Implementing Children’s Storybooks in the Elementary Music Classroom:

A Review of Literature

By

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Abstract

The purpose of this project was to examine literature that addresses the benefits of integrating literacy and music concepts in teaching practice in the general music classroom and offer recommendations and applications for the best practices for teaching and learning. This review consists of an extensive examination of literature pertaining to the use of children’s books in music education along with the benefits of making literacy connections while developing music concepts. The literature reviewed was a selection of scholarly articles found in music education journals, general education journals, teaching resources online and in print, conferences and related textbooks. Books that are songs, books about composers and musicians, books about instruments, books with a natural rhythm, and books about the importance of music were reviewed in the research process. Review of selected literature focused on music teaching and learning provided insight as to how selected children’s books align with the National Core Arts Standards for Music, what concepts and skills align with the text, and what creative activities can be drawn from the book itself. In conjunction with the review of literature, an annotated list of books and lesson plan ideas was compiled to serve as a master resource.

Keywords: children’s literature, general music, musiking, creative activities, story songs
Introduction

Through the window of exposing literature to children we can aid in developing fundamental concepts. As teachers, we generally look for a scope and sequence to find the best practice in developing objectives. In music education, there are standards to be followed, as in any subject, they are pertinent to the lesson plan’s overall design. Just because one teaches music, are they limited to only using music standards, instruments and sheet music? Creating an interdisciplinary curriculum allows students to make connections in other areas of their academia. When teaching young children in the general music classroom, why not incorporate storybooks in the music experience? There is a valuable partnership that music and literature share. From the earliest experiences of music in educational settings, planning is needed for creative music invention that supports children’s learning by validating their prior experiences and competencies, their dispositions, and music identities (Barrett, 2007). To explore how music education can be introduced with the incorporation of picture books, review of qualified materials and resources was completed. I also have shared my own experiences from professional development opportunities and lessons where story books were used in the general music classroom to enhance the learning process. These personal experiences can be found within the Annotated List of Music themed Children’s Books in the Appendix.

Purpose of this Study

The purpose of this project was not only to expand the scholarship of the teacher, but to research, review and compile information and resources that connect music and the use of children’s literature in the general music classroom. Creative achievement and listening, require a complex combination of both divergent and convergent thinking, and creative people are good at switching back and forth at different points in the creative process (Sawyer, 2012, p. 45).
Exploring the connections between children’s literature and music opens up a world of creativity for the teacher and students. Not all students are comfortable performing while some students love to take the stage. Music centered activities appeal to various students, introducing a book to a child as a mutual exploratory opportunity to listen and create can enhance the learning experience. Through examining literature within the field of music education related to incorporating children’s books in the music learning process and developing literacy, connections of the two subjects will be presented in a review of literature. Following the literature review, an annotated list of books will be presented to serve as a resource for future lesson planning and to enhance the personal practice of others teaching general music in a digital native generation.

Need for this Study

Knowledge of music’s context helps to further humanize it, personalize it, and associate it with students’ interests, and to provide for them an understanding of its cultural, historical, and social meanings (Campbell, 2004). A main objective within my teaching philosophy is developing listening as an attitude. Music education is not just about learning to perform with voices and instruments; it is about guiding students toward understanding music, what it is, how it works, and what it does to and for us as human beings. If music listening is to be considered a creative activity, it should be shown that the listener is actually making music and has the opportunity to make creative musical decisions to shape that music (Peterson, 2006, p. 15). A listener cannot begin a first hearing with an appreciation of the entire work, but rather can only experience each moment of the work as it unfolds in time in the context of that particular person’s background knowledge, attentive skills, and imagination. An understanding of the work as a whole, then begins after the completion of the first hearing with a relatively vague
impression of “how it goes” and progresses through subsequent hearings to a more detailed and comprehensive mental model (Peterson, 2006. p. 17).

Questions to be explored in this literature review are as follows:

1. What are the best practices for teaching and reinforcing musical concepts (creating, listening, singing, instrument playing, and moving) through stories in the elementary music classroom?

2. What educational benefits have been discovered through research that connects literature and music?

3. What types of story books can be used in the elementary general music classroom?

**Methodology**

To generate a review that will be beneficial in informing practice, a systematic evaluation of scholarly articles was conducted. To assess the quality of the literature, and its potential to convey musical concepts, a series of steps were followed to develop this review:

*Step 1:* I searched for music-themed stories using the following keywords (children’s books and music, literacy and music, story songs, music and books, stories and music, music and literacy connections) on various online databases (JSTOR, Google Scholar, ProQuest) and journals (General Music Today, Journal of Music Teacher Education, and Music Educators Journal). I then reviewed lesson plans from personal practice that included storybooks and compiled a list of books I had in my classroom for further exploration.

*Step 2:* A review of abstracts to narrow down articles was completed. When subject matter was found providing material on introducing and implementing literature in elementary general
music or research on the use of children’s literature to better teach music, the article was categorized for further review.

**Step 3: Organizing Categories.** If the article was related to the research of using children’s literature in teaching music, categories were developed for association in the review (developing culture, reaching at risk students, introducing concepts, choosing books for the music classroom pairing books and music, the music teacher and the librarian, and educational benefits). Books that are songs, books about composers and musicians, books about instruments, books with a natural rhythm (taking syntax and turning it into notation, example: *Brown Bear, Brown Bear, What Do You See?* by Eric Carle), and books about the importance of music were reflected in the research process. Creating and utilizing general categories of books themes aided in the organization and direction of the literature review and format of the Appendix.

**Step 4: After reading each article, a narrative was constructed to summarize the various authors’ purposes, methods, participants, conclusions, and results.** The narrative was then implemented to fit the review of literature with respect to the previous organization of categories. Identifying empirical research (gaining knowledge by means of direct and/or indirect observation/experience) and descriptive research (collecting information without interfering with the environment) in the subheadings was also prepared.

**Step 5: In conjunction with the review of literature, an annotated list of books and sample lesson plans was compiled to serve as a master resource to enhance personal practice and that of others teaching general music in a digital native generation (Appendix).** Many books that I have used in personal practice were reviewed and implemented.
Review of Literature

A story that contains a song lingers in the memory and pleases the ear in a different way from the narrative; the song adds a special element and gives atmosphere to the story (East, 2001). Storytelling becomes a communal and lively event carried through generations and traditions. So many stories for children are meant to be told live, acted out and used in play. Using music and narrative discovered in this project will in turn allow students the opportunity to respond, prepare performances, engage in participation, collaborate with peers and utilize imagination in a musiking fashion. Examining the benefits of knowing how to incorporate children’s literature, aligning appropriate objectives, and understanding the connections between music concepts and a children’s book in the twenty-first century will provide wonderful opportunities for not only the teacher and students, but for the musical community of one’s classroom.

Developing Culture

**Descriptive Research.** Music plays a large role in socialization from our own backyard to playgrounds around the globe. Children play with music, and they also play through music. Musical play is a part of children's cultures all around the globe. Play is an important medium for learning in young children's lives wherever they may be. It assists them in their development of language and reasoning skills, and it fosters social competence and peer-group interaction. Children learn how things (and people) look, sound, feel, and taste through playful experiences, and the more that young children can sense and explore, the more they come to know (Lew & Campbell, 2005, p. 58).

*The Singing Sack: 28 Song-Stories from Around the World* (East, 2001), gratifies elementary general music methods of singing, instrument playing, creating, listening, and
moving. These methods are also apparent in the National Core Arts Standards for Music as well as state standards. Each song-story can be used throughout to allow multiple means of action, expression and engagement. The selection of songs can provide students performance opportunities to showcase their talent alone and in groups. When properly utilized by the teacher, this text allows students to develop an understanding of culture through the study of music, dance, language, and history. Developing an understanding of culture fosters a perception of differences and similarities to a student’s own culture. Examining culture helps students gain an understanding of why music is a vital part of many traditions.

The American Musicological Society (AMS) highlights the joy of sharing music, of listening to it carefully and discovering new worlds through sound as potentially wonderful experiences for children and adults alike. The society’s findings see music as a window for understanding history, a gateway to the imagination, and a mirror of human emotions. Celenza (2016) highlights an incentive from AMS committee members who worked on compiling a list of their favorite titles to open up the world of music to a new generation. Following a predeveloped criteria, the books gathered were praised by the School Library Journal, are currently in print, and are designed for children in the sixth grade or younger. To guide those interested in discovering musical literature, categories were created based on books about composers and/or compositions, books about performers, and books that offer a general introduction to music and/or musical genres.

**Empirical Research.** When looking at evidence geared to helping children know music better, Abril (2013) questioned the meaning of being culturally responsive after a visit to an elementary music classroom that was learning about music of Peru. Research was aimed to discover ways to characterize cultural responsive teaching, consider how it is differs from other
pedagogical approaches in music informed by culture, and offer ideas for making the general music classroom more culturally responsive. Abril collected findings from scholars who offered their view of culturally responsive teaching. “Culture is a complex social process that constitutes an entire way of life as well as the things people produce, transmit, and consume” (p. 6). Cultural responsive teaching here is looked at as a “pedagogy that validates and affirms students’ cultural backgrounds, while teaching to and through their diverse strengths and lived experiences” (p. 6).

Throughout the research process, Abril found benefits in establishing a more culturally responsive general music classroom by understanding the need to see and know each student, the importance of creating a social learning community, recognizing multiple perspectives and positions individuals have, connecting beyond the classroom, and selecting multicultural music and materials. These materials can be various pieces of children’s literature that relate to a particular country or group of people. With a mixed demographic of learners in a classroom, it is pertinent for the teacher to have an understanding of the importance multiculturalism holds in engaging students. Knowledge and skill development flourish when children are actively involved in the learning process.

**Reaching At Risk Students**

*Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.* —Maya Angelou (1974)

**Empirical Research.** One of the greatest voices of contemporary literature is that of the late Maya Angelou. Her wide variety of works provide a message of strength and beauty within diversity. Beegle (2014) saw Angelou’s work reflected in the lives of her at-risk urban students
and desired a resource to enhance the student’s understanding of how literature, music, history and culture intermingle. In one activity, students were asked to compare and contrast the spoken word found in Angelou’s poetry collections with performance and listening to other styles of music. Beegle found the book/CD *Hip Hop Speaks to Children: A Celebration of Poetry with a Beat*, edited by Nikki Giovanni (2008) to be a complementing resource to guide in the performance and listening activities. After implementing a selection of poetry books by Maya Angelou into her general music classes, Beegle discovered a new way to tap into students’ own life experiences as a source of cultural awareness. The four books by Maya Angelou that Beegle implemented in her teachings: *My Painted House, My Friendly Chicken, and Me* (2003), *Kofi and His Magic* (1996), *Life Doesn’t Frighten Me* (1996), *Poetry for Young People* (2013), can be found in the Appendix.

Serving as a resource, this article by Beegle provides four books by Maya Angelou aligned with various lessons and teaching strategies for a general music classroom. First-hand experiences were portrayed throughout this well written column by a professor of undergraduate and grad courses in general music methods, urban music education, and curriculum and assessment.

Each of our students has much to offer, and the inspirational words of poets such as Maya Angelou can serve as sources of guidance for children when they find themselves struggling with life’s challenges. General music class is an ideal setting in which to encourage students to explore their own experiences and to write poetry and lyrics in order to express their own ideas and dreams through words and music (Beegle, 2014, p. 28).
Introducing Music Concepts

Empirical Research. Cardany (2006) explores introducing the concept of dynamics through music based literature. Based on the journalist’s experience and research in the field of music education, Cardany provided possibilities to connect children’s literature that could potentially enhance children’s comprehension of music vocabulary, listening experiences, singing, and playing instruments. Presenting research on language development when teaching music concepts and avoiding confusion that can sometimes happen, Cardany offered reading experiences for exploring the relationship of dynamics with “The Quiet Book” and its companion, “The Loud Book!” by Deborah Underwood, illustrated by Renata Liwska (Appendix). Significance of this article for this study relates to the practice of introducing and developing music vocabulary with young learners that will lay a foundation for future responses to music experiences. Additional publications connecting music and stories by Cardany include: Illustrating Motion, Music, and Story: Molly Idle’s Flora and the Flamingo (2016), Reading about the Power of Music: Mole Music and Children of the Stone (2016), Music Activities for Little Wolf’s Song (2015), A Coincidental Sound Track for “Time Flies” (2014), Music Activities for “Mama, Mama” and “Papa, Papa” (2011), and Read, Sing, Play, and Create a Musical Storm (2012). All of Cardany’s articles listed can be found in the music education journal, General Music Today.

Choosing Books for the Music Classroom

Empirical Research. Colwell (2013) mentioned the “push” for using children’s literature and music as a means for integration or cross-curricular work as important as developing appropriate objectives (p. 176). In a research project, Colwell lead a survey focused on finding and developing criteria for choosing children’s books for the elementary music
classroom. The criteria discovered was then used to select books for Orff Schulwerk orchestrations to address specific musical and non-musical objectives. A total of 329 members of the American Orff Schulwerk Association participated in the study by completing an eight section questionnaire. Sections of the questionnaire were: an information statement, participants demographic, experience with Orff- Schulwerk, children’s storybooks (frequency of use of children’s books, where books were obtained, possible titles, grades and venues with most frequent use), general criteria for choosing children’s storybooks, personal criteria for choosing children’s storybooks found within general categories, objectives (musical and non-musical), and music used with children’s storybooks (p. 177). From the survey, the books best fit for an elementary classroom were those that included text plus illustration. These specific books yielded better comprehension. General criteria for choosing storybooks in the fifth section came down to content, length, text, illustrations, and layout. The most frequently used storybooks reported by participants were: *There Was an Old Lady Who Swallowed a Fly, Mortimer, Froggy Books (collection, not specific titles listed), Zin! Zin! Zin! A Violin, Brown Bear, Brown Bear, Follow the Drinking Gourd, Chicka Chicka Boom Boom, Abiyoyo, Down by the Bay, Jazz Fly, Peter and the Wolf, What a Wonderful World* (p. 181). All of these titles have been included in the Appendix.

**Pairing Music and Books**

**Empirical Research.** A professional development session titled “Music and Books in Perfect Harmony” at the 2015 New Jersey Music Educators Association (NJMEA) State Conference lead by clinician DiNapoli (2015) focused on the integration of picture books into preschool thorough middle school general music classes. Various activities designed to combine books with different types and styles of music were discussed and presented. Information was
provided to pair music and related books to add a new dimension of literacy to the general music classroom. A sample lesson using the book *Boom Chicka Boom* by Bill Martin took place, integrating a rhythmic chant to accompany the text (Appendix).

Wichman (2015) is an elementary vocal music specialist who also serves as the NJSMA General Music Division Chairperson. “Keep Calm…And Teach Kindergarten Music” is one presentation offered at NJMEA conferences and the like. Objectives for music reading readiness include: lots of singing and vocal exploration, comparatives (loud/soft, fast/slow, high/low, same/different), beat preparation, creative movement and expression, singing and playing instruments alone and with a group, and direction following (cooperative group skills). Along with lesson activities focused on the big objectives, Wichman incorporates singable picture books into the curriculum. Aligning with New Jersey Core Curriculum Content Standards (NJCCCS) (2009) 1.4.P.A. 3/4, 1.4.P.A. 6/7, and 1.3.P.A. 1-6, some favorite singable picture books include: *Pete the Cat: Rockin’ in my School Shoes* by E. Litwin, *Sing* by J. Raposo, *Over the River and through the Wood* by L.M. Child, *The Wheels on the Bus* by P. Zelinsky. All of these books are included in the Appendix.

**The Music Teacher and the Librarian**

**Descriptive Research.** The virtue of teamwork is mentioned and admired by Ammon (1998), who suggested bringing together the music teacher and librarian to connect curriculums. The advantage of picture books is that they can be shared with the whole class in a few minutes (p. 30). To acquaint oneself with music that may be unfamiliar, turning to picture books can be an exciting way to learn something new. Using the book, *Duke Ellington* by Pinkney (Appendix), music teachers can provide a vital link between this jazz great and the curriculum (p. 30). A music teacher could help out the classroom teacher by providing some CD’s of
Ellington’s music, or links to videos from YouTube. There are unusual words and phrases that energize the text, jazz and music words, African American words, and antiquated terms of the times ("cuttin' the rug"). Ammon suggests using such a study of words could lead to a creative writing lesson.

**Empirical Research.** Damon (2003) discovered the connections between subject areas after hearing a story song in music and social studies classes. After reaching out to the school librarian, a cooperative relationship was born; creating an “unstoppable teaching duo.” Both teachers came to terms with a common goal: to open young minds to every area of learning. Damon, has since taken the opportunity of blending subjects and created resources to share with colleagues; all focused on using books in music class.

**Educational Benefits**

**Descriptive Research.** Hall (2014) spotlights the preparation of music teachers enhancing language arts and reading skills in the elementary music classroom. Nordquist (2015) also examined the context of early singing experiences and how they can support English Language Arts Standards. Developing an understanding of the desired outcomes, skills and knowledge development one desires for their students can come from resources other than instruments and technology. Why not incorporate the art of story-telling into music and expand the ideas with the implementation of sound sources to create a performance setting?

There is a strong relationship between songs and stories with the ability to boost brain development, increase vocabulary and memory, and promote emerging literacy (Cooper, 2014). Cooper’s study makes beneficial explanations on immersing children in the structure, rhythms, rhymes, and melodic patterns of language. The research yielded results showing that “children’s
books contain more unique vocabulary words as compared to what children hear in their typical everyday conversations, and research shows that a love of books is the number-one determinant of future academic success” (p. 25).

**Empirical Research.** Pearman and Friedman (2009) have also conducted research and published their findings on reading and rhythm. Finding positive connections when binding language arts and music in academia. “Combining music instruction with language arts reinforces integration of curriculum areas while providing academic support for a liberal arts program by enhancing its connection to the teaching and learning of literacy” (p. 12). Pearman and Friedman highlight the reciprocal system of art and music as an emphasizing support for other content areas while reversely, other content areas can reinforce art and music. This process assists students in the connections across the curriculum and can result in a more integrated approach to learning. In their research, Pearman and Friedman instituted an academic notebook in the general music classroom to serve has a springboard for tracking student progress and sparking class discussions. After reading the book *The Deaf Musicians* (Seeger & Dubois-Jacobs, 2006) (Appendix), the class responded to a series of questions individually in their notebooks tailed by a class discussion. A follow-up activity for this book, involved the school’s speech pathologist who taught the class to sign a song in American Sign Language. “This signing of a song activity had deeper meaning for students after reading The Deaf Musicians by helping them develop, to some degree through class discussion, a new perspective on deaf people and their enjoyment of music” (p. 13).

Pearman and Friedman’s research concluded positive results when using an academic notebook in the general music classroom. “Music may provide the entry point to motivate some
students to engage in reading and writing tasks by utilizing their strengths while scaffolding their weaker areas” (p. 15)

**Implications for Practice**

The best practices for teaching and reinforcing musical concepts through stories in the elementary general music classroom starts with exploration. Research the story you wish to use in the teaching process. Make it engaging by understanding main themes, outside resources, possible multimedia links and additional activities that will reach all learners in the classroom. Remain open to ideas, discuss connections with other subject teachers and be resourceful when it comes to obtaining books. Purchasing books second hand often gives back to a cause and saves your yearly budget. Don’t be afraid to reach out to your school librarian or local library for suggestions and connections!

Educational benefits have been discovered that connect literature and music. From boosting brain development, enhancing language arts and reading skills, improving vocabulary and memory while developing a unique relationship between sound and story is something that can benefit every child.

Books best fit for an elementary classroom were those that included text plus illustration, unusual words and/or phrases that energize the text, and singable picture books. Looking for books that present various activities can be designed to combine and introduce different types and styles of music and music concepts. Books with a rhythmic flow can turn into developing a rhythmic chant and/or ostinato. You can also look for ways to incorporate the use of classroom instruments to accompany the text. Many of these ideas and more can be found in the accompanying Appendix.
While looking for best practices and expanding personal scholarship, I believe the literature reviewed presents a true illustrious presentation of the numerous possibilities children’s literature and music share. Personal practice is something that is consistently being generated and should be something that is shared with others teaching general music in a digital native generation. Keeping in mind that our classrooms consist of diverse cultures, using music and narrative can allow students the opportunity to respond, prepare performances, engage in participation, collaborate with peers and utilize imagination in a musiking fashion. The musical community of one’s classroom should not be limited to one set of standards or set of materials. Storytelling is something that spans generations and often incorporates music.

When we make an effort to truly know music we can then begin to understand valued human expression. Potential significance of this completed study will aid in professional practice and remain something that can be shared with educators looking to bring music to life with the use of children’s literature. I plan on continuing my research to expand the reviewed literature and resources and outreach to educators interested in the topic with intention to present my findings at music educator’s conferences in the near future.
References


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Appendix

An Annotated List of Music Themed Children’s Books

Categorized by Themes

Compiled by Lauren Ferguson

A Complimentary Resource for

Implementing Children’s Storybooks in the Elementary Music Classroom:

A Review of Literature

- Add-On Songs
- Animals
  - Peter and the Wolf
  - Saint-Saëns's Carnival of the Animals
- Black History
- Call and Response
- Deaf and Hard of Hearing
- Dynamics and Listening
- Eric Carle
- Fairytales, Nursery Rhymes and Folk Songs
- Holidays
- Instruments, Artists and Performers
- Jazz
- Learning to Make Music
- Life Lessons
- Maya Angelou
- Rhyming
- The Orchestra
- Opera
Add-On Songs


Forty years after its first publication this much-loved classic is as popular as ever. In this version of the quirky fable you will find ingenious die-cut holes bringing this iconic nursery rhyme to life. Pam Adams' fabulous illustrations lend humor and vibrancy to the proceedings. Bouncy images, innovative die cutting and favorite rhymes make Books with Holes a must for every child. A wonderful tool to introduce rhyming words in song and/or include in a unit of add-on songs or nursery rhymes. Can be followed up with other versions of “There Was an Old Lady” for various seasons throughout the school year.

Colandro, L., & Lee, J. D. (2012). *There was an old lady who swallowed some snow!* New York: Scholastic.
Colandro, L., & Lee, J. D. (2010). *There was an old lady who swallowed some leaves!* New York: Scholastic.
Colandro, L., & Lee, J. D. (2006). *There was an old lady who swallowed a shell!* New York: Scholastic.
Colandro, L., & Lee, J. D. (2002). *There was an old lady who swallowed a bat!* New York: Cartwheel/Scholastic.
Animals


Written by musician and philosopher, Doug Anderson, comes a lyrical ballad of friendship and loyalty. Centered in Crawdad County, Eloise is a zebra who is just a bit too big to join in the festivities at the popular juke joint. A tale that presents a quest for energy and rhythm. Serves as a great addition to an animal based unit in the general music classroom.


Artwork with Scandinavian flair illustrates this lovely story of a bear and his cello. A detailed, delightful introduction to an orchestral concert will have students guessing and giggling as a group of musical bears make their way to a ball.


A host of barn animals cheers up Katie the cow by staging a ballet party on the moon. Includes narration on audio CD set to the styles of blues, waltzes, and rock ‘n’ roll.


The combination of animals and music is one for the storybooks. In this comedic pictation of an animal orchestra, a mystery unfolds that will engage students and get them laughing (especially if you attempt a new voice for each character!). A refresher of instruments, fun for a rainy day, Orchestranimals is a must have addition to any general music classroom.

First comes Mr. Lion's Marching Band, with an elephant on the drum, a tiger on the trumpet, and a zebra playing the clarinet. With a boom-a-boom and a rat-a-tat-tat the menagerie parades loudly by. Next to perform is the Sheep's Dance Band, with a goose on the mandolin and a cow playing the cello. The band's lively music calls all the farm animals to an uproarious dance! The cornucopia of musical merriment in this festive book never misses a beat and will have children stomping their feet. Saaf's brilliant paintings are the perfect complement to this joyous rhyme.


Saxophone-playing Miles and his Swamp Band find a bevy of sharp-toothed, long-tailed alligators who love to listen to their music. But little do Miles and his band know what the alligators plan for them at the close of their jubilant all-night ball! Inspired by a traditional song, this vibrant picture book is "ebullient, fast-paced, and funny."


Create a sound story by assigning classroom instruments to the animals presented in the story. Instead of the animal name, their pictures are used during the story almost as if it were meant to be read as a play. Familiarize students with Anansi- a folk tale filled spider from Africa. Anansi has many stories similar to American Aesop Fables. All the animals, except the lazy Monkey, work to make a drum for the King of the Jungle, but Anansi makes certain that Monkey ends up with the hardest job of all. What is the moral of the story in *The Royal Drum?*


A lively and lyrical picture book jaunt from actor and author John Lithgow! Can be paired up with Lithgow’s adaptation of *Carnival of the Animals.*

*Oh, children! Remember! Whatever you may do,*
*Never play music right next to the zoo.*
*They’ll burst from their cages, each beast and each bird,*
*Desperate to play all the music they’ve heard.*
When the animals hear the nearby orchestra playing, they burst from their cages to join in the music making. A concert gets out of hand when the animals at the neighboring zoo storm the stage and play the instruments themselves in this hilarious picture book based on one of John Lithgow’s best-loved tunes. This hilariously inharmonious rhyming tale introduces musical instruments in a low-key way. Available in hardback with accompanying CD.


First read students the book and just let them listen. After the reading, summarize the story as a group. Assign classroom instruments to the words “Magical” “Musical” and “Zoozical.” It is good to have a variety of instruments available, as each class will choose different instruments to be magical, musical, and zoozical. Practice saying: “On a Magical Musical Zoozical Night” playing the chosen instrument when saying the chosen words. Once that exercise runs smoothly, re-read the story playing the instruments whenever the word appears in the story as well as saying “On a Magical Musical Zoozical Night” after each page- this gives every student the opportunity to play.

Lessons like this are great for assessment because the students have to be engaged during the entire story or they’ll miss their “entrance” or turn to play (and they dislike it when they miss a chance to play an instrument!). An appropriate lesson for Grades 1-3 (You could even do it with Kindergarten by the end of the year). Aligns with National Music: Standards Performing and Responding.


Harry does not like the lady next door because she sings high and loud that the noise hurts its ears. Harry and his dog friends try different things to make her stop. One of the dog’s plans finally works, but let’s not ruin the ending here! A great read for children ages 6-8 (K-2) years old but this delightful story will entertain readers of all ages. Brainstorm with the class what might make the lady stop singing, explore various voices sung in a high register (like opera), and ask students what they would do to make the lady stop singing. An “I Can Read Book” the Reading Level Equivalent is 1.8, DRA: 16 and Guided Reading: J.
Peter and the Wolf


Since its debut in the '30s, Prokofiev's now-classic orchestral fairy tale of a boy who captures a wolf with the aid of some animal friends has been hugely popular. Here, with a nod to its musical origins (an introductory illustration showing each of the characters with his corresponding instrument), Lemieux delivers a straightforward, tightly written version of the tale. She takes some liberties--the hunters cart the wolf off to the zoo in the end, for example, instead of slitting him open to free the duck he's consumed--and purists may lament the separation of the story from its musical score, but children will still thrill to the bravery of Peter, who ignores his grandfather's warnings and catches a wolf by the tail. Dark, highly stylized oil paintings resound with suitably Russian elements—Grandfather looks like Tolstoy, the hunters are dressed as Cossacks—and create a fittingly atmospheric backdrop to this beloved story. Suitable for all ages.


This book will address student who are better at multisensory activities. This book desires the student to read along, listen to the CD, and listen to the narrative story. A student with ADD could possibly stay engaged by this because of the extra audio.
Saint-Saëns's Carnival of the Animals


A modern spin on some classical music. Lithgow tackles word play to narrate the 1886 composition of Camille Saint-Saëns. After a field trip mishap, a young boy falls asleep in the Natural History Museum. Strange events ensue as he sees his classmates, teachers, and family transformed into a menagerie of animals, from wild hyenas to peacocks (a stray from the original set of creatures).

Lithgow created the text for the New York City Ballet, where the *Carnival of the Animals* ballet, with his narration, debuted in 2003. Boris Kulikov's artistic interpretation of the zany story adds to the fun. For listening enhancement, this book includes a CD with a new recording of Saint-Saëns's suite, performed by Chamber Music Los Angeles under the direction of Bill Elliott, complete with John Lithgow's recitation of the text.


The animals are having a carnival, and the guests are arriving. There's the majestic lion, the braying mules, the dancing elephant, and the bouncy kangaroos. Even the fossils join in with a fast and rattly dance. Everyone is invited!

Nearly 150 years ago, the composer Camille Saint-Sans was asked by his pupils to write a musical joke for them. He wrote the Carnival of the Animals, a piece people enjoyed so much that it has now become one of Saint-Sans's most famous works. This accessible commentary, in a picture-book format, helps children follow each section of Saint-Sans's classic piece while they listen to the CD. Whimsical illustrations, a simple text, and evocative melodies create an ideal introduction for young children to the world of classical music.
Black History


A Band of Angels is fiction, but it is based on real events and people. The character of Ella was inspired by Ella Sheppard Moore, who was born February 4, 1851, in Nashville, Tennessee. Her father was able to free himself and young Ella from slavery, but before he could buy freedom for Ella's mother she was sold away. Ella was raised in Cincinnati, where she took music lessons. At fifteen, she was left penniless when her father died. She arrived at Fisk School (for former slaves) in 1868 with only six dollars.

In 1871, in a desperate attempt to save Fisk from closing, a music teacher named George White set out with a group of students on a singing tour to raise money. Although at first they only sang popular music of the day, they soon became famous for introducing spirituals to the world.

Ella Sheppard was the pianist for the Jubilee Singers on their historic concert tours, which raised enough money to save the school and build Jubilee Hall, the first permanent structure in the South for the education of black students. Today, Jubilee Singers at Fisk University continue to keep alive a rich musical tradition that includes such songs as "Swing Low, Sweet Chariot," "Many Thousand Gone," and "Go Down, Moses."


Beautifully illustrated and a wonderful tribute and introduction to the late Bob Marley. A reggae legend, Bob Marley is honored in this adaptation of his song, “One Love” by his daughter/author. Play the music while you turn each page, or sing along to the lyrics/text.
“Follow the Drinking Gourd” is a coded song that gives the route for an escape from Alabama and Mississippi. Of all the routes out of the Deep South, this is the only one for which the details survive. The route instructions were given to slaves by an old man named Peg Leg Joe. Working as an itinerant carpenter, he spent winters in the South, moving from plantation to plantation, teaching slaves this escape route. Unfortunately, we know nothing more about Peg Leg Joe. The song and its translation are as follows:

When the sun comes back and the first quail calls,
Follow the Drinking Gourd.
For the old man is awaiting for to carry you to freedom,
If you follow the Drinking Gourd

*Taken from Follow the Drinking Gourd Teacher’s Guide

Marian Anderson is best known for her historic concert at the Lincoln Memorial in 1939 that brought together an integrated crowd of 75,000 people in pre-Civil Rights America. While this momentous event showcased the uniqueness of her voice, the strength of her character, and struggles of the times in which she lived, it is only part of her story. Like the operatic arias Marian would come to sing, Ryan's text is as moving as a libretto, & Selznick's pictures as exquisitely detailed and elaborately designed as a stage set. What emerges most profoundly from their shared vision is a role model of courage.
Dynamics and Listening


Put on your “listening ears!” We are going on a listening walk- be careful not to talk! The world around us is filled with wonderful sounds and we must gather them one by one.

Wonderful for PreK and Kindergarten students, this book does a great job at using onomatopoeias so that children can understand what some things might sound like. Children are curious at this age and some sounds may be new to them so it might be exciting to know that you can listen for different things. After reading the book, pick a sunny day to take your class for their own listening walk.


Introduce and explore the relationship of dynamics with *The Quiet Book* and its follow up, *The Loud Book!* Suitable for children ages 4-8, aligns with National Music Standards 6 and 8.

Call and Response


Some days you wake up and you just gotta wokka- wokka. It’s about movement. It’s about dance. It’s about shimmy-shakin’, be-boppin’, and more! It’s about gathering friends and joining the party. A creative call-and-response for preschoolers to first grade, an exuberant invitation to be part of the fun — and show your stuff!
Deaf/Hard of Hearing


Who will listen to a deaf musician? Poor Lee! He used to be a jazzman who could make the piano go *yimbamfa-TANG-zang-zang*. But now he's lost his hearing, and the bandleader had to let him go. So Lee goes to a school for the deaf to learn sign language. There, he meets Max, who used to play the sax. A beautiful story of friendship unfolds.

Living legend and Kennedy Center honoree Pete Seeger, renowned poet Paul DuBois Jacobs, and Coretta Scott King honor winner R. Gregory Christie present a jazzy riff on the power of music, overcoming obstacles, and all the different ways to hear the world. So, who will listen to a deaf musician? Everyone!


Moses and his deaf classmates attend a concert where they feel the vibrations of the music through balloons. They meet a deaf percussionist who explains how she became a musician. The book integrates American Sign Language throughout. A great companion to Pete Seeger’s book: *The Deaf Musicians*

Eric Carle


Sitting circle. Using a copy of Carle’s book, sing *Brown Bear, Brown Bear* to tune of “Twinkle, Twinkle Little Star.” After singing the book together, each child chooses a beanie baby animal to hold. Once everyone has a beanie baby, go around the circle and identify each beanie using a pattern of solfège syllables (SOL and MI) (red (on SOLK) dog (on MI), fuzzy bear, etc.) Children place beanie baby on floor in front of themselves. All students sing, “*Brown bear, brown bear, what do you see?*” Teacher begins, “I see a ______ looking at me.” All sing ________, ________, ________, what do you see? Child holding that beanie baby responds, “I see a ______ looking at me.” Once a child’s critter is called, the child holds the critter in lap, indicating that s/he has had a turn. Continue until all have sung individually.* (props needed: Eric Carle’s book; beanie babies) *idea from K. Lukow and L. Wichman.*

Children will chant the rhythmic words. They'll make the sounds the animals make. And they'll pretend to *be* the zoo animals featured in the book.

Can be used as a follow up to *Brown Bear, Brown Bear, What Do You See?* Activities used in the prior text can easily be modified for this work of the award winning Eric Carle. Appropriate for kindergarten general music or beginning first grade.


Rhythmic speech pieces to use with the book. Incorporating Orff methodologies. Transforming text into music. Taking a look at musical syntax.


The award-winning author of *The Very Hungry Caterpillar* and other bestselling books now invites young imaginations to sour with this brightly illustrated new wordless story. When the musician plays his violin, a world of shapes and color swirls into life.

YouTube videos incorporating music and animation:

- [https://www.youtube.com/watch?v=F-YASEXP4ds](https://www.youtube.com/watch?v=F-YASEXP4ds)
- [https://youtu.be/s2Pt9Cz09CA](https://youtu.be/s2Pt9Cz09CA)
Fairytales, Nursery Rhymes and Folk Songs


“In this book with your little eye, take a look, and play 'I spy’”--Encouraging children to wonder with their eyes on each page to find the next fairy tale and/or nursery rhyme character. Set in a rhythmic context, adding notation patterns to the text comes at a great advantage in the music classroom. Expansion activities are endless with the numerous tales and rhymes throughout. Perfect for Orff.


Beloved trio Peter, Paul & Mary accompany familiar nursery rhymes intertwined with a game of hide and go seek. Listening to the CD while turning the pages creates a wonderful rainy day experience for listeners of any age. Over a span of more than fifty years, Peter, Paul and Mary touched the lives and hearts of tens of millions of people, won five Grammy Awards, produced thirteen Top 40 hits, and received eight gold and five platinum albums.


Adapted from the classic song by *The Mamas and the Papas*, everyone’s beloved dragon comes to life in this beautifully illustrated tribute to *Puff, the Magic Dragon*. Words by Petter Yarrow of the famed rock group, each page presents each line of the song along with captivating story time depictions of the adventures between Jackie Paper and Puff. The book comes with a CD featuring Peter and his daughter Bethany singing a fabulous duet. For over 50 years, Puff has entered the hearts of many young and old.


Fresh, engaging, fantastic paper engineering with movable parts, flaps, and wheels that spin makes this an interactive book that young readers will love. Pull one tab to make the "wipers on the bus go swish, swish, swish," and another to see the "babies on the bus cry Waah! Waah! Waah!" On closer inspection, children will be tickled to discover several subtle and humorous subplots, as well as a full-circle finale:
the last stop on the bus is at the “Overtown” public library, where the day's program includes a folk singer. Guess what he's singing! Suitable for preschool through second grade.


In this updated version, the most famous and adorable bear family in the literary world has a rock band, and they’re looking for the perfect lead singer – a soprano – to take their music to a higher level. Could Goldi be the golden voice they need?

Schwartz and Coulton give a wonderful new twist to a classic fairy tale, writing a story that literally rocks! Thinking of a unit involving fairy tales or a concert theme for the little ones? This fresh spin with modern illustration will do wonders with the imagination.


Revolutionary musician and songwriter, Pete Seeger, brings his story-song, made up for his own children, to life through this wonderful folk tale of a little boy, a ukulele, a magic wand and a scary monster.

Matched with Michael Hays's masterful paintings, most of the later editions come with a CD of Pete performing two different versions of "Abiyoyo." You'll love to follow and sing along as you listen to Pete tell this richly vivid and exciting story. *Abiyoyo* also appeared on Reading Rainbow and is a great story to act out in the general music classroom. The lullaby styled song will be stuck in your head for a long time! Suitable for grades PreK through 4th. Aligns with National Music Standards 1, 8, and 9.
Holidays


Beautifully retold by John Cech and illustrated by Eric Puybaret, whose imaginative art helped turn *Puff, the Magic Dragon* into a blockbuster. Cech bases his version on E.T.A. Hoffmann’s original, which features not only the story familiar to all ballet lovers, but other wondrous adventures—including the tale of Princess Pirlipat and an explanation of the origins of the Nutcracker himself.


Make it a Thanksgiving tradition by using this beautifully illustrated storybook to show your class the classic setting of the song “*Over the River and through the Wood.*” Connects with history standards as well as National Music Standards. Appropriate for a wide range of ages.


A perfect addition to the fall themed curriculum. Using a familiar melody, sing along to the story of the “Itsy Bitsy Pumpkin.” Add some choreography to the text using the words “spooky” and “rolling.” Who will the Itsy Bitsy Pumpkin encounter? Use those characters to create a rhythmic word chain!

A wonderful addition to the holiday season in the classroom and introduction to some traditions of the Jewish holiday. "Latkes and goody things all over town, its Honeyky Hanukah time!" Musician Woody Guthrie’s rowdy, funny celebration of Hanukah, a young boy and his dog move merrily from house to house, gathering up family and friends for a big feast. With an accompanying CD, featuring Guthrie’s song recorded by the Klezmatics, this is a Hanukah book you can dance to!

Pilkey, D. (2004). *‘Twas the night before Thanksgiving*. Scholastic.

Dav Pilkey adapts Clement Moore's classic Christmas poem to tell his wacky Thanksgiving tale. The day before Thanksgiving, eight boys and girls take a field trip to a turkey farm. They have fun playing with eight exuberant turkeys but are shocked to learn that Farmer Mack Nuggett plans to kill all the turkeys for Thanksgiving dinners. So the children decide to smuggle all the turkeys home, and all their Thanksgiving dinners become vegetarian this year. The turkeys' lives are saved! For a modern experience with this book, find some freestyle hip hop beats and try to rap the text over it. Drop the mic and watch your students demand an encore before vacation takes place!
Instruments, Artists and Performers


In this richly layered compilation, Aliki shares her powerful insight about music and all its *themes and variations*. *Ah, Music!* is about composers, instruments, artists and performers. It's about history - from the earliest music through classical, modern, jazz, and popular times. It's a wonderful read about diversity in the world of music. Suitable for Grade Level: Kindergarten - 5


A tuba may see to someone very young as a large strange instrument that makes a funny low sound. But when a little boy takes a wrong turn on his way to his music lesson he becomes friends with many animals in the forest. Nearly a wordless story, this colorful tale makes for a lesson all kids will want to take.


Reginald loves to create beautiful music on his violin. But Papa, manager of the Dukes, the worst team in the Negro National League, needs a bat boy, not a "fiddler," and traveling with the Dukes doesn't leave Reginald much time for practicing. Soon the Dukes' dugout is filled with Beethoven, Mozart, and Bach -- and the bleachers are filled with the sound of the Dukes' bats. Has Reginald's violin changed the Dukes' luck -- and can his music pull off a miracle victory against the powerful Monarchs? Gavin Curtis's beautifully told story of family ties and team spirit and E. B. Lewis's lush watercolor paintings capture a very special period in history.

Filled with fun facts and trivia about music and musical instruments plus illustrations of various cartoon animals making music in different ways this book will provide young readers with lots of enjoyment. From opera and Beethoven to one man bands and the folks who play spoons, there's information here on all types of music. Ideal for grades 1–3. The facts are fun and sometimes unusual, e.g., "the first trumpets ever used were made of conch shells!" Music teachers can benefit from extracting the facts mentioned here in isolation rather than trying to use the book as a whole.


A musical twist on the classic rhyming story song, *I know an old lady who swallowed a fly*. How many instruments can this shy fellow swallow? A fantastic read/sing aloud book with repetitive rhyming sure to have all the listeners guessing and giggling. Relates to music standards and identifying instruments.


This book is an interesting way for young students to see the instruments and read about them before they chose for band class. Instead of a teacher simply speaking to them about the instruments, students can read about them as well.

Music and the alphabet seem to always gone together. Introduce beloved tunes, unusual instruments, and legendary virtuosos in this whimsical illustrated alphabet meets music book. From anthems to zydeco, the language of music and the music of language harmonize in one superb symphony. It's a funky fusion for songsters of all ages! Includes endnotes.


Listen and Look! This book, created by the Metropolitan Museum of Art, is another great one for older children. Famous works of art are paired with musical selections from the included CD and William Lach asks questions of the readers for each piece. This book is interactive, engaging, and imaginative!


Music is magical. Whether it is fast or slow, loud or soft, haunting or uplifting, music makes our world a richer place. Some people dance to it, some write, play or sing it, and others just listen. Music's power is that it touches everyone in different ways. It can be enjoyed by a crowd or by one person alone; it can mark grand occasions or bedtime. We're so used to having music in our lives that we may not always notice how it affects us. In this lilting tribute, Lloyd Moss and Philippe Petit-Roulet lead us to think about how different the world would be if we didn't have music.


With bright colored pages that pop up to surprise young readers, this book is a wonderful resource for the beginning of a school year with Kindergarten or First Grade that serves as a building block for other activities. Baby Bird is curious as to what makes music and is eager to sing like Mama Bird does so well. As each page turns, a bright ribbon is presented that in turn builds a solfege ladder and a surprise for Baby Bird. Great tool for beginning singers and beginning xylophone players.

For over 60 years audiences have been charmed by the adventures of a tuba named Tubby. All day long, Tubby plays “oompah, oompah” with his orchestra, but what he really wants is to "dance with the pretty little tune." A resourceful bullfrog shows Tubby that everyone has the right to play his own melody.

Common Core literature standards for Grade 2: *Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue.* This is exactly what Danny Kaye narrates the story.

- Boston Civic Symphony- [https://youtu.be/7cbI1tdX-1E](https://youtu.be/7cbI1tdX-1E)
- Public Domain Cartoon- [https://www.youtube.com/watch?v=NRrrRMkcGeE](https://www.youtube.com/watch?v=NRrrRMkcGeE)
- Storybook set to original recording- [https://youtu.be/MTyNgHTFDfM](https://youtu.be/MTyNgHTFDfM)


See Ludwig van Beethoven through the eyes of Christoph, a 10-year-old boy who lives beneath the musical genius. Young readers get to know Christoph and Beethoven through elegant illustrations and a series of letters the boy writes to his uncle. The correspondence reveals the composer's great talent as well as his eccentric behavior and the problems he faced after losing his hearing.


Who is playing that beautiful music in the subway? And why is nobody listening?

This gorgeous picture book is based on the true story of Joshua Bell, the renowned American violinist who famously took his instrument down into the Washington D.C. subway for a free concert. More than a thousand commuters rushed by him, but only seven stopped to listen for more than a minute. In *The Man with the Violin*, bestselling author Kathy Stinson has woven a heart-warming story that reminds us all to stop and appreciate the beauty that surrounds us. Winner of over 20 awards, this beautiful story captivates themes of music, current events, values and society. Pair it with videos available on YouTube to bring this story to life.

- The Man With the Violin - [https://youtu.be/zP7gVj5kAOI](https://youtu.be/zP7gVj5kAOI)
- “Stop and Hear the Music”- Subway Video from the Washington Post - [https://youtu.be/hnP0U0_YWhw](https://youtu.be/hnP0U0_YWhw)

From the “oom pah pah” of the brass section to the tickle and tease of the keyboard ivories, "M is for Melody" gives a music lesson in alphabet form. Instruments, composers, terms, and even musical styles are examined from A-Z in easy, read-aloud rhymes and expository, accompanied by colorful and engaging artwork. Based on MENC National Standards for Music Education, educators will find this a valuable addition to their classroom material.


A great example of how a song became so loved by generations and genres. A beautiful adaptation of the popular song from *Sesame Street* by bestselling children’s book illustrator Tom Lichtenheld. One can now visualize the song that captivated so many, celebrates self-expression, and unleash the power of music when it comes to finding your voice.

Book includes a CD with three songs: “Sing!” “Somebody Come and Play,” and “One of These Things.” All music by Joe Raposo. Songs performed by Becca Kauffman with The Midnight Sun Ensemble.

**Jazz**


In this toe-tapping jazz tribute, the traditional song "This Old Man" gets a swinging makeover, and some of the jazz era's best musicians take center stage. The tuneful text and vibrant illustrations bop, slide, and shimmy across the page as Satchmo plays one, Bojangles plays two . . . right on down the line to Charles Mingus, who plays nine, plucking strings that sound "divine."

Easy on the ear and the eye, this playful introduction to nine jazz giants will teach children to count--and will give them every reason to get up and dance! Includes a brief biography of each musician.

A singular story about musical insects celebrating language and the inventive spirit of jazz. Includes narration set to a jazz quartet on audio CD.

A fly, who speaks jazz, asks different critters which way to town. “Rrribit,” replies the frog. “Oink,” says the hog. Although baffled, the fly hears music in their words, and that evening he stirs up a solo that sets the dinner club a hoppin.’ The computer enhanced artwork of Karen Hanke perfectly complements the text and CD. Get ready to tap, snap, and swing to the beat as Nancy the Gnat, Willie the Worm, and Sammy the Centipede take the stage.


In a swinging improvisation with poster artist Paul Rogers, Wynton Marsalis celebrates the spirit of twenty-six stellar jazz performers, from Armstrong to Dizzy — and showcases the same number of poetic forms.

A is for "almighty" Louis Armstrong, whose amazing artistry unfolds in an accumulative poem shaped like the letter he stands for. As for sax master Sonny Rollins, whose "robust style radiates roundness," could there be a better tribute than a poetic rondeau? In an extraordinary feat, Pulitzer Prize-winning jazz composer Wynton Marsalis harmonizes his love and knowledge of jazz's most celebrated artists with an astounding diversity of poetic forms — from simple blues (Count Basie) to a complex pantoum (Charlie Parker), from a tender sonnet (Sarah Vaughan) to a performance poem snapping the rhythms of Art Blakey to life.

The art's vibrant nostalgic feel is echoed in an exquisite design, with its size simulating an old 78 LP and its endpapers die-cut to mimic a vintage record sleeve. Complete with a discography and brief biographies of the featured musicians as well as notes on the various poetic forms, this is truly an incomparable gift book — for older children learning about jazz, longtime jazz aficionados, lovers of poetry, and readers of all ages who appreciate the finest in book design.

Jazz represented on the page and broken down for very young readers. Can read with or without the original accompanying CD of the Coltrane composition "Giant Steps." Modern, fresh and engaging for young readers and musicians. A great addition to National Jazz Appreciation Month in April.


Matches the tones of the diatonic scale to the values of the color wheel in presenting a portrait of the work of the Afro-American jazz musician and composer of "Mysterioso."

Raschka (Charlie Parker Played Be Bop), one of the most original illustrators at work today, is at it again, pushing the limits of his chosen craft. Here, bound in a delightful hand-sized volume, his paean to jazz great Thelonious Monk doubles as a clever visual pun. By matching the notes of the chromatic scale (do, di, re, me, mi...) to the 12 color values of the color wheel, and then placing each word of text within a color-coded square, readers can not only read it, but literally play it like a musical score. "Misterioso," the Monk composition represented here, begins simply (i.e., lots of white space visually), but just as the musical piece grows more complex, so does the visual picture as pigment washes are added to represent harmonies and improvisations, and the pages fairly roil with color. Although young ones may find the book's rich double entendre difficult to grasp, they'll certainly enjoy the musician himself, cavorting across the pages decked out in hip blue shades and a checked cap. And young-at-heart Monk fans will feel Raschka's passion for his subject as he renders the pianist incomplete without his piano (their shapes and colors answer one another across the double-page spreads in melon greens or cool reds). Words swoop and dive across the pages ("He played the music of freedom/ Jazz is the music of freedom") yet, like the musical form itself, return to the simple theme with which the book began: "This is a story about his music." In creating this homage to one great artist, Raschka has honored all the innovative artists who inspire others--and once again proves he belongs among them.

**Youtube Video with music added to the text:**
[https://www.youtube.com/watch?v=_c6ZjH38Hoc](https://www.youtube.com/watch?v=_c6ZjH38Hoc)

- Published on Jul 26, 2015, this video is about pianist/composer Thelonious Monk. It is an accompaniment to the children's picture book, *Mysterious Thelonious* by Chris Raschka and is inspired by the music of Thelonious Monk. It was recorded several years ago by the Readers' Theatre Project from the Children's Museum of Los Angeles.

A great book to really make your own. Introduce the famous saxophonist and his unique style of playing. Suggestion to do research before introducing it to students. Sing through the words, look up videos of others reading it aloud. Kids get into it if you do too! It's a great introduction to jazz and early rock and roll for grade school kids - it demonstrates the off-the-cuff style of be bop in an accessible way with very informative imagery reflective of the jazz sub-genre. Serves as a nice resource for April: Jazz Appreciation Month.


Award-winning author William Miller tells his most affecting story yet, accompanied by Charlotte Riley-Webb's brilliantly-colored paintings that perfectly capture the lively rhythms of New Orleans jazz. This is a powerful story of family, friendship, and people coming together to help others in a time of need. Great addition for National Jazz Appreciation Month in April.


Andrea Davis Pinkney uses the vocabulary, slang, and rhythm of Harlem in the 1930s to give us a taste of Ellington's voice. At first, this may be a tough book to read, but the speech style is what makes the listener "feel the jazz."

As a class you can explore the history of African-American music and jazz and discuss how jazz led to rock and roll, which led to rap and hip-hop. Suitable for grades 2-5 and aligns with National Music Standards 8 and 9. Great addition for National Jazz Appreciation Month in April.

Acclaimed author Andrea Davis Pinkney has told Ella Fitzgerald’s inspiring story in the voice of Scat Cat Monroe, a feline fan whose imagined narrative sings with the infectious rhythms of scat. Two-time Caldecott Honor winner Brian Pinkney's dramatic perspectives and fantastical images offer a jazzy improvisation all their own. Suitable for grades 2-5 and aligns with National Music Standards 8 and 9. Great addition for National Jazz Appreciation Month in April.


A colorful introduction to a song that has stood renowned for generations. Each page illustrates each line of the song, “What a Wonderful World” as a group of children come together to put on a puppet show with the main character being none other than, jazz legend, Louis Armstrong appearing as a puppet by his nickname, Satchmo. Read through it once, share it with the music, discuss the vibrant lyric and art connections, the possibilities are endless. Suitable for all ages, aligns with National Music Standards.

Learning to Make Music


Here comes Froggy's marching band, led by the one and only Frogilina. Froggy and his pals are sure they can win the big prize in the Apple Blossom Parade, even though they haven't been playing together very long. They just need to remember the rules: Don't look left. Don't look right. And DON'T STOP FOR ANYTHING! But when Froggy's turns around things never go quite as planned... Strike up a classroom marching band after reading this engaging tale of teamwork.

Ralph loves the tuba. Maureen fancies the flute. Betsy likes the glockenspiel, and for Calvin it's the drum. Belinda prefers the trombone, Harry craves a clarinet, and Sam longs for a saxophone. And then there's Mae McCall—a natural born leader with a baton. What's a group like this to do? Form a marching band, of course. It's not all beautiful music at first—when the kids play, the grown-ups cringe and cover their ears. But these kids aren't giving up, and before long they have even the mayor convinced that practice does make perfect!


It was a day when Max didn't feel like talking to anyone… So begins this story of a young boy's introduction to the joys of making music. Max picks up two fallen sticks from a tree and begins tapping out the rhythms of everything he sees and hears around him—the sound of pigeons startled into flight, of rain against the windows, of distant church bells and the rumble of a subway. And then, when a marching band rounds Max's corner, something wonderful happens. Brian Pinkney's rhythmic text and lively pictures are certain to get many a child's foot tapping, many a youngster drumming.


In the streets and canals of Venice, Gabriella can hear nothing but sweet music. The drying laundry goes *slap-slap*, the church bells go *ting-aling-ling*, and the lire go *jing-aling-ling*. Soon, Gabriella is humming her way through town— and everyone hears her song! Some find it sad, others smile when they hear it— but none can forget the beautiful melody. Before long, a certain struggling composer is inspired by Gabriella's song— and a beautiful symphony is born.
Life Lessons


Violet is a little girl who has loved playing music since she was a baby. Always on the search for kids who feel the same way, Violet’s Music tells the story of her journey to finding some new like-minded friends!


I particularly enjoy reading this book to older children, as the story brings up the topics of talent and self-esteem. Everyone is different and has his or her own talent. The protagonist happens to play the trumpet well, while his antagonist cousin gets straight A’s and can juggle. After we read the book, we talk about how some students can sing, while others can do magic tricks or ride a unicycle. This can lead to a wonderful discussion for shy students with little confidence in themselves. Suitable for Grades 1-5. Aligns with National Music Standards 2, 8, and 9.


In his apartment building in the city, Sam hears voices, barking dogs, snoring, and all kinds of other noises. One rainy day he also hears the sad sounds of a harmonica, and wonders who’s playing. Sam's search leads him to Apt. 3, where he finds not only the source of the music--but a new friend.

Lentil cannot sing or even whistle; longing to make music in some fashion, he provides himself with a harmonica and practices constantly wherever he is, especially in the bathtub, because there his tone is improved 100 percent. A book that, along with its fun, truly illustrates the American scene.


Pete the cat is rocking his school shoes and ready to go to school. Throughout the day Pete is faced with new situations, but he does not worry. Instead of worrying, Pete sings a song about what he's doing in his school shoes and decides that school is pretty cool. Listen to the Pete the Cat song (can be found online) and sing along. Make up your own lyrics or make your own riddles about different rooms in your school or house, just like in the story.

Websites for further study or enrichment:

- *HarperCollins Children’s* – Listen to the story sung and read by Eric Litwin
- *Pete the Cat is Ready to Rock* - This blog has a few activities that can go along with the book.
- *Chalk Talk* - This website has many creative writing prompts that go along with the book.


Mole has always led a simple life, but he begins to think that something is missing. When he hears a violin playing for the first time, he longs to make beautiful music. At first, Mole can only make horrible screeching noises on the new violin he gets, but he practices and practices. Finally, his patience and dedication are rewarded. Mole creates a magical gift that unbeknownst to him has the power to erase hatred from the hearts of all who hear his music.

The forward states..."We hope you will enjoy Willie Was Different as a story of the trials of genius and the satisfactions of true friendships. It demonstrates that Norman Rockwell's love of storytelling could be expressed in writing as well as in painting."

Artist Norman Rockwell wrote only one book. It was a children's book with a musical theme. A wood thrush bird named Willie takes up singing with the wonderful Miss Polly, flautist extraordinaire.

There are many bird songs that can be introduced or added into the story: "The Little White Duck," "Kookaburra," "Go Tell Aunt Rhody," "Old McDonald Had a Farm," "Five Little Ducks," and so forth. Suitable for Grades K–5. Aligns with National Music Standards 8 and 9.


Chase those dreary blues away! Everybody gets the blues sometimes—dogs and cats, moms and dads, even tiny babies. Just take a look around. If you help someone else who’s feeling sad, you might find that your blues are gone. Or maybe the Blues Guy will come along, to listen or sing the blues with you and sit by your side.

A native of New Orleans, Leslie Staub wrote this story after experiencing Hurricane Katrina. Yet this book’s rhythmic, bluesy text and hip, eye-catching illustrations are just right for anyone who’s ever felt those mysterious feelings of sadness—then found that hope and sunnier skies are close at hand.


Rosa's grandmother is sick in bed, and her family is having trouble paying for her expenses. Rosa and her friends play beautiful music together. They decide to begin the Oak Street Band to earn money. Suitable for grades K-2. Reading level equivalent: 3.8, DRA: 24, Guided Reading: M. With themes of family life and of course music!
Maya Angelou

Angelou, M. (2013). *Poetry for Young People*  
A collection of 25 poems recommended for ages 8 and older. Edited and annotated by Dr. Edwin Graves Wilson, PhD, and illustrated by Jerome Lagarrigue. The oft-quoted poem “Still I Rise” is included in this collection, and it represents one of several in this anthology that might be particularly appropriate for troubled adolescents.


A story about a South African Ndebele girl whose best friend is a chicken. The book includes beautiful photography of the astounding mural art traditions of the women of the South Ndebele ethnic group.

After reading the book *My Painted House, My Friendly Chicken, and Me*, students can listen to the music of Nothembi Mkhwebane, a South African musician who suffered many hardships but never gave up on her dream to be a famous Ndebele singer. A singer, guitarist, composer, producer of children’s programs, and director of Nothembi & Son Music, she is known as “The Nbele Queen of Music.” More information about this musician can be found at [www.nothembi.blogspot.com/](http://www.nothembi.blogspot.com/).


Another Angelou classic about the joy that a young Ashanti boy experiences as he uses his powerful imagination to transport him to various locations. It includes full color photographs by Margaret Courtney-Clark.

After reading the book, *Kofi and His Magic*, students could perform one or more of the songs or singing games from the book/CD set: *Let Your Voice Be Heard! Songs from Ghana and Zimbabwe* by Abraham Kobena Adzenyah (Ghana), Dumisani Maraire (Zimbabwe), and Judith Cook Tucker (United States). Also, the premise of imagination as a “magical”
resource could be used as a springboard for children’s musical improvisation or composition.


A wonderful picture book with a rhyming poem that celebrates courage. Edited by Sara Jane Boyers and illustrated with the contemporary urban artwork of Jean-Michel Basquiat. The book includes biographies of the author and the illustrator, both of whom dealt with many difficult life circumstances and found success through creating. With such a remarkable artist as the illustrator, this book serves as a resource both the music and art teacher can bring to life in the classroom.


Operas


Luigi the rooster wins fame and fortune when the star of the Cosmopolitan Opera Company and his understudy both come down with chicken pox on the same night.


By day, Signor Poochini is just a dog sleeping in front of his master's fire. But by night he is the Great Poochini, the most acclaimed singer in all of doggie opera. One evening, a locked window threatens to keep Poochini from the opera house where his eager fans await. When a cat burglar appears, the disaster becomes Poochini's opportunity to save both his master's house and his performance.

With profound depth, diva Leontyne Price retells Verdi's famous opera about the beautiful princess of Ethiopia who is captured by Egyptian soldiers and forced into slavery. Captivating illustrations by renowned Leo and Diane Dillon.


A delightful introduction to opera, *Bravo! Brava! A Night at the Opera* teaches elementary school children what opera is by showing how it is made. Who writes the words? Who makes an opera happen? Who is backstage? -- these questions and more are answered with easy-to-understand explanations and are illustrated with whimsical watercolors by the author. From composer, choreographer, and costume designers to the conductor, lighting and special effects crew, and, of course, the singers, the excitement builds as Anne Siberell explains each person's role in producing an opera. Includes synopses of 27 popular operas, a glossary, suggestions for further reading, and an index.


In this vibrantly illustrated collection, 15 thrilling opera stories are brought to children in a most enjoyable way. From The Barber of Seville to Aida, these all-time favorite will stimulate a child's interest in the magic and passion of opera. Whether the tales are read as introductions to an opera or to relive a production already seen, art and text combine to give a clear understanding of plot, scene, and character.
The Orchestra


Includes a full-length CD recorded by the Orchestra of St. Luke's, conducted by Sir Charles Mackerras. Memorable characters, carefully researched text, and expressive illustrations tell the story behind Haydn's famous Symphony #45.

Hayes, A., Thompson, K., Filancia, C., Wallerstein, W., & Boyer, G. (1995). *Meet the orchestra*. Come meet animals musicians getting ready for their evening performance. Meet the rabbit with her flute...the koala cellist...the tuba-playing warthog...the alligator on the drums. An unusual introduction to the orchestra describes the instrument families—strings, brass, woodwinds, and percussion—and offers interesting information about them.


Eye-catching illustrations, engaging text and delightful musical selections on the accompanying 70-minute CD lead children ages 8 to 12 (and parents, too!) on an exciting and educational tour through the instruments and music of the orchestra. Illustrated in exquisite and colorful detail with over 100 original drawings and photographs, this package is a fun and exciting musical journey for children. The engaging text is broken into three sections: an introduction to each instrument of the orchestra from the cello to the timpani, the stories of famous composers from Bach to Stravinsky and an explanation of different musical styles from Baroque to Modern. Each step of the way, children can listen to actual musical examples of what they are learning about. Young readers will hear the sound of an actual violin as they study the instrument and enjoy the playful tune of a Mozart minuet as they read about the composer's precocious exploits as a child. Suitable for ages 8-12 and covers many National Music Standards.

Have you ever seen an orchestra perform? What are all those different instruments and how do they all play just the right note at just the right time? In this fact-filled and entertaining picture book, Bruce Koscielniak gives us a lively look at the history of the orchestra and all the instruments that make up this wonderful gathering of sound. From the "tooter, strings and beaters" of the 1600s to the keyboard synthesizers of today, this playful exploration follows the developments and trends of music and instruments over the past four hundred years. A creative narrative for 3rd graders that has great imagery to keep them engaged.


Are your students putting on their first concert? Are you going on a field trip to see a show? Before you load onto the bus, read aloud this story of a trivial young boy and his first trip to see some live music.

Everyone thinks that Pecorino Sasquatch is the silliest boy in the world, and he proves them right when he and his mother go to hear a concert conducted by the great Pimplini. The narrative includes some wonderfully imaginative words, like *furmuzzled*, *wossle*, and *wamboodle*. What strange music words can you come up with?

When this book begins, the trombone is playing all by itself (solo). Soon a trumpet makes a duet, a french horn a trio, and so on until the entire orchestra is assembled on stage. Written in elegant and rhythmic verse and illustrated with playful and flowing artwork, this unique counting book is the perfect introduction to musical groups. Readers of all ages are sure to shout "Encore!" when they reach the final page of this joyous celebration of classical music. A Reading Rainbow book. Suitable for Grades 1–5. Aligns with National Music Standards 2, 8 and 9.

### Rhyming


Teaching rhyming through musical verse. Old and new verses for a popular folk song about hunting and capturing an animal--and then letting him go. The familiar "Oh, a hunting we will go" song is expanded to many hilarious verses. A book of humor and rhymes that has had children laughing and participating. Extension ideas are plentiful. Suitable for grades K-1.


Students will understand and demonstrate two dynamic levels: piano and forte. Creating a lesson designed to fulfill Standard #4 of the National Standards for Music: Composing and arranging music within specified guidelines. Suitable for Grades K-2.

Use this classic introduction to odd sounds and guessing by teaching your students a fun chant:

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“I said a boom chick a boom - (Echo)
I said a boom chick a boom - (Echo)
I said a boom chick a rocka chick a rocka chick a boom - (Echo)
Oh yeah - (Echo)
Uh huh - (Echo)
I said a boom chick a boom - (Echo)”
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Hand out soft percussion instruments and loud percussion instruments. Students will have to listen to the teacher’s voice and imitate with their percussion instruments. Make sure to take turns with the different dynamics so everyone gets a turn. In the book: When all of the letters fall, we do the entire chant as forte. At the part of the book where all of the letters are sleeping, we keep the whole chant piano.


Judy Sierra holds a Ph.D. in folklore from UCLA. She is the author of many esteemed children's books, including *Nursery Tales around the World,* winner of the Aesop Prize from the American Folklore Society, and *Good Night, Dinosaurs.* She is also the re-teller/compiler of several books of folklore for teachers and storytellers. Ms. Sierra lives in Northern California.

"Schoolyard rhymes are catchy and fun. They are easy to remember. In fact, they stick in the mind like bubble gum to a shoe." writes Judy Sierra in her introduction to this lively collection of traditional playground chants. Included are more than 50 verses ranging from the familiar jump rope rhyme about the mythical lady with the alligator purse to less familiar counting-out ones, from funny rhymes for ball-bouncing and hand-clapping games to "Liar, liar, pants on fire, nose as long as a telephone wire" and other choice insults of children. Melissa Sweet includes bright, colorful fabric swatches in her watercolor-and-pencil collages to perfectly capture the spirit of these funky, street-smart verses that children love to recite and chant.