

150 American Folk Songs To Sing Read And Play

"Developing the creative brain in the 21st century"-- Front cover.

Notes and Sources to Folk Songs of the Catskills, also published by the State University of New York Press, is the companion volume to Folk Songs of the Catskills. It contains extensive reference notes that exemplify and support detailed citations in the commentary preceding each song. The book also includes a comprehensive list of sources, including books, broadsides or pocket songsters, disc recordings, music publications, periodicals, tape archives, and other miscellaneous material, as well as information on variants, adaptations, comments or references, texts, and tunes. These notes are designed to provide succinct reference information.

150 American Folk Songs to Sing, Read, and Play Boosey & Hawkes Incorporated

Since the mid-twentieth century, Zoltán Kodály's child-developmental philosophy for teaching music has had significant positive impact on music education around the world, and is now at the core of music teaching in the United States and other English speaking countries. Kodály in the Kindergarten Classroom is the first comprehensive handbook to update and apply the Kodály concepts to teaching music in early childhood classrooms. Kodály in the Kindergarten Classroom provides teachers with a step-by-step road map for developing children's performance, creative movement, and literacy skills in an organic and thoughtful manner. Through six years of field-testing with music kindergarten teachers in the United States, Great Britain, and Hungary (the home country of Zoltán Kodály), authors Micheál Houlahan and Philip Tacka have developed a methodology specifically for 21st century classrooms. Houlahan and Tacka use the latest research findings in cognition and perception to create a system not only appropriate for kindergarteners' particular developmental stages but also one which integrates vertically between kindergarten and elementary music classes. The methods outlined in this volume encourage greater musical ability and creativity in children by teaching kindergarteners to sing, move, play instruments, and develop music literacy skills. In addition, Kodály in the Kindergarten Classroom promotes critical thinking, problem solving, and collaboration skills. Although the book uses the Kodály philosophy, its methodology has also been tested by teachers certified in Orff and Dalcroze, and has proven an essential guide for teachers no matter what their personal philosophy and specific training might be. Over 100 children's books are incorporated into Kodály in the Kindergarten Classroom, as well as 35 detailed lesson plans that demonstrate how music and literacy curriculum goals are transformed into tangible musical objectives. Scholarly yet practical and accessible, this volume is sure to be an essential guide for kindergarten and early childhood music teachers everywhere.

World Music Pedagogy, Volume I: Early Childhood Education is a resource for music educators to explore the intersection of early childhood music pedagogy and music in cultural contexts across the world. Focusing on the musical lives of children in preschool, kindergarten, and grade 1 (ages birth to 7 years), this volume provides an overview of age-appropriate world music teaching and learning encounters that include informal versus formal teaching approaches and a selection of musical learning aids and materials. It implements multimodal approaches encompassing singing, listening, movement, storytelling, and instrumental performance. As young children are enculturated into their first family and neighborhood environments, they can also grow into ever-widening concentric circles of cultural communities through child-centered encounters in music and the related arts, which can serve as a vehicle for children to know themselves and others more deeply. Centered around playful engagement and principles of informal instruction, the chapters reveal techniques and strategies for developing a child's musical and cultural knowledge and skills, with attention to music's place in the development of young children. This volume explores children's perspectives and capacities through meaningful (and fun!) engagement with music.

This work represents the first comparative study of the folk revival movement in Anglophone Canada and the United States and combines this with discussion of the way folk music intersected with, and was structured by, conceptions of national affinity and national identity. Based on original archival research carried out principally in Toronto, Washington and Ottawa, it is a thematic, rather than general, study of the movement which has been influenced by various academic disciplines, including history, musicology and folklore. Dr Gillian Mitchell begins with an introduction that provides vital context for the subject by tracing the development of the idea of 'the folk', folklore and folk music since the nineteenth century, and how that idea has been applied in the North American context, before going on to examine links forged by folksong collectors, artists and musicians between folk music and national identity during the early twentieth century. With the 'boom' of the revival in the early sixties came the ways in which the movement in both countries proudly promoted a vision of nation that was inclusive, pluralistic and eclectic. It was a vision which proved compatible with both Canada and America, enabling both countries to explore a diversity of music without exclusiveness or narrowness of focus. It was also closely linked to the idealism of the grassroots political movements of the early 1960s, such as integrationist civil rights, and the early student movement. After 1965 this inclusive vision of nation in folk music began to wane. While the celebrations of the Centennial in Canada led to a re-emphasis on the 'Canadianness' of Canadian folk music, the turbulent events in the United States led many ex-revivalists to turn away from politics and embrace new identities as introspective singer-songwriters. Many of those who remained interested in traditional folk music styles, such as Celtic or Klezmer music, tended to be very insular and conservative in their approach, rather than linking their chosen genre to a wider world of folk music; however, more recent attempts at 'fusion' or 'world' music suggest a return to the eclectic spirit of the 1960s folk revival. Thus, from 1945 to 1980, folk music in Canada and America experienced an evolving and complex relationship with the concepts of nation and national identity. Students will find the book useful as an introduction, not only to key themes in the folk revival, but also to concepts in the study of national identity and to topics in American and Canadian cultural history. Academic specialists will encounter an alternative perspective from the more general, broad approach offered by earlier histories of the folk revival movement.

Language Arts, Math, and Science in the Elementary Music Classroom provides a practical guide to help music teachers incorporate elementary classroom subjects into their curriculum using STEAM (Science, Technology, Engineering, Arts and Math)-inspired strategies, with added emphasis on social studies. It includes a complete elementary music curriculum for kindergarten, first, and second grades, and has cross-referencing charts for regular elementary classroom teachers to find music activities for their classroom. Importantly, it shows teachers how to include the artistic processes of creating, performing, responding, and connecting in their lessons. These processes make up the new music standards featured in NAFME's new Core Arts Music Standards. In order to maximize comprehension, the book includes assessment tests, sheet music, work sheet templates, and brainstorming activities centered on using technology to enhance composition projects. Lesson plans are organized by the calendar year, each inspired by the seasons, American culture, and world culture. These lessons may be used as is or used to generate new curricula altogether.

In *Roots of the Revival: American and British Folk Music in the 1950s*, Ronald D. Cohen and Rachel Clare Donaldson present a transatlantic history of folk's midcentury resurgence that juxtaposes the related but distinct revivals that took place in the United States and Great Britain. After setting the stage with the work of music collectors in the nineteenth century, the authors explore the so-called recovery of folk music practices and performers by Alan Lomax and others, including journeys to and within the British Isles that allowed artists and folk music advocates to absorb native forms and facilitate the music's transatlantic exchange. Cohen and Donaldson place the musical and cultural connections of the twin revivals within the decade's social and musical milieu and grapple with the performers' leftist political agendas and artistic challenges, including the fierce debates over "authenticity" in practice and repertoire that erupted when artists like Harry Belafonte and the Kingston Trio carried folk into the popular music mainstream. From work songs to skiffle, from the Weavers in Greenwich Village to Burl Ives on the BBC, *Roots of the Revival* offers a frank and wide-ranging consideration of a time, a movement, and a transformative period in American and British pop culture.

Infused with a warm, affable tone, *Making Music in Montessori is the Guide's* guide to music education, providing Montessori teachers all at once a snappy, practical handbook, music theory mentor, pedagogical manual, and resource anthology. The book's goal: To give teachers confidence in music, so that when their children walk away from a lesson all fired up to compose their own music, their teacher will know how to guide them. Before *Making Music in Montessori*, teachers may have only dreamed of a classroom buzzing with children working, learning, and growing with music alongside all of the other subject areas in the Montessori curriculum. Now, it's a reality. If children's minds are a fertile field, then *Making Music in Montessori* will stir Montessori teachers of all musical backgrounds to don their overalls, roll up their sleeves, sow the musical seeds, and watch them blossom under their children's flaming imagination.

Integrating musical activities in the elementary school classroom can assist in effectively teaching and engaging students in Language Arts, Science, Math, and Social Studies, while also boosting mental, emotional and social development. However, many elementary education majors fear they lack the needed musical skills to use music successfully. Future elementary school teachers need usable, practical musical strategies to easily infuse into their curriculum. Written for both current and future teachers with little or no previous experience in music, *Using Music to Enhance Student Learning, Second Edition* offers strategies that are not heavily dependent on musical skills. While many textbooks are devoted to teaching music theory skills, this textbook is dedicated to pedagogy – the actual teaching of music – particularly in those schools without a separate music class in their curriculum. The ultimate goal is for future teachers to provide their elementary school classes with engaging learning experiences. These learning experiences are clearly presented to enable children to acquire knowledge in all subject areas within a joyful, creative environment rich with music activities. New to the second edition are the animated listening maps, more audio tracks, a new guitar unit, expanded coverage in the recorder unit, a connection with visual art and music, expanded activities in American history and math, and updated research and statistics. SPECIAL FEATURES Animated "Listening Maps" help listeners focus on music selections through clear visual representations of sound. Group Activities reinforce the social aspects of music-making, as well as the benefits of collaborative teaching and learning. A thorough integration of music in the curriculum establishes that music is essential in a child's development, and that the incorporation of music will enhance all other subjects/activities in the classroom. Learning Aids include "Tantalizing Tidbits of Research," which provide the justifications for why these activities are important, as well as "Teaching Tips," and "Thinking It Through" activities. The *Using Music Package* Streamed listening selections from the Baroque, Classical, Romantic, and Contemporary Periods *Get America Singing... Again! Volume 1* (developed in association with the Music Educators National Conference, now NAFME, and other music organizations) with 43 songs that represent America's varied music heritage of folk, traditional, and patriotic themes Appendices include a songbook with Hispanic folksongs, a recorder music songbook and a guitar unit Companion website hosts various teaching and learning resources ISBN 978-0-367-11067-3 *Using Music, Second Edition* set includes: ISBN 978-0-415-70936-1 *Using Music, Second Edition* textbook *Get America Singing... Again! Volume 1* songbook ISBN 978-0-429-02487-0 *Using Music, Second Edition* eBook is the textbok only. The songbook is only available with the print textbook and is not sold separately.

A critical reconstruction of African-American folk thought in the United States between the 1840s and 1950, defining the main features of preemancipated slave thought and the effects of freedom upon that thought.

From Ani DiFranco to Bob Dylan to Woodie Guthrie, American folk music comprises a truly diverse and rich tradition—one that's almost impossible to define in broad terms. This book explains why folk music is still highly relevant in the digital age. * Interviews with key figures in folk music including Janis Ian, Nora Guthrie (Woody's daughter), Jonathan Edwards, Tom Paxton, David Bromberg, and others * 25 photos of various personalities and instruments, all taken by the author, an award-winning photo journalist. Cover photo of Pete Seeger is also by the author * Foreword by JibJab co-founders Gregg and Evan Spiridellis * More Folk, an appendix of selected Resources (a comprehensive guide to books, Web sites, instructional materials, camps, radio, children's material, record labels, organizations, museums, etc.) * Listening Space, an appendix identifying 75 influential or representative recordings spanning the history of folk from the author's perspective *Selling Folk Music: An Illustrated History* highlights commercial sources that reveal how folk music has been packaged and sold to a broad, shifting audience in the United States. Folk music has a varied and complex scope and lineage, including the blues, minstrel tunes, Victorian parlor songs, spirituals and gospel tunes, country and western songs, sea shanties, labor and political songs, calypsos, pop folk, folk-rock, ethnic, bluegrass, and more. The genre is of major importance in the broader spectrum of American music, and it is easy to understand why folk music has been marketed as America's music. *Selling Folk Music* presents the public face of folk music in the United States via its commercial promotion and presentation throughout the twentieth century. Included are concert flyers; sheet music; book, songbook, magazine, and album covers; concert posters and flyers; and movie lobby cards and posters, all in their original colors. The 1964 hootenanny craze, for example, spawned such items as a candy bar, pinball machine, bath powder, paper dolls, Halloween costumes, and beach towels. The almost five hundred images in *Selling Folk Music* present a new way to catalog the history of folk music while highlighting the transformative nature of the genre. Following the detailed introduction on the history of folk music, illustrations from commercial products make up the bulk of the work, presenting a colorful, complex history.

Folk Music: The Basics gives a brief introduction to British and American folk music. Drawing upon the most recent and relevant scholarship, it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music: traditional, local performers; professional collectors; and the advent of professional performers in the twentieth century during the so-called "folk revival." The two sides of

the folk tradition will be examined--both as popular and commercial expressions. Folk Music: The Basics serves as an excellent introduction to the players, the music, and the styles that make folk music an enduring and well-loved musical style. Throughout, sidebars offer studies of key folk performers, record labels, and related issues to place the general discussion in context.

Classroom Instructional Resources

Interdisciplinary perspectives on the life and work of the esteemed "ultra-modern" American composer and pioneering folk music activist, Ruth Crawford Seeger (1901-1953).

This fine collection of songs is a sequel to 150 American Folk Songs edited by Peter Erdei. It includes pentatonic and diatonic melodies as well as minor and modal songs. A helpful Kodaly sequence is included and many songs include games, making this an ideal classroom resource.

First Published in 1998. This book serves as the key to study of Kodaly for an English-speaking audience. The volume presents a biographical outline, a catalog of his compositions according to genre, and over 1,400 annotated primary and secondary sources. Three indexes cover listings by author and title, Kodaly's compositions, and proper names. Primary sources include Kodaly's own essays, articles, lectures on folk music and art music, letters and other documents, and his folk music collections and facsimiles. Secondary sources include: biographical and historical studies; theoretic, analytic, stylistic, and aesthetic studies of his music; discussions of folk music influences and art music influences; studies of his compositional process; and discussions of the Kodaly concept. Doctoral dissertations and Masters theses pertaining to Kodaly are included in this guide. This annotated, topically organized book is the first to draw together the most important primary and secondary bibliographic sources that cover his varied activities as composer, ethnomusicologist, linguist, and educator.

Music, and folk music in particular, is often embraced as a form of political expression, a vehicle for bridging or reinforcing social boundaries, and a valuable tool for movements reconfiguring the social landscape. *Reds, Whites, and Blues* examines the political force of folk music, not through the meaning of its lyrics, but through the concrete social activities that make up movements. Drawing from rich archival material, William Roy shows that the People's Songs movement of the 1930s and 40s, and the Civil Rights Movement of the 1950s and 60s implemented folk music's social relationships--specifically between those who sang and those who listened--in different ways, achieving different outcomes. Roy explores how the People's Songsters envisioned uniting people in song, but made little headway beyond leftist activists. In contrast, the Civil Rights Movement successfully integrated music into collective action, and used music on the picket lines, at sit-ins, on freedom rides, and in jails. Roy considers how the movement's Freedom Songs never gained commercial success, yet contributed to the wider achievements of the Civil Rights struggle. Roy also traces the history of folk music, revealing the complex debates surrounding who or what qualified as "folk" and how the music's status as racially inclusive was not always a given. Examining folk music's galvanizing and unifying power, *Reds, Whites, and Blues* casts new light on the relationship between cultural forms and social activity.

Since the mid-twentieth century, Zoltán Kodály's child-developmental philosophy for teaching music has had significant positive impact on music education around the world, and is now at the core of music teaching in the United States and other English speaking countries. The Kodály Today handbook series is the first comprehensive system to update and apply the Kodály concepts to teaching music in elementary school classrooms. *Kodály in the Fifth Grade Classroom* provides teachers with a step-by-step road map for developing children's performance, creative movement, and literacy skills in an organic and thoughtful manner. Through six years of field-testing with music kindergarten teachers in the United States, Great Britain, and Hungary (the home country of Zoltán Kodály), authors Micheál Houlahan and Philip Tacka have developed a methodology specifically for 21st century classrooms. Houlahan and Tacka use the latest research findings in cognition and perception to create a system not only appropriate for the developmental stages of first grade students but also one which integrates vertically between elementary music classes. The methods outlined in this volume encourage greater musical ability and creativity in children by teaching them to sing, move, play instruments, and develop music literacy skills. In addition, *Kodály in the Fifth Grade Classroom* promotes critical thinking, problem solving, and collaboration skills. Although the book uses the Kodály philosophy, its methodology has also been tested by teachers certified in Orff and Dalcroze, and has proven an essential guide for teachers no matter what their personal philosophy and specific training might be. Numerous children's songs are incorporated into *Kodály in the Fifth Grade Classroom*, as well as over 35 detailed lesson plans that demonstrate how music and literacy curriculum goals are transformed into tangible musical objectives. Scholarly yet practical and accessible, this volume is sure to be an essential guide for kindergarten and early childhood music teachers everywhere.

Since the mid-twentieth century, Zoltán Kodály's child-developmental philosophy for teaching music has had significant positive impact on music education around the world, and is now at the core of music teaching in the United States and other English speaking countries. The Kodály Today handbook series is the first comprehensive system to update and apply the Kodály concepts to teaching music in elementary school classrooms. *Kodály in the Second Grade Classroom* provides teachers with a step-by-step road map for developing children's performance, creative movement, and literacy skills in an organic and thoughtful manner. Through six years of field-testing with music kindergarten teachers in the United States, Great Britain, and Hungary (the home country of Zoltán Kodály), authors Micheál Houlahan and Philip Tacka have developed a methodology specifically for 21st century classrooms. Houlahan and Tacka use the latest research findings in cognition and perception to create a system not only appropriate for the developmental stages of second grade students but also one which integrates vertically between elementary music classes. The methods outlined in this volume encourage greater musical ability and creativity in children by teaching them to sing, move, play instruments, and develop music literacy skills. In addition, *Kodály in the Second Grade Classroom* promotes critical thinking, problem solving, and collaboration skills. Although the book uses the Kodály philosophy, its methodology has

also been tested by teachers certified in Orff and Dalcroze, and has proven an essential guide for teachers no matter what their personal philosophy and specific training might be. Numerous children's songs are incorporated into Kodály in the Second Grade Classroom, as well as over 35 detailed lesson plans that demonstrate how music and literacy curriculum goals are transformed into tangible musical objectives. Scholarly yet practical and accessible, this volume is sure to be an essential guide for kindergarten and early childhood music teachers everywhere.

Since the mid-twentieth century, Zoltán Kodály's child-developmental philosophy for teaching music has had significant positive impact on music education around the world, and is now at the core of music teaching in the United States and other English speaking countries. The Kodály Today handbook series is the first comprehensive system to update and apply the Kodály concepts to teaching music in elementary school classrooms. Kodály in the First Grade Classroom provides teachers with a step-by-step road map for developing children's performance, creative movement, and literacy skills in an organic and thoughtful manner. Through six years of field-testing with music kindergarten teachers in the United States, Great Britain, and Hungary (the home country of Zoltán Kodály), authors Micheál Houlahan and Philip Tacka have developed a methodology specifically for 21st century classrooms. Houlahan and Tacka use the latest research findings in cognition and perception to create a system not only appropriate for the developmental stages of first grade students but also one which integrates vertically between elementary music classes. The methods outlined in this volume encourage greater musical ability and creativity in children by teaching them to sing, move, play instruments, and develop music literacy skills. In addition, Kodály in the First Grade Classroom promotes critical thinking, problem solving, and collaboration skills. Although the book uses the Kodály philosophy, its methodology has also been tested by teachers certified in Orff and Dalcroze, and has proven an essential guide for teachers no matter what their personal philosophy and specific training might be. Numerous children's songs are incorporated into Kodály in the First Grade Classroom, as well as over 35 detailed lesson plans that demonstrate how music and literacy curriculum goals are transformed into tangible musical objectives. Scholarly yet practical and accessible, this volume is sure to be an essential guide for kindergarten and early childhood music teachers everywhere.

Solfège and Sonority is a guide for teaching music literacy in a choral rehearsal, with a focus on the needs of teachers who work with young singers. The book lays out teaching sequences for melodic and rhythmic concepts, lesson plans, and concise strategies for introducing key techniques. The individual lessons themselves are short (no more than 4-6 minutes each) and comprehensive, encouraging singers to develop a literacy of rhythm and melody together. In 18 easy-to-use lessons for teachers and conductors and tying the lessons to the teacher's current repertoire, longtime choral director and teacher David J. Xiques has created a practical and viable solution to the challenges of many conductors, as well as providing a much-needed manual for upper-level choral pedagogy courses. The comprehensive companion website provides access to videos of exercises, worksheets, and teaching materials.

MUSIC IN CHILDHOOD: FROM PRESCHOOL THROUGH THE ELEMENTARY GRADES, Enhanced 4th Edition, equips teachers with the research, knowledge and resources to develop musically and pedagogically as they help children's grow from musical intuition to musical mastery. Combining current research with years of experience, Campbell and Scott-Kassner use practical strategies, imaginative scenarios and examples from worldwide musical resources to inspire the best possible teaching methods. The text emphasizes contemporary theories and practices of music education, including strategies for developing pitch, vocal, rhythmic, instrumental, listening, movement and creative responses in children. Numerous lesson plans and various curricular units offer plenty of examples to help readers create plans specifically tailored to the unique needs of their own classrooms. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

With this Eighth Edition, The Musical Classroom celebrates thirty years as a leading resource for future and in-service teachers as they engage children in the exciting world of music! Teachers, with the help of this user-friendly text, can develop the understandings and skills needed to teach elementary school music. The forty-four model lessons are the centerpiece to the book's long-lasting success. A collection of over 170 children's songs from around the world; instructional information for learning to play the recorder, keyboard, guitar, and Autoharp(TM); and the theoretical, pedagogical, and practical backgrounds needed for reaching all learners complete the comprehensive resource of The Musical Classroom. Note: This is the standalone book. If you want the accompanying audio CD, order the ISBN 9781138656703, which is available for separate sale.

A handbook that helps teachers build creative teaching experiences. Designed for the way a child learns. Levels K-6.

CONTEMPORARY MUSIC EDUCATION explores the theory and practice of teaching music by placing it in the broader context of culture and history. This core text offers music education students a practical and rigorous overview of the profession, covering curriculum development, assessment, and advocacy, while examining the changes brought about by technology, social justice movements, and a half-century of educational reforms. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Listen Up! includes 23 sample listening experiences in which children can foster music skills and reinforce given music concepts (rhythm, melody, form) that are prominent in each selection. PowerPoint presentations for each experience are also included. These provide material students can view and respond to as they listen.

Do you find it challenging to integrate technology into your elementary music classroom? Do you feel that it could enhance your classroom experience if you could implement it in an approachable and realistic way? In Using Technology with Elementary Music Approaches, author Amy M. Burns offers an all-in-one, classroom-vetted guide to integrate technology into the music classroom while keeping with core educational strategies. In this book, you will find practical lessons and ideas that can be used in any elementary classroom, whether that classroom has one device per educator or a device for every student. Written for a range of experience levels, lessons further enhance classrooms that utilize the approaches of Feierabend, Kodály, Orff Schulwerk, and project-based learning. Experts from each field-Dr. Missy Strong, Glennis Patterson, Ardith Collins, and Cherie Herring-offer a variety of approaches and project ideas in the project-based learning section. Complemented by a companion website of lesson videos, resource guides, and more, Using Technology with Elementary Music Approaches allows new and veteran educators to hit the ground running on the first day of school.

Since the mid-twentieth century, Zoltán Kodály's child-developmental philosophy for teaching music has had significant positive impact on music education around the world, and is now at the core of music teaching in the United States and other English speaking countries. The Kodály Today handbook series is the first comprehensive system to update and apply the Kodály concepts to teaching music in elementary school classrooms. Kodály in the Fourth Grade Classroom provides teachers with a step-by-step road map for developing children's performance, creative movement, and literacy skills in an organic and thoughtful manner. Through six years of field-testing with music teachers in the United States, Great Britain, and Hungary (the home country of Zoltán Kodály), authors Micheál Houlahan and Philip Tacka have developed a methodology specifically for 21st century classrooms. Houlahan and Tacka use the latest research findings in cognition and perception to create a system not only appropriate for the developmental stages of fourth graders but also one which integrates vertically between elementary music

classes. The methods outlined in this volume encourage greater musical ability and creativity in children by teaching them to sing, move, play instruments, and develop music literacy skills. In addition, Kodály in the Fourth Grade Classroom promotes critical thinking, problem solving, and collaboration skills. Although the book uses the Kodály philosophy, its methodology has also been tested by teachers certified in Orff and Dalcroze, and has proven an essential guide for teachers no matter what their personal philosophy and specific training might be. Over 100 children's books are incorporated into Kodály in the Fourth Grade Classroom, as well as 35 detailed lesson plans that demonstrate how music and literacy curriculum goals are transformed into tangible musical objectives. Scholarly yet practical and accessible, this volume is sure to be an essential guide for elementary music teachers everywhere.

In this new edition of their groundbreaking Kodály Today, Mícheál Houlihan and Philip Tacka offer an expertly-researched, thorough, and -- most importantly -- practical approach to transforming curriculum goals into tangible, achievable musical objectives and effective lesson plans. Their model -- grounded in the latest research in music perception and cognition -- outlines the concrete practices behind constructing effective teaching portfolios, selecting engaging music repertoire for the classroom, and teaching musicianship skills successfully to elementary students of all degrees of proficiency. Addressing the most important questions in creating and teaching Kodály-based programs, Houlihan and Tacka write through a practical lens, presenting a clear picture of how the teaching and learning processes go hand-in-hand. Their innovative approach was designed through a close, six-year collaboration between music instructors and researchers, and offers teachers an easily-followed, step-by-step roadmap for developing students' musical understanding and metacognition skills. A comprehensive resource in the realm of elementary music education, this book is a valuable reference for all in-service music educators, music supervisors, and students and instructors in music education.

Intimate, anecdotal, and spell-binding, Singing Out offers a fascinating oral history of the North American folk music revivals and folk music. Culled from more than 150 interviews recorded from 1976 to 2006, this captivating story spans seven decades and cuts across a wide swath of generations and perspectives, shedding light on the musical, political, and social aspects of this movement. The narrators highlight many of the major folk revival figures, including Pete Seeger, Bernice Reagon, Phil Ochs, Mary Travers, Don McLean, Judy Collins, Arlo Guthrie, Ry Cooder, and Holly Near. Together they tell the stories of such musical groups as the Composers' Collective, the Almanac Singers, People's Songs, the Weavers, the New Lost City Ramblers, and the Freedom Singers. Folklorists, musicians, musicologists, writers, activists, and aficionados reveal not only what happened during the folk revivals, but what it meant to those personally and passionately involved. For everyone who ever picked up a guitar, fiddle, or banjo, this will be a book to give and cherish. Extensive notes, bibliography, and discography, plus a photo section.

Prev. ed. published under title: Introducing American folk music.

[Copyright: ef5b269b70df5df43cd9338fa46b1101](https://www.dreamtore.com/ebooks/ef5b269b70df5df43cd9338fa46b1101)