing music” as one of the nine tasks that students in grades K-12 should be able to perform (Blakeslee, 1994, p. 28). Research conducted by Baldrige (1984) to evaluate “to what extent music listening was initiated by elementary general music teachers,” revealed that “participating teachers tended to think of music listening as a separate activity and not as one that permeated all music instruction” (p. 79). Haack (1992) stated, “Listening is the fundamental music skill. . . . in and of itself, as well as a vital part of all other musical skills” (p. 451).

Bundra (1993) examined the music listening processes of children. Three of her conclusions synthesized from composers, conductors, theorists, philosophers, music educators, and an ethnomusicologist, were relevant to this study:

1. Listening demands more than hearing the music—the listener must be actively involved in the listening process.
2. The listener must be able to remain cognizant of the details of the music without losing a sense of total expressive form.
3. Listening can and should be improved through education. There is a need to place high priority upon listening in music education, expanding the realm of possibilities for listeners, exposing them to new styles of music, and encouraging more active, intelligent listening. (p. 22)

Sims (1986) suggested that the development of listening skills should take place in early childhood. She stated the following:

Through early exposure to, and interaction with appropriate, “quality” music literature, in addition to the traditionally used nursery and children’s songs, children might develop a history of positive experiences and familiarity with music upon which to base future listening and learning experiences. (pp. 187-188)

Sims and Cassidy (1997) also stated that “because of the apparently nondiscriminating, receptive attitudes of young children, the early childhood years may be an ideal time to expose children to positive experiences with many different kinds of music” (p. 235). This finding was further substantiated by research conducted by Fung, Lee, and Chung (1999/2000), which stated that “the youngest students tended to have the highest level of open-earedness” (p. 60).

Sonnenschein (1984) showed that kindergartners can improve their listening skills when given “specific instructions and feedback” (p. 290). Shehan (1986) found that when students were given specific instructions concerning musical elements and style perception before, or before and after attending a concert, there was a significant improvement of the scores over children who attended the concert with no instruction (p. 54). This finding supported the researcher’s decision to give students specific clues or characteristics for which to listen in the music.

Hufstader (1977) conducted a study with first-, third-, fifth-, and seventh-grade students to determine “the possible existence of a learning sequence for music listening skills associated with the detection of alterations in timbre, rhythm, melodic pitch patterns, and harmony” (p. 184). The results indicated that a “learning sequence of timbre, rhythm, melodic pitch patterns, and harmony seemed to exist for these students (p. 184). In a study conducted by Madsen and Geringer (1990), the order of focus concerning the elements of music differed for musicians and nonmusicians. Musicians

tended to focus on the elements in the following order: melody, rhythm, dynamics, timbre, and everything, whereas nonmusicians attended to dynamics, melody, timbre, everything, and rhythm (p. 53). Bundra (1993) examined music listening processes of school-aged children as they heard examples of ‘real’ music” (p. 4). She found that the seventeen subjects responded to the elements of music in a different order: timbre, rhythm, dynamics, melody, texture/harmony, and form (p. 312). Because research has not established consistency in the order in which the elements should be presented, the present study varied the order of the presentation of the elements for each stylistic period.

Karel (1966) wrote that “listening, not playing, is what most people do with music all their lives, and it seems evident that the main job of the school should be to train intelligent listeners” (p. 40). Sister Mary Tobias Hagan (1971) stated that “the ability to listen is paramount because that is the musical activity most commonly engaged in after formal education is completed” (p. iii). In a study designed to teach music listening skills to elementary children, Kirschenmann’s (1970) recommendations pertinent to the present study were:

1. Visual aids were very beneficial in calling attention to items of emphasis when listening to music.
2. Listening for correlation with other subjects was a successful and meaningful activity.
3. Listening for a sequence of events in music was a useful approach. (pp. 82-85)

The research on listening to music appears to indicate that a multifaceted sensory approach to educating students may facilitate learning. Educators need to be aware that effective learning is a result of students’ processing information in more than one sensory modality: i.e., visual and auditory. These studies were relevant because the subjects for

this research were given visual and auditory characteristics or clues to aid in making associations between music and paintings.

Style in Music and Art

In this study, children were asked to make stylistic discriminations by matching music and art from the same stylistic period. *The New Harvard Dictionary of Music* states, “The concept style is employed principally for the sake of . . . identifying the significant characteristics that distinguish one or more works or performances from others” (1986, p. 811). Ackerman (1962) wrote that the concept of style is “a way of characterizing relationships among works of art that were made at the same time and/or place, or by the same person or group” (p. 227). Winner (1982) suggested that one way to recognize style is to “perceive enough properties of works to sense the similarities or differences without being able to identify the artist” (p. 130). For the purposes of this research, the ability to recognize style was based on Winner’s observation, where children were not expected to identify specific artists and composers, but characteristics that focused on the commonalities between music and art within specific stylistic periods.

In a 1973 study, Gardner’s findings “suggested that in some way young children can discriminate cues in the musical stimulus and make a considered judgment about their probable source . . . [and] though rhythm, melody, instrumentation, and volume are probably the most prominent cues, the listener may also take into account details of ornamentation or interaction among instruments or any other perceptible element” (p. 74). Gardner stated that “only Ss [Subjects] who attended a variety of cues would be able to render consistently successful judgments” (p. 74). Gardner concluded that “primary school children have some capacity to make the kinds of similarity judgments involved in stylistic assessment and that they are likely to attend to certain dominant facts

of the stimulus” (p. 76). These findings were important because the researcher asked the children in this study to match music and paintings of the same stylistic period, based on general characteristics found to be representative of works in this period.

In a study with kindergarten and second-grade students, Lineburgh (1994) concluded that: (a) Style discrimination can be introduced as early as kindergarten and developed in the second grade, and (b) Style discrimination for individual composers is possible for primary age children (pp. 94-95).

Todd (1943) conducted a study with children who were 10, 11, and 12 years old to determine if they could “distinguish between a modern and an older portrait or landscape” (p. 223). The data seemed to indicate that children could “distinguish correctly between older and modern paintings 19.6 times out of 26” (p. 229). It also appeared that the “majority of the children make color and degree of naturalism the criteria for judging the difference between a modern and an older picture” (p. 229).

Gardner (1970) conducted a study to determine first-, third-, sixth-, and ninth-grade children’s sensitivity to the styles of various painters. Winner (1982) summarized his study as follows:

The results demonstrated that as long as it is possible to classify paintings by subject matter rather than style, children below about fourteen years of age fail to sort by style. . . . When the subject matters were homogeneous, such as when all six paintings were still lifes, or when all six paintings were nonrepresentational, even six year olds were able to classify on the basis of style. The fact that the youngest children performed as well as adolescents when the distraction of content was removed indicates that the ability to perceive style develops long before style becomes more noticeable than subject matter. (p. 131)

Based on these findings, the subject material of the paintings used in this study was kept constant across teaching lessons and tests (see Chapter 3).

Winner (1982) cited a study by Silverman, Winner, Rosenstiel, and Gardner (1975) as follows: “This study showed that intensive exposure to only a few painting styles is somewhat more effective in facilitating fine discriminations than exposure to a wide variety of styles (p. 133). This finding influenced the researcher’s decision to focus on only four stylistic periods. Winner concluded the following:

These studies in style sensitivity demonstrate that young children are capable of discerning stylistic features but simply do not think to look for them or know how to do so. Once they catch on to the task, they are able to make fine differentiations among closely related styles. (p.134)

Campbell’s (1991) study indicated that “younger children (grades 2 and 3) are as sensitive to musical style as older children (grades 4, 5, and 6), if not more” (p. 147). Results also seemed to indicate that “younger children (grade 1 and 2) respond to stylistic differences better than older children (grades 3-6)” but “older children (grade 3-6) respond to stylistic similarities better than younger children (grades 1 and 2)” (p. 147). This finding was critical in shaping the researcher’s decision to teach similar rather than different characteristics between art and music for each stylistic period, because the children in the present study were from third, fourth, and fifth grades.

Verbal Responses

Research appears to indicate that children know more than they can express in words (Van Zee, 1974, p. 20), (Hair, 1977, p. 209), (Webster and Schlentrich, 1982, p. 160). Many adults as well as children experience difficulty in verbalizing about music. Hair (2000) and Flowers (1983, 1984) found that children’s verbalization improves when

they are given instruction in music vocabulary. Flowers (1983) concluded that “vocabulary study may be beneficial in increasing technical descriptions of changes in music and that these gains are even more substantial when students are taught to apply vocabulary words to music during the learning process” (p. 186). Flowers (1984) found that when given instruction in vocabulary, there was a “significant increase in attention to specified elements of music” (p. 23).

In 1987, Hair conducted a study to “examine the verbal and visual responses of children in grades K-6 to changes in music stimuli” (p. 59). Children performed significantly better on the visual tests, implying “that the use of language rather than the ability to correctly discriminate conceptual changes was the problem” (2000, p. 11). Hair (1987) stated that “educators must continue to search for the most efficient sequence of associative pairings (of aural/visual stimuli) which will make traditional music terminology meaningful for young children” (p. 63). In the current study, children were asked to pair instrumental music and paintings of the same style periods based on commonalities that were found in both the music and art of a given style period.

Moore (1973) conducted a study that “attempted to describe the verbal responses that children make to selected works of art before those children received formal instruction in art appreciation. (p. 28). His findings indicated that children who were younger “attended more frequently to the objects depicted in the painting and the art elements than did the older children” (p. 31). He also found that “older children attended more frequently to the total painting” including the “historical period of the painting than did the younger children (p. 31).

Hair (1993) conducted a study to compare children's descriptions and representations of music. Her findings showed that "the musical dimensions that children found salient and thus chose to draw/describe were pitch, notes, rhythm, and timbre" (p. 41). She further concluded:

Future studies need to determine (a) at what age of training or development a child becomes aware of the unique rather than the general features of a music composition; and (b) which teaching methods will be most effective in helping children expand their comprehension of music from the kinesthetic/performance domain to their appropriate usage of symbolic representations and descriptions of music. (p. 41)

Based on Hair's findings, this dissertation also examined children's descriptions of music and at what age children become aware of the unique stylistic characteristics of music. Redfern (1991) stated that "children should be encouraged from an early age to talk about pieces both that they themselves make or choose and that are presented to them" (p. 266).

Many previous research studies have supported the need for instruction in vocabulary. In this study, children were taught vocabulary or "clue" words to describe characteristics of stylistic periods. This was considered necessary because on all tests, the students were asked to write why they matched specific pieces of music with paintings.

Music's Associations with Art

Ruth and Kolehmainen (1974) stated, "The fact that it is possible to classify works of art under certain labels (e.g. Baroque) suggests the existence of some trait common to the works belonging to that period" (p. 322). Haack (1970) studied junior high wind instrumentalists in a music appreciation course. One group learned about Classical and Romantic music by listening to musical examples of these stylistic periods;

the other group by utilizing “appropriate visual art examples as an adjunct to excerpts from the same musical examples” (p. 393). Haack focused on the following stylistic characteristics:

European Classicism – emphasis on balance, symmetry, clarity and simplicity of form, avoidance of complexities and contrasts in use of colors, harmony, dynamics . . . and the ‘cool logic’ of the Classical era and its art were contrasted with Romantic tendencies toward . . . the large, relatively complex, and dynamically colorful canvases . . . [and] expanded orchestration and forms containing more complex harmonic and thematic developments, greater emphasis on tone color, dynamics, tempo changes, and other expressive techniques. (p. 393)

Haack (1970) found that these students made significant gains in identifying paintings and music in the Classical and Romantic style periods when taught style characteristics utilizing music and art combined rather than using music alone (p. 396). Haack’s study was an important tool when determining the stylistic characteristics to teach the children in the present study.

McCoy (2000) investigated the “kinds of choices preservice and in-service music educators and classroom teachers make when asked to pair paintings and music and the relationships they perceived between the two art forms that led them to make those choices” (p. 4). Subjects chose music that they felt best matched paintings, and wrote why they thought the music was the “best one to accompany the painting” (p. 5). The findings indicated that “in general, participants in this study were more convergent in their choices of music for the paintings that tended to be representational and less convergent in their choices for the paintings that tended to be abstract” (p. 9).

McCoy stated that “associations based on subject, time, and place are most certainly the result of experiential conditioning,” and suggested that “replication of this study with children and adolescents would help ascertain when these associations begin to develop” (p. 11). Thus, the present study sought to ascertain if children were able to make associations between music and art with and without training.

Moore (2001) conducted a study to determine “if listeners could hear direct relationships of music and art” (p. 5). He found that “ability to match art with music improves with musical experience and age” (p. 8) [and] “that more experience with music increases sensitivity to musical references and increases vocabulary that describes what happens in music” (p. 10). Studies conducted with college students by Wehner (1966), Peretti (1972), and Minnigerode, Ciancio, and Sbarboro (1976) indicated that there were common elements in music and art that allowed for successful pairing of music and paintings.

Moore and Cutler (1999) designed a study that had six- to nine-year old children match animal drawings with *The Carnival of the Animals*, by Saint-Saens. Results indicated that “subjects attained a mean correct response of 40% in matching animal drawings to musical excerpts without instruction” (p. 141). Results also indicated that children who were older “responded more accurately than younger ones” (p. 141). This study was later replicated with seven-year old children who were taught the associations intended by the composer. These children’s “matching ability improved from 42% to 60%” (p. 113). These findings indicated that children’s ability to match music and drawings could be enhanced with training, and therefore were relevant to the present study which also taught associations.

The research studies cited helped establish a solid foundation on which to build the design of the present study. These studies indicated that common elements exist between music and art which may be utilized in training children to make associations. This dissertation sought to expand on previous research by using four different teaching methods to study if and when children in third, fourth, and fifth grade were able to make stylistic associations.

CHAPTER THREE

METHODOLOGY

The main research problem of the present study was to examine whether or not children in third, fourth, and fifth grades could make stylistic associations between music and art with and without training. This problem served as the guide for the design and methodology of the study. Six research questions were posed:

1. At what grade level do children make stylistic associations between music and art without training?
2. At what grade level do children make stylistic associations between music and art with training?
3. Do children score higher on tests of stylistic associations when they are taught stylistic characteristics in combined music and art classes rather than when they are taught in separate music and art classes?
4. Do children score higher on tests of stylistic associations when they are taught stylistic characteristics with associations rather than when they are taught stylistic characteristics without associations?
5. Are there differences in test scores by gender for tests of stylistic associations between music and art?
6. Are there differences in children's written descriptions of why they thought the painting matched the music before and after instruction?

Preliminary Procedures

Before initiating the procedures, the researcher obtained permission for use of human subjects from the Human Subjects Office at the University of Georgia (see Appendix A). Subsequently, permission was secured from the participating elementary school principal where the study took place (see Appendixes B and C).

Demographics of School and Subjects

This study was conducted at a large private elementary school associated with a university in upstate South Carolina, located in a city with a population of approximately 50,000. This elementary school had an enrollment of 815 students. The students in the school were predominantly Caucasian, from a middle-class socio-economic background. All faculty had obtained a Bachelor's degree, and approximately forty-five percent held Master's degrees. There were five classes in each grade level, kindergarten through sixth. The classes were designated by grade level and letters: i.e., classes in the third grade consisted of 3A, 3B, 3C, 3D, and 3E. Students were randomly placed by computer into one of the five classes. Standardized reading scores were then analyzed and children moved as necessary so that each class had high, middle, and low ability groupings based on reading scores.

Intact classes participated in general music for forty-five minutes once per week and art for forty-five minutes once per week. All students participated in general music and art classes. In addition, interested students in fourth, fifth, and sixth grade had the opportunity to learn a string instrument and play in the string orchestra. Fifth and sixth graders had the opportunity to learn a wind or percussion instrument and participate in band. Students in band and orchestra met two days a week with a music specialist in classes of homogeneous instruments. In addition to the two classes, band and orchestra

met once per week during the lunch hour. A separate chorus was available to interested students in the fourth through sixth grades as a voluntary after school activity. The chorus enrollment was approximately 100 members.

General music classes were taught by a music specialist, using a spiral curriculum based on the concepts of rhythm, melody, harmony, form, and expressive elements. Students participated in singing, playing, listening, reading, creating, and moving activities. Art classes were taught by an art specialist using a spiral curriculum that focused on the elements of art including line, color, shape, form, texture, space, and value. The students were given the opportunity to use a variety of media. In addition, specific artists and their works were studied throughout the year. The subjects in this study consisted of all students (N=255) in the third, fourth, and fifth grades, from the A, B, C, and D classes in these grades.

Equipment Used for Musical Excerpts

The musical excerpts were played from compact discs. The equipment used in the music classroom to play the excerpts included a Technics VC-4 receiver and a Panasonic RX DT610 compact disc player. The compact disc player was wired into the receiver, which output the signal to large speakers mounted at the front of the classroom above the left and right sides of the chalkboard. The equipment used in the art classroom consisted of a Panasonic RX DT610 compact disc player. The researcher considered the built-in speakers of the system adequate to represent the musical selections performed for the students.

Pilot Study

The purpose of the pilot study was to determine if there were problems in the procedures, pacing, teaching methods, music excerpts, and paintings selected. Seven

students were selected for the pilot study from the 3E, 4E, and 5E classes, which did not participate in this study. Parental permission forms outlining the study and describing the tasks expected of the students were sent home for approval (see Appendixes D and E).

The pilot study focused only on the Baroque stylistic period. It consisted of: (a) a pretest, (b) a lesson in Baroque stylistic characteristics in music and art with associations taught between music and art; and (c) a test identifying stylistic characteristics of the Baroque period. The music and paintings used in the pilot study were the same as those used in the main study.

The pretest consisted of five paintings of horses, one from each of the four stylistic periods, Baroque, Classical, Romantic, and 20th century, plus one additional painting from the Renaissance period which was used as a distractor. The music consisted of four seventy-five second excerpts, one from each of the four stylistic periods used in the main study. The students were asked to listen to the music and choose a painting of a horse that they thought best matched the music. Then, they were asked to write why they chose that particular painting for the music they heard.

In the lesson, students were taught stylistic characteristics of the Baroque period in music and paintings. The painting was shown and the researcher taught the stylistic characteristics. The students listened to a short excerpt of music from the Baroque period and the researcher taught stylistic characteristics. Associations between the music and paintings were taught. The overall characteristics of the Baroque period in music and art were summarized and relevant associations verbally reinforced between the two arts. Finally, a test was given at the end of the lesson that assessed students' ability to make correct associations between music and art of the Baroque period. The test consisted of four paintings of small groups of people from the Baroque, Classical, Romantic, and 20th

century, and one seventy-five second excerpt of music from the Baroque period only.

Students were asked to listen to the music and choose the painting that best matched the music.

Pilot Study Results

The children seemed to enjoy the lesson and were focused and engaged during the teaching segment. The children were comfortable responding to the pretest, lesson, and final test at the end of the lesson, which was the same as the weekly test in the main study for the Baroque period. Several changes were implemented based on the results of the study as follows:

1. The children tended to look at each other's papers during testing. Thus, for the main phase of the study, a cover sheet was provided for each student when taking the tests.
2. The time needed for students to write answers was reduced.
3. The momentum of the lesson was disrupted when characteristics were written on the board; therefore, for the main study, the researcher typed the characteristics in a large font, laminated and cut them out. Magnets were then attached to the back of the characteristics so that they could easily be placed on the chalkboard as they were discussed, eliminating having to write them on the board.

On the pretest, six of the seven students scored 25 percent correct. The other student scored 50 percent. Without training, the students had difficulty successfully matching the music and paintings. After the teaching segment of stylistic characteristics in Baroque music and art had taken place, four of the seven students were able to correctly identify the painting that matched the music for the Baroque period. Based on these results, there seemed to be sufficient improvement in the two test scores to warrant further investigation.

Main Study

The total administration time of the study was six weeks. Each of the twelve classes was taught two times per week, with each class lasting twenty minutes.

The design of the study consisted of the following:

1. The pretest was given in week one during the normal music class.
2. Students were taught in their normally scheduled music and art classes, with the researcher teaching 20 minutes of each music and art class. At the end of the second class each week, a test was given to the students to assess their associations between the music and paintings of the stylistic periods taught.
3. The posttest was administered during week six.

Paintings and music excerpts for the study were selected from works of artists generally recognized by historians as falling within specific historical stylistic periods. Various elementary public school curricula and college education texts used in the training of preservice elementary music and art educators were consulted. These curricula and texts provided guidance in the selection of the paintings and music used in this study. To validate the researcher's selection of paintings, two university professors with training in elementary art education and one elementary art specialist were consulted. To validate the selections of music, 3 university music professors and 18 doctoral students reviewed the choices of music. Once the paintings and music had been selected, one additional professor with training in both music and art was consulted.

Research conducted by Gardner (1970) suggested that younger children perform nearly as well as older children on tests of stylistic discrimination when "subject matter was either absent (abstract items) or controlled for" [same content] (p. 819). Based on these findings, the researcher selected paintings with the same subject content to assist

children in perceiving style, thus eliminating the distraction of the subject matter. The five paintings used on the pretest/posttest consisted of paintings of horses, one from each stylistic period taught, plus one distractor from a period not taught. The teaching lessons consisted of paintings of ships and portraits for each stylistic period; and the weekly tests consisted of paintings of small groups of people for each stylistic period. Music excerpts and paintings for the pretest and posttest were the same. Research conducted by Moore, Cutler, Mito, Auh, and Brotons (1999) suggested that subjects hearing excerpts shorter than 75 seconds made “less accurate matches” than those who heard longer excerpts (p. 141). Thus, the music excerpts for the pretest, weekly tests, and posttests in this study lasted approximately seventy-five seconds.

Pretest

The pretest was given in week one, the posttest in week six. The pretest consisted of five paintings of horses, one from each of the four stylistic periods taught: Baroque, Classical, Romantic, 20th century, plus one additional painting of a horse from the Renaissance which was used as a distractor. The four 75-second music excerpts were selected from the stylistic periods taught. The five paintings were placed on the chalkboard from left to right and assigned a letter, A, B, C, D, or E. Students were asked to look at each painting as they listened to a music excerpt and to choose the painting that they thought best matched the music. Then they were asked to mark the letter of the painting on the test sheet. After making each choice, the students were asked to write a few words or sentences to explain their choice (see Appendix F). The same procedure was followed for each of the four music excerpts (see Table 1 for paintings and music excerpts used on the pretest/posttest). Before students took the posttest, a brief review of the stylistic characteristics of each period was given.

Table 1

Paintings and Music Used in Pretest and Posttest

Paintings (all horses)	Music
Distractor	
<i>The Journey of the Magi Detail</i> Benozzo Gozzoli (1459)	None
Baroque	
<i>St. George and the Dragon</i> Peter Paul Rubens (1606-7)	Concerto Grosso, Op. 3, No. 2 Antonio Vivaldi (1711)
Classical	
<i>Stanislaw Koscka Potocki</i> Jacques Louis David (1781)	Symphony No. 100 in G, Allegretto Franz Joseph Haydn (1793-1794)
Romantic	
Horse Frightened by a Storm Eugene Delacroix	<i>Die Walküre</i> , Prelude, Vorspiel Richard Wagner (1852)
20 th Century	
<i>Blue Horse</i> Franz Marc (1911)	<i>Allegretto Sombreoso</i> Charles Ives (1909)

Treatment

The researcher taught all lessons and administered all tests during the study. Each week, characteristics of a different stylistic period were taught, with no review of

previously taught stylistic periods. The order of stylistic periods taught was: (a) week two, Baroque; (b) week three, Classical; (c) week four, Romantic; and (d) week five, 20th century.

The researcher saw each class two times per week. The weekly treatment consisted of teaching characteristics of a stylistic period during the two classes each week. The treatment in the present study followed the sequence of experience, concept, and verbalization. Thus, each lesson consisted of a short experience to focus the students' attention. For example, when the 20th-century stylistic period was taught, the experiential portion of the sequence consisted of the following activity: The children were given a three-inch square of paper and asked to draw a shape on it. They were then given an egg with silly putty and asked to push it on the shape to make a copy. Students were next invited to stretch the image to distort the shape. This led into the conceptual portion of the lesson, where the students observed the 20th-century painting for distortions. Finally, the verbal portion of the sequence was conducted with a discussion concerning distortion in 20th-century paintings. All classes followed this sequence utilizing a short experiential activity to help focus their attention to the concept, followed by verbal reinforcement. At the end of the second class, a weekly test was given.

For the teaching of the stylistic periods, a similar format was followed for both music and art classes. If the classes studied music and art separately, (3A, 4A, 5A and 3B, 4B, 5B), the ship and portrait paintings of each stylistic period were taught during art class, and the music excerpts were taught during the music class. If the classes studied music and art in combined classes, (3C, 4C, 5C and 3D, 4D, 5D), the ship painting and first music excerpt were taught during the first class, and the portrait painting and second music excerpt were taught in class two (see Table 2 for painting and music excerpts used

in the treatment). The A and C classes were not taught associations between music and paintings. The B and D classes were taught associations between music and paintings.

Table 2

Paintings and Music Used in Treatment to Teach Stylistic Characteristics

Paintings (all horses)	Music
Baroque	
<i>Christ in the Storm on the Sea of Galilee</i> Rembrandt van Rijn (1633)	<i>Allegro assai: Brandenburg Concerto No. 2</i> J. S. Bach (c. 1718)
<i>Flora</i> Rembrandt van Rijn (1634)	<i>Spring from The Four Seasons, I</i> Antonio Vivaldi (1725)
Classical	
<i>Bark EDWARD KOPPISCH:</i> <i>Bound for Zanzibar</i> , Benjamin West (1845)	Symphony No. 24, II Wolfgang Mozart (1773)
<i>Lady with a Harp: Eliza Ridgely</i> Thomas Sully (1818)	<i>Eine Kleine Nacht Musik, II</i> Wolfgang Mozart (1787)
Romantic	
<i>Cristo en el Lago de Gennesaret</i> Eugene Delacroix (1854)	Hungarian Dance No. 5 Johannes Brahms (1869)
<i>Mrs. Richard Brinsley Sheridan</i> Thomas Gainsborough (1785-6)	<i>Scherzo Capriccioso</i> Antonin Dvorak (1883)

20th Century*Bateaux dan le port, Collioure*

Andre Derain (1905)

Philomel

Milton Babbitt (1964)

#1 from *Works for Piano and Prepared**Piano*, Vol. II, John Cage (1944)*Black Angels for Electric String Quartet*

George Crumb (1971)

Symphonie Op. 21, I

Anton Webern (1928)

Purple Robe

Henri Matisse (1937)

Putnam's Camp

Charles Ives (1912)

Each weekly test included four paintings of small groups of people that represented the four stylistic periods. The four paintings were the same for every weekly test. At the end of the second class each week, students were asked to listen to one music excerpt from the stylistic period just taught and choose one of four paintings they thought best matched the music. After choosing a painting, the students were asked to write a few words or a sentence explaining why they chose the painting (see Table 3 for paintings and music excerpts used in the weekly tests).

Table 3

Paintings and Music Used in the Weekly Tests

Paintings For All Weekly Tests
Baroque: <i>Night Watch</i> by Rembrandt van Rijn (1642)
Classical: <i>Oath of the Horatii</i> by Jacques Louis David (1784)
Romantic: <i>Women of Algiers in Chamber</i> by Eugene Delacroix (1834)
20 th Century: <i>Three Musicians</i> by Pablo Picasso (1921)

Weekly Music Excerpts
Week Two: Baroque
<i>Armide</i> : Overture, Act II, Scene 5: <i>Enfin il est en ma puissance</i> , Jean Lully-1686
Week Three: Classical
Symphony No. 40, Movement III, Wolfgang Mozart-1788
Week Four: Romantic
Scheherazade, Op. 35, Andantino quasi allegretto, Nikolai Rimsky-Korsakov (1888)
Week Five: 20 th Century
Konzert Op. 24, Anton Webern (1934)

Table 4 illustrates the sequence and methods for teaching stylistic characteristics, one period each week. All stylistic periods followed the same format. Each grade level

had four sections. The A classes learned in separate music and art classes with no associations taught. The B classes learned in separate music and art classes with associations taught. The C classes learned in combined music and art classes with no associations taught, and the D classes learned in combined music and art classes with associations taught (see Table 4).

Table 4

Sequence and Methods for Teaching Stylistic Characteristics Each Week

Week	Classes	Style	Teaching Method	Associations
2	3A, 4A, 5A	Baroque	Separate music and art	No
2	3B, 4B, 5B	Baroque	Separate music and art	Yes
2	3C, 4C, 5C	Baroque	Combined music and art	No
2	3D, 4D, 5D	Baroque	Combined music and art	Yes

An overview of the lesson plans for students who were taught in separate music and art classes (A and B classes) and students who were taught in combined music and art classes (C and D classes) follows (see Table 5). The complete lesson plans for all classes and stylistic periods are included in Appendix G.

Table 5

Overview of Weekly Lesson Plan

A and B Classes: Separate Music and Art

1. Introduce style.
2. Explain terminology.
3. Show painting #1 (or listen to music excerpt #1 for music class).
4. Teach characteristics.
5. Show painting #2 (or listen to music excerpt #2 for music class).
6. Teach characteristics.
7. A Classes: No Associations; B Classes: Teach associations between music and art.
8. Summarize characteristics of art (or music) in stylistic period.

Class two followed the same procedure using different music and paintings.

C and D Classes: Combined Music and Art

1. Introduce style.
2. Explain terminology.
3. Show painting #1 or (or listen to music excerpt #1 for music class).
4. Teach characteristics.
5. Listen to music excerpt #1.
6. Teach characteristics.
9. C Classes: No Associations; D Classes: Teach associations between music and art.
7. Summarize characteristics of the music and art in the stylistic period.

Class two followed the same procedure using different music and paintings.

Posttest

The posttest was administered during week six for comparison with the pretest. Immediately before administering the posttest, a short review of the four stylistic periods was given, using the four paintings from the weekly tests. The researcher placed the paintings on the board. The students were asked to look carefully at the four paintings and raise their hands to discuss which painting belonged in which period. The characteristics of each stylistic period were then read and placed on the board with the matching painting. Then the posttest was administered using the same testing format, paintings, and musical excerpts as in the pretest.

CHAPTER FOUR

RESULTS

Chapter four presents the analyses of the data of the study. The first five research questions are presented individually and analyzed using percentages. Though the total number of students was N=255, numbers varied weekly due to absences. Thus, valid percentages were calculated to equalize this factor. These percentages were obtained by entering the data into the Statistical Package for the Social Sciences (SPSS Base 10.0 Applications Guide, 1999). Analysis of the sixth question was based on tabulations of frequency counts of words for the pretest, weekly tests, and posttest. A comparison was then made between the words used on these tests to ascertain if students' written descriptions differed before and after instruction. In addition, students' written descriptions on the weekly tests and the posttest were analyzed to determine if students used the clue words or synonyms that the researcher taught in the lessons for each of the stylistic periods.

Mean Percentages of correct scores on the pretest for the total group indicated that students were able to make some stylistic associations between music and paintings before training (see Table 6). Students made the highest percentage (77.0%) of correct associations between music and paintings from the 20th century. Percentages of correct associations for the other stylistic periods ranged from 25.0% to 31.0%. Thus, the pretest scores indicated that students were able to make some associations before training. The weekly tests indicated that students improved with training and the posttest scores indicated that students improved in all areas except the 20th century.

Table 6

Mean Percentages of Correct Scores of Total Group by Tests

Style	Pretest	Weekly Test	Posttest
Baroque	25.4	76.4	38.4
Classical	31.0	39.0	38.4
Romantic	28.6	81.7	47.3
20 th Century	77.0	92.1	67.8

Research Question One

At what grade level do children make stylistic associations between music and art without training?

Percentages of correct scores on the pretest indicated that students in third, fourth, and fifth grades were able to make some associations between music and paintings (see Table 7). Percentages for correct associations on the pretest for Baroque, Classical, and Romantic periods ranged from 26.0% to 31.2% for third grade, 23.9% to 31.8% for fourth grade, and 26.5% to 33.7% for fifth grade. Percentages for 20th-century associations were much higher: 85.7% for third grade, 72.7% for fourth grade, and 73.5% for fifth grade.

Table 7

Percentages of Correct Scores by Grade and Tests

Style	Pretest	Weekly Test	Posttest
Grade 3			
Baroque	26.0	65.3	32.9
Classical	27.3	41.3	39.0
Romantic	31.2	86.6	42.7
20 th Century	85.7	86.7	69.5
Average	42.6	70.0	46.0
Grade 4			
Baroque	23.9	78.3	37.3
Classical	31.8	37.5	37.3
Romantic	28.4	73.3	45.8
20 th Century	72.7	92.0	63.9
Average	39.2	70.3	46.1
Grade 5			
Baroque	26.5	84.6	45.0
Classical	33.7	38.6	43.8
Romantic	26.5	85.5	53.8
20 th Century	73.5	97.5	70.0
Average	40.1	76.6	53.2

Research Question Two

At what grade level do children make stylistic associations between music and art with training?

Weekly test scores revealed that students in all grades had higher percentages of correct scores immediately after instruction (see Table 7). Students greatly improved across all stylistic periods except Classical, which improved from 27.3% to 41.3% for third grade; 31.8% to 37.5% for fourth grade, and 33.7% to 38.6% for fifth grade. Percentages for the other periods ranged from 32.9% to 69.5% of correct associations for third grade; 37.3% to 63.9% for fourth grade; and 43.8% to 70.0% for fifth grade (see Table 7). Although posttest percentages were lower than the weekly test percentages, they showed that students improved in all stylistic periods except for the 20th century from pretest to posttest.

Scores in Table 7 were ranked from highest to lowest to compare the stylistic periods by grade and test (see Table 8). The 20th century was ranked the highest across third, fourth, and fifth grades. The order of ranking for third-grade students stayed the same from pretest to posttest. The ranking of the stylistic periods by fourth-grade students varied by test. However, the order on the posttest was the same as for fifth-grade students. The Romantic period shifted to second place from weekly tests to posttest for fourth-grade students. The stylistic periods for the weekly tests and posttest had the same rank order for fifth-grade students (see Table 8).

Table 8

Rank Order of Stylistic Periods by Tests and Grade Level

Rank	Pretest	Weekly Test	Posttest
Grade 3			
1	20 th Century	20 th Century	20 th Century
2	Romantic	Romantic	Romantic
3	Classical	Baroque	Classical
4	Baroque	Classical	Baroque
Grade 4			
1	20 th Century	20 th Century	20 th Century
2	Classical	Baroque	Romantic
3	Romantic	Romantic	Classical/Baroque
4	Baroque	Classical	Tied
Grade 5			
1	20 th Century	20 th Century	20 th Century
2	Classical	Romantic	Romantic
3	Baroque/Romantic	Baroque	Baroque
4	Tied	Classical	Classical

Research Question Three

Do children score higher on tests of stylistic associations when they are taught stylistic characteristics in combined music and art classes rather than when they are taught in separate music and art classes?

Pretest scores revealed that students who were to be taught in separate music and art classes and students who were to be taught in combined music and art classes were similar. The average percentages of correct pretest scores across all stylistic periods for students taught in separate music and art classes was 40.9% and for combined classes, 40.4%. On the weekly tests after training, the average percentages of correct scores for children in separate classes was 72.5% and in combined classes, 72.2%. On the posttest, results again were similarly matched with students in the separate classes averaging correct scores of 48.1% and students in the combined classes 45.3% correct. Percentages of correct scores were slightly higher on posttest versus pretest and much higher on the weekly tests across both separate and combined classes. Thus, children scored similarly regardless of whether they were taught in separate or combined classes (see Table 9).

Table 9

Percentages of Correct Scores by Separate or Combined Music and Art Classes by Stylistic Period

Style	Separate Classes	Combined Classes
Pretest		
Baroque	21.6	29.4

Classical	35.3	27.1
Romantic	28.9	28.6
20 th Century	77.7	76.5
Average	40.9	40.4
Weekly Test		
Baroque	76.5	76.3
Classical	36.8	41.4
Romantic	83.3	80.2
20 th Century	93.4	91.0
Average	72.5	72.2
Posttest		
Baroque	35.7	40.7
Classical	41.4	25.1
Romantic	49.2	45.5
20 th Century	66.2	69.9
Average	48.1	45.3

Table 9 indicates the percentage of correct scores for students taught in separate or combined music and art classes by stylistic period. Percentages of correct scores on the pretest indicated that children in separate classes scored higher than the children in combined classes for all stylistic periods except the Baroque. Percentages of correct scores on the weekly tests indicated that children in separate classes scored higher than

children in combined classes for all stylistic periods except the Classical. Percentages of correct scores on the posttest indicated that children in separate classes scored higher than children in combined classes for the Classical and Romantic stylistic periods, and lower for the Baroque and 20th century. Separate classes scored slightly higher for the pretest in the Classical, Romantic, and 20th-century stylistic periods. Separate classes scored slightly higher on the weekly tests for the Baroque, Romantic, and 20th century, and the separate classes scored slightly higher on the posttest for the Classical and Romantic stylistic periods. Thus, the higher scores for separate than combined classes varied according to stylistic period.

Scores presented in Table 10 indicate correct percentages of scores grouped by separate or combined music and art classes across tests and stylistic periods. When a comparison was made between pretest and posttest scores, it appeared that the greatest gains occurred in the Baroque and Romantic stylistic periods for both separate or combined classes (see Table 10). The Classical stylistic period was slightly lower (2.0%) in combined classes. Twentieth Century had lower percentages in both separate (11.5%) and combined (6.6%) music and art classes.

Table 10

Percentages of Correct Scores by Tests and Separate or Combined Classes

Style	Pretest	Weekly Test	Posttest
	Separate Music and Art Classes		
Baroque	21.6	76.5	35.7
Classical	35.3	36.8	41.4

Romantic	28.9	83.3	49.2
20 th Century	77.7	93.4	66.2
Combined Music and Art Classes			
Baroque	29.4	76.3	40.7
Classical	27.1	41.4	25.1
Romantic	28.6	80.2	45.5
20 th Century	76.5	91.0	69.9

Research Question Four

Do children score higher on tests of stylistic associations when they are taught stylistic characteristics with associations rather than when they are taught stylistic characteristics without associations?

It is important to reiterate that stylistic characteristics were taught in all classes, whether students were taught in separate or combined music and art classes; however, half of the classes were also taught stylistic characteristics with associations and half without associations. In the A and C classes, stylistic characteristics were taught but no associations were made connecting the music and art of each stylistic period. In the B and D classes, stylistic characteristics were also taught, but associations were made connecting the music and art of each stylistic period.

Table 11 reveals the percentages of correct scores by methods and stylistic periods. It appeared that students in the classes where music and art were taught separately with no associations improved in scores after instruction for all periods, except the Classical period posttest, which stayed the same. Students' scores in classes where

music and art were taught separately with associations improved for all periods after instruction, except the Classical period weekly test, which dropped slightly 1.6%.

Students in the classes where music and art were taught in combined classes, without associations improved in all scores for all periods except the 20th-century posttest.

Students in the classes where music and art were taught in combined classes, with associations between music and art, improved in all scores except the Classical and 20th-century posttest.

Thus, students who were in classes where no associations were taught (Classes A and C) improved from pretest to weekly tests in all stylistic periods, and from pretest to posttest except in the 20th century for both separate and combined classes. Students in classes where associations were taught (Classes B and D) improved from pretest to weekly tests except in the Classical period for students taught in separate classes. They improved from pretest to posttest except in the 20th century for both separate and combined classes, and the Classical period for separate classes.

Table 11

Percentages of Total Correct Scores by Method and Combined or Separate Classes

Across Grades

Style	Pretest	Weekly Test	Posttest
A Classes - Separate Music and Art With No Associations			
Baroque	21.9	73.2	43.8
Classical	32.8	37.5	32.8

Romantic	25.0	81.3	50.0
20 th Century	73.4	91.8	53.1

B Classes - Separate Music and Art With Associations

Baroque	21.3	79.7	27.6
Classical	37.7	36.1	50.0
Romantic	32.8	85.2	48.3
20 th Century	82.0	95.0	79.3

C Classes - Combined Music and Art With No Associations Taught

Baroque	31.7	78.0	35.5
Classical	36.7	45.2	41.9
Romantic	31.7	84.1	50.0
20 th Century	76.7	93.2	74.2

D Classes - Combined Music and Art With Associations Taught

Baroque	27.0	74.6	45.9
Classical	17.5	37.5	8.2
Romantic	25.4	76.2	41.0
20 th Century	76.2	88.7	65.6

Scores in Table 12 reveal mean percentages by method and stylistic period across grades. To derive the mean percentages, scores from Table 11 were averaged by combining classes with associations taught or not taught for each stylistic period, i.e., for

the Baroque period, the mean scores of 21.9 % and 31.7 % were averaged to reveal the mean percentage of 26.8 for classes with no associations taught. Scores improved in all stylistic periods except the 20th century after instruction (see Table 12).

Mean percentages of total group scores for associations taught or not taught on the pretest, weekly test, and posttest indicated only a slight difference in scores (less than 2 %) between students who were and were not taught associations (see Table 12).

Students who were not taught associations scored slightly higher. Large gains in mean percentages of correct scores were found from pretest to weekly tests. On the weekly tests, students not taught associations improved from 41.3% on the pretest to 73.1%. Students taught associations improved from 40.0% on the pretest to 71.7 %. On the posttest, students not taught associations improved from 41.3 % on the pretest to 47.7%. Students taught associations improved from 40.0% on the pretest to 45.8%.

When taking into account that students in classes where associations were not taught scored slightly higher on the pretest and thus all subsequent tests except one, the difference in improvement between the two categories was less than 7.0%. Students taught associations had a total gain of 31.7% on the weekly tests and 5.8% on the posttest. Students not taught associations had a total gain of 31.8% on the weekly test and 6.4% on the posttest. Thus, students' scores improved whether or not associations were taught. It appeared that as long as instruction took place, scores improved.

Table 12

Mean Percentages of Correct Scores for Classes With Associations Not Taught or Taught Across Grades

Style	Not Taught	Taught
Pretest		
Baroque	26.8	24.2
Classical	34.8	27.6
Romantic	28.4	29.1
20 th Century	75.1	79.1
Average	41.3	40.0
Weekly Test		
Baroque	75.6	77.2
Classical	41.4	36.8
Romantic	82.7	80.7
20 th Century	92.5	91.9
Average	73.1	71.7
Posttest		
Baroque	39.6	36.8
Classical	37.4	29.1
Romantic	50.0	44.7

20 th Century	63.7	72.5
Average	47.7	45.8

Table 13 reveals student scores by grade and method. Percentages of correct scores indicated that students in third grade improved from pretest to weekly test except in the 20th-century stylistic period for children who learned in separate classes with associations taught or not taught. Percentages of correct scores also indicated that students who learned in separate classes with associations taught had a 100.0% correct association on the weekly test for the Romantic period (see Table 13).

Percentages of correct scores indicated that students in fourth grade improved from pretest to weekly test except in the Classical period for children who learned in separate classes with associations taught. Percentages of correct scores indicated that students in fifth grade improved from pretest to weekly test except in the Classical period for children who were not taught associations. Percentages of correct scores also indicated that fifth-grade students who learned in separate classes, with and without associations taught had a 100.0% correct association on the weekly test in the 20th century. Fifth-grade students who learned in combined classes without associations taught had a 100.0% correct association in the Romantic and 20th-century stylistic periods on the weekly test. Thus, scores revealed that the only stylistic periods where a drop in scores occurred from pretest to weekly test were the Classical and 20th century, and this varied by grade, method, and class. These results further indicated that scores improved in all combined classes from pretest to weekly test except fifth-grade with no associations taught.

Pretest to posttest percentages of correct scores indicated that students in third grade improved in all stylistic period associations except the Baroque and 20th century. Students in fourth grade improved in all stylistic period associations except the Classical and 20th century. Students in fifth grade improved in all stylistic period associations except the Classical and 20th century. Thus, percentages of correct scores dropped from pretest to posttest in 8 out of the 12 classes taught for the 20th-century stylistic period. Further, percentages of correct scores dropped from pretest to posttest across grades for the 20th-century stylistic period for all students who learned in separate classes without associations taught. There was no drop in scores from pretest to posttest for third-grade students who received instruction in combined classes with associations taught or fourth- and fifth-grade students who learned in separate classes with associations taught (see Table 13).

Table 13

Percentages of Correct Scores by Method and Grade

Style	Pretest		Weekly Test		Posttest	
	Associations		Associations		Associations	
	Yes	No	Yes	No	Yes	No
Separate Music and Art						
Grade 3						
Baroque	10.5	30.0	72.2	62.5	25.0	40.0
Classical	31.6	35.0	35.0	47.4	40.0	40.0

Romantic	21.1	30.0	100.0	84.2	45.0	45.0
20 th Century	94.7	85.0	89.5	76.5	80.0	55.0
Average	39.5	45.0	74.2	67.7	47.5	45.0

Grade 4

Baroque	19.0	18.2	80.0	76.2	22.2	43.5
Classical	52.4	27.3	30.0	43.5	55.6	26.1
Romantic	38.1	27.3	73.7	82.6	50.0	56.5
20 th Century	81.0	63.6	95.0	95.7	83.3	39.1
Average	47.6	34.1	69.7	74.5	52.8	41.3

Grade 5

Baroque	33.3	18.2	85.7	78.9	35.0	47.6
Classical	28.6	36.4	42.9	22.7	55.0	33.3
Romantic	38.1	18.2	81.0	77.3	50.0	47.6
20 th Century	71.4	72.7	100.0	100.0	75.0	66.7
Average	42.9	36.4	77.4	69.7	53.8	48.8

Combined Music and Art

Grade 3

Baroque	15.0	50.0	57.9	68.4	19.0	47.6
Classical	20.0	22.2	28.6	55.0	42.9	33.3
Romantic	15.0	61.1	90.5	71.4	19.0	61.9
20 th Century	75.0	88.9	90.0	89.5	76.2	66.7

Average	31.3	55.6	66.8	71.1	39.3	52.4
Grade 4						
Baroque	34.8	22.7	81.0	76.2	50.0	31.8
Classical	8.7	40.9	34.8	40.9	30.0	40.9
Romantic	30.4	18.2	54.5	81.8	35.0	40.9
20 th Century	73.9	72.7	87.0	90.9	70.0	68.2
Average	37.0	38.6	64.3	72.5	46.3	45.5
Grade 5						
Baroque	30.0	25.0	84.2	89.5	70.0	26.3
Classical	25.0	45.0	50.0	40.0	35.0	52.6
Romantic	30.0	20.0	85.0	100.0	70.0	47.4
20 th Century	80.0	70.0	89.5	100.0	50.0	89.5
Average	41.3	40.0	77.2	82.4	56.3	54.0

To further assess the teaching methods, test scores in Table 13 were averaged by method, grade, and test. The pretest scores were subtracted from the weekly test and then the posttest to measure the gain or loss in test scores. The grade levels were ranked from highest to lowest score for each method taught, where A = Separate with no associations; B = Separate with associations; C = Combined with no associations; and D = Combined with associations (see Table 14).

Table 14

Grade Level Ranking for Changes in Percentages of Correct Scores from Pretest to Weekly Test and Pretest to Posttest

Rank	Method A		Method B		Method C		Method D	
	Pre-Wk	Pre-Post	Pre-Wk	Pre-Post	Pre-Wk	Pre-Post	Pre-Wk	Pre-Post
1	4 th (40.4)	5 th (12.4)	3 rd (34.7)	5 th (10.9)	5 th (42.4)	5 th (14.0)	5 th (35.9)	5 th (15.0)
2	5 th (33.3)	4 th (7.2)	5 th (34.5)	3 rd (8.0)	4 th (33.9)	4 th (6.9)	3 rd (35.5)	4 th (9.3)
3	3 rd (22.7)	3 rd (0.0)	4 th (22.1)	4 th (5.2)	3 rd (15.5)	3 rd (-3.2)	4 th (27.3)	3 rd (8.0)

Percentages of correct scores were compared by grade level from pretest to weekly test and pretest to posttest to ascertain the highest percentage by method for each grade (see Table 15). Each method was ranked according to grade. For third grade, students who learned in separate or combined classes with associations ranked highest; for fourth and fifth grade, students who learned in combined classes with associations ranked highest. Thus, the combination of classes and methods interacted differently with grade levels for percentages of correct scores.

Table 15

Comparison of Percentage of Correct Scores from Pretest to Weekly Test and Pretest to Posttest by Grade and Method

Method	3 rd Grade		4 th Grade		5 th Grade	
	Pre-Wk	Pre-Post	Pre-Wk	Pre-Post	Pre-Wk	Pre-Post
A	22.7	0.0	40.4	7.2	33.3	12.4
B	34.7	8.0	22.1	5.2	34.5	10.9
C	15.5	-3.2	33.9	6.9	42.4	14.0
D	35.5	8.0	27.3	9.3	35.9	15.0

Research Question Five

Are there differences in test scores by gender for tests of stylistic associations between music and art?

The pretest indicated that boys and girls had similar scores before instruction. Percentages of correct scores of the total group by gender and test indicated that boys had a pretest average score of 40.2% and girls of 40.9%. It appeared that girls scored higher than boys on the weekly test with a mean percentage score of 75.0% compared to the boys' mean percentage score of 69.6%. Scores indicated that the girls scored slightly higher on the posttest with a mean percentage of 48.8% to the boys' score of 47.9% although the difference in the boys' and girls' scores on the posttest was less than one percent (see Table 16).

Table 16 presents percentages of correct scores across methods and tests by gender. Scores indicated that the girls in this study had higher scores in every stylistic period on the weekly test. Girls also had higher scores on the posttest with the exception of the Classical period, where the boys achieved a score of 43.3% to the girls' score of 36.8%. Thus, both boys and girls improved on weekly tests, and had higher scores on the posttest than the pretest with the exception of the 20th-century posttest.

Table 16

Percentages of Correct Scores Across Methods and Tests by Gender

Style	Boys			Girls		
	Pretest	Weekly Test	Posttest	Pretest	Weekly Test	Posttest
Baroque	29.6	72.4	37.5	21.1	80.3	39.2
Classical	25.6	38.1	43.3	36.6	40.0	36.8
Romantic	31.2	77.6	45.0	26.0	85.7	49.6
20 th Century	74.4	90.4	65.8	79.7	94.0	69.6
Average	40.2	69.6	47.9	40.9	75.0	48.8

Table 17 presents the percentages of correct scores across methods by grade level, stylistic period, and gender. The scores for all stylistic periods by grade were averaged together by test so that a comparison could be made among grade levels

(see Table 17). Scores indicate that the average of the pretest scores for third grade was 40.6% for boys and 44.6% for girls. Third grade girls' scores indicate a gain of 25.1% from pretest to weekly test and a gain of 7.9% from pretest to posttest. Third-grade boys' scores indicate a gain of 29.4% from the pretest to the weekly test and a loss of .7% from the pretest to the posttest. Thus, third-grade girls showed more improvement than boys.

Fourth-grade girls' scores showed a gain of 35.2% from pretest to weekly test and a loss of 4.9% from pretest to posttest. Fourth-grade boys' scores showed a gain of 25.7% from the pretest to the weekly test and a gain of 10.1% from the pretest to posttest. Thus, fourth-grade boys showed more improvement than girls. Fifth-grade girls' scores showed a gain of 41.9% from pretest to weekly test and a gain of 12.2% from pretest to posttest. Fifth-grade boys showed a gain of 32.2% from the pretest to the weekly test and a gain of 13.9% from the pretest to the posttest. Thus, fifth-grade boys showed more improvement than girls (see Table 17).

For both boys and girls, scores improved from pretest to weekly test for every stylistic period in every grade, except fourth-grade girls in the Classical period, which stayed the same. When the posttest stylistic period scores were averaged together according to grade, the scores for both boys and girls improved with the exception of the third-grade boys and fourth-grade girls. Scores for the 20th century declined from pretest to posttest across third-, fourth-, and fifth-grade boys and girls. In the other stylistic periods, boys improved from pretest to posttest except Baroque for third-grade boys. Girls improved on all other stylistic periods except for fourth-grade girls whose scores were lower for Classical and Romantic.

Table 17

Percentages of Correct Scores Across Methods by Gender and Grade Level

Style	Boys			Girls		
	Pretest	Weekly Test	Posttest	Pretest	Weekly Test	Posttest
Grade 3						
Baroque	30.0	69.4	28.6	21.6	61.1	37.5
Classical	15.0	34.1	35.7	40.5	48.7	42.5
Romantic	35.0	86.0	35.7	27.0	87.2	50.0
20 th Century	82.5	90.5	59.5	89.2	81.8	80.0
Average	40.6	70.0	39.9	44.6	69.7	52.5
Grade 4						
Baroque	30.8	72.2	37.1	18.4	83.0	37.5
Classical	23.1	35.9	37.1	38.8	38.8	37.5
Romantic	28.2	61.1	48.6	28.6	82.0	43.8
20 th Century	69.2	84.6	68.6	75.5	98.0	60.4
Average	37.8	63.5	47.9	40.3	75.5	35.4
Grade 5						
Baroque	28.3	75.0	46.5	24.3	97.1	43.2
Classical	37.0	43.5	55.8	29.7	32.4	29.7

Romantic	30.4	82.6	51.2	21.6	89.2	56.8
20 th Century	71.7	95.5	69.8	75.7	100.0	70.3
Average	41.9	74.1	55.8	37.8	79.7	50.0

Table 18 presents the percentages of correct scores by method and gender across grades. The scores for all stylistic periods were averaged by pretest, weekly test, and posttest (see Table 18). In separate music and art classes with no associations taught, the boys' percentage of correct scores improved from pretest to weekly test in all stylistic periods. Girls' percentage of correct scores improved in all but the Classical period. From pretest to posttest, boys' percentage of correct scores improved in all stylistic periods except the 20th century and girls' percentage of correct scores improved except in the Classical and 20th-century stylistic periods. However, when the stylistic period scores were averaged, both boys and girls showed improvement from pretest to weekly tests and pretest to posttest. Overall, boys' mean percentage of correct scores improved 7.4% from pretest to posttest, whereas girls' mean percentage of correct scores improved 5.8% from pretest to posttest.

In separate music and art classes with associations taught, the boys' percentage of correct scores improved from pretest to weekly test in all stylistic periods. Girls' percentage of correct scores improved in all but the Classical period. From pretest to posttest, boys' percentage of correct scores improved in all stylistic periods, and girls' percentage of correct scores improved in all stylistic periods except the 20th century.

Thus, when the stylistic period scores were averaged, both boys and girls showed improvement from pretest to weekly tests and pretest to posttest. Overall, boys' mean percentage of correct scores improved 13.4% from pretest to posttest, whereas girls' scores improved 2.5% from pretest to posttest.

In combined music and art classes with no associations taught, the boys' percentage of correct scores improved from pretest to weekly test in all stylistic periods. Girls' percentage of correct scores improved in all but the Classical period. From pretest to posttest, boys' percentage of correct scores improved in all stylistic periods except the Baroque and 20th century, and girls' percentage of correct scores improved in all stylistic periods except the Classical. Thus, when the stylistic period scores were averaged, both boys and girls showed improvement from pretest to weekly tests and pretest to posttest. Overall, boys' mean percentage of correct scores improved .7 % from pretest to posttest, whereas girls' scores improved 10.6% from pretest to posttest.

In combined music and art classes with associations taught, the boys' and girls' percentage of correct scores improved from pretest to weekly test in all stylistic periods. From pretest to posttest, boys' and girls' percentage of correct scores improved in all stylistic periods except the 20th century. When the stylistic period scores were averaged, both boys and girls showed improvement from pretest to weekly tests and pretest to posttest. Overall, boys' mean percentage of correct scores improved 8.8% from pretest to posttest, whereas girls' scores improved 13.0% from pretest to posttest.

When the stylistic period scores were averaged together, both boys and girls made improvements in mean percentage of correct scores from pretest to weekly tests and from pretest to posttest for every method. Boys in the separate music and art classes with and

without associations had higher gains from pretest to posttest and girls in the combined classes with and without associations had higher gains from pretest to posttest.

Table 18

Percentages of Correct Scores by Test, Gender, and Method Across Grades

Style	Boys			Girls		
	Pretest	Weekly Test	Posttest	Pretest	Weekly Test	Posttest
A Classes-Separate Music and Art With No Associations Taught						
Baroque	21.2	72.4	40.6	22.6	74.1	46.9
Classical	30.3	40.6	37.5	35.5	34.4	28.1
Romantic	21.2	75.8	50.0	29.0	87.1	50.0
20 th Century	75.8	90.3	50.0	71.0	93.3	56.3
Average	37.1	69.8	44.5	39.5	72.2	45.3
B Classes-Separate Music and Art With Associations Taught						
Baroque	20.0	76.7	31.0	22.6	82.8	24.1
Classical	20.0	28.1	44.8	54.8	44.8	55.2
Romantic	40.0	76.7	44.8	25.8	93.5	51.7
20 th Century	70.0	93.8	82.8	93.5	96.4	75.9
Average	37.5	68.8	50.9	49.2	79.4	51.7

C Classes-Combined Music and Art With No Associations Taught

Baroque	42.9	72.0	25.9	21.9	82.4	42.9
Classical	28.6	48.1	51.9	43.8	42.9	34.3
Romantic	39.3	85.7	44.4	25.0	82.9	54.3
20 th Century	71.4	96.3	63.0	81.3	90.6	82.9
Average	45.6	75.5	46.3	43.0	74.7	53.6

D Classes-Combined Music and Art With Associations Taught

Baroque	35.3	68.8	50.0	17.2	81.5	41.4
Classical	23.5	37.1	40.6	10.3	37.9	31.0
Romantic	26.5	73.5	40.6	24.1	79.3	41.4
20 th Century	79.4	82.9	68.8	72.4	96.3	62.1
Average	41.2	65.6	50.0	31.0	73.8	44.0

Research Question Six

Are there differences in children's written descriptions of why they thought the painting matched the music before and after instruction?

On all tests, students were asked to write words or sentences telling why they thought a piece of music matched a painting. A list of all words written by the children was compiled and can be found in Appendix H. A frequency count of words used more than one time was tallied for each grade by stylistic period, method, test, and whether or not the children matched the painting and music correctly (see Table 19 for grade 3; Table 20 for grade 4; and Table 21 for grade 5).

Table 19

Rank Order of Frequency of Third-Grade Children's Words Used More Than One Time

Pretest	Weekly Test	Posttest
Baroque Period		
Class A – Separate Music and Art with No Associations		
Fast 4	No Words Used More Than	Running 3
Wild 3	One Time	Lights and Darks 2
Fighting 2		Thunder 2
		Wild 2
Class B – Separate Music and Art with Associations		
Loud 3	Walking 4	Fighting 3
Wild 3		Fast 2
Exciting 2		Out of Control 2
Running 2		
Storm 2		
Thunder 2		
Class C – Combined Music and Art with No Associations		
Fight(ing) 5	Fancy 2	Wild 4
Fast 4	Fast 2	Crazy 2
Wild 2	Walking 2	Fighting 2
	Happy 2	Loud 2

Class D - Combined Music and Art with Associations

Wild 3	Talking 2	Wild 4
Fast 2		Running 3
		Dramatic 2
		Lots of Movement 2

Classical Period

Class A – Separate Music and Art with No Associations

Royal 5	Calm 2	Royal 4
	Walking 2	Pleasant 2

Class B – Separate Music and Art with Associations

Calm 2	Dark 2	Calm 2
Riding 2	Dull 2	Peaceful 2
Walking 2	Fight(ing) 2	Smooth 2
		Still 2
		Royal(ty) 2

Class C – Combined Music and Art with No Associations

Riding 2	Calm 3	Riding 3
Soft 2	Peaceful 2	Calm 2
Walking 2	Soft 2	Not Much Movement 2

Class D - Combined Music and Art with Associations

Royal 4	Calm 3	Royal 3
Graceful(ly) 2		Peaceful 2
		Pretty 2

Romantic Period

Class A – Separate Music and Art with No Associations

Scary 3	Calm 4	Crescendos 2
Low 2	Nice 2	Fighting 2
Wild 2	Soft (Sounds) 2	Scary 2
		Wild 3

Class B – Separate Music and Art with Associations

Fight(ing) 5	Calm 4	Crescendos 2
Scary 3	Peaceful(ly) 4	Fighting 2
	Sitting 2	Loud and Soft 2
	Slow 2	Wild 2
	Soft 2	

Class C – Combined Music and Art with No Associations

Wild 5	Calm(ness) 7	Fast 2
Fast 4	Peaceful 5	Fight(ing) 2
	Soft 4	Lots of decresc. and cresc. 2
	Slow 3	Loud 2
		Moving 2
		Wild 2
		War 2

Class D - Combined Music and Art with Associations

Fight(ing) 5	Calm 5	Fight(ing) 6
	Soft 2	Storm 2

20th Century

Class A – Separate Music and Art with No Associations

Calm 8	Messy 2	Calm 4
Peaceful 4	Weird 3	Peace(ful)3
		Weird 2

Class B – Separate Music and Art with Associations

Peaceful 5	Weird 2	Calm 3
Gentle 3		Gentle 2
Rainbow 2		Peaceful 2
		Walking 2

Class C – Combined Music and Art with No Associations

Slow 6	Crazy 2	Calm 6
Peaceful 4	Instruments Playing 2	Peaceful 4
	Weird 2	Sad 4
		Dreamy(ing) 2
		Lonely 2
		Slow 2
		Soft 2

Class D - Combined Music and Art with Associations

Graceful 3	Weird (Notes) 5	Calm 4
	Musicians Playing 2	Graceful 2
		Pretty 2
		Slow Moving(ment) 2
		Weird 2

Table 20

Rank Order of Frequency of Fourth-Grade Children's Words Used More Than One Time

Baroque Period		
Class A – Separate Music and Art with No Associations		
Pretest	Weekly Test	Posttest
Running 3	Busy 3	Fighting 3
Fast 2	Happy(iness) 3	Busy 2
Happy 2	Continuous Movement 2	Colors 2
Dancing 2	Fancy 2	Fast 2
		Harpsichord 2
		Storm 2
Class B – Separate Music and Art with Associations		
Jumpy(ing) 2	Walking 3	Fast 3
Fast 2	Excitement 2	Exciting 2
Wild 2	Marching 2	Loud 2
	Royal 2	Wild(ness) 2
Class C – Combined Music and Art with No Associations		
Running 4	Busy (ness) 8	Run(ning) 4
Exciting 3	Layers 3	Dancing 2
Fast 3	Fighting 2	Fast 2
Wild 3	Marching 2	Lots of Movement 2
Fighting 2		

Class D – Music and Art Combined with Associations

Fast 3	Continuous Movement 2	Active/tion 4
Running 3	Happy 2	Wild 4
Exciting 2	Marching 2	Running 3
		Dramatic 2
		Fast 2
		Loud 2
		Loud and Soft 2

Classical Period

Class A – Separate Music and Art with No Associations

Royal 4	Busy 2	Calm 6
Happy 3	Happy 2	Colors 3
Walk(ing) 3	Lot of Movement 2	Royal 3
	Loud 2	Walking 3
		Peaceful 2
		Riding 2

Class B – Separate Music and Art with No Associations

Riding 4	Calm 5	Calm 2
Royal(ty) 3	Balanced 3	Royal 2
King Music 2	Royal 3	Walking 2
Peaceful 2	Walking 3	
	Pale Colors 2	
	Lot of Movement 2	

Class C – Music and Art Combined with No Associations

Happy 3	Fighting 3	Calm 3
Royal(ty) 3	Lot of Movement 2	Clothes 3
Walking 2	Little Movement 2	Posed 3
		Walking 3
		Happy 2
		Royal 2

Class D – Music and Art Combined with Associations

Happy(iness) 3	Balanced 4	Pale Colors 3
Prance(ing) 3	Calm 4	Calm 2
King 2		Clothes 2
Walking 2		Happy 2
Welcoming 2		

Romantic Period

Class A – Separate Music and Art with No Associations

Fight(ing) 5	Calm 4	Fight(ing) 5
Scary 2	Diagonal/Slanted Lines 3	Dramatic 3
Storm 2	Movement 3	Louds and Softs 3
Thunder 2	Sad 3	Movement 3
War 2	Emotion 2	Thunder 3
	Colors 2	Emotion 2

Class B – Separate Music and Art with Associations

Fight(ing) 5	Calm 3	Fighting 3
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Lightning 4	Diagonal Lines 3	Thunder/Storm 3
Wild 2	Contrasts 2	Battle 2
	Emotional 2	Bold 2
	Quiet 2	Dramatic 2
	Romantic 2	Movement 2
	Sad 2	Striking 2
	Sitting 2	

Class C – Combined Music and Art with No Associations

Fight(ing) 5	Lonely 3	Crescendos 2
Loud 3	Busy 2	Cresc. and Decresc. 2
Exciting 2	Calm 2	Jumpy(ing) 2
	Peaceful 2	Loud and Soft 2
	Sad 2	Running 2
	Soft 2	War 2
	Talking 2	

Class D – Combined Music and Art with Associations

Fight(ing) 5	Calm 5	Crescendos 4
Scary 3	Romantic 2	Act (ive-tion) 3
Spooky 2	Sad 2	Lots of Movement 3
Storm 2		
Thunder 2		

20th Century

Class A – Separate Music and Art with No Associations

Peaceful 3	Weird 5	Calm 7
Alone 2	Distorted Shapes 3	Lonely 2
Scary 2	Distorted(tion) 2	Not Much Movement 2
	Odd Shapes 2	
	Scary 2	
	Strange 2	

Class B – Separate Music and Art with Associations

Peaceful 8	Shapes 4	Calm 3
Lonely 3	Weird 4	Peaceful 2
Soft 2	Bold Colors 2	Soft 2
Walking 2	Distorted 2	
	Jumpy 2	

Class C – Combined Music and Art with No Associations

Peaceful 5	Bold Colors 4	Soft 3
Dream(y) 2	Distorted 4	Calm 2
Lonely 2	Weird 3	Peacefully 2
Soft 2	Different 2	
Walking 2		

Class D – Combined Music and Art with Associations

Lonely 5	Distorted Shapes/Images 4	Calm(ly) 5
Peaceful 3	Weird 4	Different Colors 3
Dream(y) 2	Distorted 3	Little Movement 2

Scared 2	Mixed Up 3	Slow(ly) 2
	Stretched 3	Steady 2
	Jumbled 2	Wandering 2

Table 21

Rank Order of Frequency of Fifth-Grade Children's Words Used More Than One Time

Baroque Period

Class A – Separate Music and Art with No Associations

Pretest	Weekly Test Posttest	
Fast 5	Parade(ing) 3	Fast (Melody) 5
Wild 3	Royal 2	Movement(ing) 3
Happy 2		Wild 2
Lively 2		

Class B – Separate Music and Art with Associations

Fast 5	Royal(ty) 4	Fast (tempo) 3
Jumpy(ing) 3	Exciting 3	Jump(ing) 3
Playful(ing) 3	Party 3	Lot of Movement 3
Excited(ing) 2	Busy 2	Running 2
	Lively 2	
	Marching 2	

Class C – Combined Music and Art with No Associations

Fast 6	Busy 4	Wild 4
Dance(ing) 3	Marching 3	Fast 3
Exciting 2	Contrast(s) 2	Exciting 2
Lively 2	War 2	Jumpy 2
Rearing Up Fast 2		Loud 2

Class D – Combined Music and Art with Associations

Fast 6	Royal (Feeling) 5	Busy 4
Wild(ness) 5	Busy 3	Fast Movement 4
Fighting 3	Important 2	Layered 2
Active 2	Marching 2	
Jumping 2		
Power(ful) 2		
Running 2		
War(like) 2		

Classical Period

Class A – Separate Music and Art with No Associations

Royal 4	Calm 3	Bright 2
Happy 3	Royal 2	Happy 2
Old Fashioned 2	Walking 2	Majestic 2
Riding 2		Nice 2
Walking 2		Riding 2
		Traveling 2

Class B – Separate Music and Art with Associations

Royal(ty) 5	Calm 3	Happy 3
Happy 4	Balanced (Lines) 2	Light (Colors) 3
Graceful 2	March 2	Majestic 3
Riding 2	Playing 2	Calm 2
		Prancing 2
		Proud 2

Class C – Combined Music and Art with No Associations

Prancing(y) 4	Busy 2	Royal(ty) 5
Happy(ily) 3	Fast 2	Calm(ly) 4
Royal(ty) 3	Lots of Movement 2	King 3
Bright (Colors) 2	Royal(ty) 2	Prancing 2
Proud 2		Soft 2

Class D – Combined Music and Art with Associations

Royal(ty) 8	Not Much Movement 3	Royal(ty) 6
Trotting 2	Balanced 3	Not Busy 2
Walk(ing) 2	Busy 2	Pale(r) Colors 2
	Royalty 2	Peaceful 2
		Pleasant 2
		Not Much Movement 2
		Walk(ing) 2

Romantic Period

Class A – Separate Music and Art with No Associations

War 6	Sad 5	Wild 4
Fighting 2	Slow 3	Crazy 2
Jumpy(ing) 2	Lonely 2	Dark (Colors) 2
March(ing) 2	Peace(ful) 2	Fast 2
Storm 2		
Wild 2		

Class B – Separate Music and Art with Associations

Fighting 5	Calm 5	Lot of Movement 3
War(like) 5	Sad 3	
Storm 4	Busy (Background) 2	
Lightning 3	Not Busy 2	
Thunder 3	Romance(tic) 2	
Battle 2	Smooth 2	
Rain (Falling) 2		
Scary 2		

Class C – Combined Music and Art with No Associations

Exciting 4	Calm 6	Lot(s) of Movement 4
Fight(ing) 4	Soft 4	Excitement(ing) 3
Loud 2	Sad 3	Fighting 3
Stormy 2	Peaceful 2	Battle 3
Thunder(ous) 2	Smooth 2	Loud 2
War 2		Storm 2

War 2

Class D – Combined Music and Art with Associations

War 4	Calm 5	Crescendo and Decrescendo 2
Storm(like) 3	Peaceful 3	Dark (Colors) 2
Battle 2	Soft 3	Lots of Movement 2
Fast 2	Sad(dened) 2	Storm(y) 3
Lightning 2	Slowness 2	
Lively 2		
Loud(ness) 2		
Movement(ing) 2		
Tense 2		

20th Century

Class A – Separate Music and Art with No Associations

Lonely 4	Distorted (Lines) 5	Calm 6
Peaceful 4	Weird 5	Lonely 4
Calm 2	Messed Up 2	Peaceful 4
Mystic 2	Not Real 2	Walking (Slowly) 2
Still 2		

Class B – Separate Music and Art with Associations

Sad 5	Distorted 9	Calm 5
Calm 3	Strange 3	Lonely 2
Peaceful 2	Weird 3	Not Real 2

Scared(y) 2	Distorted Shapes 2	Sad 2
		Taking Time 2
		Unusual 2
		Weird 2

Class C – Combined Music and Art with No Associations

Calm 10	Weird 8	Calm 10
Soft 5	Distorted (Shapes) 2	Soft 4
Peaceful 4		Peaceful 2
Color(ful) 3		Quiet 2
Quiet 2		
Slow 2		

Class D – Combined Music and Art with Associations

Peaceful 6	Distorted 5	Calm 6
Calm 4	Distorted Shapes 3	Peaceful 4
Lonely(iness) 4	Strange 2	Strange 3
Soft 2	Unorganized 2	Distorted 2
Graceful 2		Lonely 2
Quiet(ness) 2		Sad 2
Slow(ness) 2		Weird Colors 2
Walking 2		

To determine if children's use of different vocabulary increased after instruction, a frequency count of different words the children used was tallied across grade levels and

tests. The totals revealed that fourth-grade students showed the greatest increase in numbers of different words used (191 to 251) from pretest to posttest. The number of different words used by students in third grade increased from 134 to 185. The number of different words used by students in fifth grade slightly decreased from 247 to 239 from pretest to posttest. Generally, the number of different words used increased with each higher grade level (see Table 22).

Table 22

Number of Total Different Words Used By Grade, Stylistic Period, and Test

	Grade 3			Grade 4			Grade 5		
	Pre	Week	Post	Pre	Week	Post	Pre	Week	Post
Baroque	32	31	52	53	54	61	65	60	55
Classical	36	46	47	46	51	62	66	81	68
Romantic	35	38	43	37	52	61	51	67	56
20 th Century	31	41	43	55	54	67	65	55	60
Total	134	156	185	191	211	251	247	263	239

To determine if instruction made a difference in children's written descriptions and to determine if children were using vocabulary taught in the lesson, the clue words taught to all children by the researcher were compared to the words written by the children on the tests. Table 23 contains a list of the clue words by stylistic period that the

researcher taught to all children. The frequency of children's words written on the pretest, weekly test, and posttest words were then grouped in one of three ways: (a) the clue word, (b) a synonym of the clue word, or (c) the word or words used in the lesson by the researcher to explain or clarify the clue word. Words that could not be grouped in one of these three categories and frequency counts of all words were included in Appendix H.

Table 23

Clue Words for Stylistic Characteristics for Music and Paintings Taught to All Students

Baroque
Contrasts, Curvy Lines, Busy, Continuous Movement, Layering, Dramatic, Harpsichord ^a
Classical
Balanced Form, Simple (Melody) Lines, Calm, Balanced Contrasts, Blended Pale Colors ^b , Blended Instrument Colors ^a , Little Movement
Romantic
Wide Range of (Instrument) Colors, Wide Range of Emotions, Wide Range of Subjects, Diagonal Lines ^b , Soaring Melody Lines ^a , Complex
20 th Century
Bold (Instrument) Colors, Distorted (Melodic) Shapes, Distorted Images ^b , Distorted Forms ^a

Note. ^aClue words specific to music. ^bClue words specific to art.

Tables 24, 25, and 26 present the number of clue words and synonyms by each grade level, stylistic period, method, and test. Each number in the table represents the

times the children used a clue word or its synonym. The exact clue words and synonyms used by the children were grouped by test and class and placed below the numerical tables. Words with no superscript were the clue words as taught to the students and placed on the board. Words with the superscript “a” were synonyms of the clue words. Words with the superscript “b” were the words used by the researcher in the teaching of the lesson to explain or clarify the meaning of clue words.

Table 24

Frequency Count of Clue Words and Synonyms Written by Third-Grade Children

Class	Baroque Period		
	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	0	2
B Separate with Associations	0	1	3
C Combined with No Associations	1	2	1
D Combined with Associations	2	1	0
Total	3	4	6

Pretest Words:

Class C = Fast and Slow^a; D = Moving, Movement

Weekly Test Words:

B = Busy; C = Fancy^b 2; D = Busy

Posttest Words:

A = Lights and Darks^a 2; B = Contrasts, Light and Dark Colors^a, Wavy Lines; C = Lots of Stuff Going On^b

Classical Period

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	1	3	3
B Separate with Associations	2	6	7
C Combined with No Associations	2	5	5
D Combined with Associations	0	4	5
Total	5	18	20

Pretest Words:

Class A = Calm; B = Calm 2; C = Calm, Peaceful^b

Weekly Test Words:

A = Calm 2, Simple Melody; B = Balance, Blend, Calm, Not Much Action^a, Pale Colors,

Simple; C = Calm 3, Peaceful^b 2; D = Calm 3, Normal^b

Posttest Words:

A = Calm, Colors are Pale, Loud and Soft^b ; B = Calm 2, Normal^b, Pale, Simple,

Peaceful^b 2; C = Calm 3, Not Much Movement, Not Really Moving; D = Calm, Light

Colors^a, Under Control^a, Peaceful^b

Romantic Period

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	0	4
B Separate with Associations	0	1	5
C Combined with No Associations	0	2	3
D Combined with Associations	0	0	2
Total	0	3	14

Pretest Words:

None

Weekly Test Words:

Class B = Many Subjects; C = Diagonal Lines, Lots of Colors

Posttest Words

A = Crescendos and Decrescendos^a, Dynamics Change a Lot^a, Lots of Crescendos^b 2;

B = Crescendo^b 2, Decrescendo^b, Louds and Softs^a 2; C = Lots of Crescendos and

Decrescendos^a 2, Crescendo^b; D = Louds and Softs^a, Crescendo and Decrescendo^a

20 th Century			
Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	0	0
B Separate with Associations	0	7	3
C Combined with No Associations	0	3	0
D Combined with Associations	0	1	0
Total	0	11	3

Pretest Words:

None

Weekly Test Words:

Class B = Bold, Bold Colors, Bold Instruments, Different^b, Different Pieces Distorted,

Different Sounds^b, Out of Melody^b; C = Distorted, Stretched Out^a, strange^b; D = Not

Singable^b

Posttest Words:

B = Bold Colors, Out of Focus^a, Strange Harmony^b; C = Odd^b

Note: Words with no superscript = clue word, ^a = Synonyms of clue words; ^b = Words or phrases used in the teaching lesson to explain or clarify clue words.

Table 25

Frequency Count of Clue Words and Synonyms Written by Fourth-Grade Children

Class	Baroque Period		
	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	9	9
B Separate with Associations	1	1	5
C Combined with No Associations	0	13	6
D Combined with Associations	1	5	10
Total	2	28	30

Pretest Words:

Class B = Moving Quick^a; D = Lot Happening^b

Weekly Test Words:

A = Contrasts, Fancy 2, Busy 3, Continuous Movement 2, Dramatic; B = Movement; C = Busy (ness) 8, Contrast, Layers 3, Lot of Movement; D = Continuous Movement 2, Dramatic, Light/Dark, Steady^b

Posttest Words:

A = Lot of Emotion^a, Busy 2, Crescendo and Decrescendo^a, Curvy Lines, Dramatic, Harpsichord 2, Louds and Softs^a; B = Contrasts, Dramatic, Harpsichord, Lot of Movement 2; C = Harpsichord, Layering, Lots of Things Going On at Once^b, Lots of Movement, Very Busy; D = Crescendo and Decrescendo^a, Busy, Dramatic, Lots of Movement, Lots of Action^a, Lots of Louds and Softs^a 2, Moving

Classical Period

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	2	11
B Separate with Associations	1	11	4
C Combined with No Associations	2	6	7
D Combined with Associations	1	9	8
Total	4	28	30

Pretest Words:

Class B = Calm; C = Normal^b, Peaceful^b; D = Calm

Weekly Test Words:

A = Contrast, Balanced; B = Balanced 3, Calm 5, Pale Colors 2, Simple Lines 1; C = Balanced, Busy, Little Movement, Moderately Calm, Pale, Peaceful^b; D = Balanced 3, Calm 4, Colors are Balanced, Loud and Soft^b

Posttest Words:

A = Calm 6, Nothing Happening, Posed^b, Not Much Movement, Peaceful^b 2; B = Calm 2, Posed^b 1, Peaceful^b 4; C = Calm 3, Posed^b 3, Soft and Loud^b; D = Balanced, Calm 2, Little Movement 2, Pale Colors 3

Romantic Period

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	12	11
B Separate with Associations	1	9	3
C Combined with No Associations	0	0	8
D Combined with Associations	0	2	9
Total	1	23	31

Pretest Words:

Class B = Louder/Softer^a

Weekly Test Words:

A = Doesn't Have Straight Posed Lines^b, Deep Emotions or Thoughts, Emotion 2,

Diagonal Lines 3, Movement^b 3, Complex, No Perfect Poses^b

B = A lot of Dynamics^b, Colors, and Contrasts, Contrasts^a, Diagonal Lines 2, Different

Shades of Color^a, Emotion, Lots of Diagonal and Straight Lines, Movement^b, Emotional;

D = Emotion, Pale and Dark Colors^a

Posttest Words:

A = Lot of Emotion 2, Lot of Movement^b 2, Crescendos^b, Decrescendos^b, Loud and Soft^b

3, More Colors, Various Movements^b; B = Decrescendo and Crescendo^b, Lots of

Movement^b, Movement^b; C = Crescendo^b 2, Fast and Slow^b, (Lots of) Crescendos and

Decrescendos^b 2, Lots of Movement^b, Loud and Soft^b 2; D = Colors are Light and

Lighter^a, (Lots of) Crescendo^b 3, Gradually Dark and Darker^a, High and Low^b, Intense

Colors^b, Lots of Movement^b, Very Tense^b

20th Century

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	14	2
B Separate with Associations	0	10	0
C Combined with No Associations	0	13	4
D Combined with Associations	1	16	6
Total	1	53	12

Pretest Words:

Class D = Expressive Color^a

Weekly Test Words:

A = Odd Shapes^a 3, Distorted Images, Bold Colors 2, Strange^b 2, Obvious Distorted Shapes, Shapes, Stretched Out^b, Different^b, Distorted, Distortion; B = Bold Colors, Bold Instrument Colors, Colors Don't Go^b, Different Colors^b, Distorted 2, Shapes 3, Strange^b; C = Bold Colors 3, Bold Shapes, Different^b, Different Sounds^b, Bold Instrument Colors, Distorted, Distorted Images, Distorted Shapes, Distorted Sounds, Shapes Running Together^b, Strange^b; D = Bold Colors, Bold Sounds^a, Different Instruments^a, Different Sounds^a, Distorted 3, Distorted Forms, Stretched^b 3, Distorted Images, Distorted Shapes 3, Doesn't Sound Normal^b

Posttest Words:

A = Bold Colors, Strange^b; C = Bold (Bright) Colors 2, Not What We Expect^b, Strange^b; D = Bold and Different Colors, Can't Sing To It^b, Different Colors^b 2, Different Sounds^b, Strange^b

Note: Words with no superscript = clue word, ^a = Synonyms of clue words; ^b = Words or phrases used in the teaching lesson to explain or clarify clue words.

Table 26

Frequency Count of Clue Words and Synonyms Written by Fifth-Grade Children

Class	Baroque Period		
	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	2	8
B Separate with Associations	0	7	7
C Combined with No Associations	1	10	6
D Combined with Associations	1	5	16
Total	2	24	37

Pretest Words:

Class C = Keeps Going^a, Lot of Motion

Weekly Test:

A = A lot of Movement 2; B = Busy 2, Continuous Movement, Curvy Lines, Decorated^b, Dramatic, Movement; C = Busy 4, Contrast(s) 2, Curvy Lines, Dramatic, Layering, Lots of Movement; D = Busy 3, Movement, Overlaying^a

Posttest Words:

A = Bold Contrast of Dynamics, Bold Contrasts and Colors, Busy, Continuous Motion, Curvy Lines, Movement 2, Moving; B = Contrast of Light and Dark, Contrast of Soft and Loud, Dramatic, Lot of Movement 3, Very Busy; C = Blocks of Louds and Softs^a, Busy, Fast/Slow^a, Keeps Going^a, Lots of Movement, Loud and Soft; D = Lot of Motion^a,

Blocks of Loud and Soft^a, Busy 4, Great Contrast, Layered 2, Lots of Movement, Many Things Happening At Once^a, Overlapping^a, Soft, Loud, then Soft^a, Fast Movement^a 3

Classical Period			
Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	4	3
B Separate with Associations	1	5	6
C Combined with No Associations	2	1	9
D Combined with Associations	2	10	12
Total	5	20	30

Pretest Words:

Class B = Elegant^b; C = Calm, Has Melody^a; D = Calm, Peaceful^b

Weekly Test Words:

A = Calm 3, Peaceful; B = Balanced, Balanced Lines, Calm 3; C = Louds and Softs; D = Balanced 3, Calm, Colors Light, Elegant^b, Not A Lot Of Movement^a, Not Curvy Lines, Not Much Movement^a 2

Posttest Words:

A = Calm, Peaceful^b, Straight^b; B = Calm 2, Elegant^b, Light Colors^a, Not A Lot of Movement^a, Nothing Happening^a; C = Calm(ly) 4, Louder, then Softer, then Louder^b, Not A Lot of Movement^a, Not Too Loud, Not Too Soft^b, Pale Colors; D = Calm, Crescendo and Decrescendo^b, Elegant^b, Light Colors^a, Not Busy^a, Not Much Emotion^a, Not Really Movement^a, Not Very Much Movement^a, Pale Colors Like Classical Period, Paler, Peaceful^b 2

Romantic Period

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	5	1
B Separate with Associations	0	0	4
C Combined with No Associations	1	1	4
D Combined with Associations	4	1	9
Total	5	7	18

Pretest Words:

Class C = Full of Movement^b; D = Movement^b, Moving^b, Tension^b 2

Weekly Test Words:

A = Diagonal, Lines are Blurry^b, Not Clear^b, Outside^b, Slanted^a; C = Movement^b; D =
Louds and Softs^b

Posttest Words:

A = Intense^b; B = Lot Of Movement^b 3, Intense^b; C = Lot of Movement^b 4; D =
Crescendo and Decrescendo^b 2, Lots of Movement^b 2, Louds and Softs^b 2, Movement^b 2,
Tense^b

20th Century

Class	Pretest	Weekly Test	Posttest
A Separate with No Associations	0	9	0
B Separate with Associations	0	19	3
C Combined with No Associations	0	4	0
D Combined with Associations	0	16	8
Total	0	48	11

Pretest Words:

None

Weekly Test Words:

Class A = Blurry^a, Distorted 4, Distorted Lines, Doesn't Sound Right^b, Very Distorted, Out of Tune^b; B = Distorted 9, Deformed^a, Bold Colors, Distorted Shapes 2, Irregular^a, Misshapen^a, Strange^b 3, Very Distorted; C = Bold Colors and Lines, Deformed^a, Distorted, Distorted Shapes; D = Bold Colors, Distorted 4, Distorted People, Instruments and Objects, Distorted Shapes 2, Distorted Sounds^a, Doesn't Have Tune^b, Long and Pulled Out^b, Misshapen^a, Music and Shapes Distorted, Strange^b 2, Very Unorganized^a.

Posttest Words:

B = Different^b, Unusual^b 2; D = Distorted 2, Strange^b 3, Weird Colors^a 2, Weird Shapes^a

Note: Words with no superscript = clue word, ^a = Synonyms of clue words; ^b = Words or phrases used in the teaching lesson to explain or clarify clue words.

The frequency of clue words and synonyms used by children for each stylistic period increased in use of vocabulary taught from pretest to weekly test and pretest to posttest for every grade (see Table 27). To further determine improvement across the grades and stylistic period, the totals were combined. The numbers revealed dramatic improvement across the grades after instruction. For third grade, the combined total for stylistic periods rose from 8 on the pretest, to 36 on the weekly test, and 43 on the posttest; for fourth grade, from 8 on the pretest to 132 on the weekly test, and 103 on the posttest; and for fifth grade, from 12 on the pretest to 109 on the weekly test, and 96 on

the posttest. Overall, children's use of taught vocabulary improved after instruction, with the most dramatic improvement occurring in the fourth-grade students.

To measure the most effective teaching method, the frequency counts of clue words or synonyms from the above tables were organized by class method across the stylistic periods for each grade. Each test was then totaled for each class. The total pretest scores were then subtracted from the total weekly and posttest scores to determine the method that yielded the highest gain (see Table 27).

The total increase in third grade children's use of vocabulary taught were from pretest to weekly test, Class A = 2; B = 13; C = 9; D = 4, and from pretest to posttest, A = 8; B = 16; C = 6; and D = 5. The total increase in fourth-grade children's use of vocabulary taught were from pretest to weekly test, Class A = 37; B = 28; C = 30; D = 29, and from pretest to posttest, A = 33; B = 9; C = 23; and D = 30. The total increase in fifth-grade children's use of vocabulary taught were from pretest to weekly test, Class A = 20; B = 30; C = 12; D = 25, and from pretest to posttest, A = 12; B = 19; C = 15; and D = 38.

For third grade, the B class where children learned in separate music and art classes with associations taught indicated the highest gain from pretest to weekly test and pretest to posttest. For fourth grade, the A class where children learned in separate music and art classes with no associations taught indicated the highest gain from pretest to weekly test and pretest to posttest. For fifth grade, the B class, where children learned in separate music and art classes with associations taught indicated the highest gain from pretest to weekly test. The D class, where children learned in combined music and art classes with associations taught indicated the highest gain from pretest to posttest.

Table 27

Comparison of Frequency of Clue Words and Synonyms by Method, Test, Grade, and Stylistic Period

	Class A			Class B			Class C			Class D		
	Pre	Wk	Post	Pre	Wk	Post	Pre	Wk	Post	Pre	Wk	Post
Third Grade by Method												
Baroque	0	0	2	0	1	3	1	2	1	2	1	0
Classical	1	3	3	2	6	7	2	5	5	0	4	5
Romantic	0	0	4	0	1	5	0	2	3	0	0	2
20 th Century	0	0	0	0	7	3	0	3	0	0	1	0
Total	1	3	9	2	15	18	3	12	9	2	6	7
Fourth Grade by Method												
Baroque	0	9	9	1	1	5	0	13	6	1	5	10
Classical	0	2	11	1	11	4	2	6	7	1	9	8
Romantic	0	12	11	1	9	3	0	0	8	0	2	9
20 th Century	0	14	2	0	10	0	0	13	4	1	16	6
Total	0	37	33	3	31	12	2	32	25	3	32	33

Fifth Grade by Method

Baroque	0	2	8	0	7	7	1	10	6	1	5	16
Classical	0	4	3	1	5	6	2	1	9	2	10	12
Romantic	0	5	1	0	0	4	1	1	4	4	1	9
20 th Century	0	9	0	0	19	3	0	4	0	0	16	8
Total	0	20	12	1	31	20	4	16	19	7	32	45

CHAPTER FIVE

SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

Summary

The purpose of this study was to investigate whether or not children in third, fourth, and fifth grades could make stylistic associations between music and art with and without training. The research problem guiding the study was to determine if third-, fourth-, and fifth-grade children could make associations between music and art as they listened to music and viewed paintings from the Baroque, Classical, Romantic, and 20th-century stylistic periods.

Results indicated that children in third, fourth, and fifth grade at this school could make some associations between music and art without training. Children scored dramatically higher on tests of stylistic associations from pretest to weekly tests and only slightly higher from pretest to posttest. The greater improvement on the weekly tests may have occurred because the material had just been taught and students could rely on short-term memory to assist them when making associations. Each weekly test was given immediately after teaching the stylistic period. Once a stylistic period was taught, the researcher did not review it until the day of the posttest. Thus, the lapse of time between when students studied the four stylistic periods and the posttest was: (a) Baroque period, four weeks, (b) Classical period, three weeks, (c) Romantic period, two weeks, and (d) 20th century for one week. On the day of the posttest, the children viewed the paintings that had been used in the weekly test and were read the characteristics of each

stylistic period. However, students apparently did not remember the characteristics after the time lapse. Another factor could have been that the students only had to concentrate on one stylistic period at a time, rather than four. While the students made improvements in all stylistic periods, the most dramatic improvement occurred in the Baroque and Romantic periods for all three grades.

Results indicated that children made gains on tests of stylistic associations whether taught in separate or combined music and art classes and with or without associations taught. Although it appeared that the highest gain was achieved when music and art were taught in combined classes with associations, the difference was minimal. It appeared that as long as children were taught, improvement took place. Results further indicated that children's written descriptions improved with instruction.

Conclusions

The conclusions presented in this section were organized by the research questions, with implications for teaching included at the end of this section.

Research Question One

At what grade level did children make stylistic associations between music and art without training?

According to the results of the pretest, it appeared that the students at this school in third, fourth, and fifth grades were able to make some associations between music and art without training. Children made the highest correct associations for music and paintings from the 20th century (77.0%), followed by the Classical (31.0%), Romantic (28.6%), and Baroque (25.4%) stylistic periods.

An examination of the pretest scores by grade level showed that third-grade students accurately associated matched stylistic periods of music and art in the following

rank order: 20th century, Romantic, Classical, and Baroque. The rank order for fourth-grade students was 20th century, Classical, Romantic, and Baroque. The order of ranking for fifth-grade students was the same as fourth-grade students, except that the scores for the Romantic and Baroque stylistic periods tied.

It was interesting to note that on the pretest, scores of children in all grades were dramatically higher when associating the music and art of the 20th century. One explanation for this might have been that the painting and piece of music used for the 20th century had distorted images and dissonant sounds, perhaps making this association easier than the other examples that may have been more familiar to the students.

Research Question Two

At what grade level did children make stylistic associations between music and art with training?

Comparisons of the percentages of correct scores between the pretest and weekly test as well as the pretest and posttest were made. Weekly tests were administered at the completion of the teaching sequence for each stylistic period. Across grades, from pretest to weekly tests, scores improved in every stylistic period: (a) for Baroque = 51.0%, (b) for Classical = 8.0%, (c) for Romantic = 53.1%, and (d) for 20th century = 15.1% (see Table 6).

On the weekly test, third-grade students' scores improved from 42.6% on the pretest to 70.0 %, fourth-grade students' scores improved from 39.2% on the pretest to 70.3%, and fifth grade students' scores improved from 40.1% on the pretest to 76.6%. On the posttest, third-grade students' scores improved from 42.6% on the pretest to 46.0%, fourth-grade students' scores improved from 39.2% on the pretest to 46.1%, and fifth grade students' scores improved from 40.1% on the pretest to 53.2% (see Table 7). These

scores indicate that the students in third, fourth, and fifth grades could be taught to make associations between music and art across stylistic periods.

When comparing the pretest to the posttest, students in all grades improved in all stylistic periods except the 20th century. For the 20th century, posttest scores fell from 85.7% to 69.5% for third grade, 72.7% to 63.9% for fourth grade, and 73.5% to 70.0% for fifth grade (see Table 7). This was perplexing because the scores had initially been high for the 20th century. One possible explanation for the decline was that the music used in the teaching treatment involved unusual timbres and use of instruments versus the traditional acoustic instruments used in the pretest/posttest example. The students' vocabulary seemed to support this. Several students used words such as "distorted," "weird," and "strange" to describe the music and art on the weekly test, whereas several students described the pretest and posttest selections as "sad" and "lonely." Leonard, Krone, Wolfe, and Fullerton (1970) made the following statement discussing the uniqueness of the music of the 20th century, "Prior to the twentieth century, the music of a given period had many common characteristics. The twentieth century, however, saw composers going in different directions" (p. 186). It is possible that these students may have been expecting music that was more like the teaching examples.

Research Question Three

Did children score higher on tests of stylistic associations when they were taught stylistic characteristics in combined music and art classes rather than when they were taught in separate music and art classes?

Weekly test scores indicated that students taught in separate music and art classes earned a mean = 72.5% correct associations, while students taught in combined music and art classes earned a mean = 72.2% correct. Posttest results indicated higher scores

than pretest scores, but not as high as those on the weekly tests. The posttest also indicated that students taught in separate music and art classes had a mean = 48.1% correct, while the students in the combined music and art classes had a mean = 45.3% correct. When comparing the pretest to weekly and posttest scores of students taught in separate classes, scores improved from a mean = 40.9% correct on the pretest, to a mean = 72.5% correct on the weekly test and 48.1% correct on the posttest. Children taught in combined classes showed improvement from pretest to weekly test with a mean = 40.4% correct on the pretest to a mean = 72.2% correct on the weekly test and a mean = 45.3% correct on the posttest.

While the scores seemed to indicate that students made slightly higher gains when taught in separate music and art classes rather than in combined music and art classes, the difference was slight. It appeared that as long as instruction took place, whether in separate or combined music and art classes, scores improved.

Research Question Four

Did children score higher on tests of stylistic associations when they were taught stylistic characteristics with associations rather than when they were taught stylistic characteristics without associations?

All students were taught characteristics in music and art for each stylistic period. Two classes per grade were taught associations between music and art, while two classes were not taught associations. Mean scores of students who were not taught associations were slightly higher (73.1%) than mean scores of students who were taught associations (71.7%) correct on the weekly tests. This was only a difference of 1.4%. Similar results occurred for the posttest scores. Mean scores of students who were not taught

associations were slightly higher (47.7%) than mean scores of students who were taught associations (45.8%) correct on the posttest. This was only a difference of 1.9%.

The results further indicated that students made improvement between the pretest and weekly test and the pretest and posttest, whether or not they were taught associations. Students not taught associations had a mean = 41.3% correct on the pretest and improved to a mean = 73.1% correct on the weekly test, and a mean = 47.7% correct on the posttest. Students taught associations had a mean = 40.0% correct on the pretest and improved to a mean = 71.7% correct on the weekly test, and a mean = 45.8% correct on the posttest (see Table 12). It appeared that student scores improved after the lessons, whether or not associations were taught. Perhaps if treatment had been longer, the teaching of associations may have increased scores.

Mean percentages of correct scores for all students across grades showed that students learned better in separate classes with no associations. However, when examining the data by grade level, it was found that third-grade students scored higher when taught in separate or combined classes with associations, and fourth and fifth-grade students scored higher when taught in combined classes with associations (see Table 14).

Third- and fifth-grade students who were taught associations wrote more accurate words and descriptions of why they matched specific music and art than those who had not been taught associations between music and art. The total increase in fourth-grade children's use of vocabulary was greater for children who received instruction in separate classes without associations; however, the difference was minimal. Children in separate classes with no associations had a total increase of 33 words, while children who were taught in combined classes with associations had a total increase of 30 words. Overall, the results seemed to indicate that as long as the students received instruction, whether in

separate or combined music and art classes, with associations taught or not taught, scores improved.

Research Question Five

Were there differences in test scores by gender for tests of stylistic associations between music and art?

Percentage of correct scores across grades by gender indicate that boys and girls had similar scores on the pretest, boys 40.2% and girls, 40.9%. The average of the weekly test scores was for boys, 69.6% and for girls, 75.0%, and on the posttest for boys, 47.9% and girls, 48.8%. The boys had a total gain of 29.4% correct from pretest to weekly test and 7.7% from pretest to posttest. The girls had a total gain of 34.1% correct from pretest to weekly test and 7.9% from pretest to posttest. Thus it appears that boys and girls scored basically the same throughout these tests. This is supported by previous research (Gardner, 1973, p. 72), (Gardner and Gardner, 1973, p. 53), (Minnigerode et al., 1976, p. 269), and (Lineburgh, 1994, p. 72).

Research Question Six

Were there differences in children's written descriptions of why they thought the painting matched the music before and after instruction?

All words written by the students were grouped into one of three categories: (a) words that were the actual clue words taught, (b) words that were synonyms of the clue words taught, and (c) words that were the same as the words used in the lesson by the researcher to explain or clarify the clue word. A frequency count was calculated by grade, stylistic period, and method. Results indicate that all students increased in their use of vocabulary taught, whether they learned in separate or combined classes and whether associations were taught or not. The methods that produced the greatest increase in use of

vocabulary were different for each grade level when comparing the pretest to the weekly test and the pretest to the posttest. Third-grade students achieved the highest gain when taught in separate music and art classes with associations. Fourth-grade students achieved the highest gain when taught in separate music and art classes with no associations. Fifth-grade students achieved the highest gain between pretest and weekly test when taught in separate music and art classes with associations and between pretest and posttest when taught in combined music and art classes with associations. Both third- and fifth-grade students showed higher gains in test scores when associations were taught. While fourth-grade students at this school achieved higher scores when they learned in separate music and art classes with no associations, students in the combined music and art class with associations taught ranked second. However, in fourth grade, all teaching methods produced similar results, with only a slight difference between the classes.

Even though the researcher sought to control the subject matter by using paintings of the same subject, students were still influenced by the content. Children frequently made up stories of what they imagined was taking place. While the researcher focused on the clue words or their synonyms in the tabulations of use of vocabulary taught, many of the other words children used correctly identified the mood or character of the painting or music. In most cases, the students were able to discriminate the mood of the paintings and music as evidenced by their written descriptions. For example, in the Baroque period pretest and posttest, the painting showed a man fighting a dragon. Many of the students' descriptions included the word fight or fighting. For the Classical period pretest and posttest example, the children described the horse and rider as being royal. For the Romantic period horse, the children used words such as storm, thunder, lightning, and wild. While these descriptive words did in many cases accurately portray the music

excerpts and paintings, they were not included in the frequency counts of the vocabulary taught.

In most cases, children's ability to use the clue words or synonyms improved from the weekly test to the posttest. An exception to this was the 20th-century posttest, where children's scores fell dramatically between the weekly test and posttest for every grade. For the pretest and posttest example, students seemed to focus on the mood of the music excerpt and painting. They rightly identified the music excerpt and painting as calm, but did not identify the distortion. The researcher had expected the students to hear the distortion of the dissonant harmonies and bold instrument color of the English horn in the music or see the distortion of the colors of the blue horse and bold rainbow colors. Perhaps the blue horse did not seem strange to the children because they often see stuffed animals in bold colors and shapes on television and in stores. On the 20th-century weekly test, students scored very high, correctly identifying the distortion of shapes, images, form, and bold colors. Perhaps the painting and music choice were not as extreme or dissonant as those taught for the treatment, thus confusing the children.

The overall scores across grades and tests indicate that students who were taught stylistic characteristics by any of the four methods made improvement in their ability to identify and describe why the music and paintings were associated in the different stylistic periods. Thus, the children's ability to write descriptions associating the music and art improved with instruction.

Implications for Teaching

The National Music Standards recommend that students be taught to understand relationships between music and other disciplines. To date, no research studies were found that offered music educators guidance in selecting instructional strategies to fulfill

this standard in the classroom. Because this research included four different methods of teaching music and art, the researcher gained valuable information pertinent to music educators. The following implications for teaching have been drawn:

1. The results of this study indicate that third-, fourth-, and fifth-grade children can make some associations between music and art in the Baroque, Classical, Romantic, and 20th-century stylistic periods without training. However, with training, students showed improvement on tests of stylistic associations between music and art. Thus, teachers in general music programs should teach characteristics of music and art for stylistic periods to help students understand relationships between music and art, as recommended by the National Music Standards.
2. Students made improvements on test scores when they were taught characteristics of music and art, whether they were in separate or combined music and art classes and with or without associations taught. It appeared that as long as the students were taught the stylistic characteristics in music and art, scores improved on tests of stylistic associations. Thus the implications of these findings suggest that both the general music program and art program should offer training in the characteristics of music and art in different stylistic periods to increase third-, fourth-, and fifth-grade students' understanding of relationships between music and art.
3. In this study, gender appeared to have little effect on whether students could be taught to make associations between music and art in the four stylistic periods examined. While girls scored slightly higher on tests of stylistic associations, the differences in scores between boys and girls was minimal. Thus, teaching stylistic characteristics to boys and girls may help both improve in making associations between music and paintings.

4. Children's written descriptions improved after instruction in the characteristics of the music and art for each stylistic period. The general music program should teach vocabulary describing stylistic characteristics of music and art, and give students opportunities to write descriptions to show their understanding.
5. In this study, the elements that attracted children's attention in music and paintings were identified. This could aid teachers in developing improved strategies and methods.

Recommendations for Further Research

This study has indicated that third-, fourth-, and fifth-grade children can make associations between music and paintings in the Baroque, Classical, Romantic, and 20th-century stylistic periods. The study implied that with training, these children scored higher on tests of stylistic associations than without training. It appeared that when students were taught using any of the methods, scores improved. This study revealed that learning the characteristics of music and paintings in specific stylistic periods assisted the students in writing descriptions explaining why they matched specific music and paintings. Additional research is needed to help music educators produce effective programs that aid the students in understanding relationships between music and other forms of visual art. The following suggestions are offered for further research:

1. Include children in kindergarten through second grade in a similar study to assess if children in this age range could make associations between music and art in various stylistic periods. Studying their responses might give the music educator a more complete picture of children's ability to make associations at younger ages. It is recommended that oral vocabulary rather than written descriptions be used with younger children.

2. Research studies that examine stylistic sub-categories within a particular stylistic period, such as impressionism in music and visual art of the 20th century, may further guide educators as they create meaningful lessons to increase the understanding between music and art.
3. Studies which examine other instructional strategies for teaching associations between music and art could benefit music educators.
4. Studies involving longer treatment times may enhance students' retention of characteristics between music and art for stylistic periods over time.
5. Studies examining associations between music and art between only two stylistic periods, separated chronologically by one or more stylistic periods might determine if children's understanding is increased by learning about styles that have greater differences.
6. Studies that isolate variables such as musical aptitude, previous musical training, socioeconomic considerations, or ethnic backgrounds could be investigated to determine their effects on students' ability to make associations between music and art.

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APPENDIXES

Appendix A

Human Subjects Permission


The University of Georgia
 Office of The Vice President for Research
 DHHS Assurance ID No. : M1047

Institutional Review Board
 Human Subjects Office
 606A Graduate Studies Research Center
 Athens, Georgia 30602-7411
 (706) 542-6514; 542-3199
 Fax No. (706) 542-5638

APPROVAL FORM

Date Proposal Received: 2001-12-05 Project Number: H2002-10426-0

Name	Title	SS Number	Dept/Phone	Address	Email
Ms. Mary Elizabeth Eubank	MI		Music School of Music +3153		
Dr. Harriet I. Hair	CO		School of Music Music Building +3153 542-2755		

Title of Study: Elementary Children's Associations Between Music and Art

45 CFR 46 Category: Expedite 7

Modifications Required for Approval and Date Completed:

Approved : 2002-01-02 Begin date : 2002-01-02 Expiration date : 2002-12-05

NOTE: Any research conducted before the approval date or after the end data collection date shown above is not covered by IRB approval, and cannot be retroactively approved.

Number Assigned by Sponsored Programs:

Funding Agency:

Form 310 Provided: No

Your human subjects study has been approved as indicated under IRB action above.

Please be aware that it is your responsibility to inform the IRB ...

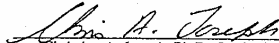
... of any adverse events or unanticipated risks to the subjects or others within 24 to 72 hours; ...
 ... of any significant changes or additions to your study and obtain approval of them before they are put into effect; ...
 ... that you need to extend the approval period beyond the expiration date shown above; ...
 ... that you have completed your data collection as approved, within the approval period shown above, so that your file may be closed.

For additional information regarding your responsibilities as an investigator refer to the IRB Guidelines.

For your convenience in obtaining approval of changes, extending the approval period, or closing your file, we are providing you with a blue Researcher Request form. Detach this blue form, complete it as appropriate, sign and date it, then return it to the IRB office. Keep this original approval form for your records.

Copy:

Dr. Donald R. Lowe


 Christina A. Joseph, Ph.D., Institutional Review Board

Appendix B

Request for Permission to Conduct Research Study

November 19, 2001

Mr. Stan Smith, Principal
Bob Jones Elementary School
1700 Wade Hampton Boulevard
Greenville, SC 29614

Re: Research Permission

Dear Mr. Smith:

I am a doctoral candidate at the University of Georgia and am conducting a research study on third, fourth, and fifth graders in partial fulfillment of my degree in music education. I would like to ask for your permission to conduct the study at Bob Jones Elementary School.

The research title is Elementary Children's Associations Between Music and Art and will be conducted for the following two reasons: 1) There is a need to determine the effectiveness of relating stylistic characteristics of music and art in a controlled situation. 2) There is a need to determine effective teaching methods for establishing associations for children of these ages. No studies have been located that deal with the effects of instruction on relationships or associations of style periods between music and art.

The purpose of this study is to determine if children can make stylistic associations between music and art. The research questions posed are:

1. At what grade level do children make stylistic associations between music and art without training?
2. At what grade level do children make stylistic associations between music and art with training?
3. Do children score higher on tests of stylistic associations when they are taught stylistic characteristics in combined music and art classes rather than when they are taught in separate music and art classes?
4. Do children score higher on tests of stylistic associations when they are taught stylistic characteristics with associations rather than when they are taught stylistic characteristics without associations?
5. Are there differences in test scores by gender for tests of stylistic associations between music and art?
6. Are there differences in children's written descriptions of why they thought the painting matched the music before and after instruction?

If your permission is granted, I would like to begin during the spring semester of 2002, as soon as permission is received from the Human Subjects Office at University of Georgia.

If possible, please consider the following schedule and let me know if this or a schedule similar to this would be acceptable.

Week One Administer Pretest to students in the A, B, C, and D classes of the 3rd, 4th, and 5th grades.
Week Two through Five Teach music and art classes.
Week Six Administer posttest.

Time Frame for Teaching Stylistic Characteristics in Music and Art

Time	Monday	Tuesday	Wednesday	Friday		Time	Thursday
8:05-8:25	5A m		4A m			9:15-9:35	3C m
8:30-8:50	3A a		5A a	4A a		9:45-10:05	3B m
9:00-9:20	5B m		4B m	4B a		10:45-11:05	3A m
9:25-9:45	3B a		5B a			1:00-1:20	3D m
9:55-10:15	5C m		4C m				
10:20-10:40	3C a		5C a	4C a			
10:45-11:05	5D m		4D m	4D a			
11:10-11:30	3D a		5D a				

KEY

m = Music

a = Art

Thank you very much for your consideration. I look forward to hearing from you at your earliest convenience.

Very truly yours,

Mary Elizabeth Eubank

Appendix C

Research Permission Granted



November 28, 2001

Mrs. Mary Elizabeth Eubank
309 Stallings Road
Taylors, SC 29687

RE: Research Permission

Dear Mrs. Eubank,

Permission has been granted for your research entitled, Elementary Children's Associations Between Music and Art, involving the third, fourth, and fifth grade students as outlined in your letter of November 19, 2001. You may begin your research the last week of February 2002, here at Bob Jones Elementary School.

Sincerely,

Stan Smith
Principal

sns:arb

Appendix D

Pilot Study Consent Form

Please Return This Copy With Your Child on Thursday, February 28, 2002.

I agree to allow my child, _____ to take part in a pilot study for the research entitled, "Elementary Children's Associations Between Instrumental Music and Paintings," which is being conducted by Mrs. Mary Elizabeth (Beth) Eubank. I do not have to allow my child to be in this study if I do not want to. My child can stop taking part at any time without giving any reason, and without any penalty. I can ask to have the information related by my child returned to me, removed from the research records, or destroyed.

- The reason for the study is to find out if third, fourth, and fifth grade children can make stylistic associations between instrumental music and paintings.
- Children who take part may improve their knowledge of art and music in the following style periods: Baroque, Classical, Romantic, and Twentieth Century. Mrs. Eubank also hopes to discover effective teaching methods for establishing associations between instrumental music and paintings for children younger than twelve.
- If I allow my child to take part, my child will be asked to listen to some music from the Baroque, Classical, Romantic, and Twentieth Century stylistic periods and look at some paintings from corresponding periods. He/she will then be asked to decide which painting best matches the music, and write a few words explaining his/her choice. Mrs. Eubank will next teach the students about the Baroque period in music and art. Children will then be asked to listen to a piece of music and choose the painting that best matches the music.
- The activity will take place on Thursday afternoon, February 28, 2002, from approximately 3:45 until 4:30 in the music classroom at Bob Jones Elementary School.
- The research is not expected to cause any harm or discomfort. My child can quit at any time. My child's grade will not be affected if he decides to stop taking part.
- Any information collected from my child will be held confidential unless otherwise required by law. My child's identity will be kept confidential, and all data kept in a secured location.
- Mrs. Eubank will answer any questions about the research, now or during the course of the project, and can be reached by telephone at: 864-322-4684. You may also contact the professor supervising the research, Dr. Harriet Hair, at University of Georgia, 706-542-2755.
- I understand the research procedures described above. My questions have been answered to my satisfaction, and I agree to allow my child to take part in this study. I have been given a copy of this form to keep.
- Questions or problems regarding your child's rights as a participant should be addressed to the Human Subjects Office, Institutional Review Board, Office of the vice President for Research, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602; Telephone (706) 542-6514; Email IRB@uga.edu.

Signature of Researcher, Mary Elizabeth Eubank Date

Signature of Parent or Guardian Date

Appendix E

Pilot Study Script

Materials:

Black Bulletin Board Material

Spotlight

Paintings for Pretest (horses)

Weekly Test (people groups)

Baroque Stylistic Period Ship (teaching lesson),

CD's

Pretest and Weekly Test Forms

I. Administer Pretest

- I am glad to see you today! I appreciate your being here and helping me with my project!
- Today, you will listen to some music and choose a painting that you think matches the music.
- Please look at each of these paintings as I put them on the board.
- We will call this painting Letter A.
- This painting will be called Letter B
- This painting will be Letter C
- This painting Letter D
- And this painting Letter E
- Look at the paintings while I pass out a piece of paper for your answers (see below).
- Notice there are four different boxes on this paper for your answers.
- We will listen to the music and you will choose one painting that you think goes with the music.
- Then, you will mark the letter on your paper that is the same as the letter you chose.
- You may choose a painting more than one time.
- For example, if Letter A best matches the music, you would mark the letter A in your box like this: (Have example drawn on the board of a box that looks like the one on their papers and make the mark through the letter.) A
- Please put your finger on number 1. This is the box for your first example.
- (Check to be sure all students are on #1)
- You will listen to the music and make your mark for the painting that matches the music.
- (Wait until students have marked paper.)
- In this same box, write some words telling why the painting matches the music.
- Repeat above steps for each piece of music.

Name _____ Class _____

Please listen carefully. Mark the letter of the painting that matches the music you hear.

1.

A	B	C	D	E
Words:				

2.

A	B	C	D	E
Words:				

3.

A	B	C	D	E
Words:				

4.

A	B	C	D	E
Words:				

II. Teaching Segment

TEACHING (ART)

Ask for a student volunteer to act as a model.

Darken room. Pose the model against a black background and arrange a spotlight so that it illuminates only the face.

Ask the students:

1. What do you notice about the model?
Yes, part of the model is in the light and part of her (him) is in the dark! We have shadows and light. What do you notice first? The part that is in the light or the part that is in the dark? Yes, we notice what is in the light first.
Please look at this painting. (Place Rembrandt's Sea of Galilee on the board)
Do you see sudden changes in light and dark? These are **contrasts** in light and dark.
2. What kind of feeling do you get when you look at this painting?
Look at the lines. Are they straight or curvy? Show me with your hands what kinds of movements the ship makes! Do you see one curvy line or many curvy lines? There are many **curvy lines**. Can you draw those lines on your paper?
3. Is this a busy painting or calm? Yes, it is **busy**.
4. Do you see lots of movement or a little movement? Yes, there is lots of movement. Does it ever get calm, or is it continuous? Yes, there is **continuous movement**.
5. Does it look like you could reach out and touch it? How about the ocean waves? Is it true to life? Does the painter care that you know what it really looks and feels like? Look how there is something happening in the front, middle, and back of the painting. This is called **layering**.
6. Does the image seem close-up or far away? Yes, it seems close to you, which gives it a sense of drama. Almost as if you are right there! It is **dramatic**!

This was painted by a man named Rembrandt van Rijn. Rembrandt was born in Holland in 1606. "There are only a few people in history who are so famous that they are known only by their first names, and Rembrandt is one of them" (Kohl and Solga, 1996, p. 28).

- Let's look at the painting again.
- This artwork was painted during the Baroque period.
- Paintings that were painted during this period have certain characteristics about them.
- This ship has many of the same characteristics that we would find of other paintings painted in that period as well.
- Let's make a chart of some of the characteristics we have discovered about paintings from the Baroque stylistic period.

Baroque Paintings

Contrasts

Curvy Lines

Busy
Continuous Movement
Layering
Dramatic

In the painting, we saw:

- There are sudden contrasts in light and dark
- There are curvy lines.
- It is complex and busy with many things happening at once!
- There is continuous movement!
- Notice there is layering-something is happening in the front, middle, and back that gives us a sense of space
- It is dramatic!

TEACHING (MUSIC)

Just as there was a Baroque stylistic period in art, there was a Baroque stylistic period in music too!

1. In the Baroque period, an instrument called the harpsichord was used a lot. Can you imagine life before the piano? The piano was not invented until the end of the Baroque period, so the harpsichord was used as the main keyboard instrument! Even when you hear other groups of instruments, there was usually a harpsichord in the background. (Play excerpt for them to hear how it sounds) Many times music in the Baroque period will use a **harpsichord**.
2. I am going to play a piece of music called the Brandenburg Concerto. It is from the Baroque period. The first thing I want you to listen for is the melody. Please make a picture of the melody on your paper like this: Every time the melody goes up, make your line go up, and every time the melody goes down, make your line go down on your paper. If the notes stay the same, draw the line straight (Show on Board) Play excerpt, then ask: Does the melody move a lot? Did you have trouble drawing it on your paper? You are right! The melody moves around and is very fancy or ornamented! The melody has **curvy lines**.
3. Next, please listen to the rhythm! I am going to start the music again and I would like for you to use your 2 finger drums and beat out the rhythm. Decide if you have to slow down and speed up or if the beat is steady. Play excerpt, then ask: Does it ever let up or just keep going continually? If I had you stand up and move to this piece, what kinds of movements would you make? This music has **continuous movement**.
4. Now, please listen to how the music fits together. Listen and decide if there is only one instrument playing a melody, or if there are many instruments playing many different melodies at the same time. Did you notice how the melodies are layered on top of one another? The melodies use **layering**.

5. Now, please listen for contrasts in louds and softs or dynamics! Are they sudden or gradual? Does the composer use different instruments to help him get the louds and softs? There are **contrasts** in this music between loud and soft.
6. Is this music calm or busy? Yes, it is busy. The curvy lines of the melody, the continuous movement of the rhythm, the layering, and the contrasts of loud and soft make this a **busy** piece of music.
7. There is a sense of drama about this piece of music with all of the different things going on! It is **dramatic**!
8. Did you hear the **harpsichord** that we talked about at the beginning of this lesson?

Let's make a chart of the characteristics we have heard in Baroque music:

Baroque Music (Write on Board)

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

In the music, we heard:

- Sudden contrasts in loud and soft. The changes were not gradual.
- There were many different lines that were curvy.
- The music was busy. It was very fancy or ornamented.
- There was a lot of movement. The rhythm was very steady. It kept going without stop!
- There was layering where different instruments with their own melodies were happening at the same time.
- The music was dramatic.
- The harpsichord could be heard in the music.

Look at the list of characteristics on the board. Do you notice something about them?
Yes, they are the same!

Choose volunteers to verbalize how the music and art have the same following characteristics: contrasts, curvy lines, layering, continuous movement, dramatic, busy.

III. Baroque Test (Use the Baroque Test of the Weekly Tests)

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers (see below).

6. Listen to the Baroque piece of music and choose the painting that you think best matches this music based on the characteristics we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music.

THANK YOU SO MUCH FOR YOUR HELP!
YOU ALL DID A GREAT JOB!

Answer Sheet for the Weekly Baroque Test:

Name _____ Class _____

Please listen carefully. Mark the letter of the painting you think best represents the piece of music you hear based on the information that you learned about the art and music of the Baroque Period.

	A	B	C	D	E
Words:					

Appendix F

Pretest/Posttest Script

Dissertation Research

Week One – Pretest

SCRIPT:

- I am glad to see you today in music! It has been a long time since I have seen you and I have missed you!
 - You are probably wondering why I am visiting your music class today!
 - I am doing a project and would like your help. For the next several weeks, I am going to teach a part of your music and art classes.
 - This week I want you to listen to some music and then choose a painting that you think matches the music.
 - Please look at each of these paintings as I put them on the board.
 - We will call this painting Letter A.
 - This painting will be called Letter B
 - This painting will be Letter C
 - This painting Letter D
 - And this painting Letter E!
 - Look at the paintings while I pass out a piece of paper for your answers.
 - Please put your name and class number at the top of the paper.
 - Notice there are four different boxes on this paper for your answers.
 - We will listen to the music and you will choose one painting that you think matches the music.
 - Then, you will mark the letter on your paper that is the same as the letter you chose.
 - You may choose a painting more than one time.
 - For example, if Letter A best matches the music, you would mark the letter A in your box like this: (Have example drawn on the board of a box that looks like the one on their papers and make the mark through the letter.) A
 - I am interested in knowing what you think about each painting. Please do not look at your neighbor's paper. I want to know what you think! Under your desk, you will find a cover sheet. Please take that out now. Cover each answer after you have made your decision and written your words.
 - Please put your finger on number 1. This is the box for your first example.
 - (Check to be sure all students are on #1)
 - You will listen to the music and make your mark for the painting that matches the music.
 - Wait until students have marked paper.
 - In this same box, write some words telling why the painting matches the music.
- Repeat above steps for each piece of music.

NOTE: If students ask why there are more paintings than pieces of music, say, There is an extra painting to give you more choices.

The pretest/posttest answer sheet was the same as used in the Pilot Study.

Appendix G

Complete Lesson Plans

Week Two – Baroque Period

Class A – Separate Music and Art with NO Associations Taught Music Class

Music

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Music

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

- As you came in today, you heard a piece of music written during a time in history called the Baroque period.
 - Music written during the Baroque period has clues or characteristics that help you know that it was written during this time in history.
 - Today, we are going to be detectives and discover some of these clues about music written during the Baroque period.
1. In the Baroque period, an instrument called the harpsichord was used a lot. Can you imagine life before the piano? The piano was not invented until the end of the Baroque period, so the harpsichord was used as the main keyboard instrument! Even when you hear other groups of instruments, there was usually a harpsichord in the background. (Play excerpt for them to hear how it sounds) Music written in the Baroque period will often use a **harpsichord**.
 2. I am going to play a piece of music called the Brandenburg Concerto. It is from the Baroque period. The first thing I want you to listen for is the melody. Please make a picture of the melody on your paper like this: Every time the melody goes up, make your line go up, and every time the melody goes down, make your line go down on your paper. If the notes stay the same, draw the line straight (Show on Board) Play excerpt, then ask: Does the melody move a lot? Did you have trouble drawing it on your paper? You are right! The melody moves around and is very fancy or ornamented! The melody has **curvy lines**. Another reason the music seemed to have curvy lines was because of the ornaments. How many of you decorate a tree at Christmas? What are those decorations called? Yes, ornaments. They make the tree fancy and beautiful. Composers in the Baroque period wanted to make their music fancy and decorated too, so they added fast notes that curved around each other called

ornaments. These ornaments helped give the music the curvy lines and also a feeling of continuous movement.

3. Next, please listen to the rhythm! I am going to start the music again and I would like for you to use your 2 finger drums and beat out the rhythm. Decide if you have to slow down and speed up or if the beat is steady. Play excerpt, then ask: Does it ever let up or just keep going continually? If I had you stand up and move to this piece, what kinds of movements would you make? This music has **continuous movement**.
4. Now, please listen to how the music fits together. Listen and decide if there is only one instrument playing a melody, or if there are many instruments playing many different melodies at the same time. Stop the music and ask: Was there one or were there many melodies? Did you notice how the melodies were layered on top of one another? The melodies use **layering**.
5. If I ask you what is the opposite of loud, what would your answer be? Yes, perhaps you thought of soft or perhaps you thought of loud! What is the opposite of hot? Good! Another name for opposite is contrast. There are **contrasts** in the louds and softs during the Baroque period. Listen to how these contrasts in loud and soft are performed! Stop the music and ask: Do the louds and softs happen all at once in contrasting blocks, or are they gradual? Does the composer use different kinds of instruments to make loud and soft?
6. Is this music calm or busy? Yes, it is busy. The curvy lines of the melody, the continuous movement of the rhythm, the layering, and the contrasts of loud and soft make this a **busy** piece of music.
7. There is a sense of drama about this piece of music because of the many different things going on! It is **dramatic**!
8. Did you hear the **harpsichord** that we talked about at the beginning of this lesson?

Let's make a chart of the characteristics we have heard in Baroque music:

In the music, we heard:

- Sudden contrasts in loud and soft. The changes were not gradual.
- There were many different lines that were curvy.
- The music was busy. It was very fancy or ornamented.
- There was a lot of movement. The rhythm was very steady. It kept going without stop!
- There was layering where different instruments with their own melodies were happening at the same time.
- The music was dramatic.
- The harpsichord could be heard in the music.

I would like for you to listen to another piece of music. It was also written in the Baroque period.

1. Hold up several pictures of different instruments (flute, drum, trumpet, oboe, clarinet, violin, cello, electric guitar, timpani). Student should answer loud or soft to each instrument.
2. Now think for a minute. No matter which instrument I played, whether loud or soft, if I played 10 of them at the same time, do you think it would be louder than if I just played one? Of course! It would automatically go from a softer sound to a louder

- sound just because of the number of instruments playing! Composers in the Baroque period made sudden changes in louds and softs. They used blocks of louds and softs. Sometimes they made the change by using just a few instruments instead of many and sometimes they made the change by using an instrument that was either loud or soft.
3. Listen to this music! (Vivaldi's Spring)
 4. Did you hear a contrast of soft and loud in this piece? Was it sudden or gradual? Yes, they were sudden and did not happen gradually. This music has **contrasts** in loud and soft.
 5. Sometimes the contrasts were made by changing the number of people playing and sometimes by the instrument itself, whether loud or soft.
 6. Now listen and see if the music is busy or calm. There are so many lines happening at the same time, making the music **busy**!
 7. Are the lines straight or curvy? Yes, **curvy lines**. The lines are all decorated with ornaments kind of like we decorate our Christmas trees to make them fancy and beautiful! All of these curvy, ornamented lines playing something different create layers kind of like the layers of a birthday cake! There is **layering** of lines in this music.
 8. Listen for the rhythm! Does it stay steady and have continuous motion? Yes our rhythm is very steady and it doesn't stop. There is **continuous motion**.
 9. Did you hear a **harpsichord**? Yes, remember that the harpsichord can sometimes be a clue to knowing a piece of music was written in the Baroque period.

Review the characteristics on the board.

Week Two – Baroque Period

Class A – Separate Music and Art with NO Associations Taught Art Class

Paintings

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Paintings

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

- Art painted during the Baroque period has clues or characteristics that help you know that it was painted during this time in history.
 - Today, we are going to be detectives and discover some of these clues about paintings created during the Baroque period.
 - Ask for a student volunteer to act as a model.
 - Darken room. Pose the model against a black background and arrange a spotlight so that it illuminates only the face.
1. Ask: What do you notice about the model?
Yes, part of the model is in the light and part of her (him) is in the dark! We have shadows and light. What do you notice first? The part that is in the light or the part that is in the dark? Yes, we notice what is in the light first.
Please look at this painting. (Place Rembrandt's Sea of Galilee on the board)
Do you see sudden changes in light and dark? These are called **contrasts**. Contrasts are like opposites Yes, perhaps you thought of soft or perhaps you thought of loud! Or the opposite of fast, you would say _____. Yes, slow. How about the opposite of light? _____. Yes, dark! That is what I want you to see here. The contrast or opposite of light and dark.
 2. What kind of feeling do you get when you look at this painting?
Look at the lines. Are they straight or curvy? Show me with your hands what kinds of movements the ship makes! Do you see one curvy line or many curvy lines? There are many **curvy lines**. Do you see motion in the painting? Does it keep moving? What creates that sense of motion? Yes the curvy lines. Look at the few straight lines that are in the painting. Even though they are straight, what do you notice about the lines? Yes, even the straight lines are tilted and give the sense of **continuous movement**.
 3. Is this a busy painting or calm? Yes, it is **busy**. There are so many things happening!
 4. Think about how a birthday cake. First, you have the cake, and then a layer of icing. Mmm 😊 and then the cake and then more icing mmm 😊 Now, let's look at the painting. Can you see layers in the painting? Do you see how there is something happening in the front, middle, and back! This **layering** makes it look like you could

almost reach out and touch it! How about the ocean waves? Is it true to life? Does the painter care that you know what it really looks and feels like?

5. Does the image seem close-up or far away? Yes, it seems close to you, which gives it a sense of drama. Almost as if you are right there! It is **dramatic**!

This was painted by a man named Rembrandt van Rijn. Rembrandt was born in Holland in 1606. “There are only a few people in history who are so famous that they are known only by their first names, and Rembrandt is one of them” (Kohl and Solga, 1996, p. 28).

- Let’s look at the painting again.
- This artwork was painted during the Baroque period.
- Paintings that were painted during this period have certain characteristics about them.
- This ship has many of the same characteristics that we would find of other paintings painted in that period as well.

In the painting, we saw:

- Sudden contrasts in light and dark
- Curvy lines.
- It is complex and busy with many things happening at once!
- Continuous movement!
- Notice there is layering-something is happening in the front, middle, and back that gives us a sense of space
- It is dramatic!

We will look at another painting today, but before we do, I want to let you feel some different kinds of materials.

1. Have many types of materials in the center of the table, including satin, brocades, and others characteristic of this style period. Take turns describing the feel of the different materials.
2. We will now look at a painting of a lady, also by Rembrandt. Look carefully at this lady’s clothing! What do you notice?
3. Do you see some of the same materials in the painting that you just felt on the table? Rembrandt worked very hard so that you would KNOW what the materials in her dress felt like. He made them look real. Now look at all the flowers in her hair!
4. Do you remember how we talked about Christmas tree ornaments making a tree fancy and decorated? All of these flowers in this lady’s hair make her look very fancy and ornamented. At first glance, you may think there is not much happening in the painting. But as you begin to look closely, you see that all these fancy materials and ornaments make the painting appear **busy**.
5. Look at the contrasts in this painting. What did we say contrast is? Yes, it is like an opposite. Do you see any opposites here? Yes, contrasts of light and dark. Part of this lady is in the light and part of her is in the dark! This painting has **contrasts**.
6. Are the lines mostly straight or mostly curvy? Yes, there are some straight lines, but you are right. We see more **curvy lines** than straight! Do you remember how the curvy lines in the ship gave us a feeling of **continuous movement**?
7. Look at the different types of material here and here! Do you notice all the curves and how the painter wants you to almost be able to reach out and touch it? That gives us **layering**.

8. Look at her scepter. It is a straight line, but it tilts. Do you think that tilting gives a feeling of movement? Yes, it does. Is the scepter decorated as well?
9. Does all that is going on in this painting make it boring or dramatic?
10. Yes, I agree. Even though this is a portrait of a lady, there is a sense of drama to this painting! It is **dramatic** with the layering, curvy lines, contrasts, and continuous movement!
11. Let's read the clues or characteristics that will help us discover paintings from the Baroque Period.

Baroque Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music, based on the clues that we have discovered this week!

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers (same as used in Pilot Study)
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Thank you! You were great detectives today!

Week Two – Baroque Period
Class B – Separate Music and Art with Associations Taught
Music Class

Music

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Music

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

- As you came in today, you heard a piece of music written during a time in history called the Baroque period.
 - Music written during the Baroque period has clues or characteristics that help you know that it was written during this time in history.
 - Today, we are going to be detectives and discover some of these clues about music written during the Baroque period.
1. In the Baroque period, an instrument called the harpsichord was used a lot. Can you imagine life before the piano? The piano was not invented until the end of the Baroque period, so the harpsichord was used as the main keyboard instrument! Even when you hear other groups of instruments, there was usually a harpsichord in the background. (Play excerpt for them to hear how it sounds) Music in the Baroque period will often use a **harpsichord**.
 2. I am going to play a piece of music called the Brandenburg Concerto. It is from the Baroque period. The first thing I want you to listen for is the melody. Please make a picture of the melody on your paper like this: Every time the melody goes up, make your line go up, and every time the melody goes down, make your line go down on your paper. If the notes stay the same, draw the line straight (Show on Board) Play excerpt, then ask: Does the melody move a lot? Did you have trouble drawing it on your paper? You are right! The melody moves around and is very fancy or ornamented! The melody has **curvy lines**. Another reason the music seemed to have curvy lines was because of the ornaments. How many of you decorate a tree at Christmas? What are those decorations called? Yes, ornaments. They make the tree fancy and beautiful. Composers in the Baroque period wanted to make their music fancy and decorated too, so they added fast notes that curved around each other called ornaments. These ornaments helped give the music the curvy lines and also a feeling of continuous movement.
 3. Next, please listen to the rhythm! I am going to start the music again and I would like for you to use your 2 finger drums and beat out the rhythm. Decide if you have to

- slow down and speed up or if the beat is steady. Play excerpt, then ask: Does it ever let up or just keep going continually? If I had you stand up and move to this piece, what kinds of movements would you make? This music has **continuous movement**.
4. Now, please listen to how the music fits together. Listen and decide if there is only one instrument playing a melody, or if there are many instruments playing many different melodies at the same time. Stop the music and ask: Was there one melody line or many different melody lines? Did you notice how the melodies are layered on top of one another? The melodies use **layering**.
 5. If I were to ask you the opposite of soft, you might say (pause for answers). Yes, perhaps you thought of soft or perhaps you thought of loud! What is the opposite of fast? Good! Another name for opposite is contrast. There are **contrasts** in the louds and softs during the Baroque period. Listen to how these contrasts in loud and soft are performed! Stop the music and ask: Do the louds and softs happen all at once in contrasting blocks, or are they gradual? Does the composer use different kinds of instruments to make loud and soft?
 6. Is this music calm or busy? Yes, it is busy. The curvy lines of the melody, the continuous movement of the rhythm, the layering, and the contrasts of loud and soft make this a **busy** piece of music.
 7. There is a sense of drama about this piece of music because of the many different things going on! It is **dramatic**!
 8. Did you hear the **harpsichord** that we talked about at the beginning of this lesson?

In the music, we heard:

- Sudden contrasts in loud and soft. The changes were not gradual.
- There were many different lines that were curvy.
- The music was busy. It was very fancy or ornamented.
- There was a lot of movement. The rhythm was very steady. It kept going without stop!
- There was layering where different instruments with their own melodies were happening at the same time.
- The music was dramatic.
- The harpsichord could be heard in the music.

I would like for you to listen to another piece of music. It was also written in the Baroque period.

1. Hold up several pictures of different instruments (flute, drum, trumpet, oboe, clarinet, violin, cello, electric guitar, timpani). Student should answer loud or soft to each instrument.
2. Now think for a minute. No matter which instrument I played, whether loud or soft, if I played 10 of them at the same time, do you think it would be louder than if I just played one? Of course! It would automatically go from a softer sound to a louder sound just because of the number of instruments playing! Composers in the Baroque period made sudden changes in louds and softs. They used blocks of louds and softs. Sometimes they made the change by using just a few instruments instead of many and sometimes they made the change by using an instrument that was either loud or soft.
3. Listen to this music! (Vivaldi's Spring)
4. Did you hear a loud and a soft in this piece? Yes!

5. Did you hear a contrast of soft and loud in this piece? Was it sudden or gradual? Yes, they were sudden and did not happen gradually. This music has **contrasts** in loud and soft. Did you know that the paintings in the Baroque Period have contrasts too? The paintings during the Baroque period had contrasts in light and dark. We will see those in your art class.
6. Sometimes the contrasts were made by changing the number of people playing and sometimes by the instrument itself, whether loud or soft.
7. Now listen and see if the music is busy or calm. There are so many lines happening at the same time, making the music **busy!** Baroque paintings are **busy** too. There are many things happening at the same time, making them seem busy like the music is busy.
8. Are the lines straight or curvy? Yes, **curvy lines**. The lines are all decorated with ornaments kind of like we decorate our Christmas trees to make them fancy and beautiful! In Baroque paintings, there are curvy lines too. All of these curvy, ornamented lines playing something different create layers kind of like the layers of a birthday cake! There is **layering** of lines in this music. In Baroque paintings, there is something happening in the front, middle and back of the painting. That is how the paintings have layering.
9. Listen for the rhythm! Does it stay steady and have continuous motion? Yes our rhythm is very steady and it doesn't stop. There is **continuous motion**. Baroque paintings seem to have continuous movement as well.
10. All of the many things happening in the music make it dramatic! There is a lot of lines playing their own melodies making layers. The lines are curvy and busy. There is continuous movement. All of these events make the music **dramatic**. The paintings in the Baroque period were dramatic as well. You can see many things happening in the paintings as well, almost as if you become part of the painting.
11. Did you hear a **harpsichord**? Yes, remember that the harpsichord can sometimes be a clue to knowing a piece of music was written in the Baroque period.

Review the characteristics on the board. These same clues or characteristics for music are similar for paintings in the Baroque Period. During art this week, we will look at two paintings and discover how artists used similar clues in the Baroque Period.

Week Two – Baroque Period
Class B – Separate Music and Art with Associations Taught
Art Class

Paintings

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Paintings

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

- Art painted during the Baroque period has clues or characteristics that help you know that it was painted during this time in history.
 - Today, we are going to be detectives and discover some of these clues about paintings created during the Baroque period.
 - Ask for a student volunteer to act as a model.
 - Darken room. Pose the model against a black background and arrange a spotlight so that it illuminates only the face.
1. Ask: What do you notice about the model?
 Yes, part of the model is in the light and part of her (him) is in the dark! We have shadows and light. What do you notice first? The part that is in the light or the part that is in the dark? Yes, we notice what is in the light first.
 Please look at this painting. (Place Rembrandt's Sea of Galilee on the board)
 Do you see sudden changes in light and dark? These are called **contrasts**. Contrasts are like opposites. If I asked you what is the opposite of soft, you would say _____? Yes, loud. Or the opposite of fast, you would say _____. Yes, slow. How about the opposite of light? _____. Yes, dark! That is what I want you to see here. The contrast or opposite of light and dark.
 2. What kind of feeling do you get when you look at this painting?
 Look at the lines. Are they straight or curvy? Show me with your hands what kinds of movements the ship makes! Do you see one curvy line or many curvy lines? There are many **curvy lines**. Do you see motion in the painting? Does it keep moving? What creates that sense of motion? Yes the curvy lines. Look at the few straight lines that are in the painting. Even though they are straight, what do you notice about the lines? Yes, even the straight lines are tilted and give the sense of **continuous movement**.
 3. Is this a busy painting or calm? Yes, it is **busy**. There are so many things happening!
 4. Think about how a birthday cake. First, you have the cake, and then a layer of icing. Mmm ☺ and then the cake and then more icing mmm ☺ Now, let's look at the painting. Can you see layers in the painting? Do you see how there is something happening in the front, middle, and back! This **layering** makes it look like you could

almost reach out and touch it! How about the ocean waves? Is it true to life? Does the painter care that you know what it really looks and feels like?

5. Does the image seem close-up or far away? Yes, it seems close to you, which gives it a sense of drama. Almost as if you are right there! It is **dramatic**!

This was painted by a man named Rembrandt van Rijn. Rembrandt was born in Holland in 1606. “There are only a few people in history who are so famous that they are known only by their first names, and Rembrandt is one of them” (Kohl and Solga, 1996, p. 28).

- Let’s look at the painting again.
- This artwork was painted during the Baroque period.
- Paintings that were painted during this period have certain characteristics about them.
- This ship has many of the same characteristics that we would find of other paintings painted in that period as well.

In the painting, we saw:

- Sudden contrasts in light and dark
- Curvy lines.
- It is complex and busy with many things happening at once!
- Continuous movement!
- Notice there is layering-something is happening in the front, middle, and back that gives us a sense of space
- It is dramatic!

We will look at another painting today, but before we do, I want you to feel some different kinds of materials.

1. Have many types of materials in the center of the table, including satin, brocades, and others characteristic of this style period. Take turns describing the feel of the different materials.
2. We will now look at a painting of a lady, also by Rembrandt. Look carefully at this lady’s clothing! What do you notice?
3. Do you see some of the same materials in the painting that you just felt on the table? Rembrandt worked very hard so that you would KNOW what the materials in her dress felt like. He made them look real. Now look at all the flowers in her hair!
4. Do you remember how we talked about Christmas tree ornaments making a tree fancy and decorated? All of these flowers in this lady’s hair make her look very fancy and ornamented. At first glance, you may think there is not much happening in the painting. But as you begin to look closely, you see that all these fancy materials and ornaments make the painting appear **busy**. Do you remember how the music in the Baroque period was busy because of the many things happening at once?
5. Look at the contrasts in this painting. What did we say contrast is? Yes, it is like an opposite. Do you see any opposites here? Yes, contrasts of light and dark. Part of this lady is in the light and part of her is in the dark! This painting has **contrasts**. What kinds of contrasts did the music of the Baroque Period have? Yes, louds and softs.
6. Are the lines mostly straight or mostly curvy? Yes, there are some straight lines, but you are right. We see more **curvy lines** than straight! What kind of lines did the melodies from Baroque music have? Yes curvy lines! Do you remember how the

curvy lines in the ship gave us a feeling of **continuous movement**? What gave us the feeling of continuous movement in Baroque music? Yes, the steady beat that stayed the same throughout!

7. Look at the different types of material here and here! Do you notice all the curves and how the painter wants you to almost be able to reach out and touch it? That gives us **layering**. What was layered in Baroque music? Yes, the many curvy lines of melody happening at the same time.
8. Look at her scepter. It is a straight line, but it tilts. Do you think that tilting gives a feeling of movement? Yes, it does. Is the scepter decorated as well?
9. Does all that is going on in this painting make it boring or dramatic? Yes, I agree. Even though this is a portrait of a lady, there is a sense of drama to this painting! It is **dramatic** with the layering, curvy lines, contrasts, and continuous movement! These were the same clues that made the music of the Baroque period dramatic as well!
10. Look at the clues on the board. They are the same for both Baroque music and paintings. Let's read them together.

Baroque Weekly Test

To finish our time together this week, we are going to look at 4 paintings. I would like for you to pick out the painting that best matches the music, based on the clues that we have discovered this week!

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers (same as used in Pilot Study)
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Thank you! You were great detectives today!

Week Two – Baroque Period

Class C – Combined Music and Art with No Associations Taught Music Class

Paintings

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Paintings

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

- Art painted during the Baroque period has clues or characteristics that help you know that it was painted during this time in history.
 - Music composed during the Baroque period also has clues to help you know that it was written during this time in history.
-
- Ask for a student volunteer to act as a model.
 - Darken room. Pose the model against a black background and arrange a spotlight so that it illuminates only the face.
1. Ask: What do you notice about the model?
Yes, part of the model is in the light and part of her (him) is in the dark! We have shadows and light. What do you notice first? The part that is in the light or the part that is in the dark? Yes, we notice what is in the light first.
Please look at this painting. (Place Rembrandt's Sea of Galilee on the board)
Do you see sudden changes in light and dark? These are called **contrasts**. Contrasts are like opposites. If I asked you what is the opposite of soft is, you might say (pause for answers). Yes, perhaps you thought of soft or perhaps you thought of loud! Or the opposite of fast, you would say _____. Yes, slow. How about the opposite of light? _____. Yes, dark! That is what I want you to see here. The contrast or opposite of light and dark.
 2. What kind of feeling do you get when you look at this painting?
Look at the lines. Are they straight or curvy? Show me with your hands what kinds of movements the ship makes! Do you see one curvy line or many curvy lines? There are many **curvy lines**. Do you see motion in the painting? Does it keep moving? What creates that sense of motion? Yes the curvy lines. Look at the few straight lines that are in the painting. Even though they are straight, what do you notice about the lines? Yes, even the straight lines are tilted and give the sense of **continuous movement**.
 3. Is this a busy painting or calm? Yes, it is **busy**. There are so many things happening!
 4. Think about how a birthday cake. First, you have the cake, and then a layer of icing. Mmm ☺ and then the cake and then more icing mmm ☺ Now, let's look at the

- painting. Can you see layers in the painting? Do you see how there is something happening in the front, middle, and back! This **layering** makes it look like you could almost reach out and touch it! How about the ocean waves? Is it true to life? Does the painter care that you know what it really looks and feels like?
5. Does the image seem close-up or far away? Yes, it seems close to you, which gives it a sense of drama. Almost as if you are right there! It is **dramatic**!

This was painted by a man named Rembrandt van Rijn. Rembrandt was born in Holland in 1606. “There are only a few people in history who are so famous that they are known only by their first names, and Rembrandt is one of them” (Kohl and Solga, 1996, p. 28).

- Let’s look at the painting again.
- This artwork was painted during the Baroque period.
- Paintings that were painted during this period have certain characteristics about them.
- This ship has many of the same characteristics that we would find of other paintings painted in that period as well.

In the painting, we saw:

- There are sudden contrasts in light and dark
- There are curvy lines.
- It is complex and busy with many things happening at once!
- There is continuous movement!
- Notice there is layering-something is happening in the front, middle, and back that gives us a sense of space
- It is dramatic!

Music

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Music

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

Just as there was a Baroque period in art, there was a Baroque style period in music too!

1. In the Baroque period, an instrument called the harpsichord was used a lot. Can you imagine life before the piano? The piano was not invented until the end of the Baroque period, so the harpsichord was used as the main keyboard instrument! Even when you hear other groups of instruments, there was usually a harpsichord in the background. (Play excerpt for them to hear how it sounds) Many times music in the Baroque period will use a **harpsichord**.

2. I am going to play a piece of music called the Brandenburg Concerto. It is from the Baroque period. The first thing I want you to listen for is the melody. Please make a picture of the melody on your paper like this: Every time the melody goes up, make your line go up, and every time the melody goes down, make your line go down on your paper. If the notes stay the same, draw the line straight (Show on Board)
Play excerpt, then ask: Does the melody move a lot? Did you have trouble drawing it on your paper? You are right! The melody moves around and is very fancy or ornamented! The melody has **curvy lines**. Another reason the music seemed to have curvy lines was because of the ornaments. How many of you decorate a tree at Christmas? What are those decorations called? Yes, ornaments. They make the tree fancy and beautiful. Composers in the Baroque period wanted to make their music fancy and decorated too, so they added fast notes that curved around each other called ornaments. These ornaments helped give the music the curvy lines and also a feeling of continuous movement.
3. Next, please listen to the rhythm! I am going to start the music again and I would like for you to use your 2 finger drums and beat out the rhythm. Decide if you have to slow down and speed up or if the beat is steady. Play excerpt, then ask: Does it ever let up or just keep going continually? If I had you stand up and move to this piece, what kinds of movements would you make? This music has **continuous movement**.
4. Now, please listen to how the music fits together. Listen and decide if there is only one instrument playing a melody, or if there are many instruments playing many different melodies at the same time. Stop the music and ask: Did you notice how the melodies are layered on top of one another? The melodies use **layering**.
5. If I ask you what is the opposite of loud is, you might say (pause for answer). Yes, perhaps you thought of soft or perhaps you thought of loud! What is the opposite of fast? _____! What about light? Yes, dark! Another name for opposite is contrast. There are **contrasts** in the louds and softs during the Baroque period. Listen to how these contrasts in loud and soft are performed! Stop the music and ask: Do the louds and softs happen all at once in contrasting blocks, or are they gradual? Does the composer use different kinds of instruments to make loud and soft?
6. Is this music calm or busy? Yes, it is busy. The curvy lines of the melody, the continuous movement of the rhythm, the layering, and the contrasts of loud and soft make this a **busy** piece of music.
7. There is a sense of drama about this piece of music because of the many different things going on! It is **dramatic**!
8. Did you hear the **harpsichord** that we talked about at the beginning of this lesson?

Please look at the board. In the music, we heard:

- Sudden contrasts in loud and soft. The changes were not gradual.
- There were many different lines that were curvy.
- The music was busy. It was very fancy or ornamented.
- There was a lot of movement. The rhythm was very steady. It kept going without stop!
- There was layering where different instruments with their own melodies were happening at the same time.
- The music was dramatic.

- The harpsichord could be heard in the music.

Week Two – Baroque Period

Class C – Combined Music and Art with No Associations Taught Art Class

Paintings

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Paintings

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

- During our music class, we looked at a painting and listened to a piece of music from what period? Yes the Baroque Period.
 - Today, we will look at another painting and listen to another piece of music from the Baroque Period.
1. Have many types of materials in the center of the table, including satin, brocades, and others characteristic of this style period. Take turns describing the feel of the different materials.
 2. We will now look at a painting of a lady, also by Rembrandt. Look carefully at this lady's clothing! What do you notice?
 3. Do you see some of the same materials in the painting that you just felt on the table? Rembrandt worked very hard so that you would **KNOW** what the materials in her dress felt like. He made them look real. Now look at all the flowers in her hair!
 4. Do you remember how we talked about Christmas tree ornaments making a tree fancy and decorated? All of these flowers in this lady's hair make her look very fancy and ornamented. At first glance, you may think there is not much happening in the painting. But as you begin to look closely, you see that all these fancy materials and ornaments make the painting appear **busy**.
 5. Look at the contrasts in this painting. What did we say contrast is? Yes, it is like an opposite. Do you see any opposites here? Yes, contrasts of light and dark. Part of this lady is in the light and part of her is in the dark! This painting has **contrasts**.
 6. Are the lines mostly straight or mostly curvy? Yes, there are some straight lines, but you are right. We see more **curvy lines** than straight! Do you remember how the curvy lines in the ship gave us a feeling of **continuous movement**?
 7. Look at the different types of material here and here! Do you notice all the curves and how the painter wants you to almost be able to reach out and touch it? That gives us **layering**.
 8. Look at her scepter. It is a straight line, but it tilts. Do you think that tilting gives a feeling of movement? Yes, it does. Is the scepter decorated as well?

9. Does all that is going on in this painting make it boring or dramatic?
Yes, I agree. Even though this is a portrait of a lady, there is a sense of drama to this painting! It is **dramatic** with the layering, curvy lines, contrasts, and continuous movement!
10. Let's read the clues or characteristics that will help us discover paintings from the Baroque Period.

Music

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Music

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

I would like for you to listen to a piece of music. It was written in the Baroque period.

1. Hold up several pictures of different instruments (flute, drum, trumpet, oboe, clarinet, violin, cello, electric guitar, timpani). Student should answer loud or soft to each instrument.
2. Now think for a minute. No matter which instrument I played, whether loud or soft, if I played 10 of them at the same time, do you think it would be louder than if I just played one? Of course! It would automatically go from a softer sound to a louder sound just because of the number of instruments playing! Composers in the Baroque period made sudden changes in louds and softs. They used blocks of louds and softs. Sometimes they made the change by using just a few instruments instead of many and sometimes they made the change by using an instrument that was either loud or soft.
3. Listen to this music! (Vivaldi's Spring)
4. Did you hear a loud and a soft in this piece? Yes!
5. Did you hear a contrast of soft and loud in this piece? Was it sudden or gradual? Yes, they were sudden and did not happen gradually. This music has **contrasts** in loud and soft.
6. Sometimes the contrasts were made by changing the number of people playing and sometimes by the instrument itself, whether loud or soft.
7. Now listen and see if the music is busy or calm. There are so many lines happening at the same time, making the music **busy**!
8. Are the lines straight or curvy? Yes, **curvy lines**. The lines are all decorated with ornaments kind of like we decorate our Christmas trees to make them fancy and beautiful! All of these curvy, ornamented lines playing something different create layers kind of like the layers of a birthday cake! There is **layering** of lines in this music.

9. Listen for the rhythm! Does it stay steady and have continuous movement? Yes our rhythm is very steady and it doesn't stop. There is **continuous movement**.
 10. Because there is so much happening at one time, it makes the music **dramatic**.
 11. Did you hear a **harpsichord**? Yes, remember that the harpsichord can sometimes be a clue to knowing a piece of music was written in the Baroque period.
- Review the characteristics on the board.

Baroque Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music, based on the clues that we have discovered this week!

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B.
3. This painting will be called Letter C.
2. This painting Letter D
3. Look at the paintings while I pass out a piece of paper for your answers (same as used in Pilot Study)
4. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
5. Wait until students have marked paper.
6. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Thank you! You were great detectives today!

Week Two – Baroque Period
Class D – Combined Music and Art with Associations Taught
Music Class

Paintings

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Paintings

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

- Music and paintings that were created during the Baroque period have clues or characteristics that help you know that they were created during this time in history.
 - Today, we are going to be detectives and discover some of these clues in music and art from the Baroque period.
-
- Ask for a student volunteer to act as a model.
 - Darken room. Pose the model against a black background and arrange a spotlight so that it illuminates only the face.
1. Ask: What do you notice about the model?
 Yes, part of the model is in the light and part of her (him) is in the dark! We have shadows and light. What do you notice first? The part that is in the light or the part that is in the dark? Yes, we notice what is in the light first.
 Please look at this painting. (Place Rembrandt's Sea of Galilee on the board)
 Do you see sudden changes in light and dark? These are called **contrasts**. Contrasts are like opposites. If I asked you, what is the opposite of soft? Yes, perhaps you thought of soft or perhaps you thought of loud!. Or the opposite of fast, you would say _____. Yes, slow. How about the opposite of light? _____. Yes, dark! That is what I want you to see here. The contrast or opposite of light and dark.
 2. What kind of feeling do you get when you look at this painting?
 Look at the lines. Are they straight or curvy? Show me with your hands what kinds of movements the ship makes! Do you see one curvy line or many curvy lines? There are many **curvy lines**. Do you see motion in the painting? Does it keep moving? What creates that sense of motion? Yes the curvy lines. Look at the few straight lines that are in the painting. Even though they are straight, what do you notice about the lines? Yes, even the straight lines are tilted and give the sense of **continuous movement**.
 3. Is this a busy painting or calm? Yes, it is **busy**. There are so many things happening!
 4. Think about how a birthday cake. First, you have the cake, and then a layer of icing. Mmm ☺ and then the cake and then more icing mmm ☺ Now, let's look at the painting. Can you see layers in the painting? Do you see how there is something

- happening in the front, middle, and back! This **layering** makes it look like you could almost reach out and touch it! How about the ocean waves? Is it true to life? Does the painter care that you know what it really looks and feels like?
5. Does the image seem close-up or far away? Yes, it seems close to you, which gives it a sense of drama. Almost as if you are right there! It is **dramatic**!

This was painted by a man named Rembrandt van Rijn. Rembrandt was born in Holland in 1606. “There are only a few people in history who are so famous that they are known only by their first names, and Rembrandt is one of them” (Kohl and Solga, 1996, p. 28).

- Let’s look at the painting again.
- This artwork was painted during the Baroque period.
- Paintings that were painted during this period have certain characteristics about them.
- This ship has many of the same characteristics that we would find of other paintings painted in that period as well.

In the painting, we saw:

- There are sudden contrasts in light and dark
- There are curvy lines.
- It is complex and busy with many things happening at once!
- There is continuous movement!
- Notice there is layering-something is happening in the front, middle, and back that gives us a sense of space
- It is dramatic!

Music

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Music (Write on Board)

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

Just as there was a Baroque period in art, there was a Baroque style period in music too! As we discover clues for the music, look for similarities between the music and paintings of the Baroque period.

1. In the Baroque period, an instrument called the harpsichord was used a lot. Can you imagine life before the piano? The piano was not invented until the end of the Baroque period, so the harpsichord was used as the main keyboard instrument! Even when you hear other groups of instruments, there was usually a harpsichord in the

background. (Play excerpt for them to hear how it sounds) Many times music in the Baroque period will use a **harpsichord**.

2. I am going to play a piece of music called the Brandenburg Concerto. It is from the Baroque period. The first thing I want you to listen for is the melody. Please make a picture of the melody on your paper like this: Every time the melody goes up, make your line go up, and every time the melody goes down, make your line go down on your paper. If the notes stay the same, draw the line straight (Show on Board) Play excerpt, then ask: Does the melody move a lot? Did you have trouble drawing it on your paper? You are right! The melody moves around and is very fancy or ornamented! The melody has **curvy lines**. Another reason the music seemed to have curvy lines was because of the ornaments. How many of you decorate a tree at Christmas? What are those decorations called? Yes, ornaments. They make the tree fancy and beautiful. Composers in the Baroque period wanted to make their music fancy and decorated too, so they added fast notes that curved around each other called ornaments. These ornaments helped give the music the curvy lines and also a feeling of continuous movement. Did the painting have curvy lines like the music? Yes.
3. Next, please listen to the rhythm! I am going to start the music again and I would like for you to use your 2 finger drums and beat out the rhythm. Decide if you have to slow down and speed up or if the beat is steady. Play excerpt, then ask: Does it ever let up or just keep going continually? If I had you stand up and move to this piece, what kinds of movements would you make? This music has **continuous movement**. Did the ship have continuous movement? The rhythm and curvy lines gave us the feeling of continuous movement in the music and the curvy lines also gave us the feeling of continuous movement in the painting.
4. Now, please listen to how the music fits together. Listen and decide if there is only one instrument playing a melody, or if there are many instruments playing many different melodies at the same time. Stop the music and ask: Did you notice how the melodies are layered on top of one another? The melodies use **layering**. What about the painting? Did we discover layers in the painting? Yes.
5. If I ask you what is the opposite of loud, your answer would be (pause for answers). Yes, perhaps you thought of soft or perhaps you thought of loud! Another name for opposite is contrast. There are **contrasts** in the louds and softs during the Baroque period. Listen to how these contrasts in loud and soft are performed! Stop the music and ask: Do the louds and softs happen all at once in contrasting blocks, or are they gradual? Does the composer use different kinds of instruments to make loud and soft? What kind of contrasts did we see in the Baroque painting? Yes, light and dark.
6. Is this music calm or busy? Yes, it is busy. The curvy lines of the melody, the continuous movement of the rhythm, the layering, and the contrasts of loud and soft make this a **busy** piece of music. The painting was busy too. Why? Yes, there were many things happening at the same time.
7. There is a sense of drama about this piece of music because of the many different things going on! It is **dramatic**! What gives the painting a sense of drama?
8. Did you hear the **harpsichord** that we talked about at the beginning of this lesson?

In the music, we heard:

- Sudden contrasts in loud and soft. The changes were not gradual.

- There were many different lines that were curvy.
- The music was busy. It was very fancy or ornamented.
- There was a lot of movement. The rhythm was very steady. It kept going without stop!
- There was layering where different instruments with their own melodies were happening at the same time.
- The music was dramatic.
- The harpsichord could be heard in the music.

Do you see any similarities? Yes, the characteristics of the music and the paintings are the same!

Week Two – Baroque Period
Class D – Combined Music and Art with Associations Taught
Art Class

Paintings

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Paintings

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

During our music class, we looked at a painting and listened to a piece of music from what period? Yes the Baroque Period. Today, we will look at another painting and listen to another piece of music from the Baroque Period.

1. Have many types of materials in the center of the table, including satin, brocades, and others characteristic of this style period. Take turns describing the feel of the different materials.
2. We will now look at a painting of a lady, also by Rembrandt. Look carefully at this lady's clothing! What do you notice?
3. Do you see some of the same materials in the painting that you just felt on the table? Rembrandt worked very hard so that you would **KNOW** what the materials in her dress felt like. He made them look real. Now look at all the flowers in her hair!
4. Do you remember how we talked about Christmas tree ornaments making a tree fancy and decorated? All of these flowers in this lady's hair make her look very fancy and ornamented. At first glance, you may think there is not much happening in the painting. But as you begin to look closely, you see that all these fancy materials and ornaments make the painting appear **busy**.
5. Look at the contrasts in this painting. What did we say contrast is? Yes, it is like an opposite. Do you see any opposites here? Yes, contrasts of light and dark. Part of this lady is in the light and part of her is in the dark! This painting has **contrasts**.
6. Are the lines mostly straight or mostly curvy? Yes, there are some straight lines, but you are right. We see more **curvy lines** than straight! Do you remember how the curvy lines in the ship gave us a feeling of **continuous movement**?
7. Look at the different types of material here and here! Do you notice all the curves and how the painter wants you to almost be able to reach out and touch it? That gives us **layering**.
8. Look at her scepter. It is a straight line, but it tilts. Do you think that tilting gives a feeling of movement? Yes, it does. Is the scepter decorated as well?
9. Does all that is going on in this painting make it boring or dramatic?

Yes, I agree. Even though this is a portrait of a lady, there is a sense of drama to this painting! It is **dramatic** with the layering, curvy lines, contrasts, and continuous movement!

10. Let's read the clues or characteristics that will help us discover paintings from the Baroque Period.

Music

(Below are the clue words for the Baroque Period. Place these words on the board when the words in bold are read below.)

Baroque Music

Contrasts

Curvy Lines

Busy

Continuous Movement

Layering

Dramatic

Harpsichord

I would like for you to listen to a piece of music. It was written in the Baroque period.

1. Hold up several pictures of different instruments (flute, drum, trumpet, oboe, clarinet, violin, cello, electric guitar, timpani). Student should answer loud or soft to each instrument.
2. Now think for a minute. No matter which instrument I played, whether loud or soft, if I played 10 of them at the same time, do you think it would be louder than if I just played one? Of course! It would automatically go from a softer sound to a louder sound just because of the number of instruments playing! Composers in the Baroque period made sudden changes in louds and softs. They used blocks of louds and softs. Sometimes they made the change by using just a few instruments instead of many and sometimes they made the change by using an instrument that was either loud or soft.
3. Listen to this music! (Vivaldi's Spring)
4. Did you hear a loud and a soft in this piece? Yes!
5. Did you hear a contrast of soft and loud in this piece? Was it sudden or gradual? Yes, they were sudden and did not happen gradually. This music has **contrasts** in loud and soft. What were the contrasts in the painting? Yes, light and dark.
6. Sometimes the contrasts were made by changing the number of people playing and sometimes by the instrument itself, whether loud or soft.
7. Now listen and see if the music is busy or calm. There are so many lines happening at the same time, making the music **busy**! Was the painting busy? Yes.
8. Are the lines straight or curvy? Yes, **curvy lines**. The lines are all decorated with ornaments kind of like we decorate our Christmas trees to make them fancy and beautiful! Were there curvy lines in the painting? Yes! All of these curvy, ornamented lines playing something different create layers kind of like the layers of a birthday cake! There is **layering** of lines in this music. Where are the layers in the painting?

9. Listen for the rhythm! Does it stay steady and have continuous movement? Yes our rhythm is very steady and it doesn't stop. There is **continuous movement**. How does the painting show continuous movement?
 10. Because there is so much happening at one time, it makes the music **dramatic**. Why is this painting dramatic?
 11. Did you hear a **harpsichord**? Yes, remember that the harpsichord can sometimes be a clue to knowing a piece of music was written in the Baroque period.
- Review the characteristics on the board for music and art and discuss similarities. We can see from the two sets of clues under music and paintings that they are the same for both music and art.

Baroque Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music, based on the clues that we have discovered this week!

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B.
3. This painting will be called Letter C.
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers (same as used in Pilot Study)
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Thank you! You were great detectives today!

Week Three – Classical Period

Class A – Separate Music and Art with No Associations Taught Music Class

Music

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Music

Balanced Form

Simple Melody Line

Calm

Balanced Contrasts

Little Movement (mostly steps and small leaps)

Blended Instrument Colors

1. Today we will listen to music that was written during a time in history called the Classical period.
2. Music written during the Classical period has clues or characteristics that help you know that it was written during this time in history.
3. Have a triangle, maraca, and wood block under three students' chairs.
4. Say: If you have an instrument under your chair, please take it out and hold it quietly on your lap.
5. I am going to call the student with the triangle, A; the student with the maraca, B; and the student with the woodblock, C.
6. I want you to each make up a rhythm that you can remember and play it.
7. Listen to each student's rhythm. Have triangle, then maraca, then woodblock play.
8. When I point to you, please play.
9. Point to the triangle and then the maraca.
10. What instruments played by their letter names?
11. Yes, A then B. Have student write that on the board.
12. Ok, let's experiment with another pattern. Choose a different student to go to the board and write the letters as students play.
13. Point to triangle, maraca, and triangle again. What letters should be on the board? Yes, ABA.
14. Let's try one more: Triangle, maraca, triangle, woodblock, triangle, maraca, triangle. Now, the letters should be ABACABA.
15. Now if I write the letters on the board before you play, you would know the design of our piece. For instance: Write ABCBA. Please play. I gave you a set of rules to follow or a form.
16. Composers during the Classical period followed some type of form or a set of rules to help design their pieces.
17. This form was usually balanced. Perhaps AB, sometimes a 3-part form like ABA. There is an A on each side of the B. Maybe many sections, such as ABACABA. Is this one balanced? Why?
18. Let me show you how form works in Classical music. Listen to this line of music. (Play the A section) (Eine Kleine – Mvmt. III)

19. Now listen to this line. Is it the same or different? Yes, different. We will call that the B section, kind of like the maraca was different from the triangle.
20. Now listen to this next line. Is it like the first melody I played or the second melody? Yes, the first, so we'll call it A again.
21. Follow your listening guide for the Eine Kleine Nachtmusik at the top of your paper.
22. Look: ABA The B section is balanced by the 2 A sections on each side of it.
23. Now I would like you to listen to the lines in the music.
24. Classical music usually has **balanced form**.
25. Please Stand. Listen to the line of melody and move your body up and down to match the up and down of the notes. Please be Seated. (Eine Kleine Nachtmusik – 3rd movement Allegretto ABA Form Menuet and Trio)
26. Good! You did it! Why were you able to move with the music?
27. Yes, because there was only one main line and it was simple. Much of the music in the Classical period has a **simple melody line** because you hear one main line, with the other instruments accompanying that one line. You can make your body movements easily match the movement of the notes in the line. The music does not have many different melody lines playing at the same time. It is not busy, but **calm**. Even if the piece is fast, there is usually just one main line moving along and the others act as an accompaniment for it. There is **little movement**. The movement consists of mostly small steps and leaps.
28. Do you hear any unusual tone colors or sounds made by the instruments?
29. No, there are **blended instrument colors**.
30. What about contrasts? There are contrasts in the dynamics, but not to the extreme. They are very balanced, just like the instruments in the orchestra. Composers used their normal range, not playing really too high or too low. Classical music did not use extremes. The music was very predictable, which means you can almost guess what note or chord is going to come next. Classical music has **balanced contrasts**.
31. Look at the second listening guide at the bottom of the paper.
32. Listen to the music and follow the Listening Guide with your finger. This is the form of the piece. What is the form? (Symphony #24, II – Mozart)
33. Yes, it is AABBA Coda
34. Is that balanced? At first glance you may not think so, but look carefully. Is the same weight on each side of the letter in the center? Yes, there is **balanced form**. Yes, the B's are in the middle of 2 letters on the left and 1 letter and the coda on the right.
34. Did you hear one main melody or many happening at once? Yes, there was one **simple melody line**. It is **calm**, with **little movement**, small steps and leaps.
35. Listen to the tone colors of the instruments? Is the composer having the instruments play really high or really low? No, the tone colors are normal for the instrument. They do not stick out, but are balanced and blended. There are **blended instrument colors**.
36. Are the louds and softs gradual or sudden? Yes, they are gradual. We do have loud and soft, but they are balanced. There are **balanced contrasts** in the Classical Period.
37. Let's read our clues or characteristics for the Classical Period.

Week Three – Classical Period

Class A – Separate Music and Art with No Associations Taught Art Class

Paintings

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Paintings

Balanced Form

Simple Lines

Calm

Balanced Contrasts

Blended Pale Colors

Little Movement

1. Today, we will look at paintings that were created during a time in history called the Classical period.
2. We will learn clues/characteristics about the paintings that were created during the Classical period.
3. Imagine that you are on the playground and you want to play on the seesaw. For it to work correctly, what size does the other person have to be? Yes, as long as you are seesawing with someone that is close to your weight, no problem! BUT, what if I put a 6'4" person that weighed 250 pounds on the other side? What would happen? Of course! You'd be stuck in the air until let down!
4. Use a ruler as a balance and place coins on the ends of the ruler to demonstrate this concept of balance. Allow students to experiment with different size coins on the balance.
5. Painters during the Classical period wanted their paintings to be balanced. They would usually have an object in the center, balanced by objects of equal weight on each side. The objects didn't have to be the exact same thing.
6. Painters will sometimes use color to create balance. A warm color is heavier than a cool color, making dark objects appear heavier than light objects. Sometimes an artist will use several small shapes on one side to balance out a large shape on the other side.
7. Please look at this painting (Benjamin West ship). This ship was painted by during the Classical period.
8. Look at the 2 ship sails in the middle. The sails in the middle have 3 smaller sails on the left and 2 sails and a flag on the right. When there is equal weight on both sides of an object, there is balance. In this painting there is **balanced form**. Can you see how the artist created the balance in this painting? Look how the artist balanced the sails on each side of the 2 center sails.
9. Classical paintings are usually balanced with equal weight on both sides of an object.
10. Look at the lines of the painting. Do you see mostly up and down, side to side or tilting lines?
11. Yes, you see mostly up and down and side to side. The lines are up and down – **simple lines**, not curvy and tilted.

12. Do you get a feeling of calm or storm? Yes calm.
 13. Look at the water. Does it seem stormy?
 14. The waves are not stormy and curving up over the boat. It looks **calm**. The waves are calm and there are fluffy white clouds in the sky.
 15. Look at the flag. It is flying straight out with no hint of storm.
 16. Do you see huge contrasts in light and dark? No. There is little contrast in light and dark in the Classical period. Look how the shades of blue blend. There is **balanced contrast**.
 17. Would you describe the colors in this painting as bold and bright, or calm? Yes, calm and peaceful colors – There are **blended, pale colors** instead of bold and bright!
 18. Is there a lot going on in this painting? No! There is **little movement**. It looks as if it is frozen in time.
-
19. Each of you has a pipe cleaner. Try to shape your pipe cleaner so that it looks like it is moving.
 20. Now make your pipe cleaner look as if it is staying still or at rest.
 21. What did you do differently? Yes, the wavy lines make it look like it is moving and a straight line makes it look as if it is still.
 22. (Enlarge the figures from *Learning to Look and Create: The Spectra Program Elements of Art* – Grade Four by Kay Alexander, 1990, p. 106)
 23. Look at the 3 figures that I am placing on the board. Notice that the different lines show movement or rest.
 24. The tilting line shows what? Yes, movement, tension, and unrest.
 25. The up and down and side to side lines show rest or stillness. They give a feeling of calm.
 26. We will look at a portrait that was painted during the Classical Period.
 27. What is the central object? Yes, the lady. What is on each side of her that gives the painting a feeling of balance. Yes, the tall doorway balances the harp. The painting has a **balanced form**.
 28. Are the lines mostly straight and simple or curvy? Yes, there are **simple lines**.
 29. What kind of colors did the artist use? Are they bright and bold? No, the colors are not striking. They are **blended pale colors**.
 30. Do you see contrast in light and dark? There is some contrast, but it is **balanced contrast**. It is not bright in one place and dark in another.
 31. Look out the window. What do you see? Is it a calm day or a wild stormy day? How do you know? Yes, the clouds are fluffy and white! The painting is **calm**.
 32. Do you think she posed for this picture or is she running wild? Yes, she is posed and elegant. Every hair is in place and the artist has her set just so. She looks like she is frozen in time! There is **little movement** in this painting.

Classical Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick the painting that best matches the music based on what you have learned about the Classical period this week.

1. I am going to place 4 paintings on the board.
2. Please look at each of these paintings as I put them on the board.

3. We will call this painting Letter A.
4. This painting will be called Letter B
5. This painting will be Letter C
6. This painting Letter D
7. Look at the paintings while I pass out a piece of paper for your answers.
8. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
9. Wait until students have marked paper.
10. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Three – Classical Period
Class B – Separate Music and Art with Associations Taught
Music Class

Music

(Below are the clue words for the Classical period. Place these words on the board when the words in bold are read below.)

Classical Music

Balanced Form

Simple Melody Line

Calm

Balanced Contrasts

Little Movement (mostly steps and small leaps)

Blended Instrument Colors

1. Today we will listen to music that was written during a time in history called the Classical period.
2. Music written during the Classical period has clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. Have a triangle, maraca, and wood block under three students' chairs.
5. Say: If you have an instrument under your chair, please take it out and hold it quietly on your lap.
6. I am going to call the student with the triangle, A; the student with the maraca, B; and the student with the woodblock, C.
7. I want you to each make up a rhythm that you can remember and play it.
8. Listen to each student's rhythm. Have triangle, then maraca, then woodblock play.
9. When I point to you, please play.
10. Point to the triangle and then the maraca.
11. What instruments played by their letter names?
12. Yes, A then B. Have student write that on the board.
13. Ok, let's experiment with another pattern. Choose a different student to go to the board and write the letters as students play.
14. Point to triangle, maraca, and triangle again. What letters should be on the board? Yes, ABA.
15. Let's try one more: Triangle, maraca, triangle, woodblock, triangle, maraca, triangle. Now, the letters should be ABACABA.
16. Now if I write the letters on the board before you play, you would know the design of our piece. For instance: Write ABCBA. Please play. I gave you a set of rules to follow or a form.
17. Composers during the Classical period followed some type of form or a set of rules to help design their pieces.
18. This form was usually balanced. Perhaps AB, sometimes a 3-part form like ABA. There is an A on each side of the B. Maybe many sections, such as ABACABA. Is this one balanced? Why?

19. Let me show you how form works in Classical music. Listen to this line of music.
(Play the A section) (Eine Kleine – Mvmt. III)
20. Now listen to this line. Is it the same or different? Yes, different. We will call that the B section, kind of like the maraca was different from the triangle.
21. Now listen to this next line. Is it like the first melody I played or the second melody? Yes, the first, so we'll call it A again.
22. Follow your listening guide for the Eine Kleine Nachtmusik at the top of your paper.
23. Look: ABA The B section is balanced by the 2 A sections on each side of it.
24. Now I would like you to listen to the lines in the music.
25. Classical music usually has **balanced form**. Classical paintings have balanced form as well. Usually objects in the center will be balanced by objects of equal weight on each side.
26. Please Stand. Listen to the line of melody and move your body up and down to match the up and down of the notes. Please be Seated. (Eine Kleine Nachtmusik – 3rd movement Allegretto ABA Form Menuet and Trio)
27. Good! You did it! Why were you able to move with the music?
28. Yes, because there was only one main line and it was simple. Much of the music in the Classical period has a **simple melody line** because you hear one main line, with the other instruments accompanying that one line. You can make your body movements easily match the movement of the notes in the line. The music does not have many different melody lines playing at the same time. It is not busy, but **calm**. Even if the piece is fast, there is usually just one main line moving along and the others act as an accompaniment for it. There is **little movement**. The movement consists of mostly small steps and leaps. Paintings in the Classical period have simple lines. They usually run up and down and side to side. They are not curvy and busy. There is little movement and a sense of calm in the music and the paintings of the Classical period.
29. Do you hear any unusual tone colors or sounds made by the instruments?
30. No, there are **blended instrument colors**. The paintings of the Classical period use colors that blend as well.
31. What about contrasts? There are contrasts in the dynamics, but not to the extreme. They are very balanced, just like the instruments in the orchestra. Composers used their normal range, not playing really too high or too low. Classical music did not use extremes. The music was very predictable, which means you can almost guess what note or chord is going to come next. Classical music has **balanced contrasts**. The paintings in the Classical period do not have contrasts between light and dark. The paintings use balanced contrasts between light and dark, just as the composers used balanced contrasts between softs and louds and within the instrument range.
32. Look at the second listening guide at the bottom of the paper.
33. Listen to the music and follow the Listening Guide with your finger. This is the form of the piece. What is the form? (Symphony #24, II – Mozart)
34. Yes, it is AABBA Coda
34. Is that balanced? At first glance you may not think so, but look carefully. Is the same weight on each side of the letter in the center? Yes, there is **balanced form**. Yes, the B's are in the middle of 2 letters on the left and 1 letter and the coda on the right.

35. Did you hear one main melody or many happening at once? Yes, there was one **simple melody line**. It is **calm**, with **little movement**, small steps and leaps.
36. Listen to the tone colors of the instruments? Is the composer having the instruments play really high or really low? No, the tone colors are normal for the instrument. They do not stick out, but are balanced and blended. There are **blended instrument colors**.
37. Are the louds and softs gradual or sudden? Yes, they are gradual. We do have loud and soft, but they are balanced. There is **balanced contrast**.
38. Let's read our clues or characteristics for the Classical Period.

Week Three – Classical Period
Class B – Separate Music and Art with Associations Taught
Art Class

Paintings

(Below are the clue words for the Classical period. Place these words on the board when the words in bold are read below.)

Classical Paintings

Balanced Form

Simple Lines

Calm

Balanced Contrasts

Blended Pale Colors

Little Movement

1. Today, we will look at paintings that were created during a time in history called the Classical period.
2. We will learn clues/characteristics about the paintings that were created during the Classical period.
3. Imagine that you are on the playground and you want to play on the seesaw. For it to work correctly, what size does the other person have to be? Yes, as long as you are seesawing with someone that is close to your weight, no problem! BUT, what if I put a 6'4" person that weighed 250 pounds on the other side? What would happen? Of course! You'd be stuck in the air until let down!
4. Use a ruler as a balance and place coins on the ends of the ruler to demonstrate this concept of balance. Allow students to experiment with different size coins on the balance.
5. Painters during the Classical period wanted their paintings to be balanced. They would usually have an object in the center, balanced by objects of equal weight on each side. The objects didn't have to be the exact same thing.
6. Painters will sometimes use color to create balance. A warm color is heavier than a cool color, making dark objects appear heavier than light objects. Sometimes an artist will use several small shapes on one side to balance out a large shape on the other side.
7. Please look at this painting (Benjamin West ship). This ship was painted by during the Classical period.
8. Look at the 2 ship sails in the middle. The sails in the middle have 3 smaller sails on the left and 2 sails and a flag on the right. When there is equal weight on both sides of an object, there is balance. In this painting there is **balanced form**. Can you see how the artist created the balance in this painting? Look how the artist balanced the sails on each side of the 2 center sails.
9. Classical paintings are usually balanced with equal weight on both sides of an object. Do you remember that Classical music had a balanced form as well, like ABA? The A's on each side balanced the B in the middle.
10. Look at the lines of the painting. Do you see mostly up and down, side to side or tilting lines?

11. Yes, you see mostly up and down and side to side. The lines are up and down – **simple lines**, not curvy and tilted. Remember that the music had a simple melody line.
 12. Do you get a feeling of calm or storm? Yes calm.
 13. Look at the water. Does it seem stormy?
 14. The waves are not stormy and curving up over the boat. It looks **calm**. The waves are calm and there are fluffy white clouds in the sky.
 15. Look at the flag. It is flying straight out with no hint of storm. Remember the music had a sense of calm as well.
 16. Do you see huge contrasts in light and dark? No. There is little contrast in light and dark in the Classical period. Look how the shades of blue blend. There is **balanced contrast**. Remember that in the music, there were balanced contrasts too. Remember how the softs and louds were balanced?
 17. Would you describe the colors in this painting as bold and bright, or calm? Yes, calm and peaceful colors – There are **blended, pale colors** instead of bold and bright! The instrument colors blended in Classical music.
 18. Is there a lot going on in this painting? No! There is **little movement**. It looks as if it is frozen in time. Do you remember how the music of the Classical period just had small steps and leaps? It too had little movement.
-
19. Each of you has a pipe cleaner. Try to shape your pipe cleaner so that it looks like it is moving.
 20. Now make your pipe cleaner look as if it is staying still or at rest.
 21. What did you do differently? Yes, the wavy lines make it look like it is moving and a straight line makes it look as if it is still.
 22. (Enlarge the figures from *Learning to Look and Create: The Spectra Program Elements of Art* – Grade Four by Kay Alexander, 1990, p. 106)
 23. Look at the 3 figures that I am placing on the board. Notice that the different lines show movement or rest.
 24. The tilting line shows what? Yes, movement, tension, and unrest.
 25. The up and down and side to side lines show rest or stillness. They give a feeling of calm.
 26. We will look at a portrait that was painted during the Classical Period.
 27. What is the central object? Yes, the lady. What is on each side of her that gives the painting a feeling of balance. Yes, the tall doorway balances the harp. The painting has a **balanced form**. We learned that the music has balanced form too.
 28. Are the lines mostly straight and simple or curvy? Yes, there are **simple lines**. We learned that the music had a simple melody line.
 29. What kind of colors did the artist use? Are they bright and bold? No, the colors are not striking. They are **blended pale colors**. The music had blended instrument colors.
 30. Do you see contrast in light and dark? There is some contrast, but it is **balanced contrast**. It is not bright in one place and dark in another. Classical music also used balanced contrasts in the softs and louds. Composers wrote music that stayed in the normal ranges of the instruments so that there were not extreme contrasts.
 31. Look out the window. What do you see? Is it a calm day or a wild stormy day? How do you know? Yes, the clouds are fluffy and white! The painting is **calm**.

32. Do you think she posed for this picture or is she running wild? Yes, she is posed and elegant. Every hair is in place and the artist has her set just so. She looks like she is frozen in time! There is **little movement** in this painting. Do you remember how the music had small steps and leaps? There was little movement in the music as well.
33. The paintings and the music of the Classical period have similar clues or characteristics.

Classical Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick the painting that best matches the music based on what you have learned about the Classical period this week.

1. I am going to place 4 paintings on the board.
2. Please look at each of these paintings as I put them on the board.
3. We will call this painting Letter A.
4. This painting will be called Letter B
5. This painting will be Letter C
6. This painting Letter D
7. Look at the paintings while I pass out a piece of paper for your answers.
8. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
9. Wait until students have marked paper.
10. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Three – Classical Period

Class C – Combined Music and Art with No Associations Taught Music Class

Music

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Music

Balanced Form

Simple Melody Line

Calm

Balanced Contrasts

Little Movement (mostly steps and small leaps)

Blended Instrument Colors

1. Today we will listen to music and look at a painting that was created during a time in history called the Classical period.
2. Music and art created during the Classical period has clues or characteristics that help you know that it was written during this time in history.
3. Have a triangle, maraca, and wood block under three students' chairs.
4. Say: If you have an instrument under your chair, please take it out and hold it quietly on your lap.
5. I am going to call the student with the triangle, A; the student with the maraca, B; and the student with the woodblock, C.
6. I want you to each make up a rhythm that you can remember and play it.
7. Listen to each student's rhythm. Have triangle, then maraca, then woodblock play.
8. When I point to you, please play.
9. Point to the triangle and then the maraca.
10. What instruments played by their letter names?
11. Yes, A then B. Have student write that on the board.
12. Ok, let's experiment with another pattern. Choose a different student to go to the board and write the letters as students play.
13. Point to triangle, maraca, and triangle again. What letters should be on the board?
Yes, ABA.
14. Let's try one more: Triangle, maraca, triangle, woodblock, triangle, maraca, triangle.
Now, the letters should be ABACABA.
15. Now if I write the letters on the board before you play, you would know the design of our piece. For instance: Write ABCBA. Please play. I gave you a set of rules to follow or a form.
16. Composers during the Classical period followed some type of form or a set of rules to help design their pieces.
17. This form was usually balanced. Perhaps AB, sometimes a 3-part form like ABA.
There is an A on each side of the B. Maybe many sections, such as ABACABA. Is this one balanced? Why?
18. Let me show you how form works in Classical music. Listen to this line of music.
(Play the A section) (Eine Kleine – Mvmt. III)

19. Now listen to this line. Is it the same or different? Yes, different. We will call that the B section, kind of like the maraca was different from the triangle.
20. Now listen to this next line. Is it like the first melody I played or the second melody? Yes, the first, so we'll call it A again.
21. Follow your listening guide for the Eine Kleine Nachtmusik at the top of your paper.
22. Look: ABA The B section is balanced by the 2 A sections on each side of it.
23. Now I would like you to listen to the lines in the music.
24. Classical music usually has **balanced form**.
25. Please Stand. Listen to the line of melody and move your body up and down to match the up and down of the notes. Please be Seated. (Eine Kleine Nachtmusik – 3rd movement Allegretto ABA Form Menuet and Trio)
26. Good! You did it! Why were you able to move with the music?
27. Yes, because there was only one main line and it was simple. Much of the music in the Classical period has a **simple melody line** because you hear one main line, with the other instruments accompanying that one line. You can make your body movements easily match the movement of the notes in the line. The music does not have many different melody lines playing at the same time. It is not busy, but **calm**. Even if the piece is fast, there is usually just one main line moving along and the others act as an accompaniment for it. There is **little movement**. The movement consists of mostly small steps and leaps.
28. Do you hear any unusual tone colors or sounds made by the instruments?
29. No, there are **blended instrument colors**.
30. What about contrasts? There are contrasts in the dynamics, but not to the extreme. They are very balanced, just like the instruments in the orchestra. Composers used their normal range, not having the instruments play too high or too low. Classical music did not use extremes. The music was very predictable, which means you can almost guess what note or chord is going to come next. Classical music has **balanced contrasts**.

Paintings

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Paintings

Balanced Form

Simple Lines

Calm

Balanced Contrasts

Blended Pale Colors

Little Movement

1. Now, we will look at a painting that was created during a time in history called the Classical period.
2. We will learn clue or characteristics about many of the paintings that were created during the Classical period.
3. Imagine that you are on the playground and you want to play on the seesaw. For it to work correctly, what size does the other person have to be? Yes, as long as you are

- seesawing with someone that is close to your weight, no problem! BUT, what if I put a 6'4" person that weighed 250 pounds on the other side? What would happen? Of course! You'd be stuck in the air until let down!
4. Use a ruler as a balance and place coins on the ends of the ruler to demonstrate this concept of balance. Allow students to experiment with different size coins on the balance.
 5. Painters during the Classical period wanted their paintings to be balanced. They would usually have an object in the center, balanced by objects of equal weight on each side. The objects didn't have to be the exact same thing.
 6. Painters will sometimes use color to create balance. A warm color is heavier than a cool color, making dark objects appear heavier than light objects. Sometimes an artist will use several small shapes on one side to balance out a large shape on the other side.
 7. Please look at this painting (Benjamin West ship). This ship was painted by during the Classical period.
 8. Look at the 2 ship sails in the middle. The sails in the middle have 3 smaller sails on the left and 2 sails and a flag on the right. When there is equal weight on both sides of an object, there is balance. In this painting there is **balanced form**. Can you see how the artist created the balance in this painting? Look how the artist balanced the sails on each side of the 2 center sails.
 9. Classical paintings are usually balanced with equal weight on both sides of an object.
 10. Look at the lines of the painting. Do you see mostly up and down, side to side or tilting lines?
 11. Yes, you see mostly up and down and side to side. The lines are up and down – **simple lines**, not curvy and tilted.
 12. Do you get a feeling of calm or storm? Yes calm.
 13. Look at the water. Does it seem stormy?
 14. The waves are not stormy and curving up over the boat. It looks **calm**. The waves are calm and there are fluffy white clouds in the sky.
 15. Look at the flag. It is flying straight out with no hint of storm.
 16. Do you see huge contrasts in light and dark? No. There is little contrast in light and dark in the Classical period. Look how the shades of blue blend. There is **balanced contrast**.
 17. Would you describe the colors in this painting as bold and bright, or calm? Yes, calm and peaceful colors – There are **blended, pale colors** instead of bold and bright!
 18. Is there a lot going on in this painting? No! There is **little movement**. It looks as if it is frozen in time.
 19. Read Clues for Paintings during the Classical Period off the board aloud.

Week Three – Classical Period

Class C – Combined Music and Art with No Associations Taught Art Class

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Paintings

Balanced Form

Simple Lines

Calm

Balanced Contrasts

Blended Pale Colors

Little Movement

1. Today we will listen to another piece of music and look at a different painting that was created during a time in history called the Classical period.
2. Look at the second listening guide at the bottom of the paper.
3. Listen to the music and follow the Listening Guide with your finger. This is the form of the piece. What is the form? (Symphony #24, II – Mozart)
4. Yes, it is AABBA Coda.
5. Is that balanced? At first glance you may not think so, but look carefully. Is the same weight on each side of the letter in the center? Yes, there is balance in the form. Yes, the B's are in the middle of 2 letters on the left and 1 letter and the coda on the right. There is **balanced form**.
6. Did you hear one main melody or many happening at once? Yes, there was one **simple melody line**. It is **calm**, with **little movement**, small steps and leaps.
7. Listen to the tone colors of the instruments? Is the composer having the instruments play really high or really low? No, the tone colors are normal for the instrument. They do not stick out, but are balanced and blended. There are **blended instrument colors**.
8. Are the louds and softs gradual or sudden? Yes, they are gradual. We do have loud and soft, but they are balanced. There are **balanced contrasts**.
9. Let's read our clues or characteristics for music written during the Classical Period.
10. Each of you has a pipe cleaner. Try to shape your pipe cleaner so that it looks like it is moving.
11. Now make your pipe cleaner look as if it is staying still or at rest.
12. What did you do differently? Yes, the wavy lines make it look like it is moving and a straight line makes it look as if it is still.
13. (Enlarge the figures from *Learning to Look and Create: The Spectra Program Elements of Art* – Grade Four by Kay Alexander, 1990, p. 106)
14. Look at the 3 figures that I am placing on the board. Notice that the different lines show movement or rest.
15. The tilting line shows what? Yes, movement, tension, and unrest.
16. The up and down and side to side lines show rest or stillness. They give a feeling of calm.

17. We will look at a portrait that was painted during the Classical Period.
18. What is the central object? Yes, the lady. What is on each side of her that gives the painting a feeling of balance. Yes, the tall doorway balances the harp. The painting has a **balanced form**.
19. Are the lines mostly straight and simple or curvy? Yes, there are **simple lines**.
20. What kind of colors did the artist use? Are they bright and bold? No, the colors are not striking. They are **blended pale colors**.
21. Do you see contrast in light and dark? There is some contrast, but it is **balanced contrast**. It is not bright in one place and dark in another.
22. Look out the window. What do you see? Is it a calm day or a wild stormy day? How do you know? Yes, the clouds are fluffy and white! The painting is **calm**.
23. Do you think she posed for this picture or is she running wild? Yes, she is posed and elegant. Every hair is in place and the artist has her set just so. She looks like she is frozen in time! There is **little movement** in this painting.
24. Let's read the clues or characteristics for paintings during the Classical Period.

Classical Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick the painting that best matches the music based on what you have learned about the Classical period this week.

1. I am going to place 4 paintings on the board.
2. Please look at each of these paintings as I put them on the board.
3. We will call this painting Letter A.
4. This painting will be called Letter B
5. This painting will be Letter C
6. This painting Letter D
7. Look at the paintings while I pass out a piece of paper for your answers.
8. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
9. Wait until students have marked paper.
10. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Three – Classical Period
Class D – Combined Music and Art with Associations Taught
Music Class

Music

(Below are the clue words for the Classical period. Place these words on the board when the words in bold are read below.)

Classical Music

Balanced Form

Simple Melody Line

Calm

Balanced Contrasts

Little Movement (mostly steps and small leaps)

Blended Instrument Colors

1. Today we will listen to music and look at a painting that was created during a time in history called the Classical period.
2. Music and art created during the Classical period has clues or characteristics that help you know that it was written during this time in history.
3. Have a triangle, maraca, and wood block under three students' chairs.
4. Say: If you have an instrument under your chair, please take it out and hold it quietly on your lap.
5. I am going to call the student with the triangle, A; the student with the maraca, B; and the student with the woodblock, C.
6. I want you to each make up a rhythm that you can remember and play it.
7. Listen to each student's rhythm. Have triangle, then maraca, then woodblock play.
8. When I point to you, please play.
9. Point to the triangle and then the maraca.
10. What instruments played by their letter names?
11. Yes, A then B. Have student write that on the board.
12. Ok, let's experiment with another pattern. Choose a different student to go to the board and write the letters as students play.
13. Point to triangle, maraca, and triangle again. What letters should be on the board?
Yes, ABA.
14. Let's try one more: Triangle, maraca, triangle, woodblock, triangle, maraca, triangle.
Now, the letters should be ABACABA.
15. Now if I write the letters on the board before you play, you would know the design of our piece. For instance: Write ABCBA. Please play. I gave you a set of rules to follow or a form.
16. Composers during the Classical period followed some type of form or a set of rules to help design their pieces.
17. This form was usually balanced. Perhaps AB, sometimes a 3-part form like ABA.
There is an A on each side of the B. Maybe many sections, such as ABACABA. Is this one balanced? Why?
18. Let me show you how form works in Classical music. Listen to this line of music.
(Play the A section) (Eine Kleine – Mvmt. III)

19. Now listen to this line. Is it the same or different? Yes, different. We will call that the B section, kind of like the maraca was different from the triangle.
20. Now listen to this next line. Is it like the first melody I played or the second melody? Yes, the first, so we'll call it A again.
21. Follow your listening guide for the Eine Kleine Nachtmusik at the top of your paper.
22. Look: ABA The B section is balanced by the 2 A sections on each side of it.
23. Now I would like you to listen to the lines in the music.
24. Classical music usually has **balanced form**.
25. Please Stand. Listen to the line of melody and move your body up and down to match the up and down of the notes. Please be Seated. (Eine Kleine Nachtmusik – 3rd movement Allegretto ABA Form Menuet and Trio)
26. Good! You did it! Why were you able to move with the music?
27. Yes, because there was only one main line and it was simple. Much of the music in the Classical period has a **simple melody line** because you hear one main line, with the other instruments accompanying that one line. You can make your body movements easily match the movement of the notes in the line. The music does not have many different melody lines playing at the same time. It is not busy, but **calm**. Even if the piece is fast, there is usually just one main line moving along and the others act as an accompaniment for it. There is **little movement**. The movement consists of mostly small steps and leaps.
28. Do you hear any unusual tone colors or sounds made by the instruments?
29. No, there are **blended instrument colors**.
30. What about contrasts? There are contrasts in the dynamics, but not to the extreme. They are very balanced, just like the instruments in the orchestra. Composers used their normal range, not playing really too high or too low. Classical music did not use extremes. The music was very predictable, which means you can almost guess what note or chord is going to come next. Classical music has **balanced contrasts**.

Paintings

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Paintings

Balanced Form

Simple Lines

Calm

Balanced Contrasts

Blended Pale Colors

Little Movement

1. Now, we will look at a painting that was created during a time in history called the Classical period.
2. We will learn clues or characteristics about many of the paintings that were created during the Classical period.
3. Imagine that you are on the playground and you want to play on the seesaw. For it to work correctly, what size does the other person have to be? Yes, as long as you are seesawing with someone that is close to your weight, no problem! BUT, what if I put

- a 6'4" person that weighed 250 pounds on the other side? What would happen? Of course! You'd be stuck in the air until let down!
4. Use a ruler as a balance and place coins on the ends of the ruler to demonstrate this concept of balance. Allow students to experiment with different size coins on the balance.
 5. Painters during the Classical period wanted their paintings to be balanced. They would usually have an object in the center, balanced by objects of equal weight on each side. The objects didn't have to be the exact same thing.
 6. Painters will sometimes use color to create balance. A warm color is heavier than a cool color, making dark objects appear heavier than light objects. Sometimes an artist will use several small shapes on one side to balance out a large shape on the other side.
 7. Please look at this painting (Benjamin West ship). This ship was painted by during the Classical period.
 8. Look at the 2 ship sails in the middle. The sails in the middle have 3 smaller sails on the left and 2 sails and a flag on the right. When there is equal weight on both sides of an object, there is balance. In this painting there is **balanced form**. Can you see how the artist created the balance in this painting? Look how the artist balanced the sails on each side of the 2 center sails.
 9. Classical paintings are usually balanced with equal weight on both sides of an object. Do you remember how the music that we listened to had a balanced form? Just like this painting has balance, the music had balance as well.
 10. Look at the lines of the painting. Do you see mostly up and down, side to side or tilting lines?
 11. Yes, you see mostly up and down and side to side. The lines are up and down – **simple lines**, not curvy and tilted. How about the melody line of the music that we listened to. Was it simple? Why?
 12. Do you get a feeling of calm or storm? Yes calm.
 13. Look at the water. Does it seem stormy?
 14. The waves are not stormy and curving up over the boat. It looks **calm**. The waves are calm and there are fluffy white clouds in the sky.
 15. Look at the flag. It is flying straight out with no hint of storm. Think about the music that we listened to. Was it busy with many melodies going on at the same time? No, it was calm.
 16. Do you see huge contrasts in light and dark? No. There is little contrast in light and dark in the Classical period. It is balanced. Look how the shades of blue blend. There is **balanced contrast**. How did the music have balanced contrasts? Yes, in the soft and louds and in the instruments being played in their normal and not really high or low ranges.
 17. Would you describe the colors in this painting as bold and bright, or calm? Yes, calm and peaceful colors – There are **blended, pale colors** instead of bold and bright! Did the instrument colors blend in the piece of music we listened to?
 18. Is there a lot going on in this painting? No! There is **little movement**. It looks as if it is frozen in time. We used this same clue for the music. What did we mean when we talked about little movement? Yes, the melody moved by small skips and steps.
 19. Read Clues for Paintings during the Classical Period off the board aloud.

Week Three – Classical Period

Class D – Combined Music and Art with Associations Taught Art Class

(Below are the clue words for the Classical period. Place these words on the board when the bolded words are read below.)

Classical Paintings

Balanced Form

Simple Lines

Calm

Balanced Contrasts

Blended Pale Colors

Little Movement

1. Today we will listen to another piece of music and look at a different painting that was created during a time in history called the Classical period.
2. Look at the second listening guide at the bottom of the paper.
3. Listen to the music and follow the Listening Guide with your finger. This is the form of the piece. What is the form? (Symphony #24, II – Mozart)
4. Yes, it is AABBA Coda.
5. Is that balanced? At first glance you may not think so, but look carefully. Is the same weight on each side of the letters in the center? Yes, there is balance in the form. Yes, the B's are in the middle of 2 letters on the left and 1 letter and the coda on the right. There is **balanced form**.
6. Did you hear one main melody or many happening at once? Yes, there was one **simple melody line**. It is **calm**. There is **little movement**, small steps and leaps.
7. Listen to the tone colors of the instruments? Is the composer having the instruments play really high or really low? No, the tone colors are normal for the instrument. They do not stick out, but are balanced and blended. There are **blended instrument colors**. Are the louds and softs gradual or sudden? Yes, they are gradual. We do have loud and soft, but they are balanced. There is **balanced contrast**.
8. Let's read our clues or characteristics for music written during the Classical Period.
9. Each of you has a pipe cleaner. Try to shape your pipe cleaner so that it looks like it is moving.
10. Now make your pipe cleaner look as if it is staying still or at rest.
11. What did you do differently? Yes, the wavy lines make it look like it is moving and a straight line makes it look as if it is still.
12. (Enlarge the figures from *Learning to Look and Create: The Spectra Program Elements of Art* – Grade Four by Kay Alexander, 1990, p. 106)
13. Look at the 3 figures that I am placing on the board. Notice that the different lines show movement or rest.
14. The tilting line shows what? Yes, movement, tension, and unrest.
15. The up and down and side-to-side lines show rest or stillness. They give a feeling of calm.
16. We will look at a portrait that was painted during the Classical Period.

17. What is the central object? Yes, the lady. What is on each side of her that gives the painting a feeling of balance. Yes, the tall doorway balances the harp. The painting has a **balanced form**. Think about the piece of music we just heard. How did that music have a balanced form?
18. Are the lines mostly straight and simple or curvy? Yes, there are **simple lines**. What about the melodic lines of the music we heard today?
19. What kind of colors did the artist use? Are they bright and bold? No, the colors are not striking. They are **blended pale colors**. What about the instruments that composers used in the Classical Period? Yes, the instrument colors blended.
20. Do you see contrast in light and dark? There is some contrast, but it is **balanced contrast**. It is not bright in one place and dark in another. Think about the music we just heard. Was there balanced contrast in that? Yes, How? Yes, the louds and softs.
21. Look out the window. What do you see? Is it a calm day or a wild stormy day? How do you know? Yes, the clouds are fluffy and white! The painting is **calm**. Was the music calm or wild?
22. Do you think she posed for this picture or is she running wild? Yes, she is posed and elegant. Every hair is in place and the artist has her set just so. She looks like she is frozen in time! There is **little movement** in this painting. How did the music of the Classical Period have little movement? Yes, the notes moved by small skips or steps.
23. Let's read the clues or characteristics for paintings and music during the Classical Period.

Classical Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick the painting that best matches the music based on what you have learned about the Classical period this week.

1. I am going to place 4 paintings on the board.
1. Please look at each of these paintings as I put them on the board.
2. We will call this painting Letter A.
3. This painting will be called Letter B
4. This painting will be Letter C
5. This painting Letter D
6. Look at the paintings while I pass out a piece of paper for your answers.
7. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
8. Wait until students have marked paper.
9. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Four – Romantic Period

Class A – Separate Music and Art with No Associations Taught Music Class

Music

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Music

Wide Range of Instrument Colors

Wide Range of Emotions

Wide Range of Subjects

Soaring Melody Lines

Complex

1. Today we will listen to music that was written during a time in history called the Romantic Period.
2. Music written during the Romantic Period has clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. I am going to put some speed limit signs on the board. (25 first) Where would you most likely see a 25 mph speed limit sign? Yes, near a school, or in a subdivision, or somewhere children are playing.
5. How about this sign? (70) Yes, on the interstate. It is fast.
6. How about this sign? (45) Maybe down Wade Hampton or Pleasantburg. There are stop lights, but it's a 4-lane road and you would probably be able to go 45 most of it.
7. Volunteer, please take your instrument and play a tempo that you think would be appropriate for this speed limit sign. Choose different children to play all three signs.
8. In the Romantic period, there was more than slow, medium, and fast. Composers used a wide range of tempos to show feelings or emotions.
9. Please take your instrument from under your chair and play a steady beat with me at this tempo: 1,2,3,4; 1,2, Ready Play.
10. I am going to set the metronome at various speeds and want you to match the tempos. You play each time the metronome clicks. (Do several speeds)
11. Good! You listened well and followed my speed limit directions very well. You may put your instruments under your chair.
12. Romantic composers used a **wide range of emotions** when writing their music. One way they showed these emotions or feelings was to use many different tempos and dynamics.
13. They used different keys to show emotion as well. (Play two variations of Twinkle – one in major and one in minor to show difference in sound. Which one sounded happy? How did the other variation sound? Why?)
14. A composer named Brahms wrote several dances. Today, we will hear Hungarian Dance #5.
15. Look at the form of Brahms Hungarian Dance on the board as you listen! (Have the form on the Board)
16. Listen for the different tempos, the different dynamics, the huge orchestra.

17. Could you hear the different tempos? Did you hear the dynamics? The huge orchestra?
18. Would you say this form is simple like ABA? No! It is **complex**. There are many different sections. A lot of pieces written in the Romantic period were long! Some could last for an hour or more!
19. Did the orchestra sound small or large? Yes it was a large orchestra. Did you hear any new instruments that you did not hear last week? Yes, especially in the percussion section! The large orchestra with all of the many instruments made a huge sound. It was more complex than before! The orchestra in the Romantic period grew from about 30 – 40 people to over 100!
20. I told you that this was a dance. Did it seem like a dance? Why? Many composers in the Romantic Period wrote music that represented something. For example, a river or a country. Romantic music would often use a **wide range of subjects** when writing music.
21. You have percussion instruments under your chair. Some of these were like the ones that were added to the orchestra. Let's see if it makes a difference.
22. Have students all play the steady beat to Take Me Out to the Ball Game. Now have the drums, woodblocks, and claves play on beat one of each measure. Next have remaining students play on beats 2 and 3. Now put together with piano (or voices)
23. Did you enjoy the music more when there were many interesting and different instruments playing? Many of the Romantic composers did too. They added new sounds – esp. in the percussion section, to make the music exciting and brilliant! They used the different tone colors of the instruments to help express the feelings they were trying to express in the music. They used a **wide range of instrument colors**.
24. Which was more complicated? Which was more interesting? Which was more fun to listen to and play?
25. Please put your instruments under your chair.
26. Did the main melody line of the piece stay in a small space or did it move from low to high quickly and energetically? Yes, the melody line didn't stay put. It moved from low to high and back again! Many Romantic pieces of music have **soaring melody lines**!
27. Music in the Romantic period was more complex. Even though there was only one main melody line, it had a complex accompaniment.
28. We all know that a sound can be loud or soft, but have you ever thought about all of the different levels of loudness and softness? Today, we will explore different levels of dynamics..
29. Give volunteer a drum. Will you play the drum softly please? Now play again, each time a little softer until there is no sound. As you play, we are going to count the different levels of softness inside our heads.
30. Did he/she play softer each time?
31. How many levels were played?
32. Do the same with loud.
33. Loudness and softness are 2 descriptive terms, but if I ask you to play loudly, you don't really know how loudly, unless we use the symbols.

34. I have 6 flash cards with different dynamic levels on them. You have all learned these before, but we will review with our instruments. Play your instrument the dynamic level of these sounds. 1 2 Ready Play (Play them in order and then mix them up)
35. Good! Now let's play from soft to loud over the count of six. Good-now loud to soft over the count of six without the symbols.
36. Music that gradually goes from soft to loud is called a crescendo. Music that gradually goes from loud to soft is called a decrescendo. Composers used the dynamics and crescendos and decrescendos to help show emotion.
37. I will play a piece of music called Scherzo Cappriccioso! (Dvorak)
38. Follow the Chart as you listen!
39. Did you hear a **wide range of emotions** in this piece? How did the composer show you the feelings? Yes, by the many different dynamic levels and tempos.
40. The **wide range of instrument sounds**, tempos, and dynamics all show much feeling and emotion!
41. Did the melody stay in one spot or did it move high? Yes, there was a **soaring melody line**.
42. This is called a scherzo. A scherzo literally means joke. The other piece that we heard today was a dance. Romantic composers used many subjects for their pieces. Maybe they would try to make the music sound like a river, or a wedding, or a particular country, or an emotion. They used a **wide range of subjects** for their music.
43. What makes this music **complex**?
44. Yes, the large orchestra, the colorful harmonies, the different keys!
45. You all did a great job listening today. We discovered that music in the Romantic Period: (Read the clues or characteristics on the board).

Week Four – Romantic Period

Class A – Separate Music and Art with No Associations Taught Art Class

Art

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Art

Wide Range of Colors

Wide Range of Emotions

Wide Range of Subjects

Diagonal Lines

Complex

1. Today we will look at paintings that were created during a time in history called the Romantic Period.
2. Paintings created during the Romantic Period have clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. Please look at the paper I have passed out.
5. Each of you has a marker and a crayon that are the same color. Color one section of the design with the colored pencil and the other section with the marker.
6. What is the difference in the color created by the marker and the color created by the pencil?
7. Yes, the color of the marker stands out much more than the color of the pencil. The color is bold and intense.
8. The colors used by the painters in the Romantic period are often bold and intense.
9. Look at this ship. It was painted during the Romantic period by Eugene Delacroix.
Show Ship Painting (Delacroix Sea of Galilee)
10. What do you notice about the colors in this painting?
11. Yes, there is a **wide range of colors** and there are lots of colors.
12. Notice the lines. Are they mostly diagonal or up and down and side to side?
13. Yes, there are **diagonal lines**.
14. Diagonal lines are an important clue when looking at paintings in the Romantic period. We learned last week that diagonal lines give a feeling of tension, unrest, and movement.
15. Painters will often use colors and lines to show emotion and feelings.
16. Is it calm or stormy? How do you know? Yes, the sky is black and there are many diagonal lines. You can see the waves rolling.
17. Do you notice clear outlining of the objects? No, there are blurred outlines.
18. Painters often use color and line to help them express a wide range of emotions.
19. Is there a lot going on? There are many things happening making the painting very **complex**.
20. I need a volunteer to come up, choose a person in the painting and pose as if you were that person and in this ship.
21. Have students guess which person in the painting is being imitated.

22. What kind of expression do you see on his face?
23. Discuss and have student sit down.
24. Look closely at the expressions on the men's faces in this painting. How do you think they feel? Yes, scared! How do you know?
25. Yes, you can see it in their faces.
26. Artists in the Romantic period tried to show a **wide range of emotions** or feelings in their paintings. Think of all the ways you feel sometimes – happy, sad, angry, lonely, excited, tired, and calm, to name a few! These artists wanted to show emotions in their paintings.
27. Romantic painters tried to paint things that really happened. They did not paint only what was perfect and beautiful. They painted many different subjects: life, nature, storms, battles, wild animals, and people from far away countries like Arabia and China. They used a **wide range of subjects**! You can tell by looking at the people's clothing if they were from a faraway land.
28. They also painted scenes outside instead of inside. The scenes did not look posed but natural.
29. Look at my drawing. (Have large drawing of 5 lines below with diagonal lines in each. Are the lines on my drawing straight or bent?)
30. Well let's see!
31. Look at the paper at your place. You will notice that there are 5 straight lines.
32. Now, please take your pencil and make diagonal marks like this. On the first line, draw many tiny diagonal lines in this direction like this. On the second line like this, third line like this, etc. Show each line.
33. Are your lines still straight? Of course they are, but they certainly no longer look straight! Why? Can you see how the diagonal lines give a feeling of tension or unrest. It no longer looks straight!



34. Please look at this portrait created during the Romantic Period. What kind of lines do you see in this painting? Yes, many **diagonal lines**. Do you notice that the diagonal lines in this painting give a sense of tension and unrest? To me, it looks like a storm is brewing in the background. Even though she looks calm, look at the expression on her face. What is she feeling? Remember, I said that there were many emotions in the Romantic period. It doesn't mean they have to be scared or stormy. Because painters wanted to show a **wide range of emotions**, sometimes they painted quiet emotions as well.
35. Did you notice that this lady was painted outside instead of inside?
36. Her hair is actually blowing. She is not posed!
37. This painting is more **complex** because it is happening outside and you can see more things going on. Look at the storm coming up in the background!
38. I told you in our last lesson that Romantic painters painted a **wide range of subjects**. They painted events and people from every day and even from faraway countries!
39. Look at the blurred outlines of the shapes of the trees. Look at her hands, her feet, and the bottom of her dress. The outlines are not perfectly clear, but are blurred.

40. Look at all the varying shades of color in this painting! There is a **wide range of colors**.
41. Let's review the clues or characteristics that help us know that a painting was created during the Romantic period. (Read the list on the board.)

Romantic Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the Romantic period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers.
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Four – Romantic Period
Class B – Separate Music and Art with Associations Taught
Music Class

Music

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Music

Wide Range of Instrument Colors

Wide Range of Emotions

Wide Range of Subjects

Soaring Melody Lines

Complex

1. Today we will listen to music that was written during a time in history called the Romantic Period.
2. Music written during the Romantic Period has clues or characteristics that help you know that it was written during this time in history.
3. I am going to put some speed limit signs on the board. (25 first) Where would you most likely see a 25 mph speed limit sign? Yes, near a school, or a subdivision, or somewhere children are playing.
4. How about this sign? (70) Yes, on the interstate. It is fast.
5. How about this sign? (45) Maybe down Wade Hampton or Pleasantburg. There are stop lights, but it's a 4-lane road and you would probably be able to go 45 most of it.
6. Volunteer, please take your instrument and play a tempo that you think would be appropriate for this speed limit sign. Choose different children to play all three signs.
7. In the Romantic period, there was more than slow, medium, and fast. Composers used a wide range of tempos to show feelings or emotions.
8. Please take your instrument from under your chair and play a steady beat with me at this tempo: 1,2,3,4; 1,2, Ready Play.
9. I am going to set the metronome at various speeds and want you to match the tempos. You play each time the metronome clicks. (Do several speeds)
10. Good! You listened well and followed my speed limit directions very well. You may put your instruments under your chair.
11. Romantic composers used a **wide range of emotions** when writing their music. One way they showed these emotions or feelings was to use many different tempos and dynamics.
12. They used different keys to show emotion as well. (Play two variations of Twinkle – one in major and one in minor to show difference in sound. Which one sounded happy? How did the other variation sound? Why?)
13. We have talked about different ways to show emotions in music. Painters in the Romantic Period showed emotions as well. They would show emotions by using colors and lines.
14. A composer named Brahms wrote several dances. Today, we will hear Hungarian Dance #5.

15. Look at the form of Brahms Hungarian Dance on the board as you listen! (Have the form on the Board)
16. Listen for the different tempos, the different dynamics, the huge orchestra.
17. Could you hear the different tempos? Did you hear the dynamics? The huge orchestra?
18. Would you say this form is simple like ABA? No! It is **complex**. There are many different sections. A lot of pieces written in the Romantic period were long! Some could last for an hour or more!
19. Did the orchestra sound small or large? Yes it was a large orchestra. Did you hear any new instruments that you did not hear last week? Yes, especially in the percussion section! The large orchestra with all of the many instruments made a huge sound. It was more complex than before! The orchestra in the Romantic period grew from about 30 – 40 people to over 100!
20. I told you that this was a dance. Did it seem like a dance? Why? Many composers in the Romantic Period wrote music that represented something. For example, a river or a country. Romantic music would often use a **wide range of subjects** when writing music. Romantic paintings also used a wide range of subjects. The paintings were often outdoor scenes, or faraway countries.
21. You have percussion instruments under your chair. Some of these were like the ones that were added to the orchestra. Let's see if it makes a difference.
22. Have students all play the steady beat to Take Me Out to the Ball Game. Now have the drums, woodblocks, and claves play on beat one of each measure. Next have remaining students play on beats 2 and 3. Now put together with piano (or voices)
23. Did you enjoy the music more when there were many interesting and different instruments playing? Many of the Romantic composers did too. They added new sounds – esp. in the percussion section, to make the music exciting and brilliant! They used the different tone colors of the instruments to help express the feelings they were trying to express in the music. They used a **wide range of instrument colors**.
24. Which was more complicated? Which was more interesting? Which was more fun to listen to and play?
25. Painters in the Romantic period used a wide range of colors in their paintings. They would have many different shades of the same color.
26. Please put your instruments under your chair.
27. Did the main melody line of the piece stay in a small space or did it move from low to high quickly and energetically? Yes, the melody line didn't stay put. It moved from low to high and back again! Many Romantic pieces of music have **soaring melody lines**! We talked about painters using color and line to show emotion. Painters would often use diagonal lines to create unrest and tension in the paintings.
28. Music in the Romantic period was more complex. Even though there was only one main melody line, it had a complex accompaniment.
29. We all know that a sound can be loud or soft, but have you ever thought about all of the different levels of loudness and softness? Today, we will explore different levels of dynamics.
30. Give volunteer a drum. Will you play the drum softly please? Now play again, each time a little softer until there is no sound. As you play, we are going to count the different levels of softness inside our heads.

31. Did he/she play softer each time?
32. How many levels were played?
33. Do the same with loud.
34. Loudness and softness are 2 descriptive terms, but if I ask you to play loudly, you don't really know how loudly, unless we use the symbols.
35. I have 6 flash cards with different dynamic levels on them. You have all learned these before, but we will review with our instruments. Play your instrument the dynamic level of these sounds. 1 2 Ready Play (Play them in order and then mix them up)
36. Good! Now let's play from soft to loud over the count of six. Good-now loud to soft over the count of six without the symbols.
46. Music that gradually goes from soft to loud is called a crescendo. Music that gradually goes from loud to soft is called a decrescendo. Composers used the dynamics and crescendos and decrescendos to help show emotion.
37. I will play a piece of music called Scherzo Capriccioso! (Dvorak)
38. Follow the Chart as you listen!
39. Did you hear a **wide range of emotions** in this piece? How did the composer show you the feelings? Yes, by the many different dynamic levels and tempos.
40. The **wide range of instrument colors**, tempos, and dynamics all show much feeling and emotion! Painters used color and line to help show emotions.
41. Did the melody stay in one spot or did it move high? Yes, there was a **soaring melody line**. Painters used diagonal lines to show tension and unrest.
42. This is called a scherzo. A scherzo literally means joke. The other piece that we heard today was a dance. Romantic composers used many subjects for their pieces. Maybe they would try to make the music sound like a river, or a wedding, or a particular country, or an emotion. They used a **wide range of subjects** for their music. Painters used many subjects in their creations in the Romantic Period. The subjects would often be outside and have nature scenes, animals, battles, faraway lands, and other subjects that were true to life.
43. What makes this music **complex**?
44. Yes, the large orchestra, the colorful harmonies, the different keys! Paintings in the Romantic Period were complex too because of the many things happening in them.
45. You were great detectives today! We discovered that music in the Romantic Period: (Read the clues or characteristics on the board). We also talked about how paintings from this period have similar characteristics as the music. We will see these clues in the paintings in art class. Thank you!

Week Four – Romantic Period
Class B – Separate Music and Art with Associations Taught
Art Class

Art

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Art

Wide Range of Colors
 Wide Range of Emotions
 Wide Range of Subjects
 Diagonal Lines
 Complex

1. Today we will look at paintings that were created during a time in history called the Romantic Period.
2. Paintings created during the Romantic Period have clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. Please look at the paper I have passed out.
5. Each of you has a marker and a crayon that are the same color. Color one section of the design with the colored pencil and the other section with the marker.
6. What is the difference in the color created by the marker and the color created by the pencil?
7. Yes, the color of the marker stands out much more than the color of the pencil. The color is bold and intense.
8. The colors used by the painters in the Romantic period are often bold and intense.
9. Look at this ship. It was painted during the Romantic period by Eugene Delacroix.
 Show Ship Painting (Delacroix Sea of Galilee)
10. What do you notice about the colors in this painting?
11. Yes, there is a **wide range of colors** and there are lots of colors.
12. Notice the lines. Are they mostly diagonal or up and down and side to side?
13. Yes, there are **diagonal lines**.
14. Diagonal lines are an important clue when looking at paintings in the Romantic period. We learned last week that diagonal lines give a feeling of tension, unrest, and movement.
15. Painters will often use colors and lines to show emotion and feelings.
16. Is it calm or stormy? How do you know? Yes, the sky is black and there are many diagonal lines. You can see the waves rolling.
17. Do you notice clear outlining of the objects? No, there are blurred outlines.
18. Painters often use color and line to help them express a wide range of emotions.
19. Is there a lot going on? There are many things happening making the painting very **complex**.
20. I need a volunteer to come up, choose a person in the painting and pose as if you were that person and in this ship.
21. Have students guess which person in the painting is being imitated.

22. What kind of expression do you see on his face?
23. Discuss and have student sit down.
24. Look closely at the expressions on the men's faces in this painting. How do you think they feel? Yes, scared! How do you know?
25. Yes, you can see it in their faces.
26. Artists in the Romantic period tried to show a **wide range of emotions** or feelings in their paintings. Think of all the ways you feel sometimes – happy, sad, angry, lonely, excited, tired, and calm, to name a few! These artists wanted to show emotions in their paintings.
27. Romantic painters tried to paint things that really happened. They did not paint only what was perfect and beautiful. They painted many different subjects: life, nature, storms, battles, wild animals, and people from far away countries like Arabia and China. They used a **wide range of subjects**! You can tell by looking at the people's clothing if they were from a faraway land.
28. They also painted scenes outside instead of inside. The scenes did not look posed but natural.
29. Look at my drawing. (Have large drawing of 5 lines below with diagonal lines in each. Are the lines on my drawing straight or bent?)
30. Well let's see!
31. Look at the paper at your place. You will notice that there are 5 straight lines.
32. Now, please take your pencil and make diagonal marks like this. On the first line, draw many tiny diagonal lines in this direction like this. On the second line like this, third line like this, etc. Show each line.
33. Are your lines still straight? Of course they are, but they certainly no longer look straight! Why? Can you see how the diagonal lines give a feeling of tension or unrest. It no longer looks straight!



34. Please look at this portrait created during the Romantic Period. What kind of lines do you see in this painting? Yes, many **diagonal lines**. Do you notice that the diagonal lines in this painting give a sense of tension and unrest? To me, it looks like a storm is brewing in the background. Even though she looks calm, look at the expression on her face. What is she feeling? Remember, I said that there were many emotions in the Romantic period. It doesn't mean they have to be scared or stormy. Because painters wanted to show a **wide range of emotions**, sometimes they painted quiet emotions as well.
35. Did you notice that this lady was painted outside instead of inside?
36. Her hair is actually blowing. She is not posed!
37. This painting is more **complex** because it is happening outside and you can see more things going on. Look at the storm coming up in the background!
38. I told you in our last lesson that Romantic painters painted a **wide range of subjects**. They painted events and people from every day and even from faraway countries!
39. Look at the blurred outlines of the shapes of the trees. Look at her hands, her feet, and the bottom of her dress. The outlines are not perfectly clear, but are blurred.

40. Look at all the varying shades of color in this painting! There is a **wide range of colors**.
41. Let's review the clues or characteristics that help us know that a painting was created during the Romantic period. (Read the list on the board.) Remember that the clues for the music in the Romantic period were also similar. We talked about how the music was complex, had a wide range of instrument colors, a wide range of subjects, and a wide range of emotions. We also talked about the soaring melody lines.

Romantic Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the Romantic period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers.
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Four – Romantic Period

Class C – Combined Music and Art with No Associations Taught Music Class

Art

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Art

Wide Range of Colors

Wide Range of Emotions

Wide Range of Subjects

Diagonal Lines

Complex

1. Today we will look at paintings that were created during a time in history called the Romantic Period.
2. Paintings created during the Romantic Period have clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. Please look at the paper I have passed out.
5. Each of you has a marker and a crayon that are the same color. Color one section of the design with the colored pencil and the other section with the marker.
6. What is the difference in the color created by the marker and the color created by the pencil?
7. Yes, the color of the marker stands out much more than the color of the pencil. The color is bold and intense.
8. The colors used by the painters in the Romantic period are often bold and intense.
9. Look at this ship. It was painted during the Romantic period by Eugene Delacroix.
Show Ship Painting (Delacroix Sea of Galilee)
10. What do you notice about the colors in this painting?
11. Yes, there is a **wide range of colors** and there are lots of colors.
12. Notice the lines. Are they mostly diagonal or up and down and side to side?
13. Yes, there are **diagonal lines**.
14. Diagonal lines are an important clue when looking at paintings in the Romantic period. We learned last week that diagonal lines give a feeling of tension, unrest, and movement.
15. Painters will often use colors and lines to show emotion and feelings.
16. Is it calm or stormy? How do you know? Yes, the sky is black and there are many diagonal lines. You can see the waves rolling.
17. Do you notice clear outlining of the objects? No, there are blurred outlines.
18. Painters often use color and line to help them express a wide range of emotions.
19. Is there a lot going on? There are many things happening making the painting very **complex**.
20. I need a volunteer to come up, choose a person in the painting and pose as if you were that person and in this ship.
21. Have students guess which person in the painting is being imitated.

22. What kind of expression do you see on his face?
23. Discuss and have student sit down.
24. Look closely at the expressions on the men's faces in this painting. How do you think they feel? Yes, scared! How do you know?
25. Yes, you can see it in their faces.
26. Artists in the Romantic period tried to show a **wide range of emotions** or feelings in their paintings. Think of all the ways you feel sometimes – happy, sad, angry, lonely, excited, tired, and calm, to name a few! These artists wanted to show emotions in their paintings.
27. Romantic painters tried to paint things that really happened. They did not paint only what was perfect and beautiful. They painted many different subjects: life, nature, storms, battles, wild animals, and people from far away countries like Arabia and China. They used a **wide range of subjects**! You can tell by looking at the people's clothing if they were from a faraway land.
28. They also painted scenes outside instead of inside. The scenes did not look posed but natural.
29. The clues or characteristics for paintings in the Romantic Period were: (Have several different students read the clues on the board.)

Music

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Music

Wide Range of Instrument Colors

Wide Range of Emotions

Wide Range of Subjects

Soaring Melody Lines

Complex

1. Today we will listen to music that was written during a time in history called the Romantic Period.
2. Music written during the Romantic Period has clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. I am going to put some speed limit signs on the board. (25 first) Where would you most likely see a 25 mph speed limit sign? Yes, near a school, or in a subdivision, or somewhere children are playing.
5. How about this sign? (70) Yes, on the interstate. It is fast.
6. How about this sign? (45) Maybe down Wade Hampton or Pleasantburg. There are stop lights, but it's a 4-lane road and you would probably be able to go 45 most of it.
7. Volunteer, please take your instrument and play a tempo that you think would be appropriate for this speed limit sign. Choose different children to play all three signs.
8. In the Romantic period, there was more than slow, medium, and fast. Composers used a wide range of tempos to show feelings or emotions.
9. Please take your instrument from under your chair and play a steady beat with me at this tempo: 1,2,3,4; 1,2, Ready Play.

10. I am going to set the metronome at various speeds and want you to match the tempos. You play each time the metronome clicks. (Do several speeds)
11. Good! You listened well and followed my speed limit directions very well. You may put your instruments under your chair.
12. Romantic composers used a **wide range of emotions** when writing their music. One way they showed these emotions or feelings was to use many different tempos and dynamics.
13. They used different keys to show emotion as well. (Play two variations of Twinkle – one in major and one in minor to show difference in sound. Which one sounded happy? How did the other variation sound? Why?)
14. A composer named Brahms wrote several dances. Today, we will hear Hungarian Dance #5.
15. Look at the form of Brahms Hungarian Dance on the board as you listen! (Have the form on the Board)
16. Listen for the different tempos, the different dynamics, the huge orchestra.
17. Could you hear the different tempos? Did you hear the dynamics? The huge orchestra?
18. Would you say this form is simple like ABA? No! It is **complex**. There are many different sections. A lot of pieces written in the Romantic period were long! Some could last for an hour or more!
19. Did the orchestra sound small or large? Yes it was a large orchestra. Did you hear any new instruments that you did not hear last week? Yes, especially in the percussion section! The large orchestra with all of the many instruments made a huge sound. It was more complex than before! The orchestra in the Romantic period grew from about 30 – 40 people to over 100!
20. I told you that this was a dance. Did it seem like a dance? Why? Many composers in the Romantic Period wrote music that represented something. For example, a river or a country. Romantic music would often use a **wide range of subjects** when writing music.
21. You have percussion instruments under your chair. Some of these were like the ones that were added to the orchestra. Let's see if it makes a difference.
22. Have students all play the steady beat to Take Me Out to the Ball Game. Now have the drums, woodblocks, and claves play on beat one of each measure. Next have remaining students play on beats 2 and 3. Now put together with piano (or voices)
23. Did you enjoy the music more when there were many interesting and different instruments playing? Many of the Romantic composers did too. They added new sounds – esp. in the percussion section, to make the music exciting and brilliant! They used the different tone colors of the instruments to help express the feelings they were trying to express in the music. They used a **wide range of instrument colors**.
24. Which was more complicated? Which was more interesting? Which was more fun to listen to and play?
25. Please put your instruments under your chair.
26. Did the main melody line of the piece stay in a small space or did it move from low to high quickly and energetically? Yes, the melody line didn't stay put. It moved from low to high and back again! Many Romantic pieces of music have **soaring melody lines**!
27. Let's read all the clues for music written in the Romantic Period. (Read aloud clues.)

Week Four – Romantic Period

Class C – Combined Music and Art with No Associations Taught Art Class

Art

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Art

Wide Range of Colors

Wide Range of Emotions

Wide Range of Subjects

Diagonal Lines

Complex

1. Look at my drawing. (Have large drawing of 5 lines below with diagonal lines in each. Are the lines on my drawing straight or bent?)
2. Well let's see!
3. Look at the paper at your place. You will notice that there are 5 straight lines.
4. Now, please take your pencil and make diagonal marks like this. On the first line, draw many tiny diagonal lines in this direction like this. On the second line like this, third line like this, etc. Show each line.
5. Are your lines still straight? Of course they are, but they certainly no longer look straight! Why? Can you see how the diagonal lines give a feeling of tension or unrest. It no longer looks straight!



6. Please look at this portrait created during the Romantic Period. What kind of lines do you see in this painting? Yes, many **diagonal lines**. Do you notice that the diagonal lines in this painting give a sense of tension and unrest? To me, it looks like a storm is brewing in the background. Even though she looks calm, look at the expression on her face. What is she feeling? Remember, I said that there were many emotions in the Romantic period. It doesn't mean they have to be scared or stormy. Because painters wanted to show a **wide range of emotions**, sometimes they painted quiet emotions as well.
7. Did you notice that this lady was painted outside instead of inside?
8. Her hair is actually blowing. She is not posed!
9. This painting is more **complex** because it is happening outside and you can see more things going on. Look at the storm coming up in the background!
10. I told you in our last lesson that Romantic painters painted a **wide range of subjects**. They painted events and people from every day and even from faraway countries!
11. Look at the blurred outlines of the shapes of the trees. Look at her hands, her feet, and the bottom of her dress. The outlines are not perfectly clear, but are blurred.
12. Look at all the varying shades of color in this painting! There is a **wide range of colors**.

13. Let's review the clues or characteristics that help us know that a painting was created during the Romantic period. (Read the list on the board.)

Music

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Music

Wide Range of Instrument Colors

Wide Range of Emotions

Wide Range of Subjects

Soaring Melody Lines

Complex

1. We all know that a sound can be loud or soft, but have you ever thought about all of the different levels of loudness and softness? Today, we will explore different levels of dynamics.
2. Give volunteer a drum. Will you play the drum softly please? Now play again, each time a little softer until there is no sound. As you play, we are going to count the different levels of softness inside our heads.
3. Did he/she play softer each time?
4. How many levels were played?
5. Do the same with loud.
6. Loudness and softness are 2 descriptive terms, but if I ask you to play loudly, you don't really know how loudly, unless we use the symbols.
7. I have 6 flash cards with different dynamic levels on them. You have all learned these before, but we will review with our instruments. Play your instrument the dynamic level of these sounds. 1 2 Ready Play (Play them in order and then mix them up)
8. Good! Now let's play from soft to loud over the count of six. Good-now loud to soft over the count of six without the symbols.
9. Music that gradually goes from soft to loud is called a crescendo. Music that gradually goes from loud to soft is called a decrescendo.
10. I will play a piece of music called Scherzo Capriccioso! (Dvorak)
11. Follow the Chart as you listen!
12. Did you hear a **wide range of emotions** in this piece? How did the composer show you the feelings? Yes, by the many different dynamic levels and tempos.
13. The **wide range of instrument colors**, tempos, and dynamics all show much feeling and emotion!
14. Did the melody stay in one spot or did it move high? Yes, there was a **soaring melody line**.
15. This is called a scherzo. A scherzo literally means joke. The other piece that we heard today was a dance. Romantic composers used many subjects for their pieces. Maybe they would try to make the music sound like a river, or a wedding, or a particular country, or an emotion. They used a **wide range of subjects** for their music.
16. What makes this music **complex**?
17. Yes, the large orchestra, the colorful harmonies, the different keys! Paintings in the Romantic Period were complex too because of the many things happening in them.

18. You were great detectives today! We discovered that music in the Romantic Period:
(Read the clues or characteristics on the board).

Romantic Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the Romantic period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers.
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Four – Romantic Period

Class D – Combined Music and Art with Associations Taught Music Class

Art

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Art

Wide Range of Colors

Wide Range of Emotions

Wide Range of Subjects

Diagonal Lines

Complex

1. Today we will look at paintings that were created during a time in history called the Romantic Period.
2. Paintings created during the Romantic Period have clues or characteristics that help you know that it was written during this time in history.
3. Place the clues on the board when saying the words in bold.
4. Please look at the paper I have passed out.
5. Each of you has a marker and a crayon that are the same color. Color one section of the design with the colored pencil and the other section with the marker.
6. What is the difference in the color created by the marker and the color created by the pencil?
7. Yes, the color of the marker stands out much more than the color of the pencil. The color is bold and intense.
8. The colors used by the painters in the Romantic period are often bold and intense.
9. Look at this ship. It was painted during the Romantic period by Eugene Delacroix.
Show Ship Painting (Delacroix Sea of Galilee)
10. What do you notice about the colors in this painting?
11. Yes, there is a **wide range of colors** and there are lots of colors.
12. Notice the lines. Are they mostly diagonal or up and down and side to side?
13. Yes, there are **diagonal lines**.
14. Diagonal lines are an important clue when looking at paintings in the Romantic period. We learned last week that diagonal lines give a feeling of tension, unrest, and movement.
15. Painters will often use colors and lines to show emotion and feelings.
16. Is it calm or stormy? How do you know? Yes, the sky is black and there are many diagonal lines. You can see the waves rolling.
17. Do you notice clear outlining of the objects? No, there are blurred outlines.
18. Painters often use color and line to help them express a wide range of emotions.
19. Is there a lot going on? There are many things happening making the painting very **complex**.
20. I need a volunteer to come up, choose a person in the painting and pose as if you were that person and in this ship.
21. Have students guess which person in the painting is being imitated.

22. What kind of expression do you see on his face?
23. Discuss and have student sit down.
24. Look closely at the expressions on the men's faces in this painting. How do you think they feel? Yes, scared! How do you know?
25. Yes, you can see it in their faces.
26. Artists in the Romantic period tried to show a **wide range of emotions** or feelings in their paintings. Think of all the ways you feel sometimes – happy, sad, angry, lonely, excited, tired, and calm, to name a few! These artists wanted to show emotions in their paintings.
27. Romantic painters tried to paint things that really happened. They did not paint only what was perfect and beautiful. They painted many different subjects: life, nature, storms, battles, wild animals, and people from far away countries like Arabia and China. They used a **wide range of subjects**! You can tell by looking at the people's clothing if they were from a faraway land.
28. They also painted scenes outside instead of inside. The scenes did not look posed but natural.

Music

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Music

Wide Range of Instrument Colors

Wide Range of Emotions

Wide Range of Subjects

Soaring Melody Lines

Complex

1. Now, we will listen to music that was written during a time in history called the Romantic Period.
2. Music written during the Romantic Period has clues or characteristics that help you know that it was written during this time in history.
3. I am going to put some speed limit signs on the board. (25 first) Where would you most likely see a 25 mph speed limit sign? Yes, near a school, or a subdivision, or somewhere children are playing.
4. How about this sign? (70) Yes, on the interstate. It is fast.
5. How about this sign? (45) Maybe down Wade Hampton or Pleasantburg. There are stop lights, but it's a 4-lane road and you would probably be able to go 45 most of it.
6. Volunteer, please take your instrument and play a tempo that you think would be appropriate for this speed limit sign. Choose different children to play all three signs.
7. In the Romantic period, there was more than slow, medium, and fast. Composers used a wide range of tempos to show feelings or emotions.
8. Please take your instrument from under your chair and play a steady beat with me at this tempo: 1,2,3,4; 1,2, Ready Play.
9. I am going to set the metronome at various speeds and want you to match the tempos. You play each time the metronome clicks. (Do several speeds)

10. Good! You listened well and followed my speed limit directions very well. You may put your instruments under your chair.
11. Romantic composers used a **wide range of emotions** when writing their music. One way they showed these emotions or feelings was to use many different tempos and dynamics.
12. They used different keys to show emotion as well. (Play two variations of Twinkle – one in major and one in minor to show difference in sound. Which one sounded happy? How did the other variation sound? Why?)
13. We have talked about different ways to show emotions in music. Painters in the Romantic Period showed emotions as well. They would show emotions by using colors and lines.
14. A composer named Brahms wrote several dances. Today, we will hear Hungarian Dance #5.
15. Look at the form of Brahms Hungarian Dance on the board as you listen! (Have the form on the Board)
16. Listen for the different tempos, the different dynamics, the huge orchestra.
17. Could you hear the different tempos? Did you hear the dynamics? The huge orchestra?
18. Would you say this form is simple like ABA? No! It is **complex**. There are many different sections. A lot of pieces written in the Romantic period were long! Some could last for an hour or more!
19. Did the orchestra sound small or large? Yes it was a large orchestra. Did you hear any new instruments that you did not hear last week? Yes, especially in the percussion section! The large orchestra with all of the many instruments made a huge sound. It was more complex than before! The orchestra in the Romantic period grew from about 30 – 40 people to over 100!
20. I told you that this was a dance. Did it seem like a dance? Why? Many composers in the Romantic Period wrote music that represented something. For example, a river or a country. Romantic music would often use a **wide range of subjects** when writing music. Romantic paintings also used a wide range of subjects. The paintings were often outdoor scenes, or faraway countries.
21. You have percussion instruments under your chair. Some of these were like the ones that were added to the orchestra. Let's see if it makes a difference.
22. Have students all play the steady beat to Take Me Out to the Ball Game. Now have the drums, woodblocks, and claves play on beat one of each measure. Next have remaining students play on beats 2 and 3. Now put together with piano (or voices)
23. Did you enjoy the music more when there were many interesting and different instruments playing? Many of the Romantic composers did too. They added new sounds – esp. in the percussion section, to make the music exciting and brilliant! They used the different tone colors of the instruments to help express the feelings they were trying to express in the music. They used a **wide range of instrument colors**.
24. Which was more complicated? Which was more interesting? Which was more fun to listen to and play?
25. Painters in the Romantic period used a wide range of colors in their paintings. They would have many different shades of the same color. Look at the painting again. Can you see the wide range of colors in the painting and hear the wide range of instrument colors in the music?

26. Please put your instruments under your chair.
27. Did the main melody line of the piece stay in a small space or did it move from low to high quickly and energetically? Yes, the melody line didn't stay put. It moved from low to high and back again! Many Romantic pieces of music have **soaring melody lines**! We talked about painters using color and line to show emotion. Painters would often use diagonal lines to create unrest and tension in the paintings. Look again at the painting and at all the diagonal lines the artist used.
28. Music in the Romantic period was more complex. Even though there was only one main melody line, it had a complex accompaniment. Paintings were complex as well. What kinds of things did the artist use to show complexity?
29. Music and paintings of the Romantic Period have similar characteristics. Look at the clues on the board. Think about how the music and the paintings have these clues as I read them.
30. Good detective work today!

Week Four – Romantic Period

Class D – Combined Music and Art with Associations Taught Art Class

Art

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Art

Wide Range of Colors

Wide Range of Emotions

Wide Range of Subjects

Diagonal Lines

Complex

1. Look at my drawing. (Have large drawing of 5 lines below with diagonal lines in each. Are the lines on my drawing straight or bent?)
2. Well let's see!
3. Look at the paper at your place. You will notice that there are 5 straight lines.
4. Now, please take your pencil and make diagonal marks like this. On the first line, draw many tiny diagonal lines in this direction like this. On the second line like this, third line like this, etc. Show each line.
5. Are your lines still straight? Of course they are, but they certainly no longer look straight! Why? Can you see how the diagonal lines give a feeling of tension or unrest. It no longer looks straight!



6. Please look at this portrait created during the Romantic Period. What kind of lines do you see in this painting? Yes, many **diagonal lines**. Do you notice that the diagonal lines in this painting give a sense of tension and unrest? To me, it looks like a storm is brewing in the background. Even though she looks calm, look at the expression on her face. What is she feeling? Remember, I said that there were many emotions in the Romantic period. It doesn't mean they have to be scared or stormy. Because painters wanted to show a **wide range of emotions**, sometimes they painted quiet emotions as well.
7. Did you notice that this lady was painted outside instead of inside?
8. Her hair is actually blowing. She is not posed!
9. This painting is more **complex** because it is happening outside and you can see more things going on. Look at the storm coming up in the background!
10. I told you in our last lesson that Romantic painters painted a **wide range of subjects**. They painted events and people from every day and even from faraway countries!
11. Look at the blurred outlines of the shapes of the trees. Look at her hands, her feet, and the bottom of her dress. The outlines are not perfectly clear, but are blurred.
12. Look at all the varying shades of color in this painting! There is a **wide range of colors**.

13. Let's review the clues or characteristics that help us know that a painting was created during the Romantic period. (Read the list on the board.)

Music

(Below are the clue words for the Romantic Period. Place these words on the board when the words in bold are read below.)

Romantic Music

Wide Range of Instrument Colors

Wide Range of Emotions

Wide Range of Subjects

Soaring Melody Lines

Complex

1. We all know that a sound can be loud or soft, but have you ever thought about all of the different levels of loudness and softness? Today, we will explore different levels of dynamics.
2. Give volunteer a drum. Will you play the drum softly please? Now play again, each time a little softer until there is no sound. As you play, we are going to count the different levels of softness inside our heads.
3. Did he/she play softer each time?
4. How many levels were played?
5. Do the same with loud.
6. Loudness and softness are 2 descriptive terms, but if I ask you to play loudly, you don't really know how loudly, unless we use the symbols.
7. I have 6 flash cards with different dynamic levels on them. You have all learned these before, but we will review with our instruments. Play your instrument the dynamic level of these sounds. 1 2 Ready Play (Play them in order and then mix them up)
8. Good! Now let's play from soft to loud over the count of six. Good-now loud to soft over the count of six without the symbols.
9. Music that gradually goes from soft to loud is called a crescendo. Music that gradually goes from loud to soft is called a decrescendo.
10. I will play a piece of music called Scherzo Capriccioso! (Dvorak)
11. Follow the Chart as you listen!
12. Did you hear a **wide range of emotions** in this piece? How did the composer show you the feelings? Yes, by the many different dynamic levels and tempos.
13. The **wide range of instrument colors**, tempos, and dynamics all show much feeling and emotion! Painters used color and line to help show emotions. Look at the painting. What kinds of colors and lines were used in this painting to show emotion?
14. Did the melody stay in one spot or did it move high? Yes, there was a **soaring melody line**. Painters used diagonal lines to show tension and unrest. Where are the diagonal lines in this painting?
15. This is called a scherzo. A scherzo literally means joke. The other piece that we heard today was a dance. Romantic composers used many subjects for their pieces. Maybe they would try to make the music sound like a river, or a wedding, or a particular country, or an emotion. They used a **wide range of subjects** for their music. Painters used many subjects in their creations in the Romantic Period. The subjects would

often be outside and have nature scenes, animals, battles, faraway lands, and other subjects that were true to life. This painting was outside. Look how the wind blows her hair. It is not posed and perfect, but natural.

16. What makes this music **complex**?
17. Yes, the large orchestra, the colorful harmonies, the different keys! Paintings in the Romantic Period were complex too because of the many things happening in them.
18. We discovered that Romantic period music and paintings have similar clues or characteristics. Let's read the characteristics for music. Let's read the clues for paintings. You were great detectives today!

Romantic Weekly Test

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the Romantic period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D
5. Look at the paintings while I pass out a piece of paper for your answers.
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Five – 20th Century

Class A – Separate Music and Art with No Associations Taught Music Class

Music

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold New Instrument Colors

Distorted Melodic Shapes

Distorted Forms

1. Music composed during the 20th century has clues or characteristics that help you know that it was written during this time in history. Today we will discover some clues or characteristics of 20th-century music.
2. Music in the 20th century is very exciting – and maybe different than you would expect!
3. Today we will listen to 20th-century music, and MAKE 20th C. music!
4. I need several volunteers to perform some activities that you may think strange!
5. Assign one group (8 children or so) to sing Hot Cross Buns. Whisper 1,2,3,4,5 and sing again. Continue until I stop you.
6. 1 person to say, “It’s snowing outside. It’s snowing outside!” Count to 5 and say again, over and over until I stop you.
7. 3 people to sing on a low pitch I’m rather warm after the snowing outside person.
8. 1 person to play tambourine 5 shakes 2 strikes wait – 5 shakes 2 strikes wait, etc.
9. 1 person to play bongo drums – whenever you feel like it.
10. 1 person to say La La La La to a short fast rhythm and drop a book on the floor after the la’s.
11. 3 children to make mouth sounds: ch p ch p ch p, etc.
12. the remainder of children to say Ka ching, snap-snap, Ka ching.
- 13. Perform, Record, and Listen.**
14. How many of you thought this was very strange?
15. I thought you might think that perhaps I had gone a little crazy!
16. The fact is that you have just created and produced a 20th century piece of music!
17. You look amazed!
18. It is the goal of 20th-century composers to find new and exciting ways to play instruments! They also used different combinations of instruments! They used synthesizers, voices, and taped instruments and voices. Just about any combination of instruments and voices are acceptable! There are **bold new instrument colors** in some 20th-century music!
19. I will play a little section of a piece called Philomel that uses voice, a taped voice, and a synthesizer so that you can hear what that combination sounds like. (M. Babbitt)
20. Another kind of 20th-century music involves “prepared piano.” This means that composers would place different types of objects on the strings and play the piano on the inside – perhaps they would strike the strings, or use a guitar pick. Sometimes they would play on the outside of the piano as well as the inside!

21. Listen to this piece so that you can hear what prepared piano sounds like! (TV Koeln for piano by John Cage)
22. Look at this little excerpt from the score (Overhead – a small portion for them to actually see) Does this look like a regular piece of music?
23. No! But just as the 20th-century music sounds different, sometimes it looks different as well!
24. This piece was written for an electric string quartet. We will hear a short portion of it so that you can hear it and read along with the little bit of excerpt from the score!
25. There is another piece I want you to hear. (Webern's Symphony Op. 21 – 75 second excerpt)
26. Do you think that you could sing this melody? No! The line is jagged with huge skips! Twentieth Century music will often have **distorted melodic shapes**!
27. Did you hear a specific form, like ABA? No! The pattern of sounds is not balanced. It is difficult to find the form. The melodies and harmonies don't fit together as we would expect. Twentieth Century music will often have **distorted forms**.
28. How would a piece being played in 2 different keys at the same time sound?
29. Listen carefully. I am going to play Hot Cross Buns in the key of C. It sounded fine, right?
30. Now, I'll play it one step higher. Sounded just a little higher, but it was fine, right?
31. Now Listen! I will play them both at the same time!
32. Now, how did you think it sounded?
33. Yes, I agree! It did clash!
34. I want you to listen to some music where the composer does just that! This is a fantasy about a 4th of July picnic at a park when 2 bands entered the park from 2 different sides and were both playing music – but not the same music! Each band was playing a different piece of music – 2 different rhythms and 2 different keys!
35. Let's listen! (Putnam's Camp – Charles Ives)
36. What did you think?
37. Allow students to give answers that lead to the characteristics.
38. You all discovered the clues or characteristics of the 20th century with your answers! Read clues off the board!
39. Good Work Today!

Week Five – 20th Century

Class A – Separate Music and Art with No Associations Taught Art Class

Paintings

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold Colors

Distorted Shapes

Distorted Images

Paintings created during the 20th century have clues or characteristics that help you know that it was created during this time in history. Today we will discover some clues or characteristics of 20th-century music.

1. Everyone has a bag of shapes - all different colors and sizes and a pale blue foam mat. (foam shapes divided equally into ziplock bags. All children were given the same variety of shapes.
2. On the pale blue foam mat, make an object out of the shapes. It can be anything you like. Don't tell anyone what you are making. Please only use the shapes in your bag and do not trade with your neighbor. (Give 2 minutes)
3. Good! I see many interesting objects!
4. Now, look at the person's object beside you. Talk with your neighbor very softly and try to guess what the object is!
5. Good! Please put your shapes back in the bag and put them in the center of the table
6. Did you notice that sometimes it was easy to tell and sometimes hard?
7. It is because our shapes do not exactly represent the true shapes of the object.
8. Our colors do not exactly represent the true colors of the object!
9. Twentieth Century art is a little like this!
10. The colors are often bold and not the actual color of the object!
11. The painters will often use geometric shapes. They put the shapes together in combinations that might seem strange to our eyes.
12. The objects or scenes may seem odd or distorted! They are not painted the way that they appear in real life.
13. Look at this painting as I walk close to you. (Show the painting only close up to each child,)
14. Did you notice it is a little hard to tell what it is? BUT! Watch as I move further away! Walk all the way across the room and hold the painting up.)
15. What happens now?
16. Yes, when you see it up close, you see the distorted shapes and bold colors, but as I move away, you can easily see the scene.
17. What is it? Yes, sailboats on the water with some people on the beach.
18. What keeps this painting from looking like a real scene at the beach?
19. Yes, the colors are one thing! There are **bold colors**.

20. Yes, the shapes! There are **distorted shapes**; not what you expect!
21. Does it look like a photographic image? No, it does not look true to life. There are **distorted images**.
22. That was good detective work! Let's read the clues on the board out loud.
23. There is an egg on the table that contains silly putty.
24. You have a small piece of paper. With your pencil, draw a small image or shape. It can be a smiley face or any other small shape.
25. Take the silly putty and roll it into a ball and gently mash it onto the design.
26. Lift it off and you will see that what you drew is now on the silly putty.
27. Holding your silly putty in your hand like this, and stretch it out gently.
28. What happened to your image?
29. Yes, it stretched it all out or made it distorted.
30. Can you still recognize your image?
31. Yes, unless you have really stretched it too far! You can recognize it, but it no longer looks like the exact image you drew! It is distorted. Twentieth century painters often use distorted images in their paintings! You can still tell what the image is, it is just distorted.
32. Good! You listened well and followed directions!
33. Please place the silly putty back in the egg and close it up tightly so it doesn't dry out!
34. Look at the lady in this painting!
35. What do you see? (Allow students to express what they see)
36. Ask students, Do you see bold colors? distorted shapes? distorted images? Talk about how the painter used these characteristics in the painting.
37. This lady kind of looks like she has been stretched out like our silly putty.
38. She is not an exact representation of a lady, yet we still know that she is a lady.
39. We still know these are flowers, even though they do not look like real flowers! The colors are bold.
40. Let's read our 3 clues for 20th-century paintings out loud:

20th Century Weekly Test:

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the 20th-century period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D.
5. Look at the paintings while I pass out a piece of paper for your answers.

6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Five – 20th Century
Class B – Separate Music and Art with Associations Taught
Music Class

Music

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold New Instrument Colors

Distorted Melodic Shapes

Distorted Forms

Music composed during the 20th century has clues or characteristics that help you know that it was written during this time in history. Today we will discover some clues or characteristics of 20th-century music.

1. Music in the 20th century is very exciting – and maybe different than you would expect!
2. Today we will listen to 20th-century music, and MAKE 20th C. music!
3. I need several volunteers to perform some activities that you may think strange!
4. Assign one group (8 children or so) to sing Hot Cross Buns. Whisper 1,2,3,4,5 and sing again. Continue until I stop you.
5. 1 person to say, “It’s snowing outside. It’s snowing outside!” Count to 5 and say again, over and over until I stop you.
6. 3 people to sing on a low pitch I’m rather warm after the snowing outside person.
7. 1 person to play tambourine 5 shakes 2 strikes wait – 5 shakes 2 strikes wait, etc.
8. 1 person to play bongo drums – whenever you feel like it.
9. 1 person to say La La La La to a short fast rhythm and drop a book on the floor after the la’s.
10. 3 children to make mouth sounds: ch p ch p ch p, etc.
11. the remainder of children to say Ka ching, snap-snap, Ka ching.
- 12. Perform, Record, and Listen.**
13. How many of you thought this was very strange?
14. I thought you might think that perhaps I had gone a little crazy!
15. The fact is that you have just created and produced a 20th-century piece of music!
16. You look amazed!
17. It is the goal of 20th-century composers to find new and exciting ways to play instruments! They also used different combinations of instruments! They used synthesizers, voices, and taped instruments and voices. Just about any combination of instruments and voices are acceptable! There are **bold new instrument colors** in some 20th-century music!
18. I will play a little section of a piece called Philomel that uses voice, a taped voice, and a synthesizer so that you can hear what that combination sounds like. (M. Babbitt)
19. Another kind of 20th-century music involves “prepared piano.” This means that composers would place different types of objects on the strings and play the piano on

- the inside – perhaps they would strike the strings, or use a guitar pick. Sometimes they would play on the outside of the piano as well as the inside!
20. Listen to this piece so that you can hear what prepared piano sounds like! (TV Koeln for piano by John Cage)
 21. Look at this little excerpt from the score (Overhead – a small portion for them to actually see) Does this look like a regular piece of music?
 22. No! But just as the 20th-century music sounds different, sometimes it looks different as well!
 23. Paintings that were created in the 20th century will many times use bold colors too.
 24. This piece was written for an electric string quartet. We will hear a short portion of it so that you can hear it and read along with the little bit of excerpt from the score!
 25. There is another piece I want you to hear. (Webern's Symphony Op. 21 – 75 second excerpt)
 26. Do you think that you could sing this melody? No! The line is jagged with huge skips! Twentieth Century music will often have **distorted melodic shapes**! Composers distorted shapes in their paintings.
 27. Did you hear a specific form, like ABA? No! The pattern of sounds is not balanced. It is difficult to find the form. The melodies and harmonies don't fit together as we would expect. Twentieth Century music will often have **distorted forms**. Painters in the 20th century will often distort images. You can tell what the image is, but it is distorted.
 28. Read Clues on board.
 29. How would a piece being played in 2 different keys at the same time sound?
 30. Listen carefully. I am going to play Hot Cross Buns in the key of C. It sounded fine, right?
 31. Now, I'll play it one step higher. Sounded just a little higher, but it was fine, right?
 32. Now Listen! I will play them both at the same time!
 33. Now, how did you think it sounded?
 34. Yes, I agree! It did clash!
 35. I want you to listen to some music where the composer did the same thing, only with different music! This is a fantasy about a 4th of July picnic at a park when 2 bands entered the park from 2 different sides and were both playing music – but not the same music! Each band was playing a different piece of music – 2 different rhythms and 2 different keys!
 36. Let's listen! (Putnam's Camp – Charles Ives)
 37. What did you think?
 38. Allow students to give answers that lead to the characteristics.
 39. Paintings and music of the 20th century have similar characteristics. How did the bold instrument colors relate to painting? How did the distorted form relate to painting? How did the distorted melodic shapes relate to paintings?
 40. You all discovered the clues or characteristics of the 20th century with your answers! Read clues off the board!
 41. Good Work Today!

Week Five – 20th Century
Class B – Separate Music and Art with Associations Taught
Art Class

Paintings

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold Colors

Distorted Shapes

Distorted Images

Paintings created during the 20th century have clues or characteristics that help you know that it was created during this time in history. Today we will discover some clues or characteristics of 20th-century music.

1. Everyone has a bag of shapes - all different colors and sizes and a pale blue foam mat. (foam shapes divided equally into ziplock bags. All children were given the same variety of shapes.
2. On the pale blue foam mat, make an object out of the shapes. It can be anything you like. Don't tell anyone what you are making. Please only use the shapes in your bag and do not trade with your neighbor. (Give 2 minutes)
3. Good! I see many interesting objects!
4. Now, look at the person's object beside you. Talk with your neighbor very softly and try to guess what the object is!
5. Good! Please put your shapes back in the bag and put them in the center of the table
6. Did you notice that sometimes it was easy to tell and sometimes hard?
7. It is because our shapes do not exactly represent the true shapes of the object.
8. Our colors do not exactly represent the true colors of the object!
9. Twentieth Century art is a little like this!
10. The colors are often bold and not the actual color of the object!
11. The painters will often use geometric shapes. They put the shapes together in combinations that might seem strange to our eyes. Remember how we talked about the music having distorted melodic shapes? The music and paintings of the 20th century will often use distorted shapes.
12. The objects or scenes may seem odd! They are not painted the way that they appear in real life.
13. Look at this painting as I walk close to you. (Show the painting only close up to each child,)
14. Did you notice it is a little hard to tell what it is? BUT! Watch as I move further away! Walk all the way across the room and hold the painting up.)
15. What happens now?
16. Yes, when you see it up close, you see the distorted shapes and bold colors, but as I move away, you can easily see the scene.
17. What is it? Yes, sailboats on the water with some people on the beach.

18. What keeps this painting from looking like a real scene at the beach?
19. Yes, the colors are one thing! There are **bold colors**. Do you remember how some of the music sounded that we listened to in music? There were bold new instrument colors.
20. Yes, the shapes! There are **distorted shapes**; not what you expect! Remember how the music had a distorted melodic shape?
21. Does it look like a photographic image? No, it does not look true to life. There are **distorted images**. In music, the form was distorted as well. Remember, we didn't have a standard ABA form!
22. That was good detective work! Let's read the clues on the board out loud.
23. There is an egg on the table that contains silly putty.
24. You have a small piece of paper. With your pencil, draw a small image or shape. It can be a smiley face or any other small shape.
25. Take the silly putty and roll it into a ball and gently mash it onto the design.
26. Lift it off and you will see that what you drew is now on the silly putty.
27. Holding your silly putty in your hand like this, and stretch it out gently.
28. What happened to your image?
29. Yes, it stretched it all out or made it distorted.
30. Can you still recognize your image?
31. Yes, unless you have really stretched it too far! You can recognize it, but it no longer looks like the exact image you drew! It is distorted. Twentieth century painters often use distorted images in their paintings! You can still tell what the image is, it is just distorted.
32. Good! You listened well and followed directions!
33. Please place the silly putty back in the egg and close it up tightly so it doesn't dry out!
34. Look at the lady in this painting!
35. What do you see? (Allow students to express what they see)
36. Ask students, Do you see bold colors? distorted shapes? distorted images? Talk about how the painter used these characteristics in the painting.
37. This lady kind of looks like she has been stretched out like our silly putty.
38. She is not an exact representation of a lady, yet we still know that she is a lady.
39. We still know these are flowers, even though they do not look like real flowers! The colors are bold. Use teacher-guided discussion to allow children to discuss similarities between the music and paintings based on the 3 characteristics.
40. Let's read our 3 clues for 20th-century paintings out loud:

20th-century Weekly Test:

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the 20th-century period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D.
5. Look at the paintings while I pass out a piece of paper for your answers.
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Five – 20th Century

Class C – Combined Music and Art with No Associations Taught Music Class

Music

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold New Instrument Colors

Distorted Melodic Shapes

Distorted Forms

1. Music composed during the 20th century has clues or characteristics that help you know that it was written during this time in history.
2. Today we will discover some clues or characteristics of 20th-century music.
3. Music in the 20th century is very exciting – and maybe different than you would expect!
4. Today we will listen to 20th-century music, and MAKE 20th C. music!
5. I need several volunteers to perform some activities that you may think strange!
6. Assign one group (8 children or so) to sing Hot Cross Buns. Whisper 1,2,3,4,5 and sing again. Continue until I stop you.
7. 1 person to say, “It’s snowing outside. It’s snowing outside!” Count to 5 and say again, over and over until I stop you.
8. 3 people to sing on a low pitch I’m rather warm after the snowing outside person.
9. 1 person to play tambourine 5 shakes 2 strikes wait – 5 shakes 2 strikes wait, etc.
10. 1 person to play bongo drums – whenever you feel like it.
11. 1 person to say La La La La to a short fast rhythm and drop a book on the floor after the la’s.
12. 3 children to make mouth sounds: ch p ch p ch p, etc.
13. the remainder of children to say Ka ching, snap-snap, Ka ching.
- 14. Perform, Record, and Listen.**
15. How many of you thought this was very strange?
16. I thought you might think that perhaps I had gone a little crazy!
17. The fact is that you have just created and produced a 20th-century piece of music!
18. You look amazed!
19. It is the goal of 20th-century composers to find new and exciting ways to play instruments! They also used different combinations of instruments! They used synthesizers, voices, and taped instruments and voices. Just about any combination of instruments and voices are acceptable! There are **bold new instrument colors** in some 20th-century music!
20. I will play a little section of a piece called Philomel that uses voice, a taped voice, and a synthesizer so that you can hear what that combination sounds like. (M. Babbitt)
21. Another kind of 20th-century music involves “prepared piano.” This means that composers would place different types of objects on the strings and play the piano on the inside – perhaps they would strike the strings, or use a guitar pick. Sometimes they would play on the outside of the piano as well as the inside!

22. Listen to this piece so that you can hear what prepared piano sounds like! (TV Koeln for piano by John Cage)
23. Look at this little excerpt from the score (Overhead – a small portion for them to actually see) Does this look like a regular piece of music?
24. No! But just as the 20th-century music sounds different, sometimes it looks different as well!
25. This piece was written for an electric string quartet. We will hear a short portion of it so that you can hear it and read along with the little bit of excerpt from the score!
26. There is another piece I want you to hear. (Webern's Symphony Op. 21 – 75 second excerpt)
27. Do you think that you could sing this melody? No! The line is jagged with huge skips! Twentieth Century music will often have **distorted melodic shapes**!
28. Did you hear a specific form, like ABA? No! The pattern of sounds is not balanced. It is difficult to find the form. The melodies and harmonies don't fit together as we would expect. Twentieth Century music will often have **distorted forms**.
29. Let's read the clues on the board out loud.

Paintings

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold Colors

Distorted Shapes

Distorted Images

1. Paintings created during the 20th century have clues or characteristics that help you know that it was created during this time in history. Today we will discover some clues or characteristics of 20th-century music.
2. Everyone has a bag of shapes - all different colors and sizes and a pale blue foam mat. (foam shapes divided equally into ziplock bags. All children were given the same variety of shapes.
3. On the pale blue foam mat, make an object out of the shapes. It can be anything you like. Don't tell anyone what you are making. Please only use the shapes in your bag and do not trade with your neighbor. (Give 2 minutes)
4. Good! I see many interesting objects!
5. Now, look at the person's object beside you. Talk with your neighbor very softly and try to guess what the object is!
6. Good! Please put your shapes back in the bag and put them in the center of the table
7. Did you notice that sometimes it was easy to tell and sometimes hard?
8. It is because our shapes do not exactly represent the true shapes of the object.
9. Our colors do not exactly represent the true colors of the object!
10. Twentieth Century art is a little like this!
11. The colors are often bold and not the actual color of the object!
12. The painters will often use geometric shapes. They put the shapes together in combinations that might seem strange to our eyes.

13. The objects or scenes may seem odd or distorted! They are not painted the way that they appear in real life.
14. Look at this painting as I walk close to you. (Show the painting only close up to each child,)
15. Did you notice it is a little hard to tell what it is? BUT! Watch as I move further away! Walk all the way across the room and hold the painting up.)
16. What happens now?
17. Yes, when you see it up close, you see the distorted shapes and bold colors, but as I move away, you can easily see the scene.
18. What is it? Yes, sailboats on the water with some people on the beach.
19. What keeps this painting from looking like a real scene at the beach?
20. Yes, the colors are one thing! There are **bold colors**.
21. Yes, the shapes! There are **distorted shapes**; not what you expect!
22. Does it look like a photographic image? No, it does not look true to life. There are **distorted images**.
23. That was good detective work! Let's read the clues on the board out loud.

Week Five – 20th Century

Class C – Combined Music and Art with No Associations Taught Art Class

Music

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold New Instrument Colors

Distorted Melodic Shapes

Distorted Forms

1. How would a piece being played in 2 different keys at the same time sound?
2. Listen carefully. I am going to play Hot Cross Buns in the key of C. It sounded fine, right?
3. Now, I'll play it one step higher. Sounded just a little higher, but it was fine, right?
4. Now Listen! I will play them both at the same time!
5. Now, how did you think it sounded?
6. Yes, I agree! It did clash!
7. I want you to listen to some music where the composer does just that! This is a fantasy about a 4th of July picnic at a park when 2 bands entered the park from 2 different sides and were both playing music – but not the same music! Each band was playing a different piece of music – 2 different rhythms and 2 different keys!
8. Let's listen! (Putnam's Camp – Charles Ives)
9. What kind of **bold instrument colors** did you hear? Was there a **distorted form**? Did you hear a **distorted melodic shape**?
10. Allow students to give answers that lead to the characteristics.
11. You all discovered the clues or characteristics of the 20th century with your answers! Read clues off the board!

Paintings

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold Colors

Distorted Shapes

Distorted Images

1. There is an egg on the table that contains silly putty.
2. You have a small piece of paper. With your pencil, draw a small image or shape. It can be a smiley face or any other small shape.
3. Take the silly putty and roll it into a ball and gently mash it onto the design.

4. Lift it off and you will see that what you drew is now on the silly putty.
5. Holding your silly putty in your hand like this, and stretch it out gently.
6. What happened to your image?
7. Yes, it stretched it all out or made it distorted.
8. Can you still recognize your image?
9. Yes, unless you have really stretched it too far! You can recognize it, but it no longer looks like the exact image you drew! It is distorted. Twentieth century painters often use distorted images in their paintings! You can still tell what the image is, it is just distorted.
10. Good! You listened well and followed directions!
11. Please place the silly putty back in the egg and close it up tightly so it doesn't dry out!
12. Look at the lady in this painting!
13. What do you see? (Allow students to express what they see)
14. Ask students, Do you see bold colors? distorted shapes? distorted images? Talk about how the painter used these characteristics in the painting.
15. This lady kind of looks like she has been stretched out like our silly putty.
16. She is not an exact representation of a lady. There is a **distorted image**, yet we know that she is a lady.
17. We still know these are flowers, even though they do not look like real flowers! There are **bold colors**.
18. Do you see **distorted shapes** in the painting?
19. Let's read our 3 clues for 20th-century paintings out loud.

20th-century Weekly Test:

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the 20th-century period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D.
5. Look at the paintings while I pass out a piece of paper for your answers.
6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Week Five – 20th Century
Class D – Combined Music and Art with Associations Taught
Music Class

Music

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold New Instrument Colors

Distorted Melodic Shapes

Distorted Forms

1. Music composed during the 20th century has clues or characteristics that help you know that it was written during this time in history.
2. Today we will discover some clues or characteristics of 20th-century music.
3. Music in the 20th century is very exciting – and maybe different than you would expect!
4. Today we will listen to 20th-century music, and MAKE 20th C. music!
5. I need several volunteers to perform some activities that you may think strange!
6. Assign one group (8 children or so) to sing Hot Cross Buns. Whisper 1,2,3,4,5 and sing again. Continue until I stop you.
7. 1 person to say, “It’s snowing outside. It’s snowing outside!” Count to 5 and say again, over and over until I stop you.
8. 3 people to sing on a low pitch I’m rather warm after the snowing outside person.
9. 1 person to play tambourine 5 shakes 2 strikes wait – 5 shakes 2 strikes wait, etc.
10. 1 person to play bongo drums – whenever you feel like it.
11. 1 person to say La La La La to a short fast rhythm and drop a book on the floor after the la’s.
12. 3 children to make mouth sounds: ch p ch p ch p, etc.
13. the remainder of children to say Ka ching, snap-snap, Ka ching.
- 14. Perform, Record, and Listen.**
15. How many of you thought this was very strange?
16. I thought you might think that perhaps I had gone a little crazy!
17. The fact is that you have just created and produced a 20th-century piece of music!
18. You look amazed!
19. It is the goal of 20th-century composers to find new and exciting ways to play instruments! They also used different combinations of instruments! They used synthesizers, voices, and taped instruments and voices. Just about any combination of instruments and voices are acceptable! There are **bold new instrument colors** in some 20th-century music! Just as composers use bold instrument colors in their music, painters will often use bold colors in their paintings!
20. I will play a little section of a piece called Philomel that uses voice, a taped voice, and a synthesizer so that you can hear what that combination sounds like. (M. Babbitt)
21. Another kind of 20th-century music involves “prepared piano.” This means that composers would place different types of objects on the strings and play the piano on

- the inside – perhaps they would strike the strings, or use a guitar pick. Sometimes they would play on the outside of the piano as well as the inside!
22. Listen to this piece so that you can hear what prepared piano sounds like! (TV Koeln for piano by John Cage)
 23. Look at this little excerpt from the score (Overhead – a small portion for them to actually see) Does this look like a regular piece of music?
 24. No! But just as the 20th-century music sounds different, sometimes it looks different as well!
 25. This piece was written for an electric string quartet. We will hear a short portion of it so that you can hear it and read along with the little bit of excerpt from the score!
 26. There is another piece I want you to hear. (Webern's Symphony Op. 21 – 75 second excerpt)
 27. Do you think that you could sing this melody? No! The line is jagged with huge skips! Twentieth Century music will often have **distorted melodic shapes**! The melodies and harmonies don't fit together as we would expect.
 28. 20th-century paintings often use distorted shapes.
 29. Did you hear a specific form, like ABA? No! The pattern of sounds is not balanced. It is difficult to find the form Twentieth Century music will often have **distorted forms**. In paintings, distorted images are often used. They would not be like a photograph! You would be able tell the shape, but it doesn't look true to life.
 30. Let's read the clues on the board for music and paintings of the 20th century out loud.

Paintings

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold Colors

Distorted Shapes

Distorted Images

1. Paintings created during the 20th century have clues or characteristics that help you know that it was created during this time in history. Today we will discover some clues or characteristics of 20th-century music.
2. Everyone has a bag of shapes - all different colors and sizes and a pale blue foam mat. (foam shapes divided equally into ziplock bags. All children were given the same variety of shapes.
3. On the pale blue foam mat, make an object out of the shapes. It can be anything you like. Don't tell anyone what you are making. Please only use the shapes in your bag and do not trade with your neighbor. (Give 2 minutes)
4. Good! I see many interesting objects!
5. Now, look at the person's object beside you. Talk with your neighbor very softly and try to guess what the object is!
6. Good! Please put your shapes back in the bag and put them in the center of the table
7. Did you notice that sometimes it was easy to tell and sometimes hard?
8. It is because our shapes do not exactly represent the true shapes of the object.

9. Our colors do not exactly represent the true colors of the object!
10. Twentieth Century art is a little like this!
11. The colors are often bold and not the actual color of the object!
12. The painters will often use geometric shapes. They put the shapes together in combinations that might seem strange to our eyes.
13. The objects or scenes may seem odd or distorted! They are not painted the way that they appear in real life.
14. Look at this painting as I walk close to you. (Show the painting only close up to each child,)
15. Did you notice it is a little hard to tell what it is? BUT! Watch as I move further away! Walk all the way across the room and hold the painting up.)
16. What happens now?
17. Yes, when you see it up close, you see the distorted shapes and bold colors, but as I move away, you can easily see the scene.
18. What is it? Yes, sailboats on the water with some people on the beach.
19. What keeps this painting from looking like a real scene at the beach?
20. Yes, the colors are one thing! There are **bold colors**. Just as painters sometimes use bold colors in 20th-century paintings, composers sometimes use bold new instrument colors in music.
21. Yes, the shapes! There are **distorted shapes**; not what you expect! Just as painters use distorted shapes in their paintings, composers sometimes have distorted melodic shapes. They don't sound like we expect them to.
22. Does it look like a photographic image? No, it does not look true to life. There are **distorted images**. In 20th-century music, the form might be distorted.
23. Do you remember that the clues for the music and art in the 20th century are almost the same.
24. That was good detective work! Let's read the clues on the board for both the music and art out loud.

Week Five – 20th Century
Class D – Combined Music and Art with Associations Taught
Art Class

Music

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold New Instrument Colors

Distorted Melodic Shapes

Distorted Forms

1. How would a piece being played in 2 different keys at the same time sound?
2. Listen carefully. I am going to play Hot Cross Buns in the key of C. It sounded fine, right?
3. Now, I'll play it one step higher. Sounded just a little higher, but it was fine, right?
4. Now Listen! I will play them both at the same time!
5. Now, how did you think it sounded?
6. Yes, I agree! It did clash!
7. I want you to listen to some music where the composer does just that! This is a fantasy about a 4th of July picnic at a park when 2 bands entered the park from 2 different sides and were both playing music – but not the same music! Each band was playing a different piece of music – 2 different rhythms and 2 different keys!
8. Let's listen! (Putnam's Camp – Charles Ives)
9. What kind of **bold instrument colors** did you hear? Was there **a distorted form**? Did you hear a **distorted melodic shape**?
10. Allow students to give answers that lead to the clues or characteristics. Were these similar to the painting clues?
11. You all discovered the clues or characteristics of the 20th century with your answers! Read clues off the board!

Paintings

(Below are the clue words for the 20th century. Place these words on the board when the words in bold are read below.)

20th Century

Bold Colors

Distorted Shapes

Distorted Images

1. There is an egg on the table that contains silly putty.
2. You have a small piece of paper. With your pencil, draw a small image or shape. It can be a smiley face or any other small shape.

3. Take the silly putty and roll it into a ball and gently mash it onto the design.
4. Lift it off and you will see that what you drew is now on the silly putty.
5. Holding your silly putty in your hand like this, and stretch it out gently.
6. What happened to your image?
7. Yes, it stretched it all out or made it distorted.
8. Can you still recognize your image?
9. Yes, unless you have really stretched it too far! You can recognize it, but it no longer looks like the exact image you drew! It is distorted. Twentieth century painters often use distorted images in their paintings! You can still tell what the image is, it is just distorted.
10. Good! You listened well and followed directions!
11. Please place the silly putty back in the egg and close it up tightly so it doesn't dry out!
12. Look at the lady in this painting!
13. What do you see? (Allow students to express what they see)
14. Ask students, Do you see bold colors? Describe the bold colors that we learned in music? Yes, the sounds of the instruments make the bold colors we hear in the music.
15. Do you see distorted shapes? This is like the distorted melodies that we heard in 20th-century music. Sometimes the melodies have big leaps or go from one note to another note that our ears just don't expect.
16. Do you see distorted images? What about the form of the music? It was distorted as well. It probably does not follow a standard form like ABA that we are used to hearing.
17. This lady kind of looks like she has been stretched out like our silly putty.
18. She is not an exact representation of a lady. There is a **distorted image**, yet we know that she is a lady.
19. We still know these are flowers, even though they do not look like real flowers! There are **bold colors**.
20. Do you see **distorted shapes** in the painting?
21. The music and paintings have similar clues in the 20th century.
22. Let's read our 3 clues for 20th-century paintings out loud.

20th-century Weekly Test:

To finish our time together this week, we are going to look at four paintings. I would like for you to pick out the painting that best matches the music based on what you have learned about the 20th-century period this week.

I am going to place 4 paintings on the board.

Please look at each of these paintings as I put them on the board.

1. We will call this painting Letter A.
2. This painting will be called Letter B
3. This painting will be Letter C
4. This painting Letter D.
5. Look at the paintings while I pass out a piece of paper for your answers.

6. Listen to the music and choose the painting that you think best matches this music based on our clues we put on the board.
7. Wait until students have marked paper.
8. In this same box, write some words telling why the painting matches the music. Try to use some of our clues to explain your answers.

Appendix H

Adjectives Used in the Written Descriptions

**Grade 3 Pretest
Class A****Baroque**

Active
Bonkers
Crazy
Dancing
Energetic
Fast 4
Fighting 2
Insane
Joyful
Loud
Mad
Playing
Running
Scary
Storm
Thrashing
Wild 3

Classical

Calm
Dancing
Fancy
Happy
King
Nice
Not Loud
Parade
Pretty
Regular
Riding
Royal March
Slow
Softly

Romantic

Battle
Big
Fierce
Fight
Fighting
Hard
Jumping
Killing
Lightning
Low 2
Pounding
Rambunctious
Scary 3
Storm
Thunder
Wild 2

20th Century

Calm 8
Gentle
Lightning
Lost Horse
Not Much Mvmt
Peaceful 6
Sad
Slow
Soft
Soothing
Walking
Wild

**Grade 3 Pretest
Class B**

Crazy
Dancing
Exciting 2
Fierce
Gallop
King
Loud 3
Running 2
Storm 2
Thunder 2
Wild 3

Calm 2
Dancing
Funeral
Graceful
Leaping
Marching
Normal
Oddish
Pasture
Rich
Riding 2
Trotting
Walking 2

Active
Peaceful 3
Gallop
Gentle Storm
Low
Marching
Rough
Scary 3

Airy
Calm
Gentle 3
Not moving a lot
Peaceful 4
Prancing
Quiet
Rainbow 2
Sad
Sitting
Slow
Smooth
Soft

Grade 3 Pretest**Class C**

Battle	Calm	Action	Calm
Exciting	Happy	Battle	Light
Fast 4	Important	Crazy	Lonely
Fast and Slow	Joyful	Fast 3	Nice slow steady trot
Fight 2	Parade	Fast and Wild	Peaceful 3
Fighting 3	Peaceful	Fierce	Peaceful and slow
Frightening	Prancing	Fighting	Slow 2
Happy	Rich	Loud	Slow and dreamy
Loud	Riding 2	Marching beat	Slow and steady
Not like killing	Royal	Slow	Soft
Really fast	Smooth	War	Something falling
Wild 2	Soft 2	Wild 4	Still
	Trotting		Tired
	Walking 2		Very slow

Grade 3 Pretest**Class D**

Falling	French	Battle	Beautiful
Fast 2	Gentle	Dancing	Dark
Loud	Graceful(ly) 2	Dragon crawling	Gentle
Movement	High	Exciting	Graceful 3
Moving	Important	Fast	Grazing
Not harsh	Playing	Fight(ing) 5	Moving slowly
Quick	Riding	Galloping	Peaceful
Seems fast	Royal 4	Lightning	Pretty
Struggling	Style	Lot of movement	Quiet
Wild 3	Trotting	Stormy	Running
	Welcoming	Strong	Sitting music
		Thunder	Walking
		War	2 rhythms same time

Grade 4 Pretest**Class A**

Castle	Castle	Attacking	Alone 2
Country	Celebrating	Battle	Danger
Dancing 2	City	Dragon	Dark
Fast	Country	Exciting	Dreamy
Fast and running	Happy 3	Fierce	Graceful
Fighting	Joyful	Fight(ing) 6	Greeting
Frantic running	Moving	Loud and scary	Light motion
Frightening	Peaceful	Mad	Lonely
Funny	Prancing	Moving a lot	Marching
Happy 2	Rich	Running	Peaceful 3
Joyful	Royal 3	Scary	Rainbow
Jumping	Royal walk	Storm 2	Royal
Moving quick	Trotting	Thunder 2	Sad
Performing	Walking	War 2	Scary
Rich	Walking gracefully		Scary lightning
Running 2			Strolling
Stormy			Wandering
Windy			Wonderland

Grade 4 Pretest**Class B**

Battle	Bowing	Dragon	Calm
Bouncing	Calm	Fighting	Dancing
Bowing	Cheerful	Frantic	Dreamy
Exciting	Colonial	Killing	Enjoyable
Fast and jumpy	Dancing	Lightning 3	Lighter colors
Frantic	Important	Lightning/Thunder	Lonely 3
Jumping	King Music 2	Loud	Peaceful 7
King	Marching	Louder/Softer	Peaceful like
Leaping	Paris music	Low	Playing
Lightning	Peaceful	Rain	Roaming
Lot of action	Peaceful walking	Running wild	Soft 2
Madness	Riding 3	Storm	Trotting
Playing	Riding lightly	Wild	Walking 2
Prince	Royal 2		Wandering
Quick	Royalty		
Riding	Tricks in Circus		
Roaring	Trotting		
Royal 2			
Running			
Scary			
Storm			
Very fast			
Wild 2			

Grade 4 Pretest**Class C**

Combat	Colorful	Battle	Breathing
Exciting 3	Dainty	Drumming	Calm
Fast 2	Dignified	Exciting 2	Colorful
Fighting 2	Flutes	Fast	Dreamland
Frightful	Graceful	Fighting 5	Dreamy
Fun	Greeting	Galloping horse	Free
Furious	Happy 3	Homecoming	Gentle
Jumping	Lively	King	Grazing
King	Majestic	Lonely	Lazily drifting
Lightning storm	Merry	Loud 3	Light
Loud	Normal	Mad	Lonely 2
Nice	Olden time	Not soft	Majestic
Noisy	Peaceful	Parade	Mysterious
Not light	Riding	Roar sounds	Not fast
Not smooth	Royal 2	Running freely	Peaceful 4
Playing	Royalty	Storm	Peacefully walking
Quick and lively pace	Thinking	Sword	Sad
Running 4	Walking 2	Trumpet	Slowness
Storm	Wood Pipes	Up and down	Smooth
Very fast		Violins go strikingly	Soft 2
Wild 3			Tired
			Walking
			Weary march

Grade 4 Pretest**Class D**

Celebrating	Calm	Action	Animal sounds
Dancing horse	Clothes	Bass note	Bright colors
Dragon	Colorful	Battle	Calm and peaceful
Exciting 2	Dancing	Danger	Cheerful
Fast 2	Fancy party	Dragon	Climbing
Fighting	Happiness	Drums	Cloudy
Jumpy	Happy 2	Fast	Colors
Lightning	Joy	Fierce	Dream
Lot happening	King 2	Fight(ing) 5	Dreamy
Loud like thunder	Marching	Loud	Expressive color
Man acting posed	Prance 3	Moving	Happy and slow
Royalty	Proud	Piercing	Lonely 5
Running 3	Royalty	Scary 3	Lost horse
Thunder	Walking 2	Spooked	Motion
Very fast	Welcoming 2	Spooky	Peaceful 2
Violent fight	Wig	Storm	Scared 2
Wild		Storm music	Slow
		Thunder	Smooth
		Thunder/Lightning	Swimming

War
Wild

Trotting
Walking-even pace
Wishing for friend

**Grade 5 Pretest
Class A**

Battle
Dancing
Exciting
Fast 5
Happy 2
Joyful
Lightning Crashing
Lively 2
Playing
Quick
Riding
Royalty
Running
War
Weird
Wild 2
Wild and free

Classical
Colonial
Dance
Easy
Far away
Good Day
Happy 3
Joyful
Majestic
Make believe
Old fashioned 2
Parade
Prince
Rich
Riding 2
Royal 4
Smooth
Soft
Spring
Trotting
Walking 2

Battle
Dancing
Fast
Fierce
Fighting 2
Jumping
Jumpy
Lightning
Low
March
Marching
Proud
Riding
Running
Scary
Storm
Trotting
War 6
Wild 3

Calm 2
Dream
Enchanted
Graceful
Lonely 4
Majestic
Mystic 2
Not fast
Peaceful 3
Peaceful and gentle
Pretty but dangerous
Riding
Sad
Scared
Slow
Soft
Still 2
Walking
Wandering

**Grade 5 Pretest
Class B**

Active
Attack
Crashing
Dancing
Excited
Exciting
Fast 5
Fight
Frisky 2
Fun
Happy
Jumping 2
Jumpy
Lively

Beautiful
Circus
Classical
Dignified
Dressed up
Elegant
Excited
Fun
Graceful 2
Happy 4
Hopping
Kingly
Like powdered wigs
Lively

Battle 2
Bucking
Dark
Dramatic
Exciting
Fighting 5
Forceful
Jumpy
Lightning 3
Loud
Motivating
Rain
Rain falling
Scary2

Alone
Arrogant
Boring to exciting
Calm 3
Dark
Elegant
Fast
Gazing
Gloomy
Grazing
Happy
Left out
Little intense
Lonely

Majestic	Nice	Storm 4	Looking
Old	Old fashioned	Thunder 3	Natural
Old Times	Performing	Violent	Peaceful 2
Playful 2	Pleasant place	Violins	Resting
Playing	Prancing	War 4	Sad 5
Prancing	Pretty	Warlike	Scared
Riding	Riding		Scary
Tense	Royal 4		Soft
Town	Royalty		Still
			Strange
			Taking time
			Tired
			Unhappy
			Wandering

Grade 5 Pretest
Class C

Calm	Bright	Battle	Calm 10
Classic	Bright colors	Charging	Color
Crazy	Calm	Dangerous	Colorful 2
Dance	Cheerful	Dramatic	Loneliness
Dancing 2	Colonial	Dying	Loud
Energetic	Fast	Exciting 4	Mellow
Exciting 2	Galloping	Fast	Movement
Fast 6	Happily	Feeling	Peaceful 4
Fighting	Happy 2	Fierce	Prancy
Flute	Has melody	Fight	Quiet 2
Furious	Horse show	Fighting 3	Running
Keeps going	Joyous	Full of movement	Sad
Lively 2	Jumping	Jumping	Slow 2
Mad	Kingdom	Loud 2	Smooth
Mellow	Majestic	Quick	Soft 5
Monstrous	Medieval	Roar	Walk
Moving fast	Mellow	Running wildly	
Quick	Movement	Shaky	
Rearing fast 2	Prancing 3	Some movement	
Running	Prancy	Stormy 2	
Storm	Proud 2	Suspenseful	
Straight	Royal 2	Thunder	
Untamed	Royalty	Thunderous	
Violins	Soft	War 2	
Weird	Steady on beat		
	Strong		
	Trotting		

**Grade 5 Pretest
Class D**

Active 2	Andante	Active	Beautiful
Confused	Beautiful	Alert	Bright colors
Crazy	Beauty	Battle 2	Calm 4
Distressed	Calm	Bucking	Dancing
Elaborate	Excited	Danger	Darkness
Fast 4	Kind	Dark	Gentle
Fast Moving	Liveliness	Fast 2	Graceful 2
Fast Speed	Movement	Fight	Light
Fighting 3	Noble	Free roaming	Loneliness
Frantic	Peaceful	Lightning	Lonely 3
Gracefulness	Prancing	Lightning and rain	Majestic
Hurried	Prim	Lively 2	Peaceful 6
Jumping 2	Proper	Loud notes	Playful
Lively	Royal 5	Loudness	Quiet
Lot of motion	Royal look	March style	Quietness
Loud	Royal party	Movement	Regular
Power	Royalty	Moving	Searching
Powerful	Slow	Powerful	Sleepy
Rage	Trotting 2	Quick	Slow
Rich	Very casual	Scary	Slowness
Royalty	Walk	Storm 2	Smooth
Running 2	Walking	Stormlike	Soft
Spunk		Strange	Soft background
Strong		Suspenseful	Solemn
Very Warlike		Tense	Unfamiliar
War		Thunder	Unhappy
Wild 4		War 4	Very off
Wildness		Wild	Walking 2

Grade 3 Weekly Test
Class A

Baroque

Normal
 Rejoicing
 Steady walk
 Walking

Classical

Arguing
 Busy
 Calm 2
 Fighting
 Prancing
 Sadness
 Simple melody
 Sword fight
 Walking
 Walking rhythm

Romantic

Calm 4
 Comfortable
 Daydreaming
 Gentle
 Happy
 Nice 2
 Peaceful
 Relaxing
 Soft
 Soft sounds
 Soothing

20th Century

Calm
 Different
 Fighting
 Funny
 Messy 2
 Warming up
 Weird 3

Grade 3 Weekly Test
Class B

Baroque

Busy
 Calm
 Exciting
 Gambling
 Knights
 Marching
 Olden day
 Playing instrument
 Walking 4

Classical

Balance
 Blend
 Color
 Contrast
 Dark 2
 Dull
 Fight
 Fighting
 Form
 Loud
 Not much action
 Pale colors
 Sad
 Simple
 Sounds dull
 Standing still
 Standing tall

Romantic

Barely moving
 Bold color
 Calm 4
 Dark
 Easy
 Gentle
 Many subjects
 Peaceful 3
 Peacefully
 Quiet
 Relaxing
 Sad
 Sitting 2
 Sleepy
 Slow
 Slow moving
 Soft 2

20th Century

Bold
 Bold colors
 Bold instruments
 Dark
 Different 2
 Different/same time
 Different sounds
 Funky
 High
 Modernized
 Out of melody
 Out of place
 Distorted
 Sneaky
 Squeaking
 Strange
 Weird
 Weird in form
 Wild

Grade 3 Weekly Test**Class C**

Fancy 2	Battle	Calmness	A silly band
Fast 2	Calm 2	Diagonal lines	Band
Fighting	Fun fight	Lots of colors	Crazy
Happy 2	Important	Lying around	Crazy, distorted
Important	Moving	Nothing happening	Funny
Joy	Old music/old days	Party	Instruments playing
Loud	Peaceful and walking	Peaceful 3	Like a band
Party	Peaceful but jumpy	Peaceful and cartoon	Like a collage
Restful	Roman music	Romantic	Musicians
Sitting	Sitting	Slow 3	Playing instruments
Slow and walking	Slow	Soft 2	Practicing
Walking 2	Soft	Soft and lazy	Strange
	Soft and calm	Soft and peaceful	Stretched out
		Very calm	Violin
		Working	Weird 2

Grade 3 Weekly Test**Class D**

Action	Calm 3	Calm 4	Chopped up
Busy	Fighting	Calm and graceful	Crazy
Calm	Important parade	Fun	Instruments
High	Instruments	Girly and sweet	Little band
Important	Manly	Lazy	Musicians 2
Like guitar	Moving	Not exciting	Noisy
Marching tune	Normal	Peaceful	Not put together
Playing	Not calm	Playing around	Not singable
Rhythm	Not wild	Pretty	Out of tune
Roman	Party	Romantic	Playing 2
Talking 2	Pause in fight	Sitting	Practicing
Trumpeting	Rome	Slow	Swords
	Sleeping	Smooth	Weird 4
	Talking	Soft	Weird notes
	Town music	Soft and gentle	
	Walking		

Grade 4 Weekly Test**Class A**

Busy 3	A lot of movement	Active	Bold Colors 2
Celebration	Arguing	Calm 4	Calm
Continuous mvmt 2	Balanced	Colors 2	Dark
Dramatic	Bunch of movement	Complex	Different
Fancy 2	Busy 2	Deep emotions	Distorted
Happiness	Contrast	or thoughts	Distorted images
Happy 2	Exciting	Diagonal lines 2	Distorted shapes 2
Important	Fancy	No straight posed	Distortion
Loud	Happy 2	lines	Instruments
Parade	Important	Emotion 2	Loud, short, soft
Peaceful	Little movement	Graceful	Making music
Pilgrims walking	Lots of action	Movement 3	Messed up
Shows contrast	Loud 2	No perfect poses	Mixed up
Smooth	Maddish	Not moving a lot	Odd shapes 2
Strong	Royal march	Sad 3	Really weird
Trumpet	Sad	Sitting	Scary 2
Walking	Strong	Slanted lines	Shapes
	Threatening	Tuning the guitar	Strange 2
	Walking	War	Stretched out
	War		Weird 3
			Weird music

Grade 4 Weekly Test**Class B**

Action	A lot of movement 2	A lot of dynamics	All over the place
Band	Balanced 3	Colors and contrasts	Bold colors
Calm	Band	Beautiful	Bold instr. Colors
Classical	Calm 4	Calm 3	Colors don't go
Excitement 2	Cheerful	Contrasts	Different colors
Grand	Fighting	Diagonal lines 2	Distorted 2
Happy	Great loss	Different shades of	Instruments
Loud	Guitar and singing	color	Jumpy 2
Majestic	Calm	Fighting	Messing up notes
Marching 2	Majestic	Hazy	Mexican or Chinese
Movement	March tone	Light/dark	Mixed up
Piano/guitar	Pale colors 2	Lots of diagonal and	Paint splattered
Preaching music	Playing music	straight lines	Playing randomly
Proud	Royal 3	Not really happy	Quiet alley
Royal 2	Simple lines	Quiet	Shapes 3
Walking 2	Talking	Quiet and peaceful	Strange
Walking proudly	Walking 2	Romantic 2	Weird 4
	Walking gracefully	Sad	Weird shapes
		Sad and emotional	
		Silent	

Sitting 2
Sleepy
Still

Grade 4 Weekly Test

Class C

Busyness	A lot of movement	Aren't doing much	A lot going at once
Busy 7	Balanced	Busy 2	Arguing
Contrast	Busy	Calm 2	Balanced
Drums	Chattering	Gentle	Bold colors 3
Fighting 2	Curvy lines	Gossiping	Bold shapes
Layers 3	Exciting	Lonely 2	Busy
Lots of movement	Fast movement	Lounging	Complicated
Marching	Fighting 3	Not busy	Different
Marching joyfully	Happy	Not much movement	Different sounds
Medium	Like a VIP	Peaceful 2	Distorted
Not loud	Little movement	Relaxing	Distorted images
Not soft	Lot of stuff	Romantic	Distorted shapes
Peaceful	Lots of movement	Sad	Distorted bold sound
Royal	Marching	Sad and lonely	Learning instruments
Slow	Minor scales	Sitting	Lots going on
Talking	Moderately calm	Soft 2	Modernized
Trumpets	Not much movement	Soothing	Out of place
Women chatting	Pale	Talking	Different tunes
	Peaceful	Walking/talking	Shapes run together
	Royal	Warm glow of fire	Soft marriage music
	Sad		Strange
	Straight lines		Wacko
	Threatening		Weird 3
	Walking		
	Yelling		

Grade 4 Weekly Test

Class D

Calm and steady	Balanced 3	Calm 3	Bold colors
Celebrating	Calm 4	Calm and steady	Bold sounds
Continuous	Colors balanced	Emotion	Color
Movement 2	Fighting	Lonely	Different instruments
Dramatic	Happy	Loving	Different sounds
Drums	Important	Marching	Distorted 3
Happy 2	Joyous	Nice and calm	Distorted forms
Joyful	Loud/soft	Not much movement	Distorted images
King	Marching	Pale and dark colors	Distorted shapes 3
Light and Dark	Not happy	Peaceful	Not normal sound
Loud excited	Relaxed	Pilgrims	Hitting keys, notes
Marching 2	Stringed instruments	Playing instruments	Instrument colors

Not busy
Parade
Party
Quick
Royalty
Smooth
Steady
Talking
Victorious
War

Sword fight
Terrible

Romantic 2
Sad 2
Slow
Someone killed

Jumbled 2
Melody
Messed up
Mixed up 3
More colorish
Not put together
Out of place
Ridiculous tunes
Stretched 2
Stretched up
Weird 2
Weird colors/shapes
Weird music notes

Grade 5 Weekly Test**Class A**

A lot of movement	A lot of movement	About to move	Blurry
Ceremonious event	Exciting	At a ball	Clarinet
Cheerful	Fighting	Blended	Distorted 4
Drums	Helping	Calm	Distorted lines
Grand	Joyful	Diagonal	Doesn't sound right
Instruments	King	Echo	Flute and banjo
Journey	Light and happy	Flowery	Messed up 2
Marching	Merry event	In love	Moving
Mini orchestra	Not angry	Lazy	Not real 2
Moving a lot	Not happy	Lines blurry	Out of order
Parade 2	Not sad	Lonely 2	Out of tune
Prideful	Peaceful	Not clear	Piano
Proper	Playing	Outside	Play flute
Proud	Rome	Peace	Playing music
Rejoicing and parade	Royal	Peaceful	Very distorted
Royal 2	Rushing	Play flute	Weird 5
Sad	Sad	Prideful	
Triumphant	Very, very royal	Relaxing	
Walking	Walking 2	Sad 5	
Wedding music	Warlike	Sitting	
		Slanted	
		Sleeping and Slow	
		Slow	
		Slow and calm	
		Straight up	

Grade 5 Weekly Test**Class B**

Big room	Balanced	Action	Bad
Bright	Beautiful	Busy	Bizarre
Busy 2	Bold	Busy background	Bold colors
Calm	Bright	Calm 5	Bunch of lines
Celebrating	Calm 3	Celebration	Clumsy
Continuous movement	Commotion	From Spain or India	Deformed
Curvy lines	Dramatic	Gentle	Distorted 8
Dancing	Dueling	Gloomy	Distorted shapes 2
Decorated	Fast tempo	Ladies clothes weird	Funny
Dramatic	Frisky	Lazy	Hard to tell
Drums	Hard	Lounging	Instruments
Exciting 3	Harsh	Marching	Irregular
Fun	Important	Moving	Messed up
Lively 2	In action	Not active	Misshapen
Marching 2	Jumpy	Not busy 2	Playing funny
Movement	Light	Not much movement	Seems like Picasso

No action	Lines	Peaceful	Sets the mood
Party 3	Lively	Relaxed	Strange 3
Prancing	Lot of movement	Romance	Very distorted
Romanish	March 2	Romantic	Weird 3
Royal 3	Not excited	Royalty	
Royalty	Playing 2	Sad 3	
Spaniards	Richly dressed	Sleepy	
Special	Royalty	Smooth 2	
Strong	Strong	Solemn	
	Sword fighting	Very calm	
	Talking	Writing	
	Up and down		
	Walking		

Grade 5 Weekly Test

Class C

Busy 4	Busy 2	Calm 5	All mixed up
Ceremony	Fast	Calm but moving	Bold colors
Colonial	Fast a little bit	Classic	Deformed
Contrast 2	Gentle	Continuous moving	Distorted
Curvy lines	Happy	Exciting	Distorted shapes/lines
Dramatic	Important	Fast	Don't go together
Fast	Lights/Darks	Gentle	Funny
Full of excitement	Lots of movement 2	Lounging	Music is everywhere
Kings	Louds/softs	Melody	Odd
Layering	More exciting	Movement	Off balance
Lively	Music we sing	Not exciting	Off key
Lots of movement	Mysterious	Peaceful 2	Weird 8
Loyal	Native	Relaxing	
Majestic	Old	Romantic feeling	
Marching 3	Royal	Sad 3	
Parade	Royalty	Sleepy	
Quick	Slowing	Slow	
Royalty	Smooth	Smooth 2	
Victorious		Soaring	
War 2		Soft 4	
		Sorrowing	
		Thinking	
		Trills	
		Wondering	

Grade 5 Weekly Test**Class D**

Almost peaceful	Balanced 3	Bowing	All jumbled up
Busy 3	Busy 2	Calm 4	All over the place
Fighting	Calm	Calm and peaceful	Battle
Happy	Colors light	Dark colors	Bold colors
High class	Competing	Dreary	Distorted 4
Important 2	Contrasts	Gentle	Distorted people,
Laughter	Crying	Important message	instruments, objects
Lively	Curvy lines	Isn't lot of movement	Distorted shapes 2
Marching 2	Detailed	Lazy	Distorted sounds
Movement	Elegant	Lively	Doesn't blend
Overlaying	Fighting	Lots of energy	Doesn't have tune
Parade	King	Loud and soft	Fun
Partying	Layered	Not a lot of action	Guitar
Rich sound	Lots of movement	Not busy	Long and pulled out
Richly dressed	Minor	Not exciting	Misshapen
Royal 4	Not much mvmt. 3	Peaceful 3	Mixed up
Royal feeling	Not curvy lines	Poor people	Music distorted
Soft	Very majestic	Quiet	Not nice
Very Majestic	Orchestra	Quietly working	Not organized
Walking	Prancing	Relaxed	Not smooth
War	Rich	Romantic	Odd
	Roman	Sad	Shapes distorted
	Roman guard	Saddened	Sounds funny
	Royalty 2	Slowness 2	Strange 2
	Still	Smooth	Universal
	Suspenseful	Soft 3	Very unorganized
	Walking	Sweet	Weird
		Talking	
		Walking	

Grade 3 Posttest**Class A**

Battle	Calm	Angry	Blue
Bouncing	Color	Crescendo 2	Calm 4
Energetic	Colors are pale	Decrescendo	Color
Greeting	Fancy	Dangerous	Gloomy
Horses jumping	Important	Deep	Horrible steady beat
Hurry	Introducing	Dramatic	Lonely
King	Joyful	Dynamics change	Peaceful 3
Lights and Darks 2	King music	Excited	Pretty
Moving quick	Loud to soft	Fighting 2	Royal
Rain	Music like horse	Lots of crescendos	Scary
Really fast	Nice tone	No crescendo	Spooky
Running 3	Pleasant 2	Not wild	Strange
Scared	Prancing	Really wild	Strong
Storm	Pretty	Rough	Tired
Thunder 2	Pretty colors	Running	Wandering
Violent	Royal 4	Scary 2	Weird 2
War	Strutting	Sneaking	
Wild 2	Walking	Storm	
		Thunder	
		Very stern	
		Wars	
		Wild 2	

Grade 3 Posttest**Class B**

Castle	Bold colors	Action	Blurry
Contrasts	Calm 2	Crescendo 2	Bold colors
Dancing	Clothing	Dark colors	Calm 3
Different notes	Dark colors	Decrescendo	Color
Fast 2	French	Dramatic	Gentle 2
Fighting 3	Gentle	Fast movement	Intent
High	Happy	Fierce	Not much motion
Intent	High	Fighting 2	Out of focus
Jumpy	Light	Hunt	Pale colors
Light and dark colors	Marching	Light and dark	Peaceful 2
Lots of subjects	Normal	Loud	Running
Loud	Pale	Louds and softs	Sad
Out of control 2	Peaceful 2	Marching	Simple
Outside	Royal	Rage	Slow
Quick movement	Royalty	Rowdy	Soft
Trotting	Simple	Soft and loud	Strange
Walking	Smooth	Thunder	Strange harmony
Wavy lines	Smoother	Wild 2	Walking 2
Wild	Still 2		
	Walking		

Grade 3 Posttest**Class C**

Action	A little strange	Battle	Calm 4
Battle	Calm 2	Crescendo	Calm and riding
Busy	Cheering	Fast	Dreaming
Crazy 2	Happy	Fast and loud	Dreamy
Fast	Important	Fight	Light and peaceful
Fast and loud	Kingly music	Fighting	Lonely
Fighting 2	Nice	Jumpy and exciting	Odd
Lots of stuff going on	Not much movement	Lots of decrescendos	Peaceful 3
Loud 2	Not really moving	and crescendos 2	Sad 2
Loud and happy	Not romantic	Loud and Moving	Sad and calm
Moving	Playful	Moving	Sad and lonely
Prancing	Prancing	Prancing	Slow 2
Running wildly	Riding 3	Run	Smooth
Soft	Royal	Swift movements	Very calm
Swift	Slow and calm	Very wild 2	Very soft
Swinging	Smooth	War 2	Weird and soft
Very strange	Soft	Wild music played at	
Wild 4		night	

Grade 3 Posttest**Class D**

A lot of movement	Calm and country	A lot of movement	Balanced
Bold colors	Colorful	Crescendos and	Calm 3
Calmer but fast	Erratic	decrescendos	Calm and graceful
Dramatic 2	Graceful	Darting	Dying
Lightning	Happy	Dramatic	Graceful
Lots of movement	Light colors	Fierce	Moving slow
Messy	Nice	Fight 3	Not feisty
Pretty	Party	Fighting 3	Not jumpy
Quick	Peaceful 2	Light and dark	Peaceful
Running 3	Pretty 2	Lots of action	Pretty 2
Smooth	Romantic	Loud and soft	Really dim
Wild 4	Royal 3	Prancing	Romantic
	Soft	Pretty	Slow movement
	Stroll	Quick	Soft
	Under control	Romantic	Weird 2
	Walking	Someone dying	
		Storm	
		Struggle and storm	

Grade 4 Posttest**Class A**

A lot of emotion	A lot of colors	A lot of emotion	Alone
Active	A lot of movement	A lot of movement 2	Bold colors
Busy 2	Calm 3	Baroque	Calm 6
Colors 2	Calm and Classical	Change of volume	Colors
Crescendos and Decrescendos	Cheerful	Creepy	Dreamy
Curvy lines	Colors 2	Crescendos	Instrument colors
Dancing	Diagonal lines	Danger	Lonely 2
Dramatic	Fancy	Decrescendos	Normal
Faint colors	From England	Dramatic 2	Not cheerful
Fast	Happy	Dramatic music	Not much mvmt. 2
Fast motions	Harpsichord	Emotion	Not very bold
Fighting 3	King	Fight 2	Out of the ordinary
Harpsichord 2	Not much movement	Fighting 3	Pale
King	Not straight	Frightening	Peaceful
Louds and softs	Nothing happening	It clashed	Soft and not weird or dramatic
Not a lot of movement	Peaceful 2	Lightning/Thunder	Steady ride
Out of control	Poised and calm	Loud and soft 2	Strange
Scary	Riding 2	More colors	Very peaceful
Storm 2	Royal 3	Silly	Very slow and calm
Up and down	Smooth	Thunder 2	Walking
Very intense	Very calm	Various movements	Weird music
	Walk 2	Wild	
	Walking		

Grade 4 Posttest**Class B**

Contrasts	Bright colors	Battle 2	All by myself
Dancing	Calm 2	Bold	Calm 3
Dangerous	Circus	Bold colors	Dancing
Definite wildness	Light/dark colors	Contrasts	Donkey roaming
Different colors	Frolicking	Decrescendos and crescendos	Fighting
Dramatic	George Washington riding	Dramatic 2	Gentle
Exciting 2	Goes up	Fighting 3	Lazy
Fast 2	Honoring	Good shock	Lonely
Fast and lively	Jumping	Jumpy	Night
Frantic	Not exciting	Lot of movement	No movement
Harpsichord	Peaceful	Loud	Not much movement
King	Performing	Movement	Not right
Lightning	Poised	Music goes up	Peaceful 2
Lot of movement	Prancing	Night	Plain colors
Loud 2	Riding	Running	Relaxing
Messed up	Romantic	Scared	Roaming around
Movement	Royal 2	Slaying dragon	Soft 2
Riding	Sitting	Soft	Standing
Royal			Still

Running	Slows down	Stormy	Trotting
Special	Walking 2	Striking 2	Two tones at once
Storm		Thunder storm 2	Unusual
Swift		Up and down	Walking
Thunderstorm		Very calm	Watercolor like
Walking		Wild	Wide range of colors
Wild			

Grade 4 Posttest

Class C

Active	Bright	Battle	Bold colors
Battle	Calm 3	Crescendo and	Bright colors
Can't sing to it	Can't sing melody	decrescendo	Calm 2
Careless	Clothes 2	Crescendos 2	Color
Colorful	Clothes match period	Dramatic	Gentle
Dance	Dance	Exciting	Grazing
Dancing	Dark and light	Fast and slow	Happy
Different	Dignified	Fighting	Lonely
Fast 2	Happily walking	Instrument colors	Modernism
Fighting	Happy 2	Jumping	No main tune
Harpsichord	Jolly	Jumpy	Not busy
Jumping	Kings	Light and dark	Not much movement
Layering	Marching	Lot of action	Not what we expect
Lively	Posed 3	A lot of < and >	Peaceful
Lot of color	Rich	Lots of movement	Poised
Lots of things at once	Royal 2	Loud and soft	Pretty sounds
Lot of movement 2	Soft and loud	Loud bumps in music	Scary
Movement very shaky	Thinking	Out of control	Slow
Prancing	Triumphantly	Romantic	Soft
Run	Walking 2	Royal	Soft and different
Running 3		Running 2	Soft and still
Some movement		Soft and loud	Strange
Strings		War 2	Tame
Very busy		Wild	Walking peacefully
Wild			Weary march

Grade 4 Posttest**Class D**

< >	Calm and balanced	Action	Bold and different colors
Action	Calm and quiet	Active	Calm 3
Active	Camouflage	Attacking	Calm and steady
Bunch of lines	Clothes 2	Battle	Calmly
Busy	Colors are pale	Colors are light/dark	Can't sing to it
Celebration	Dancing	Conflict	Colors are pale
Dramatic 2	Fancily dressed	Crescendo 2	Different colors 2
Dull	Happy 2	Dancing	Different sounds
Exciting	Important	Exciting	Dreamy
Fast 2	Little movement	Fierce	Graceful
Happy	Marching	Fighting	Hunting dragons
Lightning	Merry	Gradually darker and lighter	Little movement
Lighter or brighter	Nice and happy	High and low	Lost horse
Lot of movement	Nice day	Intense colors	Not lot of movement
Lots of action 2	Not dramatic	Killing	Pale music
Lots of louds/softs	Not much movement	Light and dark	Pale pitches
Loud	Pale colors 2	Lots of crescendos 2	Running
Loud and riotous	Party	Lots of action	Sleepy
Loud or soft	Renaissance	Lots of movement 3	Slow
Movements blend	Riding	Lots of music	Slow motion
Moving	Romantic	Loud	Steady movement
No crescendos	Slow	Pale colors	Strange
Not calm	Smooth	Strings	Traveling
Running 3	Very old	Thrashing madly	Walking slowly
Tense	Walking steady beat	Very tense	Wandering 2
Wild 4	Wide range colors	Wild	Weird

Grade 5 Posttest**Class A**

Action	Bright 2	Annoyingly loud	Calm 6
Bold contrast of dynamics	Calm	Busy	Doesn't sound right
Bold contrast of colors	Classical	Crazy 2	Graceful
Bucking horse	Curvy lines	Dark	Lazy
Busy	Fancy	Dark colors	Lonely 4
Continuous motion	Flowing	Deformed	Majestic
Crazy	Happy 2	Dramatic	Mysterious
Curvy lines	Lazy	Dying	Not a lot of color
Exciting	Light	Fast 2	Not exciting
Fast 4	Light and dark	Fierce	Peaceful 4
Fast melody	Majestic 2	Intense	Sad
Fight	Moving	Jumpy	Smooth
Lot of color	Nice 2	Lightning	Walking
	Peaceful	Lights and darks	Walking slowly
	Proper	Lively	Weird

Movement 2	Riding 2	Moving fast
Moving	Royal	Percussion
Quick	Straight	Storm
Trots	Traveling 2	War
War	Walking	Wild 4
Wild		
Wild dancing		

Grade 5 Posttest

Class B

Battle	Beautiful	A lot of movement	Alone
Contrast of light/dark	Bold	Action 2	Calm 5
Contrast of soft/loud	Calm 2	Afraid	Crazy
Dark	Elegant	Busy 2	Different
Dramatic	Emotion	Crescendo 2	Emotional
Fast	English riders	Dancing	In a daze
Fast tempo	Exciting	Dark	Lazy
Fighting	Fluffy	Deep sound	Lonely 2
Going wild	Gay	Dramatic 3	Lost 2
Intense	Happy 3	Excitement 2	Not busy
Jumping	Hopping	Fast tempo	Not real 2
Jumpy 2	Light 2	Fight	Riding
Lot of action	Light colors	In pain	Sad 2
Lot of movement 3	Lively	Intense	Scared
Prancing	Lot of contrast	Jumpy	Slow 2
Running 2	Majestic 3	Lightning storm	Strange
Scared	Nice	Lot of action/mvmt.	Taking time 2
Speedy	Not much movement	Loud	Unusual 2
Very busy	Nothing happening	Movement	Walking
Very fast	Prancing 2	Scary	Wandering
	Proud 2	Storm 2	Weary
	Rhythm	Violins sound like	Weird 2
	Riding	rain	
	Royal	Walking	
	Slowness		
	Trotting		

Grade 5 Posttest**Class C**

Big	Balanced	Battle 3	Calm 10
Blocks of louds/softs	Calm 3	Bold	Clueless
Busy	Calmly	Continuous mvmt.	Easy going
Celebration	Classical music	Dangerous	Funny
Colors	Colonists	Dark clouds	Graceful
Crazy	Easily	Drunk dance	Leisurely
Exciting 2	Easy going	feeling	Loneliness
Fast 3	Graceful	Excitement 2	Lost
Fast/slow	Happy sounding	Exciting	Peaceful 2
Happy	King 3	Fast	Quiet 2
Jumpy 2	Loud, then soft, then loud	Fighting 3	Resting
Keeps going	Not much movement	Lot of movement 4	Sad
Lots of action	Not too loud	Loud 2	Seems colorful
Lots of movement	Not too soft	Prancing	Smooth
Loud	Pale colors	Storm 2	Soft 3
Loud and soft	Patriotic	Sudden movement	Soft, flowing gently
Majestic	Prancing 2	War 2	Soothing
Mf	President	Wild	Spooky
Royalty	Proud		Suspenseful
Wild 4	Rich		Weird
	Royal 4		
	Royalty		
	Slow		
	Smooth		
	Soft		
	Soft and light		
	Walk		

Grade 5 Posttest**Class D**

A lot of motion	Beautiful	< and >'s	20 th Century
Active	Calm	Action	Bored
Baroque period	Crescendo and	Battle	Calm 6
Battle	decrescendo	Bold	Colors
Blocks of loud/soft	Elegant	Crazy	Contrasts in music
Bold colors	Gentle	Crescendos and	Distorted 2
Busy 4	Graceful	decrescendos	Dreary
Exciting	Isn't busy	Dark	Gloomy
Fast movement 3	Kind	Dark colors	Isn't much mvmt.
Fighting	Light colors	Exciting	Kill
Grand	Lofty	Fast movement	Light
Great contrasts	March	Foreboding	Light and dark
Hitting with loud part	Not busy	Heavy	Mixture
Jumpy	Not much emotion	Layers	Lonely 2
Layered 2	Not much going on	Lots of movement 2	Nice
Lightning	Not really movement	Loud sounds	Not much happening
Lots of movement	Not very much mvmt.	Louds and softs	Not a lot of mvmt.
Many things	Pale colors	Majestic	Not much going on
happening at once	Paler	Movement 2	Peaceful 4
Overlapping	Peaceful 2	Power	Sad 2
Quarreling	Pleasant 2	Roaming	Searching
Quick	Prancing	Romantic period	Strange 3
Rain	Proud	Running	Unhappy
Rich	Quiet	Sends chill down	Very calm
Running	Reserved	spine	Weird colors 2
Soft, loud, soft	Royal 4	Storm 3	Weird shapes
Speeding	Royalty 2	Tense	
Storm moving	Somewhat ordinary	Thunder	
Thunder	Steady tempo	War	
Warlike	Swift	Wide range of colors	
	Walk in garden	Wild	
	Walking		