

---

# Contents

Foreword	v
Acknowledgments	ix
About the Authors	xi
Chapter 1. Music: A Powerful Teaching Tool	1
Chapter 2. So Happy Together: Using Feel-Good Music to Manage Student Mood	23
Chapter 3. Calming the Restless Natives: Using Music to Reduce Excess Energy and Stress	49
Chapter 4. They Like to Move It (So Let Them): Using Pump-Up Music to Energize Students	71
Chapter 5. Music to Work To: Using Background Music to Increase Focus on Individual Work	89
Chapter 6. Come Together (Over Music): Using Background Music to Facilitate Group Activities	119
Chapter 7. Learn It Through a Song and Remember It Forever: Using Music to Create Robust Memory of Content	141
Chapter 8. Your Magical, Musical Bag of Tricks: Fun and Effective Management Strategies Using Music	191
Chapter 9. Putting It All Together: Policies and Procedures, Hardware and Software, Planning and Implementation	217

<b>Appendices</b>	<b>237</b>
<b>References</b>	<b>273</b>
<b>Index</b>	<b>285</b>



Additional materials and resources related to *The Rock 'n' Roll Classroom* can be found at [www.rockandrollclassroom.com](http://www.rockandrollclassroom.com)

© Hawker Brownlow Education

---

# Foreword

Why Education Needs a Soundtrack



**F**or over a century, researchers have explored the power of music, with the last decade in particular yielding considerable scientific evidence about its extraordinary neurological effects. For example, in

May 2010, researchers from Boston University School of Medicine found that patients with Alzheimer's disease—with virtually nonexistent short-term memories—achieve close to normal memory of new verbal information when it is provided in the context of music.

As the evidence has piled up, many sectors, from health, to manufacturing, to advertising, have deliberately harnessed music, not just to heal, but to control, influence, and modify human behavior. Indeed, we are now at the point where the music that plays in every store, restaurant, and sporting venue is scientifically selected to create a specific effect on patrons.

Yet, education has not followed suit. Despite a widespread knowledge and acceptance of these concepts, teacher education still fails to include the use of music as a deliberate teaching strategy or classroom management tool. As a result, educators lack the understanding, skills, and resources to use one of the most powerful teaching tools at their disposal—a tool that offers at least five scientifically proven benefits in the classroom.

1. **Music acts directly on the body**, specifically on metabolism and heartbeat. Listening to certain types of music can trigger the release of endorphins, producing a tranquil state that leads to faster learning.
2. **Music relaxes the mind and lowers stress levels that inhibit learning**, and when used effectively, music increases alpha levels in the brain, boosting memory and recall and allowing the brain to access reserve capacities.
3. **Music stimulates and awakens**, reviving bored or sleepy learners and increasing blood and oxygen flow to the brain.
4. **Music is a state-changer** and can be used effectively to get students into an effective learning state or support transitional activities.
5. **Music aids memory**, both acting as a powerful anchor that moors learning in memory and also inspiring emotion to create a clear passage to long-term memory.

Please note this book is not about the “Mozart effect,” the controversial theory that listening to Mozart increases intelligence in children. This theory is not based on solid research, but a single study, whose authors claim their findings were misrepresented; whereas, the five effects noted above have been demonstrated by multiple studies—opening the door to new teaching and classroom management strategies.

## So Why Don't We Use More Music in Our Classrooms?

As with so many decisions in education, the real reason our sector has lagged so far behind others in using music comes down to resources. Until very recently, the equipment required to use music effectively in the classroom was prohibitively expensive. But today, music players and speakers are relatively cheap and extremely easy to use. The major hurdle to education harnessing the power of music has been removed.

However, two smaller but significant hurdles remain. First, using music effectively in the classroom is a practical skill. Different types of music used in different ways produce different effects. Teachers must understand what these different types of music are, why they work, what effects they create, and how to use them. Second, not all music is appropriate for use in the classroom—and not just because it includes inappropriate lyrics. Only certain types of music, with certain beats, or instrumental complexity, work in certain situations. Education playlists must be properly researched—and this can be extremely time-consuming.

This book removes these final two barriers. It clearly explains the different research-supported uses of music in the classroom—*what* the possible uses are, *why* they work, and *how* to apply this knowledge in the classroom. And it also provides appropriate playlists for each application, along with guides to help teachers create their own lists.

We hope it will be the catalyst for education to act on the evidence that other sectors are currently using—to great effect. Research suggests that, if every classroom had an appropriate sound track, we could boost academic results, improve student behavior, and reduce teacher burnout.

This final benefit is the hidden but vitally important reason that we are passionate about getting our schools wired for sound. Music takes much of the stress out of teaching. In many ways, it offers you a “remote” for your class. Touch a button and your students shift from bored to engaged. Touch another and they calm down. Change the volume and get every single student’s attention—without ever having to raise your voice. These are just a few of the seemingly magical results possible through the effective use of music. We hope this book helps you to make them happen in your classroom.

*W. W. Wood and Rich Allen*

---

# 2

## So Happy Together

### Using Feel-Good Music to Manage Student Mood

*Music produces a kind of pleasure which human nature cannot do without.*

—Confucius

*Ah, music—a magic far beyond anything done here.*

—J. K. Rowling

*Music is the sound track of your life.*

—Dick Clark

### What It Is

When we hear a feel-good song, we get a rush of dopamine in the pleasure/reward centers of our brains. This is the feeling you get when your favorite song comes on the radio—it's like taking a giant bite of chocolate or the first sip of your favorite latte or parking all day without feeding the meter and not getting ticketed or . . . anything else that makes you feel good! It's an instant shot of pleasure.

## Our Top 40 Feel-Good Songs

The following songs are some of our feel-good favorites. Keep in mind that this list was generated by a couple of White, American males of a certain age. There's nothing magical about this list, and we certainly wouldn't expect you to agree with most of our choices. We simply provide it to show you the variety of music that might be considered feel-good music by many people. Most of these songs have vocals, but we have also listed some instrumental selections. These songs are *not* ranked; they are listed in alphabetical order (in an attempt to reduce arguments).

1. "ABC," The Jackson Five
2. "Bang the Drum All Day," Todd Rundgren
3. "Brown Eyed Girl," Van Morrison
4. "Celebration," Kool and the Gang
5. "Don't Worry, Be Happy," Bobby McFerrin
6. "Feelin' Good," Nina Simone
7. "Fireflies," Owl City
8. "Girls Just Want to Have Fun," Cyndi Lauper
9. "Green Onions," Booker T. and the M.G.s
10. "Here Comes the Sun," The Beatles
11. "Hey Soul Sister," Train
12. "I Gotta Feeling," Black Eyed Peas
13. "I Got You (I Feel Good)," James Brown
14. "Jailhouse Rock," Elvis Presley
15. "Jessica," The Allman Brothers Band
16. "La Bamba," Richie Valens
17. "Linus and Lucy," Vince Guaraldi
18. "Love Shack," The B-52s
19. "Margaritaville," Jimmy Buffett
20. "My Favorite Things," Julie Andrews
21. "My Maria," Brooks and Dunn
22. "New York, New York," Frank Sinatra
23. "Oye Como Va," Santana
24. "Peaceful Easy Feeling," The Eagles
25. "Proud Mary," Creedence Clearwater Revival
26. "Respect," Aretha Franklin

- |  |  |
|--|--|
| 27. "Stand By Me," Ben E. King                       | 34. "Tiny Dancer," Elton John                    |
| 28. "Stayin' Alive," The Bee Gees                    | 35. "U Can't Touch This," M.C. Hammer            |
| 29. "Sweet Home Alabama," Lynyrd Skynyrd             | 36. "Walking on Sunshine," Katrina and the Waves |
| 30. "Take Five," Dave Brubeck                        | 37. "Werewolves of London," Warren Zevon         |
| 31. "Thank God I'm a Country Boy," John Denver       | 38. "What a Wonderful World," Louis Armstrong    |
| 32. "The Weight," The Band                           | 39. "Who Let the Dogs Out?" The Baha Men         |
| 33. "Three Little Birds," Bob Marley and the Wailers | 40. "Y.M.C.A.," The Village People               |

## Notes

1. Krumhansl (1997) had subjects listen to music selected to induce various emotions. The selections were chosen to represent happiness, sadness, and fear. Results showed not only that subjects were able to accurately determine the appropriate emotion from the music, but also that physiological reactions such as heart rate and amplitude, respiration, blood pressure, and skin conductance were affected by all music selections and varied consistently with the musical selection (336–353). Lundqvist, Carlsson, Hilmersson, and Juslin (2009) also showed varied physiological reactions to happy music versus sad music. Happy music generated more zygomatic activity (the muscles used to smile), greater skin conductance, and lower finger temperature as compared with sad music (61–90).
2. Grewe, Katzur, Kopiez, and Altenmuller (2011) were able to induce chills in test subjects in a variety of ways—through aural, visual, tactile, and gustatory stimulation. Some people were even able to produce chills through self-stimulation—thinking about an intense emotional event. Chills in response to nonmusical sounds and pictures were mostly produced by