Visual music: Integrating technology visual arts and music into the general music classroom

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VISUAL MUSIC: INTEGRATING TECHNOLOGY, VISUAL ARTS AND MUSIC INTO THE GENERAL MUSIC CLASSROOM

by

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B.M., University of Wyoming, 1983

Presented in partial fulfillment of the requirements for the degree of Master of Arts in Fine Arts, Integrated Arts and Education

The University of Montana

July 2006

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Chairman: Dr. James Kriley

Creating media arts including technology, visual and musical arts in the form of digital video disks (DVDs) can be a valuable tool to inspire and connect young people to the importance of understanding musical concepts, specifically in the general music classroom. The different ways a person can do this is limited to the creative ideas of the music teacher and students. The capacities and capabilities of a video editing program, computer, and video camera must be considered as limitations as well. I have been successful at creating four DVDs to enhance my music classes and music programs.

My first experiment with creating a DVD included summaries of jazz musicians featured in a musical play that the Lewis and Clark elementary school sixth grade students performed. The second DVD was a moving slide show that coincided with our musical performance of one of the songs in Lewis and Clark's fifth grade music program. The third DVD was used in my kindergarten general music class to reinforce creating and composing musical sounds to coincide with visual stimulations in a short cartoon. The fourth DVD was affective to communicate the transition from Garfield elementary school fourth grade students into instrumental music in fifth grade at Lewis and Clark elementary school.

All of the DVDs I created for my students were accepted with enthusiasm excitement and awe as the connections of visual arts, music and technology were obvious. I believe my project inspired my music students to realize the importance of music and music making in relationship to their personal lives now newly directed in the computer age including media arts.
ACKNOWLEDGMENTS

I feel very fortunate to have been able to advance my technological connection to the arts and musical meanings. I am excited to share my the knowledge I have gained to inspire others to be creative in making digital video disks as a tool for young people to connect their knowledge to a greater meaning and importance.

I could not have finished this immense undertaking of the project without the considerations of the following people. I am very grateful for their help:

To my husband, Richard Garcia, for being patient with monetary and valuable time losses.

To my son, Luis Garcia, for coming to my rescue when I needed his computer expertise.

To my daughter, Sabrina Garcia, for her insight and opinions as a sixth grade student.

To my school principals, Mr. John Moffatt and Mr. Tim Gillen for allowing use of the school digital video cameras and the freedom to try something new in our general music classes.
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To my colleagues in the Creative Pulse for keeping in contact.

Finally, to my students for their efforts to create beauty through knowledge and practice.
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I
GETTING STARTED

Whatever you can do,
or dream you can, begin it.
Boldness has genius,
Power and magic in it.
---Goethe

The tools I used to accomplish my goals and ideas were not as easy to find as I assumed. I was fortunate to have "Media Arts Production in Schools" as one of many meaningful classes in the Creative Pulse Masters program. Professor Rick Hughes taught this class in the summer of 2005. He helped us believe that we could use media arts to amplify our teaching. I was able to see my classmates take our assignments to levels you cannot read or understand from a book. I felt confident about my acquired understanding of ideas you can make into reality through the use of media arts. It seemed like a project I would enjoy studying and find meaningful applications in my career.

When I went to work on my own I soon realized I needed many more tools then I anticipated. My assumption of what video editing programs could do was naive. When I tried playing my video CD we created in the
class mentioned above, I found it not to be compatible to play on many computers. I felt the need to make digital video disks that would play on most if not all DVD players.

I was hoping my school would have most if not all of the equipment I needed already. So I began my search. My inquiries started with video editing programs. Our schools do not use Apple computers so my first editing experience would not directly carry over from our media arts class in the Creative Pulse. I found our schools had “Windows Movie Maker” and “Pinnacle Studio 7” programs installed on a very limited amount of computers. These computers did not have digital video disk (DVD) burning capabilities. I experimented with these programs anyway to see if they had the capability to do what I had already achieved in my former class. They did not go to the level of choices or options I desired. After much experimentation and research I found I needed “Adobe Premiere Pro” as my video-editing program. Our district had only one computer with this program installed. It was an older version, 6.0 of “Premier Pro”. I was able to experiment with this program and computer at the high school and confirmed it was the program I needed. However it became quickly clear
that the access to this computer would not fit in my schedule and its memory capacity was already tested by too many users.

I discussed my needs to my principal and technology specialist. I shared with them my research on video editing programs, why and how we could purchase one with a compatible computer and it's requirements. I even found several good quotes from computer sales. I eventually realized there was little hope of securing a computer and program that would help accomplish my goals in a timely manner through our schools. This was unfortunate, especially when our schools acted as if they were trying to encourage teachers to use technology in the classroom more. So I was left with little reasonable alternatives other then to buy my own program and a compatible computer for my own home use. In other districts this may not have been necessary.

Let thy discontents be thy secrets; ---if the world knows them 't will despise thee and increase them.
---BENJAMIN FRANKLIN,
Poor Richard's Almanac

After careful thought and discussion with my colleague Bruce Marsden, I decided to work with the latest upgrade version for "Adobe Premiere Pro" version 1.5. It took many days and research to find the best price for private
home use. But I did get a teacher discount. The time I spent searching for an affordable deal paid off. The availability and convenience of working at home paid off as well.

*The camera is an instrument that teaches people how to see without a camera.*
---DOROTHY LANGE, quoted in Los Angeles Times

The digital camera I attempted to use became a challenge also. My first thought was to use the high school band’s digital camera because of its’ availability. It records onto a digital disk not a digital tape. You cannot capture (similar to downloading) digital disk video onto the computer without major adjustments including additional hardware, software, cords and connections. A digital video camera that records onto digital tape is much more easily captured onto the computer. This was done using a computer with an IEEE 1394 port, commonly known as “Firewire”. This port or input connection is not normally found on most computers, but it is the best way to download video footage from a digital video camera.

My second attempt at using a camera came from borrowing our elementary school’s video camera. This camera worked well, but had drawbacks because it was a shared camera not often in use but used enough so it was difficult to secure when I needed it. Also sharing borrowed space...
on the tapes became an issue. Missing cords and batteries left uncharged made it difficult to say the least. However I did become our school’s expert on how to use it. We often recorded events and then transferred the footage to DVDs and VHS tapes. The school had never been able to keep the digital tapes in a usable form other than replaying the tapes while the camera was hooked up to the television. I spent much time with the manuals from the school VCR and digital camera to achieve this. Once again, after months of sharing the camera I found my project much more manageable after I allowed myself to purchase my own digital camera to use at my leisure.

In the end I was equipped with my personal property of the “Adobe Premiere Pro” version 1.5 video editing software, a computer with all the programs requirements of “Premier Pro” and a digital video camera capable of taking still pictures and downloading them through IEEE 1394 connections.

How to use this equipment became an ongoing frustration. Our district staff did not include anyone who knew how “Adobe Premiere Pro” worked. Our most experienced teacher who had used video editing programs in the elementary class was experienced in using was “Window’s Movie Maker” and “Pinnacle Studio 7” but not the complexities of “Premier Pro”. Our
last teacher who used this program left for different employment. A few high school students were still using their program. I hired a recommended student from the high school to show me what he knew about the program. That was very helpful, but I soon learned I was left to figure out what I needed to know on my own. Not even our technology specialist could offer any advice or pass on helpful knowledge in this area.

I found manuals, digital video lessons, on line help to be invaluable. But the two books I bought helped the most. Barron’s Dictionary of Computer and Internet Terms became my new purse bible. Whenever I did not understand a term I could physically look it up. “Sam’s Teach Yourself, Adobe Premier Pro in 24 Hours”, by Jeff Sengstack was much easier to apply when using the program verses reading the manual the program came with. I also discovered many other teach yourself books and DVDs. Time and money became an issue in my training. It was this fact that drove me to explore the program through trial and error. That was my first project. Its’ purpose was just in play. I enjoyed finding and exploring the programs capacities through unstructured experimentation. Through this play I learned most of my skills in working with the program. I would advise a user of this technology to plan on meaningless experimentation for weeks
before limiting oneself with a goal right away, unless they are already familiar with the program.

*Most men pursue pleasure with such breathless haste that they hurry past it.*

---**SOREN KIERKEGAARD**

*Either/Or: A Fragment of Life*
Awake at night, I wondered how could I make media arts meaningful to our music program. Also I worried about my sixth grade students and their lack of understanding of the characters in their performance four weeks away. That is when the lights turned on in my head.

Our Lewis and Clark sixth grade general music classes were in the midst of their preparations for the performance of "We Haz Jazz" a musical journey in the history of jazz, written by John Jacobson and Kirby Shaw. In the musical, the student's role is to portray the characters of real life jazz musicians who paved the path of jazz. The students perform many of the songs and styles of jazz. The students were also encouraged to dress and speak like the jazz musicians they were representing.

Most of my students were not aware of their character's role in history, unfortunately most of the jazz musicians played in the musical have passed on. After practicing and studying the entire program I gave the students
written short biographies of their characters. I also brought many of my own recordings and listening examples to explain who the jazz musicians were and what they sounded like stylistically. This was very time consuming and we were limited to only a few more practices. I knew the audience would not understand the meanings of the lines and jokes without knowing a few basic facts about the musicians being portrayed by students. I would need to include a brief biography of the musicians featured in our performance to the audience as well. I could have simply included jazz biography facts in writing on the program before the performance, but I felt I could get the student’s and the audience’s attention better through media arts to help convey this information.

I found visual pictures of the jazz musicians mostly on the Internet. I used my personal CD recording collection to play appropriate examples of jazz music while the pictures were displayed. I did not have examples of all the musicians, but that would have made it too lengthy and cumbersome. I still used written text to describe their importance to the history of jazz. I made the text roll and scroll across the screen, so it appeared to be moving. I also discovered the fun in adding transitions from image to image. This made the visuals more interesting to watch. At the tail end of this DVD I
included a visual spin announcing the names of the classes (by classroom teacher) about to perform.

The participating students and classroom teachers saw the DVD in their regularly scheduled music classes two weeks before the show. I wish I could have documented the difference it made in their understanding of the characters and their enthusiasm level for their upcoming performance. The connection between the real life musicians and their impact in music history was evident when the DVD was over and the students gave unprompted responses like, “Cool, wow, awesome…” That makes for a proud day of meaningful learning and teaching. We covered what the musician looked like, and sounded like, their styles, and their importance in the history of jazz. It took about 10 minutes. Now thankfully we had more time to practice with a greater understanding of their characters.

Before their performance I displayed the DVD to the audience on a big screen with an LCD projector connected to a DVD player. The music from the DVD was sent through the auditorium’s sound system with the help of the high school band director Richard Garcia. It won many cheers and appreciation comments from the audience and our staff.
I knew after this, my first attempt at connecting and integrating technology, visual arts and music in the general music classroom, that more opportunities were left undiscovered. On my next attempts I wanted to include the students more in the making of these connections.
Ill

SLIDE SHOW ACCOMPANIMENT DVD

*Any sufficiently advanced technology is indistinguishable from magic.*

---ARTHUR C. CLARK,
*The Lost Worlds of 2001*

The audiences of musical performances are always intrigued with the addition of visual aids. The visual aids may be within the basics of physical movement of the performers. This is basic to primitive times. As Howard Gardner writes about this in his book, *Frames of Mind*:

Young children certainly relate music and body movements naturally, finding it virtually impossible to sing without engaging in some accompanying physical activity; most accounts of the evolution of music tie it closely to primordial dance; many of the most effective methods of teaching music attempt to integrate voice, hand, and body. Indeed, it is probably only in recent times and in Western civilization, that the performance and appreciation of music, quite apart from movement of the body, has become just the pursuit of a tiny "vocal" minority (Gardner, 123).

This is an example of the early importance of connecting visuals to music. And still we do it all the time without trying. Conductors of recent times of Western civilizations use hand signals and body movements. Often the small movements of the musicians are recorded with video. I have
always included my own conducting motions, body movements, and hand signals to help students find meaning and unite in their musical creations. I have also included my students when inventing motions and dances to accompany the music we listen to and perform. Sometimes I direct very organized, structured physical movement and dances. As a performer the addition of movement makes the music more enjoyable; as an observer movement adds more meaning as well. My point is visuals are primitive to connecting music to human understandings.

As many dedicated concertgoers have seen, there is a new inclusion of modern accompanying technical visual displays along with the natural movement of live musicians, I have done this in my own general music performances before. The students have performed the “Montana Melody”, written by LeGrand Harvey, in past performances. We have done this poetry set to music with an outdated, worn-out slide show. I was able to renew the old slides (as in small see through pictures) and put them into digital format at my own expense. That was accomplished through a photography store. I felt accomplishment when they told me the slides were very old and my efforts to digitize them would save them from further deterioration.
The store had altered a few for free just because it was easy for them to correct the flaws from their age.

Once digitalized on a CD data disk, I could import the still images into the computer. I was able to make them appear to move by zooming in and out, focusing on certain details, adding colored backgrounds, fading and brightening images to coinciding with the music and so on. I deleted the sound track I used to organize the pictures in timing with the music. Now it was a silent video track that we could use to make our voices and music be heard. Our Lewis and Clark fifth grade class sang along with live guitar accompaniment from a talented fifth grade student, Dillon Westhoff and myself. The silent DVD I created from the old slide show played coinciding with the students’ performance of the music.

Our musical program that evening also included movement without technology. But this quiet visual connection was a nice break for the students and audience after many other physical, aggressive movements and dances that we choreographed in our musical presentation.

I went a step further in this attempt at my goal of integration, to include the students in making the music while the DVD played along. In my next
attempt we actually created and composed the music to go with a visual cartoon as a sound track.
CREATING A SOUND TRACK
With Kindergarten General Music

Of all the gifts with which individuals may be endowed,
None emerges earlier than musical talent.
---HOWARD GARDNER,
Frames of Mind

I was blessed with a kindergarten class of students I least expected. My school district surprised me with more responsibilities again. Last year they attempted to cut the amount of music teachers in our district. I was fortunate to have been a big influence to keep that from happening with my pleas for this year. Strangely enough the ending result was I had all the responsibility to teach music to all the classes in two out of our three elementary schools. In the past I shared this responsibility with the other elementary music teacher as equally as possible. In addition to more classes, I gained more duties than I have ever had before in the seventeen years I have enjoyed teaching. My extra responsibilities were handed to me to allow the other general music teacher to assist her administrator with typing. We were able to claim to have five full-time music teachers while I took up the slack.
The future did not look bright to have five full-time teachers in the future.

I reflect back to when a retired band director said something like this: “They don’t give big responsibilities to poor teachers…the least capable you are the less work you are encouraged or asked to do.”

I took on the extra responsibilities with pride, but hidden resentment. Budget cuts in music education, library, extended studies, shop classes and other arts are happenings in our district as is unfortunately all too common in schools everywhere. Even with my endless attempts at communicating the importance of the arts, with success at times, the administration and school board looked the other way. They knew that the accomplishments we achieve in music are critical to their future, in math and reading scores. Still, attempting to keep five music teachers was futile. I feel our district will be lucky to employ four teachers, and as they advertised, up to a halftime music teacher. We have had five music teachers for at least the last twenty-two years. Even more, if you have time to research the past, as I have briefly done.

After all was said and done with my kindergarten curriculum this year, which I believe we covered in more depth than I have ever achieved, I needed to make our last month fun and meaningful.
My fortunate kindergarten students learned more than any other kindergarten class I have had the pleasure of teaching. I assume it was their excitement to learn. Perhaps, after teaching the upper elementary for so long, my expectations were bigger. Maybe it was their classroom teacher who was very wise. She demonstrated classroom organizational signals I needed to be reminded of, and I grasped them. The bottom line is my kindergarten general music class excelled.

We did not include video in our required public performance. Of course we employed other visuals in our performance with athletic, organized, coordinated and improvised body movements. I will never argue that music is not its own. Music is very much able to stand-alone, as we sang the “National Anthem”. Yet still, the “Star Spangled Banner” has visuals in stillness with the flag representation and salute of our hands on our hearts. As reported by Howard Gardner:

And even Stravinsky, who in a famous remark once challenged this way of thinking (“Music is powerless to express anything”), later went on to recant: “Today I would put it the other way around. Music expresses itself.... (Gardner, 106).
With the structured kindergarten music curriculum accomplish many times over, playtime was about to occur. Perhaps it was the other way around. Playtime occurred as structured curriculum was accomplished by the students all along. You could say we assessed our learning with our creation we were about to undertake. We were going to make a sound track to go with a visual cartoon.

I took a cartoon video from my personal VHS collection of classics called “The Three Little Pigs…Pigs In A Polka” by Warner Bros. Transferring it to digital video form was another huge task.

If you want to transfer VHS to digital format my best solution is to record the VHS onto the digital camera tape. With many technical maneuvers, chords and adapters it is possible. Mostly, make sure the digital video camera has an s-video in/out connection capability. See more instructions in your digital camera manual.

Once I was able to record the cartoon onto the computer. I deleted the audio track. I showed the silent video on DVD to my kindergarten students. I had to bring my own DVD player from home. This school was without a DVD player. My most boisterous student complained about the lack of sound. This reminded me of the importance of sound with moving pictures.
Even silent movies from the distant past were better received with the accompaniments of a live piano player.

Without warning, after watching the silent video, I instructed my class to find an instrument in our music room. I allowed them much freedom. I could trust this class to be responsible enough not to argue, damage or make inappropriate noises during this activity. I encouraged them to experiment with the sounds the instruments could create. These students were not barred in limitations of playing classroom instruments before, so they did not overreact with this freedom. I would attribute this trust to casual but yet consistent rules and freedoms since the beginning of our year.

Once the instruments were chosen we had a discussion about the instruments they obtained and how they could be used to make corresponding sounds with the video.

Our first attempt was chaotic noise while we watched the cartoon. I was very nervous about investing any more of their valiant efforts. I was also thankful to be able to shut the door to save myself embarrassment from my peers. Thankfully, I have a trusting staff.

Our second attempt during our next class went better. A few students switched to their choice of better instruments. We had too many recorders.
It is an honor to be old enough to play recorders in my classes at the fourth grade level. I had to suggest that some students play more appropriate instruments. I brought an old decrepit violin from home and allowed some students to experiment with it. The video featured visual tambourines, a flute, and violin so we made sure those instruments were covered.

We spent more time discussing what sounds we could make and how they could match the cartoon. We discussed the storyline and reviewed the video. Only this time I let them hear the original cartoon with the music that accompanies. The music was Johannes Brahms, "Hungarian Serenade". I initially didn't want the given audio to lead them, but it ended up to be a great listening lesson in tempo, duration, pitch, dynamics and other unexpected learning. Their light bulbs turned on. I discussed how we could not talk to each other while we play as I was recording this attempt for the first time and hopefully last.

I stood under our television and conducted visual cues this time. After this second attempt, I was not convinced I was doing anything worthwhile. Once again our improvised composition seemed to be chaotic noise. We finished our class with a discussion of what sounds worked well. This positive praise made the students responsible swell with pride. Others rose
to a higher level the next time due to praise and encouragement. We all realized this was not going to be as easy as we expected.

I noticed on the real sound track there are some speaking parts of the pig characters. I then assigned three students to speak simple lines, prompted by the visual cartoon.

Our third class session and final attempt had to be our last as school was about to end for summer break. Thankfully we were successful to an accomplished level. I recorded our sounds on a cassette recorder. We used a microphone for the speaking parts. I used my voice as the announcer at the beginning. My conducting under the TV became more aggressive and expressive. At the very end I was disappointed that a student did not hold his silence. He laughed. I didn't scold him but I was visibly upset. Now I look back and regret that I did not include laughter and vocal sound effects in our sound track. I am thankful to that student for his addition.

I was too stern about not using our voices as instruments. I would change that philosophy next time.

_There is nothing sillier than a silly laugh._
---CATULLUS,
_Carmina_
After our recording was done I transferred the cassette tape to compact disk format using a sound-editing program called “Cakewalk Pyro”. I then downloaded our digitized sound track into “Premiere Pro”. I realized my fears about losing or gaining timing due to varying speeds of cassette players was founded. Fortunately “Premiere Pro” has the capability to change the duration of an audio piece without affecting the pitch. It was extremely time consuming to get our recorded composition to match the video cartoon the way it was meant to be. But I did make it happen.

Our last music class was a big hit when I invited the principal, secretary, classroom teacher and other miscellaneous staff to watch our production. The students were very proud to have a guest audience. The staff was very impressed with their accomplishments. I will definitely seek an opportunity to do this again, possibly with an older grade level, even though this age level was fantastic and fun.
TRANSITION INTRODUCTION INTO BEGINNING BAND

My true goal in all of my attempts has been one not realized until I finished this DVD. I planned in the beginning to connect or bridge together our grade level schools. I knew I could connect our three elementary schools more so students understand what available options lay ahead through an example with media arts. My new schedule and lack of equipment did not allow this to happen like I had planned.

Our district has gone to grade level schools instead of neighborhood schools. This change happened six years ago. It has caused as many positives as negatives in my experience.

I have experienced negative results in the current fourth grade class. They have not heard or experienced the fifth and sixth grade band or choir practicing during their school day. They have not seen their peers involved in volleyball, basketball, and football, either. After school activities such as chess club and yoga have not carried over.
Fifth and sixth grade band and choir students used to permeate the halls with music in the mornings when we had neighborhood schools. The other students from the kindergarten level up were very aware of the band, choir… options available to them when they reached fifth grade. Because they could see and hear their older peers music practices, younger students would often talk about what instruments they were going to play when they were in fifth grade band.

Now, kindergarten students up to fourth grade go to separate schools. The transition from fourth grade is now a mysterious leap into the unknown opportunities fifth grade offers especially in instrumental music (band).

Choir and Band are currently offered as additional opportunities to fifth and sixth grade students. Their commitment includes loss of some morning recesses and in different cases, afternoon recess in our district. This has not detoured students from joining. I just want to point out some of their time is extracurricular for choir and band. Students can choose to be involved.

In my experience it has been an ongoing undertaking to ensure students do not miss these obvious opportunities to excel themselves, especially in the first year of instrumental music. Usually, if they don’t make this first
step to join band they will never take the chance again, because students get behind in band if they do not start, or continue with their class.

I believe and have read studies that actual reading written music, applying it physically to an instrument, and hearing it come back to the player is the reason why so many studies have shown the connection between instrumental music and intellect. From the book: WHY MUSIC IS BASIC: The Value of Music Education, compiled and edited by Bruce Pearson. Compliments of the NEIL A. KJOS MUSIC COMPANY will explain.

**Study #2**

In a similar study, Edwin Ara Movsesian (1967) looked at the effects of teaching music reading skills while students were learning basic reading skills in the primary grades. Specifically he wanted to know if there was a transfer of music reading skills to reading vocabulary and reading comprehension. He also wondered if student oral reading errors would decline because of music reading instruction.

He created experimental and control groups in grades one, two, and three. The experimental group received instruction in music reading skills concurrent with their regular reading instruction. The control group received only the reading instruction.

Overall, the experimental group performed significantly better on the *California Achievements Tests* (Reading Section), *The Gray Oral Reading Test*, and the *Survey of Primary Music Reading Development*. When groups were compared by individual grade more specific differences were found. Children in the first grade had higher scores in reading comprehension.
when they were concurrently taught music reading skills. Children in second grade who were exposed to music reading instruction were significantly better in both reading vocabulary and reading comprehension. Children in third grade who received music training were better in oral reading, but not in the other reading skill.

Thus, Movsesian showed that learning to read music while learning to read language had a significant positive impact upon the reading achievement of these students. As might be expected, the type of improvement differed with the age group measured. Still, all three grades were positively influenced by learning to read music (Person, #2).

I ran out of time in the school year to record the fifth and sixth grade band students like I intended. But I was successful at making a DVD and showing it to my fourth grade students with some limited valuable footage about “Why Join Band”.

I had made signs with simple words like: fun, musical, way cool... in the shape of big notes for a bulletin board I had used to encourage new fifth grade students to join band. I took the signs to various locations around and in my house. I found places that would demonstrate a visual connection between the meaning of the word and their lives. To connect these meanings to band I set the visuals on top of the audio/video of the Fergus High Concert Band concert playing “The Mask of Zorro” by James Horner, arranged by John Moss. I flashed to the video of the High School Band when I was able.
At the end I included what footage I had of the sixth grade students at Lewis and Clark getting ready for band.

I showed this DVD to my third and fourth grade classes on the last day of school. I was proud to see the interest and attention level rise during the video. I noticed some students naturally participating by reading the signs out loud. So I encouraged the classes to participate in unison. This activity added to their concentration and active learning occurred. They became fascinated when I informed them that the backgrounds to the signs were all places in and around my house.

The part they enjoyed the most was what I expected. They really liked seeing some of their upper classmen participating in a regular band rehearsal. The noise level in the room grew because they were so excited to exclaim that they knew many of the band students.

There is real power in seeing their peers making positive choices like being involved in band. I observed this, watching their excitement. There is real power in bringing this influence to students through video if you cannot do it live. They had band performances come to their school but that can and has often become unmanageable within the structure of the school. This DVD was a very valuable tool to overcome those barriers.
VI

REFLECTION

I did realize students enjoyed being recorded and video taped. They really enjoyed watching the DVDs when it directly involved them. There is a curious interest I observed when students see or hear recordings of themselves or other people they physically know. They are also intrigued when they saw their classroom names or places they have actually been.

I am glad to keep my computer, editing program, video camera and books. I will be moving to a new school district and job, teaching fifth grade band. This is an unexpected change but a welcome one. Since it was unexpected, I find it ironic that I was so focused on recruiting for fifth grade band. I am very excited to show my last DVD to my new students in band, so they will learn a little bit about where I come from and why they should choose to be in my class of beginning band.

Since I will be moving, I feel very fortunate to have all the equipment I need to further my playful attempts at connecting technology, visual arts, and music. I most likely, will not focus on its inclusion in the general
music classroom now, but instead to fifth grade beginning band.

My further plans are to make another sound track as part of early exploration of the sound capacities of the fifth grade students with their new instruments. And of course I will make a recruitment DVD for the next group of fourth grade students. This time I will have more of an opportunity to collect footage of their peers enjoying band, because I will be the director.

I am also very excited to use my newly acquired knowledge to simply record family events in a creative artistic fashion to share with my children, husband, friends and relatives. The possibilities I now have through this project are immense. I am thrilled to have had this opportunity to achieve in an area that was valuable to my students, my teaching and me.
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