

Music PreK-6 Syllabus/Guide

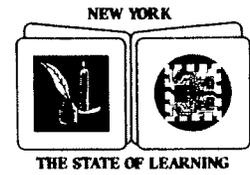


F I E L D T E S T



The University of the State of New York • The State Education Department
Bureau of Arts and Music Education • Bureau of Curriculum Development
Albany, New York 12234





THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, N.Y. 12234

ASSISTANT COMMISSIONER FOR ELEMENTARY AND SECONDARY EDUCATIONAL PLANNING, TESTING AND TECHNOLOGICAL SERVICES
DIVISION FOR PROGRAM DEVELOPMENT

TO: Persons with Responsibilities for Implementing Music Programs in Grades PreK-6

FROM: Edward T. Lalor, Director, Division for Program Development

Charles J. Trupia, Director, Division of Arts and Sciences Instruction

This Field Test Edition of *Music PreK-6: Syllabus/Guide*, is designed to aid schools in planning a curriculum in music for students in grades preK-6. It is intended to serve as the basis for local activities such as:

- Development of a curriculum to meet the standards stated in the syllabus.
- Selection and acquisition of support materials.
- Articulation of local offerings from grade to grade or building to building.
- Evaluation of student performance.

As is the policy of the State Education Department, this publication will be periodically reviewed. Your comments on it are welcome and should be addressed to:

Bureau of Arts and Music Education
New York State Education Department
Room 681 EBA
Albany, New York 12234



MUSIC PreK-6

SYLLABUS/GUIDE

The University of the State of New York
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FOREWORD

I. Purpose

This Field Test Edition of the Music PreK-6, is the foundation for the State program in music education, inasmuch as the Department publications, Music in the Middle/Junior High School and Music in Our Lives, are based upon Music PreK-6. Musical experiences in Music PreK-6 are articulated and sequenced with the other two publications in a spiral fashion, to present a continuation of experiences from preK through grade 12.

Music PreK-6 provides a framework for schools to use in preparing a curriculum for music in preK-6, and suggests procedures for doing so. It also suggests strategies, resources, and techniques for implementing that curriculum. Music PreK-6 is designed to develop the students' attitudes, cognitions, and skills, and suggests experiences for the students in all of the following: singing, listening, playing, moving, creating/composing, and reading/notating.

II. Audiences

The primary audience for this publication is the teacher in regular or special education classes, and/or curriculum developers, who provide elementary school students with instruction in music.

A second audience is the director of music or school administrator charged with responsibilities for administering the music program in preK-6 or in K-12. This individual has an especial interest in the content of this document as it relates to the program for the middle/junior high school and high school.

III. Contributors

Many individuals contributed to the writing of this publication. The Department is grateful to them for their work, and to the school districts and institutions which released them to assist.

The first group of educators, the Advisory Committee, made suggestions for the revision of the earlier Music K-6 publication. The members of this Committee were Joanne Falinski, Principal, Furnace Woods Elementary School, Hendrick Hudson School District, Montrose; Joan Fyfe, Jericho School District; Robert Gibbs, Professor of Music Education, State University College (SUC) at Potsdam; Donald Hilliard, Director of Music, Buffalo Public Schools; Kathy Moragne, Ilion School District; Paula Ober, Music Coordinator, District 13, New York City; and Clara Sugar, Past President of the New York State School Music Association, Wantagh School District.

After Department review of the recommendations of the Advisory Committee, the following writers provided the majority of the material in this publication: Margaret Byrnes, Associate Professor of Music, College of St. Rose, Albany; Marcy Ann Casilio, Rochester City School District; Margaret Charboneau, Lakeland School District (retired); Lee Ann Conover, formerly with Kent State University, Ohio; Evelyn Cox, District 19, New York City; Joan Fyfe; Mary Gauthier, Syracuse City School District; Robert Gibbs; Robert Harper, William Floyd School District; JoAnn Kilton, Rochester City School District; Stephen Leonard, Queensbury School District; Margaret Minotti, Associate Professor of Music Education, SUC at Potsdam; Janet Montgomery, Professor of Music Education, Ithaca College; Arlene Moulder, Port Jefferson School District; Paula Ober; Melody O'Connor, Wallkill School District; Kathleen O'Sullivan, Port Jefferson School District; Peter Phillips, Mount Vernon; Cynthia Rinaldo, Oneida School District; Clara Sugar; Deatta Szulis, West Genesee School District; and, Barbara Tagg, Instructor, Syracuse University.

The manuscript for this publication was reviewed by many individuals. Lenore Pogonowski, Chair of the Department of Arts in Education, Teachers College, Columbia University; Carroll Rinehart, Visiting Professor, University of Arizona; and Clara Sugar evaluated the materials and made valuable comments upon them. From the State Education Department, Associate, Division of Civil Rights and Intercultural Relations, reviewed the manuscript for equity concerns; Nancy Lauria, Associate, Office for the Education of Children with Handicapping Conditions, assisted in the revision of the manuscript; _____ reviewed it for environmental concerns. Edward S. Marschilok, Associate, Bureau of Arts and Music Education, had content responsibility; Robert Carruthers, Associate, Bureau of Curriculum Development, had curriculum/writing responsibility.



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INTRODUCTION

1. Learner Outcomes for Students in the PreK-6 Music Program

All people possess not only ideas but very personal feelings. In the assimilating of these ideas and feeling, one's perception of self in relation to his/her world takes shape. It is through personal experiences with music that one's affective as well as cognitive development is enhanced.

Music aids in the children's understanding and expressing of these ideas and feelings. The purpose of music education in preK-6, then, is sixfold. It should enable the children to:

- a. form ideas and experience feelings, and
- b. express these ideas and feelings, thus sharing them in community;
- c. understand the process by which ideas and feelings are created;
- d. value their own ideas and feelings, and those of others;
- e. know music through its elements, and develop musical skills; and,
- f. enjoy music, through a wide variety of experiences with music.

The above Learner Outcomes, and this publication based upon them, reflect the New York State Board of Regents Statement of Goals for Elementary and Secondary Students-1984, especially Goal 3: "Each student will acquire knowledge, understanding, and appreciation of the cultural and intellectual accomplishments of civilization and develop the skills to express personal artistic talents..." The other Regents Goals are reflected in this document, as well, including Goal 1: "Each student will master communication and computation skills..."; Goal 9: "Each student will learn knowledge, skills, and attitudes which enable development of self-esteem..."; and Goal 10: "Each student will develop a commitment to lifetime learning..."

The following pages suggest that the program in music for preK through grade six be based upon three learning domains: cognitive, affective, and skill. Music by its very nature emphasizes the affective domain. A balanced approach to musical study requires meaningful experiences contributing to growth in skills and knowledge of the constituent elements of music. However, the focus of these experiences should always be the affect.

I. THIS PUBLICATION: CONTENT/USE

A. Content

1. Overview

This publication is purposely "student-centered." It deals with what the students in preK-6 music can accomplish through structured activity involving a maximum of participation leading to the achievement of the Learner Outcomes. The publication, then, suggests: musical activities to nurture positive attitudes (affect) on the part of the students; knowledges (cognitions) deemed necessary for the students to know; and skills thought necessary for the students to be able to do.

The above Learner Outcomes are linked to the attitudinal objectives (affect; page 7); to the cognition and skill objectives for the study of musical elements: rhythm, melody, harmony, form, dynamics, tempo, timbre, and style (pages 9 to 146); and to the musical activity areas: singing, listening, moving, playing, creating/composing, and reading/notating (pages 9 to 146).

2. Affect

The emphasis upon affect is very important! It influences the teacher's role vis-à-vis the students, the selection of activities and the students' response to them, and the selection of evaluation procedures. Process, more than content, determines affect. The successful use of the ideas in this publication requires a process which (1) aesthetically connects with the students to fulfill their needs/desires; (2) is demanding musically to the point where the students create -- and recreate -- music; and (3) is administered and supervised in a caring way.

3. Musical Elements and Activities

The largest part of this publication is devoted to the musical elements and to musical activity areas. Under the musical elements and in suggested activity areas, objectives are arranged sequentially, leading to the achievement of the Learner Outcomes in four levels (I, II, III, IV), and are sequenced from level to level and/or within levels. (The sequences and specific levels are only suggestive of age and grade groupings. The teacher is not "bound" by them, but is encouraged to change them to meet the students' needs.)

See page 7.

It is expected that the students will demonstrate mastery of objectives on lower levels before proceeding to those on upper levels. It is further expected that all students will have experiences in all six musical activity areas during their preK-6 years.

4. Repertoire

The publication contains a singing and listening repertoire (pages 147 to 150) to be experienced by all students. A more than surface familiarity with these songs and pieces may well be a part of our common cultural experience. The lists are only suggestive; schools may modify them per local priorities.

5. Considerations regarding Content and Teaching

Next, the publication offers suggestions regarding the content and teaching of the various musical activities. These are followed by sections on the important areas of multicultural music; technology in music; music in preK; music for special learners; and, evaluation of student achievement.

Each of the above sections contains a rationale, a discussion of general experiences, specific suggestions for teaching, and a list of selected resources.

The section on evaluation is followed by a teacher self-evaluation form.

6. Planning

This section contains specific strategies for developing a preK-6 curriculum in music; for planning the year's work; and, for planning small units or individual lessons.

7. Related Concerns of the PreK-6 Music Program

This section provides suggestions regarding facilities and equipment, programming, and instrumental music in its relationships to the preK-6 classroom/general music program.

8. General Resources

This section lists sources of assistance to teachers: books, periodicals, publishers, etc.

B. Use

1. Planning

This publication is not a curriculum, but rather a guide to curriculum. It provides a basis for schools to use in building a preK-6 music curriculum based upon it. For specific suggestions for such planning, see pages 193 to 223.

2. Coda: Flexibility

Because schools need flexibility in meeting their local needs, the specific amount of content to be covered will depend upon certain variables affecting instruction, e.g., the amount of instructional time, teacher expertise, the students' backgrounds, instructional resources, and class size. However, the content outlined in this publication represents reasonable expectations for the majority of the students in New York State.

Finally, any of the contemporary approaches used in today's music classes are welcomed by this publication. Whether the approach is based upon Orff, Kodaly, the Manhattanville Music Curriculum Program, Dalcroze, the Comprehensive Music Program, and/or an eclectic series, or a combination of these, the approach is to be directed toward achieving the above Learner Outcomes.

II. TO THE TEACHER

As a teacher of music in preK-6, you have an excellent opportunity to provide musical experiences for the students to set them on the road to music literacy--and to the enjoyment of music! (PreK-6 students are the most impressionable of all.) This publication is designed to help you do so, and to have a satisfying experience withal.

This publication is student-centered. That is, its objectives are in terms of the students: what they should feel (attitudes), know (cognitions), and be able to do (skills) as a result of instruction. The attitudes, to be developed on a continuous basis by the students, are listed as objectives on page 7. These attitudes emphasize the students' self-esteem and self-worth, along with their relationships with music. Thus the attitudes are greatly influenced by the learning process of the students. Attitudes, as well as knowledges and skills related to the musical elements (pages 9 to 146), are to be developed by means of suggested activities (pages 9 to 146).

It is expected that your teaching will be responsive to the objectives for students' attitudes and emphasize the achieving of the objectives listed under the elements of music. Further, during their preK-6 years the students are to have experiences in all six musical activity areas (singing, listening etc.)

The extent to which your students achieve the above objectives will be influenced by several factors, among others:

- o Your awareness of the students' attitudes, knowledges, and skills
- o Your ability to assume roles as a teacher
- o Your use of this publication
- o Your use of evaluation procedures, including your self-evaluation.

Student Attitudes

Because music is primarily an affective discipline, it greatly impacts upon the students' attitudes. The students bring to your music class an aggregate of previous experiences in life and with music which are reflected in their reaction to music in general, in their musical preferences, and in their musical knowledges and skills. Moreover, often these attitudes reflect the students' perception of their *self-esteem*. As one author puts it, "Students do not park their self-concepts at the door; they bring them right into the class with them. What we do with these students, even when we are teaching them music [or any subject] is also teaching them *who* they are and *what* they are, for it is people we teach, not just subject matter."¹ This concept of self-worth is greatly impacted also by the opinion of the student's peers - and by you as the teacher.

It is important, then, that the preK-6 student's experiences with music be positive ones, in which he/she achieves as much success as individually possible. All students cannot achieve to the same degree, nor at the same rate. But all can work to the level of their capability. Thus, if you set for the class a tone of respect for every individual student's efforts, you will encourage growth in self-esteem and in musical worth.

Your Roles as Teacher

Closely related to the students' attitudes is your possible roles as teacher. These may vary according to the learning situation: explorer, to learn along with the students; guide, to steer efforts; facilitator, to expedite; expert, to provide knowledge; etc. You will probably need to go from one role to another; but, always be supportive of the students' efforts in musical activities: encourage, encourage, encourage! As this publication points out, the overall goal is musical growth.

For each musical activity for the students, you will need to adopt the role(s) in which you feel most comfortable and which will facilitate learning.

Your Use of the Publication

Consult the "Planning" section (pages 193 to 223) for specific suggestions in planning, by using this publication, in planning a curriculum, a year's work, or an individual lesson.

Your Self-Evaluation

The Teacher Self-Evaluation form on pages 190 to 192 can help you keep your teaching continually effective.

Good reading!

¹Combs, Arthur. Humanizing Education: The Person in the Process. Washington, D.C., National Education Association. pps. 80-81

III. TO THE ADMINISTRATOR

The term "administrator" refers to that person who has specific responsibility for the music program in the school or school district. This person may be a director of music, a curriculum specialist, or a principal or his/her designee. The information that follows addresses key aspects of the administration of a music program based upon this publication.

The PreK-6 Music Program

Music PreK-6 is meant to assist local educators in addressing the requirements related to providing music instruction to the children of New York State. Commissioner's Regulations (C.R. 100.3) specify that prekindergarten and kindergarten programs shall include music activities, and that elementary programs in grade 1 through 6 shall include music as a required subject. The State Education Department interprets the preK-6 music requirement to mean that all children are to receive instruction in classroom/general music. This includes children with special needs, depending on appropriate educational placement.

Music in grades preK-6 should be an integral part of the total educational program. The music specialist and the classroom teacher should cooperate to provide meaningful, rewarding, and appropriate musical experiences for the children. In the primary grades (1-3), the children should be involved in music activities at least 10 percent of the time in the school day; in the intermediate grades (4-6), at least 5 percent of the time.

The music specialist should be available as a consultant to prekindergarten and kindergarten teachers. In grades 1 through 6, music is best taught by a certified music specialist, in a room that can house a number of diversified music activities and where equipment and materials are readily available. For the early grades (preK-3) the relatively limited attention span of the children suggests that three or more short periods weekly, of approximately 20 minutes each, are appropriate. For the intermediate grades (4-6), two 30-40 periods every week should provide sufficient time for an effective program. The music specialist should not attempt to work with more than 16 or 18 classes a week or with more than 400 to 450 students. Time should be provided in the music specialist's program for preparation and consultation.

In addition to classroom/general music instruction, opportunities should be provided for vocal and instrumental ensemble experiences for interested students. Chorus offers excellent experiences at both the primary and intermediate levels. Instrumental ensemble experiences are appropriate for students in grades 3 or 4 through grade 6. To provide sufficient opportunity to develop effective ensemble singing or playing, two 40 - to 45 - minute periods of rehearsal time per week are suggested. Chorus, band, and orchestra participation are important components of a well-balanced music program, but cannot stand as the totality of a student's music education experience at the elementary level.

Further suggestions related to ensemble experiences and the general music program may be found on pages 225 to 226 of Music PreK-6.

Music PreK-6

This publication outlines a balanced program of knowledge, skills, and attitude development upon which a local music education program may be developed and implemented. For further information related to content aspects of this publication, see pages 7 to 146.

Administrative Considerations

The administrator can take several steps to promote an effective preK-6 music program, including:

- Examine the objectives and activities of this publication (pages 9 to 146).
- Survey the school's resources.
- Provide the necessary resources, including a qualified teacher, an appropriate class schedule, and a proper learning environment.
- Initiate the development of a local curriculum based upon this publication (See pages 193 to 223).
- Provide in-service to music teachers.
- Demonstrate support for the efforts of the students and teachers.

The effectiveness of music programs can be influenced by the development of shared understandings among music teachers and by the provision of a set of common experiences to all students within a school district. Vertical and horizontal articulation are very necessary to ensure that the students receive a quality education in music; the various educational levels,—preK, elementary, middle, and high school—, should be linked in a well structured fashion related to the developmental nature of children and the sequential arrangement of the subject matter of music.

In smaller school districts it is possible for music teachers to cooperate and develop a quality program. However, in larger school districts where five or more music teachers are employed, it is strongly recommended that a director of music education be appointed to ensure an effective, meaningful, and coordinated program. The director, in collaboration with the instructional staff, would be responsible for developing and implementing a districtwide music program which ensures that all students are able to meet educational outcomes.



IV. OBJECTIVES/SUGGESTED ACTIVITIES

With an emphasis upon the constituent elements and major activity areas of music, this syllabus/guide indicates objectives for the students under the broad area of attitudes and under levels of knowledge and skill development.

The attitudes to be internalized by the students are developed on a continuous basis. Those attitudes listed on page 7 are objectives to be achieved by the students both in terms of their self-esteem and in terms of their relationship to music. The objectives listed are addressed directly in the Activity pages (9 to 146); however, the objectives are inherent in the teaching process as well.

The levels are arranged sequentially from I to IV. They list specific cognitions and skills, and include suggested activities for the students to enable them to achieve them. It is intended that the students demonstrate mastery of cognitions and skills on one level before proceeding to the next higher level.

The objectives for cognitions and skills are sequentially arranged, as are the suggested activities in the activity areas. However, the lists of the suggested activities are limited: they do not address every objective, nor are some activities repeated on various levels (even though their use on multiple levels may be appropriate). Also, some objectives are addressed by suggested activities in more than one activity area.

To facilitate cross-referencing of the objectives (attitudes, cognitions, and skills) and suggested activities, a code has been developed. It appears on page 8.

Although the material presented is arranged according to developmental levels, it is difficult, if not impossible, to specify exact grade levels that correspond to developmental levels. Also, school districts throughout the state vary in their ability to implement educational programs. Therefore, the assignment of content to particular grade levels must be made at the local level, based upon local needs and abilities, and, ultimately, upon the progress each student has made and the stage of his/her individual musical growth.

In some districts, the majority of the students may progress through only the fundamental levels; in others, many students may demonstrate musical understandings and abilities beyond those listed here. It is hoped that during their preK-6 years of education the majority of the students will proceed through most, if not all, of the material listed on the four levels.

A. Attitudinal Objectives

As on-going and as a final outcome of experiences through Music PreK-6, the student will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.
4. Develop a respect for music in all its aspects.
5. Value his/her own musical accomplishments.
6. Develop confidence as a music maker.

Key to Coding

I. Objectives (pages 9 to 146)

There are four parts to an entry:

First, a capital letter is an abbreviation for a music element, e.g.,

R	=	Rhythm	D	=	Dynamics
M	=	Melody	T	=	Tempo
H	=	Harmony	Ti	=	Timbre
F	=	Form	St	=	Style

Second, a Roman numeral indicates the particular level from I to IV.

Third, a C indicates a cognition, an S a skill.

Fourth, an Arabic number indicates the place of the entry on a list.

For example: Ti - I - S - 6 refers to Timbre, Level I, Skill number 6.

II. Activities (pages 9 to 146)

There are three parts to an entry.

First, a capital letter is an abbreviation for a musical activity:

S	=	Singing	Mo	=	Moving
L	=	Listening	Cr	=	Creating/Composing
P	=	Playing	R/N	=	Reading/Notating

Second, a Roman numeral indicates the particular level from I to IV.

Third, an Arabic number indicates the place of the entry on a list.

For example: P III.3 refers to Playing, Level III, Activity number 3.

III. Attitudes

At the bottom of each Activities page (9 to 146) are Attitudes to be fostered in the students by the Activities. These Attitudes are keyed to the Activities suggested on each page.

LEVEL I

RHYTHM

Cognitions

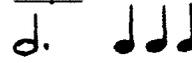
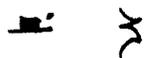
The child will know (that):

- R-I-C-1. A beat is a series of regularly occurring pulses.
- R-I-C-2. A vocabulary of rhythm patterns.
- R-I-C-3. Accented beats produce meter.
- R-I-C-4. Rhythm is sound and silence of varying lengths, arranged in patterns.
- R-I-C-5. There are songs in duple and triple meter.

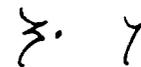
Skills

The child will be able to:

- R-I-S-1. Individually perceive and perform steady beat.
- R-I-S-2. Perceive and perform group beat
 - a. using both hands (bilateral)
 - b. alternating hands
 - c. using rhythm instruments
- R-I-S-3. Perform group chants and rhymes.
- R-I-S-4. Echo-chant or play rhythms.
- R-I-S-5. Echo-chant four-beat rhythm patterns in duple and triple meter, to include the following:

<u>Duple</u>	<u>Triple</u>
	
	

Compound

- R-I-S-6. Sing age-appropriate rote songs in duple and triple meter.

LEVEL I

MELODY

Cognitions

The child will know (that):

- M-I-C-1. Various pitches can be classified as high or low.
- M-C-I-2. Melody may go up, go down, or stay on the same pitch.

Skills

The child will be able to:

- M-I-S-1. Individually match simple three-note melodic pitch patterns.
- M-I-S-2. Group-sing simple rote melodies.
- M-I-S-3. Follow musical directions of the teacher.
- M-I-S-4. Aurally identify familiar melodies.
- M-I-S-5. Aurally identify when familiar melodies ascend, descend, or stay the same.
- M-I-S-6. Recall and sing previously internalized rote motifs, phrases, and songs.

LEVEL I

HARMONY

Cognitions

The child will know (that):

H-I-C-1. A repertoire of music with appropriate harmonic content.

Skills

The child will be able to:

H-I-S-1. Sing songs above an accompaniment.

H-I-S-2. Sing songs in various tonalities and modalities.

FORM

Cognitions

The child will know (that):

F-I-C-1. Some songs have repeated sections.

F-I-C-2. Musical selections may have like and unlike sections.

Skills

The child will be able to:

F-I-S-1. Aurally recognize repeated sections in familiar songs.

F-I-S-2. Aurally recognize contrasting musical sections with teacher direction.

DYNAMICS

Cognitions

The child will know (that):

D-I-C-1. Various sound sources have dynamic potential that can be classified as loud and soft.

Skills

The child will be able to:

D-I-S-1. Aurally recognize and demonstrate large differences in dynamic levels, ex. p and f.

TEMPO

Cognitions

The child will know (that):

T-I-C-1. The rate of beat determines tempo.

T-I-C-2. There are various tempi, e.g., fast, slow.

Skills

The child will be able to:

T-I-S-1. Keep a beat at many tempos.

T-I-S-2. Adjust bodily movements to tempo.

LEVEL I

TIMBRE

Cognitions

The child will know (that):

- Ti-I-C-1. Each individual voice has a unique quality.
- Ti-I-C-2. The names of various classroom instruments used.
- Ti-I-C-3. Different instruments make different sounds.
- Ti-I-C-4. Difference between the sound of staccato and the sound of legato.

Skills

The child will be able to:

- Ti-I-S-1. Aurally discriminate the difference between singing and speaking voices.
- Ti-I-S-2. Use various vocal possibilities (whistles, clicks, buzzing, etc.)
- Ti-I-S-3. Differentiate between adult male and female voices.
- Ti-I-S-4. Aurally recognize and label various rhythm instruments used.
- Ti-I-S-5. Sing along with different instrumental accompaniments (piano, guitar, autoharp, etc.).
- Ti-I-S-6. Recognize the sound of different instruments through classroom activities.
- Ti-I-S-7. Perform the articulation of staccato and legato in age-appropriate materials.

STYLE

Cognitions

The child will know (that):

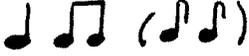
- St-I-C-1. A repertoire of songs and/or pieces of various styles, cultures, ethnic groups, and periods of history.

Skills

The child will be able to:

- St-I-S-1. Internalize repeatedly heard songs/pieces of various styles, cultures, and ethnic groups.



Activity	Knowledge	Skills
SI.1 Singing of simple songs, emphasizing the steady beat	<p>The child will know (that):</p> <p>R-I-C-1 A beat is a series of regularly occurring pulses.</p>	<p>The child will be able to:</p> <p>R-I-S-1 Individually perceive and perform a steady beat.</p>
SI.2 Singing of simple songs in duple or triple meter, to include: Duple   Triple  	<p>R-I-C-5 There are songs in duple or triple meter.</p> <p><u>Compound</u>  </p>	<p>R-I-S-6 Sing age-appropriate rote songs in duple and triple meter.</p>
SI.3 Singing of simple rote songs with melodic contour	<p>M-I-C-2 Melody may go up, go down, or stay on the same pitch.</p>	<p>M-I-S-2 Group-sing simple rote melodies.</p>
SI.4 Singing of songs with and without accompaniment	<p>A song can be sung with or without accompaniment.</p>	<p>Ti-I-S-2 Use various vocal possibilities.</p>
SI.5 Singing of songs that contain simple sequential patterns	<p>M-I-C-2 Melody may go up, go down, or stay on the same pitch.</p>	<p>M-I-S-1 Individually match simple 3-note melodic pitch patterns (including sol, mi; sol, mi, la; sol, mi, la, do.)</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The child can individually sing a song while correctly clapping the steady beat.	Three Pirates Engine Engine #9 Miss Sue Punchinella, Punchinella	Listening; Playing; Moving; Creating/Composing Multicultural: <u>Let's Slice the Ice</u> . E. Fulton and P. Smith. Magna Music-Baton
Using thumbs up/thumbs down, the child can accurately identify additional vocal examples of meter as being in	Hickory Dickory Dock Where is Thumbkin? Rock-a-bye, Baby Indian Lullaby Comanche Hand Game Song	Playing Moving
<ol style="list-style-type: none"> 1. duple meter (thumbs up) 2. triple meter (thumbs down) 		
Given several songs, the child can aurally identify correctly the melodic direction of the phrases in a song as moving up, moving down, or staying the same.	If You're Happy and You Know It Here We Go, Looby Loo. Hot Cross Buns Los Pollitos (Ecuador) El Nacimiento (Puerto Rico)	Listening; Playing Computer: Magic Musical Balloon [TAP] (Apple)-melody direction
The child will correctly perform a short song in tune, without accompaniment.	Muffin Man Twinkle, Twinkle, Little Star. Draw a Bucket of Water.	Moving
The child can correctly identify aurally perceived pitch patterns by:	It's Raining, It's Pouring. Farmer in the Dell Hopi Butterfly Melody Pretty Little Baby	Moving Creating/Composing
<ol style="list-style-type: none"> 1. individually singing with syllables, letters, or numbers; 2. using hand signals. 		
4. Develop a respect for music in all its aspects. SI.1,2,3,4,5	5. Value his/her own musical accomplishments. SI.3,5	6. Develop confidence as a music maker. SI.1,5

SINGING: Level I

Activity	Knowledge	Skills
SI.6 Singing of songs in the major mode and songs in the minor mode	The child will know (that):	The child will be able to: Sing songs in the major mode and songs in the minor mode.
SI.7 Singing of a variety of simple rote songs with repeated sections	F-I-C-1 Some songs have repeated sections.	F-I-S-1 Aurally recognize repeated sections in familiar songs.
SI.8 Singing of songs which contain different dynamic levels	D-I-C-1 Sounds can be classified as loud and soft.	D-I-S-1 Aurally recognize and demonstrate differences in dynamic levels.
SI.9 Singing of fast and slow songs	T-I-C-2 Tempo can be fast or slow.	T-I-S-1 Keep a beat at a given tempo (while singing songs).
SI.10 Singing and speaking as a means of vocal discrimination	Ti-I-C-1 Each individual voice has a unique quality.	Ti-I-S-1 Aurally discriminate the difference between singing and speaking voices. Ti-I-S-3 Differentiate between adult male and female voices.
SI.11 Singing of early American folk songs 1. cowboy songs 2. railroad songs 3. sea chanteys	St-I-C-1 American folk songs can represent different styles.	St-I-S-1 Sing examples of early American folk music, i.e., 1. cowboy songs 2. railroad songs 3. sea chanteys.

Attitudes -- The child will:

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| 1. Develop self-esteem/self-worth. SI.7 | 2. Develop a positive attitude and/or acceptance of music other than his/her own. SI.10 | 3. Develop a desire to incorporate music into his/her life in and out of school. SI.11 |
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Evaluation	Suggested Selections	Related Activities/ Comments
Upon hearing other vocal examples of major and minor modes, the child can correctly discriminate between them. Children will accurately perform songs in the major modes and songs in the minor mode.	Bobby Shafto Chippewa Lullaby	Listening
The child can correctly identify the repeated sections of a song by reciting the words/singing the words of the repeated sections.	Looby Loo Green Sally Up Skip to the Barbershop. Shoo Turkey Just from the Kitchen	Listening Multicultural: <u>Step It Down</u> (Games, plays, songs, and stories from the African-American heritage.) B. Jones and B.L. Hawes
The child can correctly demonstrate by hand signs (hand held flat against chest) if the dynamic level of a song is loud (one finger) or soft (two fingers).	Rock-a-Bye, Baby. Bingo El Rorro Mi Charra	Listening; Playing; Moving; Creating/Composing
The child can aurally identify the tempo of a song as being fast or slow, using hand signals (thumbs up indicates fast, thumbs down indicates slow) with accuracy.	The Wheels of the Bus Thumbkin The Moon is Coming Out. Work's Being Done. Counting Song	Listening Creating/Composing
The child can correctly aurally recognize examples of speaking/singing voices as: 1. child 2. adult male 3. adult female	Sing a Song of Sixpence - to be read or sung by various individuals Grandma Moses Ice Cream Soda Gonna Sing a Song.	Multicultural: <u>Circle Round the Zero</u> . Play chants and singing games of city children - combined singing and speaking. M. Kennedy. Magna Music-Baton
The child can aurally identify accurately by style additional examples of: 1. cowboy songs 2. railroad songs 3. sea chanteys	Down by the Station Home on the Range (Refrain only)	Listening Playing Creating/Composing
4. Develop a respect for music in all its aspects. SI.6,8,9	5. Value his/her own musical accomplishments. SI.6,9	6. Develop confidence as a music maker. SI.6

SINGING: Level I

Activity	Knowledge	Skills
SI.12 Singing of songs that contain staccato and legato	The child will know (that): Ti-I-C-4 The difference between the sound of staccato and the sound of legato.	The child will be able to: Ti-I-S-7 Perform the articulation of staccato and of legato in age-appropriate materials.

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The child can correctly sing staccato and/or legato sounds.	Bingo Six Little Ducks Yay Hoo (Native American) Chippewa Lullaby	

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| 4. Develop a respect for music in all its aspects. SI.12 | 5. Value his/her own musical accomplishments. | 6. Develop confidence as a music maker. SI.12 |
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LISTENING: Level I

Activity	Knowledge	Skills
LI.1 Listening to music with a steady beat (strong underlying beat)	The child will know (that): R-I-C-1 A beat is a series of regularly occurring pulses.	The child will be able to: R-I-S-2 Perceive and perform group beat.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. LI.1
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
Given a listening example, the children correctly beat time and/or move as a group or individually (locomotor/nonlocomotor) using body parts/instruments.	<p>Marches, e.g., Hap Palmer Mod Marches; Sousa March of the Toys. Herbert Parade of the Wooden Soldiers. Herbert Children's March Parade. Ibert Funky Penguins Barnyard in Orbit Band in the Square Seneca Stomp Dance (Recording) Folkways FE4072 1:1 Sorida (Shona Hand Game Song) Let Your Voice Be Heard. World Music Press; tape available Drums of Passion. Olatungi Carnival of the Animals. Saint-Saens Poem: Animals on Parade. Ogden Nash Rockin' Robot. Hap Palmer Walking Song, from Acadian Songs and Dances. Thomson Homemade Band. Hap Palmer Walking Notes, from The Feel of Music. Hap Palmer Syncopated Clock. Anderson Round the Circle. P. Weikart (Recording) Movement Plus. P. Weikart (Recording) Many series recordings</p>	<p>Moving Playing Multicultural: 1. Experiment with different body positions a. Flat-footed, knees flexed, body bent at hips, hips loose b. Body erect, spine and torso relatively still on balls of feet c. Animal imitations 2. Allow opportunities for improvisation.</p>

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| 4. Develop a respect for music in all its aspects. | 5. Value his/her own musical accomplishments. LI.1 | 6. Develop confidence as a music maker. LI.1 |
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LISTENING: Level 1

Activity	Knowledge	Skills
LI.2 Exploring and discovering through listening: Music can have high or low pitches; moving from high to low or low to high results in upward/downward direction. Also, staying on level results in middle or same direction.	The child will know (that): M-I-C-1 Various pitches can be classified as high or low. M-I-C-2 Melody may go up, go down, or stay on the same pitch.	The child will be able to: M-I-S-5 Aurally identify when familiar melodies ascend, descend, or remain the same.

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own. LI.2
3. Develop a desire to incorporate music into his/her life in and out of school. LI.2

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Through listening, the child responds appropriately to upward/downward direction in musical selections by</p> <ol style="list-style-type: none"> 1. moving the body 2. motioning with hand 3. playing upward/downward on pitched instruments 	<p>Scales. Hap Palmer Twinkle, Twinkle, Little Star Death of Mr. Fly. What Do You Hear? Leap Frog; The Ball; All the Pretty Little Horses. Children's Games; Bizet Sweetheart Out A-Hunting Skin and Bones This Old Man Hush-a-Bye (African-American) Sansa Kroma Viri Nolka. World Music Press. (Argentina) Chippewa Lullaby Let Your Voice Be Heard. Adzinyak and Cook Place To Be Stretching Song Using Your Voice</p>	<p>Singing Playing Moving Computer: Magic Musical Balloon [TAP] (Apple),-ear training on melody direction Multicultural: Songs and games from Hopi, China, Africa, Jamaica, Argentina, Java, etc.</p>

4. Develop a respect for music in all its aspects.

5. Value his/her own musical accomplishments. LI.2

6. Develop confidence as a music maker. LI.2

LISTENING: Level I

Activity	Knowledge	Skills
LI.3 Listening to music that is fast and (or) slow	The child will know (that): T-I-C-1 The rate of beat determines tempo. T-I-C-2 There are various tempi, e.g., fast, slow.	The child will be able to: T-I-S-1 Keep a beat at various tempi. T-I-S-2 Adjust bodily movements to tempo.
LI.4 Listening to sounds/music with dynamic contrasts (loud/soft)	D-I-C-1 Various sounds have dynamic potential that can be classified as loud or soft.	D-I-S-1 Aurally recognize and demonstrate large differences in dynamic levels, e.g., p and f.

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation

Suggested Selections

**Related Activities/
Comments**

Through listening, the child responds appropriately to tempo by: moving, playing instruments.

The Feel of Music. Hap Palmer.
Creative Movement and Rhythmic Exploration. Hap Palmer
Dance of the Little Swans
Flight of the Bumble Bee
Walking Song. Thomson
What Do You Hear?
Honky Tonk Train. Meade Lux Lewis. Jazz Vol. 10 Album 5. Folkways F 2810

Moving; Playing; Creating; Multicultural: Shoshone Sun Dance Song (Album: Great Basin. Drum begins slowly and gradually increases to faster tempo.)
Computer: The Music Studio [Activision] (Apple IIGS, C64, IBM PCjr, Atari, Tandy);-play musical examples at various tempi.

Through listening, the child responds to defined loud and soft sounds with:

1. Moving, e.g., walk like a lion, for loud; tiptoe like a mouse, for soft
2. Playing loud and soft sounds using body percussion/rhythm instruments
3. Creating movement that demonstrates loud/soft.

Quickly and Quietly. Hap Palmer
Air Gai. Gluck
Leap Frog. Bizet
What Do You Hear?
Carnival of the Animals
Tickly Toodle. Hap Palmer
Lullaby. Brahms
Traumeri. Schumann
The Feel of Music. Hap Palmer
Fairies and Grants, from Word of Youth Series #1. Elgar
Shensi Folk Song (Chinese Flute and Drum)
Music of the Orient. Macmillan. (Recording)
Devitukui, by the Talking Drum Ensemble (Flutes, Bell and Drums). World Music Press.

Moving
Computer: The Music Studio, [Activision] (Apple IIGS, C64, IBM PCjr, Atari, Tandy);-different dynamic levels.

4. Develop a respect for music in all its aspects. LI.3, 4

5. Value his/her own musical accomplishments. LI.3,4

6. Develop confidence as a music maker. LI.3,4

LISTENING: Level I

Activity	Knowledge	Skills
LI.5 Listening to music with different timbres, vocal and instrumental, live or recorded	The child will know (that): Ti-I-C-1 Each individual voice has a unique quality. Ti-I-C-3 Different instruments make different sounds.	The child will be able to: Ti-I-S-3 Differentiate between adult male and female voices. Ti-I-S-6 Recognize the sound of different instruments.
LI.6 Listening to music with like, unlike, and repeated sections	F-I-C-1 Some songs have repeated sections.	F-I-S-2 Aurally recognize contrasting musical sections with teacher direction.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. LI.5
2. Develop a positive attitude and/or acceptance of music other than his/her own. LI.5
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The child aurally recognizes and differentiates between male and female voice; among unpitched instruments.	<p>Five Little Pumpkins Grandpa's Turkey (male) Getting to Know Myself. H. Palmer Hey, Betty Martin. (female) Song of Colors. Hap Palmer Alphabet Song. Hap Palmer Homemade Band. Hap Palmer Peter and the Wolf Tubby the Tuba</p>	<p>Synthesizer/Computer: Use to show how sound can be produced electronically, creating different timbres. Multicultural: Kumba Bula A; Mang Meng Mandinka Belafon Music (Companion tape to the Mandinka Belafon by Lynne Jessup) World Music Press</p>
Upon listening to teacher-directed songs, classroom singing, and recorded and live instrumental music, the child indicates recognition of like, unlike, and repeated sections, by body movement or by response to a call-sheet test.	<p>Angel Band Get On Board. Hey, Betty Martin. Walking Song. Thomson Pizzicato Polka. Shostakovich La Fille du Regiment. Donizetti Symphony #7, Op.2, Movement 2. Beethoven Rig-a-Jig-Jig Shoo Fly Yankee Doodle Small World Clap, Clap Your Hands. When the Train Comes Along</p>	<p>Computer: Tony Listens to Music, [TAP with DAC card] (Apple), - ear training on same and different. Peter and the Wolf [EAV] (Apple, C64), for recognition of recurring melodies/section. The Music Shop [Broderbund] (C64); -listen and follow notation for like, unlike and repeated sections.</p>

4. Develop a respect for music in all its aspects. LI.5, 6

5. Value his/her own musical accomplishments. LI.5,6

6. Develop confidence as a music maker. LI.5,6

Activity	Knowledge	Skills
PI.1a Playing echo patterns using body percussion (clap, snap, patschen, stamp) and transferring those echoed patterns to unpitched rhythm instruments	<p>The child will know (that):</p> <p>R-I-C-2 A vocabulary of rhythm patterns.</p> <p>R-I-C-4 Rhythm is sound and silence of varying lengths, arranged in patterns.</p> <p>R-I-C-5 Patterns can be in duple or triple meter.</p> <p>Ti-I-C-2 Names of various classroom instruments.</p> <p>Ti-I-C-3 Different instruments make different sounds.</p>	<p>The child will be able to:</p> <p>R-I-S-4 Echo-chant or play rhythms.</p> <p>Ti-I-S-4 Name and recognize various rhythm instruments.</p> <p>Ti-I-S-6 Recognize the sound of different instruments through classroom activities.</p>
PI.1b Same activity as above, adding "varying the tempo"	<p>T-I-C-2 There are various tempos, e.g., fast, slow.</p> <p>T-I-C-1 The rate of beat determines tempo.</p>	<p>R-I-S-2 Perceive and perform group beat...using rhythm instruments.</p> <p>T-I-S-1 Keep a beat at many tempos.</p>
PI.1c Same activity as above, adding "varying the dynamic levels"	<p>D-I-C-1 Various sound sources have dynamic potential that can be classified as loud and soft.</p>	<p>D-I-S-1 Recognize and demonstrate large differences in dynamic level.</p>
PI.2 Performing a glissando by playing a slide whistle	<p>M-I-C-2 Melody may go up, go down, or stay on the same pitch.</p> <p>Ti-I-C-3 Different instruments make different sounds.</p>	<p>M-I-S-5 Aurally identify when familiar melodies ascend, descend, or stay the same.</p> <p>M-I-S-3 Follow musical directions of the teacher.</p> <p>Ti-I-S-6 Recognize the sound of different instruments through classroom activities.</p>
<p>PI.3 Playing instruments and/or using the voice and/or using body percussions to embellish stories, nursery rhymes and folk tales</p> <p>For example:</p> <p>Hiawatha and the Big Bear</p> <p>a. Hiawatha (♪ ♪ ♪)</p> <p>b. Pretty Little Minnehaha (♪ ♪ ♪ ♪)</p> <p>c. Big Bear (♪)</p> <p>d. "How!" (○)</p>	<p>M-I-C-2 Melody may go up, go down, or stay on the same pitch.</p> <p>Ti-I-C-2 The names of various classroom instruments.</p> <p>Ti-I-C-3 Different instruments make different sounds.</p> <p>D-I-C-1 Various sound sources have dynamic potential that can be classified as loud and soft.</p>	<p>Ti-I-S-1 Aurally discriminate the difference between singing and speaking voices.</p> <p>M-I-S-5 Aurally identify when familiar melodies ascend, descend, or stay the same.</p> <p>Ti-I-S-2 Use various vocal possibilities (whistles, clicks, buzzing, etc.)</p> <p>Ti-I-S-4 Aurally recognize and label various rhythm instruments used.</p> <p>Ti-I-S-6 Recognize the sounds of different instruments through classroom activities.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. PI.1a,b,c; 2; 3
2. Develop a positive attitude and/or acceptance of music other than his/her own. PI.1a,b,c; 3
3. Develop a desire to incorporate music into his/her life in and out of school. PI.1a,b,c; 2; 3

Evaluation	Suggested Selections	Related Activities/ Comments
Given the opportunity to participate, the child repeats the teacher's rhythm patterns accurately by using either body percussion or an instrument.	<p>Chichi Papa Follow Me; I Like You; Joys of Noise; Moon Don't Go. Ella Jenkins. Folkways FC 7638 Little Sir Echo</p> <p>Little Red Caboose Charlie Over the Ocean Tongo A Flea and a Fly. <u>Music for Children</u>. Orff-Schulwerk</p>	Singing Moving Creating/Composing
Given the opportunity to participate, the child plays back, accurately, teacher-led rhythmic patterns using varied tempos.	Here We Go Round the Mulberry Bush. Hop, Old Squirrel.	
Given the opportunity to participate, the child repeats accurately teacher-led rhythmic patterns using varied dynamic levels.	Hush, Little Baby. Sleep, Baby, Sleep.	
Given the opportunity to play the slide whistle, the child states the direction (up or down) he/she will play the slide whistle and then correctly plays as he/she indicated.	I'm Not Scared. Scotland's Burning. (Fire Siren with Slide Whistle) Fire Down Below (Fire Siren with Slide Whistle) Grandpa's Turkey	Movement: As a child plays a glissando up or down, the class moves up or down in relation to the played direction and tempo. Computer: Magic Musical Balloon [TAP] (Apple)
Given a story read by the teacher, the child selects, and plays accurately, classroom instruments that will musically embellish the story.	Goldilocks and the Three Bears Three Little Pigs The Ugly Duckling <u>Music for Children</u> . Orff-Schulwerk Multicultural: Who's in Rabbit's House? A Masai Tale; Dance, Dance, Amy - Chan!	Listening Creating/Composing Synthesizer: Use different sounds to create special effects and embellish stories.

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4. Develop a respect for music in all its aspects. PI.1, 3
5. Value his/her own musical accomplishments. PI.3
6. Develop confidence as a music maker. PI.1

PLAYING: Level I

Activity	Knowledge	Skills
PI.4a Playing the beat on unpitched instruments, accompanying music with varying tempi	<p>The child will know (that):</p> <p>R-I-C-1 A beat is a series of regularly occurring pulses. R-I-C-5 There are songs in duple and triple meter. T-I-C-1 The rate of beat determines tempo. T-I-C-2 There are various tempi, e.g., fast, slow. Ti-I-C-3 Different instruments make different sounds.</p>	<p>The child will be able to:</p> <p>R-I-S-1 Individually perceive and perform steady beat. R-I-S-2 Perceive and perform group beat, using rhythm instruments. T-I-S-1 Keep a beat at many tempos. Ti-I-S-6 Recognize the sound of different instruments through classroom activities.</p>
PI.4b Playing the beat on unpitched instruments, accompanying music with varying dynamic levels	D-I-C-1 Various sound sources have dynamic potential that can be classified as loud and soft.	D-I-S-1 Recognize and demonstrate large differences in dynamic levels.
PI.5a Playing the pentatonic scale, ascending and descending, on mallet instruments (or piano using the black keys only), as an echo to the teacher	M-I-C-2 Melody may go up, go down, or stay on the same pitch.	M-I-S-3 Follow musical directions of the teacher. R-I-S-4 Echo or copy.
PI.5b Playing a simple pentatonic melody on a mallet instrument (or piano)		
PI.6 Playing the kazoo, to match pitches in a familiar song	<p>M-I-C-2 Melody may go up, go down, or stay on the same pitch. Ti-I-C-3 Different instruments make different sounds.</p>	<p>M-I-S-1 Individually match simple 3-note melodic pitch patterns. M-II-S-3 Demonstrate awareness of simple melodic contour and musical expressiveness as he/she sings. Ti-I-S-1 Aurally discriminate the difference between singing and speaking voices.</p>
PI.7 Performing a simple 2-pitch pattern accompaniment (bordon) on a mallet instrument	<p>R-I-C-1 A beat is a series of regularly occurring pulses. H-I-C-1 A repertoire of music with appropriate harmonic content. T-I-C-1 The rate of beat determines tempo. T-I-C-2 There are various tempo, e.g., fast, slow.</p>	<p>R-I-S-1 Individually perceive and perform steady beat. R-I-S-2 Perceive and perform group beat. T-I-S-1 Keep a beat at many tempos.</p>

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. PI.4a,b; 5a,b; 6; 7
2. Develop a positive attitude and/or acceptance of music other than his/her own. PI.4a,b; 6
3. Develop a desire to incorporate music into his/her life in and out of school. PI.4a,b; 5a,b; 6; 7

Evaluation	Suggested Selections	Related Activities/ Comments
The child produces accurately a series of regularly felt beats at varied tempos.	Pretty Little Baby	Listening: To music for the beat at various tempos and dynamic levels Moving: Playing the beat, using body percussion (clap, patsch, snap, stamp) Computer: 4 Track, Turbo Tracks w/SoundChaser Keyboard [Wenger] (Apple); Master Tracks [Passport] (Apple, C64, IBM) Synthesizer: Use preprogrammed music
The child produces accurately a series of regularly felt beats, playing either loud or soft as appropriate.	Multicultural: Indian Lullaby; Sakura; Los Pollitos; Shake the Papaya Down.	
Given ascending and descending pentatonic scales performed by the teacher, the child accurately echoes them on a mallet instrument (or on the black keys of the piano).	Rain, Rain, Go Away. Jack Be Nimble; Bell Horses. Birkenshaw. <u>Music for Fun</u> , <u>Music for Learning</u> (pp. 90-108. Pentatonic songs)	Listening Creating/Composing Synthesizer: Play and record pentatonic scale and melodies.
The child accurately performs a familiar pentatonic melody on a mallet instrument (or on the black keys of the piano).	Hot Cross Buns Lucy Locket Have You Seen My Honey Bears? Good News Sioux Indian Lullaby	
Given the opportunity to learn a melody thoroughly, the child matches the pitches of that melody correctly when playing the kazoo.		Singing Listening Creating/Composing Computer: Ear Challenger* and Tune It II [ECS] (Apple, C64, IBM) *Ear Challenger not available for IBM.
Given a bordun by the teacher, the child accurately performs pitches and tempo.	Wee Willie Winkie Cuckoo Canoe Song Suo-Gan Teddy Bear <u>Music for Children</u> . Orff-Schulwerk	Singing Moving

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| 4. Develop a respect for music in all its aspects. PI.4a,b; 5a,b | 5. Value his/her own musical accomplishments. PI.4a,b; 5a,b; 7 | 6. Develop confidence as a music maker. PI.4a,b; 5a,b; 7 |
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Activity	Knowledge	Skills
<p>MoI.1 Exploring various ways of using the body in movement <u>without</u> a beat; exploring movement "vocabulary" words; exploring non-metrical body percussion</p>	<p>The child will know (that):</p> <p>The names, location, and movement of parts of the body; movement terms (including walk, hop, jump, skip, crawl, slide, march, gallop, bounce, trot, tip-toe, roll, etc.), and directionality terms: forward, backward, to the side, above or below, high or low, etc.</p>	<p>The child will be able to:</p> <p>Use the body successfully in non-metrical movement. Use the body in a coordinated way.</p>
<p>MoI.2 Moving to demonstrate certain musical elements</p> <ul style="list-style-type: none"> o Dynamics o Form 	<p>D-I-C-1 Various sound sources have dynamic potential that can be classified as loud or soft. F-I-C-2 Musical selections may have like and unlike sections.</p>	<p>D-I-S-1 Aurally recognize and demonstrate large differences in dynamic levels. F-I-S-1,2 Recognize repeated and contrasting sections in musical selections.</p>
<p>MoI.3 Moving to songs with motions</p>	<p>The names, location, and movement of parts of the body.</p>	<p>Use the body successfully in non-metrical movement. Use the body in a coordinated way.</p>
<p>MoI.4a Controlling starting and stopping</p>	<p>R-I-C-4 Rhythm is sound and silence of varying length, arranged in patterns.</p>	<p>Successfully use the body in non-metrical movement.</p>
<p>MoI.4b Conducting starting and stopping</p>	<p>F-IV-C-1 Music is an organization of sound and silence for aesthetic purposes.</p>	<p>Successfully use the body in a coordinated manner.</p>

Attitudes -- The child will:

- | | | |
|--|---|--|
| 1. Develop self-esteem/self-worth. MoI.1, 3, 4a, b | 2. Develop a positive attitude and/or acceptance of music other than his/her own. | 3. Develop a desire to incorporate music into his/her life in and out of school. |
|--|---|--|

Evaluation	Suggested Selections	Related Activities/ Comments
The child moves in a way suggested by the teacher, or verbally identifies the way the teacher moves.	Hap Palmer Raffi To Move Is To Be.	Verbal suggestions involving imagery may be used. Playing: The teacher may adapt any accompaniment to fit the children's movement.
The child responds with appropriate movements to dynamics (light/heavy) or form (repeated, contrasting sections).	March. Stravinsky Parade. Ibert Fanfare for Three Trumpets, Three Trombones, and Tympani. Speer The Elephant. Palmer	Creating/Composing: The children can create repeated and contrasting sounds on classroom instruments to be interpreted in movement by other children.
The child performs simple, non-metrical motion to songs as appropriate.	Eency Weency Spider Ants Go Marching. The Moon is Coming Out. Johnny Works with One Hammer. Teddy Bear Where Is Thumbkin? Movement Songs (H. Palmer) Sioux Lullaby	
The children begin moving on a signal (musical or verbal) and stop on signal. The children will begin movement when the music begins and stop when the music stops. (Either interruption or conclusion.)	Teacher improvisation on drums, keyboard, or other instruments Stop and Go. Ella Jenkins	
A child uses appropriate conducting gestures to indicate start and stop while others play classroom instruments or make vocal sounds.		Singing songs which use sound and silence in dramatic or striking ways. Listening Playing

4. Develop a respect for music in all its aspects.

MoI.2, 3, 4

5. Value his/her own musical accomplishments. MoI.4

6. Develop confidence as a music maker.

MOVING: Level I

Activity	Knowledge	Skills
MoI.5 Using hand and arm movements to describe pitch levels and melodic contour	The child will know (that): M-I-C-2 Melody may go up, go down, or stay on the same pitch.	The child will be able to: M-II-S-3 Demonstrate awareness of simple melodic contour.
MoI.6 Moving to a steady beat (aural perception) using a) sounds from the environment (clock, busy signal, footsteps) b) musical examples with a strong steady beat	R-I-C-1 A beat is a series of regularly occurring pulses.	R-I-S-1,2 Individually perceive and perform a steady beat.
MoI.7 Moving to a steady beat: (a) Performing a group beat with both hands or feet moving at the same time, to a familiar song, chant, or rhyme, at various tempos set by the teacher; (b) Walking to the steady beat of musical examples	R-I-C-1 A beat is a series of regularly occurring pulses.	R-I-S-2 Perform group beat with both hands or feet moving at the same time to a familiar song, chant, or rhyme. Vary tempo. R-II-S-2 Walk to the beat at various tempos.
MoI.8 Echoing in movement, rhythm patterns in duple and triple meter, using patterns (Level I)	R-I-C-2 A vocabulary of rhythm patterns.	R-I-S-4 Echo-chant or play rhythms. R-I-S-5 Echo chant patterns in duple and triple meter, including rhythm patterns for Level I.
MoI.9 Moving to demonstrate certain musical elements while keeping the beat. a) dynamics b) accents c) meter (duple, triple)	D-I-C-1 Various sound sources have dynamic potential that can be classified as loud or soft. R-I-C-3 Accented beats produce meter. R-I-C-5 There are songs in duple and triple meter.	D-I-S-1 Aurally recognize and demonstrate large differences in dynamic levels, e.g., p. and f. R-I-S-2 Perform group beat with both hands (or feet). T-I-S-1 Individually perceive and perform steady beat. Use the body in a coordinated manner.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. MoI.6, 7, 8
2. Develop a positive attitude and/or acceptance of music other than his/her own. MoI.9
3. Develop a desire to incorporate music into his/her life in and out of school. MoI.9

Evaluation	Suggested Selections	Related Activities/ Comments
The children accurately use hand and arm movements to demonstrate pitch awareness when singing.	Twinkle, Twinkle Noble Duke of York It Rained a Mist. Circus Music, from The Red Pony. Copland	Singing Listening Drawing contour
Given environmental or musical sounds with a steady beat, the child correctly pats the beat on his/her knees.	Sound effects records (beat/no beat) Parade of the Wooden Soldiers. Herbert Funky Penguin Akievowo, from Drums of Passion. Olatungi March Past of Kitchen Utensils. Williams Marches. Sousa	Note: Movements should be simple, e.g., patting both knees at the same time. The teacher can reinforce the concept of steady beat by tapping the beat on individual students' shoulders.
(a) The child accurately performs simple bilateral movements to the beat at different tempos to familiar songs, chants, and rhymes; (b) The child walks to a steady beat in a variety of musical situations, and at a variety of tempos.	Clap Your Hands. Angel Band Cookie Jar Head and Shoulders Prince of Denmark March. J. Clarke Parade. Ibert Teacher-created drum beat Che Che Kule Appropriate songs being performed Rhythmically Moving. P. Weikart (Recording)	
The child echoes, accurately through clapping, stepping, or simple patschen, patterns performed by the teacher.	Teacher-created patterns	Singing: Singbacks; echo songs Playing: Transfer to classroom instruments
The child correctly moves to the beat, and changes movement in response to changes in the music.	a) Band in the Square The Moon Is Coming Out. El Rorro b) Teacher improvisation c) Down Came a Lady. It Rained a Mist. Step In Time. Had a Little Rooster. The Duck Dance; Dance Down the Rain; Sing Up the Corn. M. Burnett. Musik Innovations Sorida Oboo Asi Me. Let Your Voice Be Heard.	Listening b) Singing: Chanting with emphasis on accented words. Playing: Classroom instruments including accent-drum,  or with one instrument doing accent.

4. Develop a respect for music in all its aspects. MoI.6, 7, 8, 9

5. Value his/her own musical accomplishments. MoI.5, 9

6. Develop confidence as a music maker.

Activity	Knowledge	Skills
MoI.10 Moving with simplified gestures to music of various styles and cultures, in teacher-selected patterns and/or dances	The child will know (that): St-I-C-1 A repertoire of songs and/or pieces of various styles, cultures, and ethnic groups.	The child will be able to: Use the body in a coordinated manner.
MoI.11 Demonstrating an individual response to overall expressive qualities of music	Musical elements are combined to express a musical or extramusical idea.	Use the body in a coordinated way. Successfully use the body in non-metrical movement.

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. MoI.10
2. Develop a positive attitude and/or acceptance of music ~~other than his/her own~~. MoI.10, 11
3. Develop a desire to incorporate music into his/her life in and out of school. MoI.10, 11

Evaluation	Suggested Selections	Related Activities/ Comments
<p>The children perform such activities as marching, games, folk dances, and contemporary and ethnic dances in ways which reflect a growing awareness of style and cultural characteristics.</p>	<p>Minuet in G. Beethoven Sally, Go Round The Sun. The Lion Game (Zulu) The Moon Is Coming Out. (Japan) La Raspa (Mexico)</p>	Singing
<p>The children demonstrate, with free movement, their individual responses to the mood or character of musical selections.</p>	<p>Nutcracker Suite. Tchaikovsky Carnival of the Animals Snow Is Dancing. Mother Goose Suite</p>	Singing Listening Playing

4. Develop a respect for music in all its aspects. MoI.10, 11

5. Value his/her own musical accomplishments. MoI.10, 11

6. Develop confidence as a music maker.

CREATING/COMPOSING: Level I

Activity	Knowledge	Skills
CrI.1 Creating short compositions for clapping, voice sounds or rhythm instruments by combining a vocabulary of simple rhythms	<p>The child will know (that):</p> <p>R-I-C-1 A beat is a series of regularly occurring pulses. R-I-C-2 A vocabulary of rhythm patterns.</p>	<p>The child will be able to:</p> <p>R-I-S-1 Individually perceive and perform steady beat. R-I-S-2 Perceive and perform group beat.</p>
CrI.2a Exploring, using voices, going up, going down, or staying on the same pitch	M-I-C-2 Melody may go up, go down, or stay on the same pitch.	M-II-S-3 Demonstrate awareness of melodic contour.
CrI.2b Trying the activity with keyboard or similarly played instruments		
CrI.3 Creating a pattern of rhythms or sounds made more interesting by changes from loud to soft and vice versa. (Use symbols or words to recreate these changes. Voices or instruments may be used.)	D-I-C-1 Various sound sources have dynamic potential that can be classified as loud and soft.	D-I-S-1 Aurally recognize and demonstrate large differences in dynamic levels.
CrI.4 Creating short, repeatable patterns at slow, medium, or fast tempos	<p>T-I-C-1 The rate of beat determines tempo. T-I-C-2 There are various tempi, e.g., fast, slow.</p>	<p>T-I-S-1 Keep a beat at many tempos. T-I-S-2 Adjust bodily movements to tempo.</p>
CrI.5a Planning and performing a composition in which each child in turn sings or speaks one sound. The children in other group(s) guess (a) whose voice it was and (b) whether it was sung or spoken.	Ti-I-C-1 Each individual voice has a unique quality.	Ti-I-S-1 Aurally discriminate the difference between singing and speaking voices.
CrI.5b Repeating the activity in a. with instruments found in the classroom. Examine, explore, and name these first.	<p>Ti-I-C-2 The names of various classroom instruments. Ti-I-C-3 Different instruments make different sounds.</p>	<p>Ti-I-S-4 Aurally recognize and label various rhythm instruments. Ti-I-S-6 Recognize the sound of different instruments through classroom activities.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrI.1;2a,b;3;4;5a,b
2. Develop a positive attitude and/or acceptance of music other than his/her own. CrI.1,2,3,4,5
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The children improvise and perform simple rhythm patterns to the accompaniment of a steady beat.		
The children create and perform a simple sound pattern correctly, demonstrating up, down, and the same.		Synthesizer: Explore sound capabilities, with special attention to sound direction of the special effects sounds.
The children create and perform a short composition demonstrating contrasting loud and soft sounds.		
The child performs the same pattern at slow, medium, and fast tempos.		
The children discriminate between sung or spoken sound; recognize different classmates' voices.		Note: For these activities (CrI5a,b), the class is divided into two or three groups, each with its back turned to the other.
The child names the instruments found in the classroom, by (a) sight and by (b) sound.		Synthesizer: Explore sound capabilities, with special attention to differences in sounds.

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- | | | |
|--|---|---|
| 4. Develop a respect for music in all its aspects. | 5. Value his/her own musical accomplishments.
<i>CrI.1;2a,b;3;4;5a,b</i> | 6. Develop confidence as a music maker. CrI.1;2a,b;3;4;5a,b |
|--|---|---|

Reading/Notating: Level I

Formal Reading/Notating activities presume a required level of readiness. This readiness level may be met by successful completion of activities found in the Level I sections for Singing, Listening, Playing, Moving, and Creating/Composing. It is suggested that no formal music reading and notating be done until Level II, and that for all levels proper readiness be met before music reading and notating activities are attempted.

LEVEL II

RHYTHM

Cognitions

The child will know (that):

- R-II-C-1. Beat can be demonstrated in a variety of ways.
- R-II-C-2. Rhythm patterns can be chanted and/or played.
- R-II-C-3. There are syllable names for rhythmic patterns.

Skills

The child will be able to:

- R-II-S-1. Sing songs, chants, and rhymes in duple and triple meter reflecting rhythmic content of Level II.
- R-II-S-2. Walk to a beat at various tempos.
- R-II-S-3. Demonstrate beat through alternating body parts, adding feet, shoulders, etc., and through mallet techniques or classroom instruments (if available).
- R-II-S-4. Perform familiar patterns (Level I) using a rhythmic system (counting or syllabic).
- R-II-S-5. Perform a new set of patterns by rote to include the following:

Duple Triple

The image shows musical notation for Duple and Triple rhythms. Under 'Duple', there are two groups of two eighth notes beamed together, and one quarter note. Under 'Triple', there are two groups of three eighth notes beamed together, and one quarter note.

Compound

The image shows musical notation for Compound rhythms. It consists of three groups of three eighth notes beamed together.

- R-II-S-6. Demonstrate march, jump, hop, gallop, and skip.
- R-II-S-7. Play simple rhythmic ostinati with rhythm instruments and/or barred instruments (if available).

LEVEL II

MELODY

Cognitions

Skills

The child will know (that):

- M-II-C-1. Melodies may contain patterns with large skips, small skips, half steps, and repeated notes.
- M-II-C-2. Some music may be identified by its melodic content.
- M-II-C-3. Some melodies have a key tone.
- M-II-C-4. The function of the musical staff and the treble clef.
- M-II-C-5. The same melody can be performed at different tempos.
- M-II-C-6. Melodies consist of pitch and rhythm.
- M-II-C-7. Syllable names for pitches on the treble staff (solfege, numbers, or letter names).

The child will be able to:

- M-II-S-1. Match vocally pitch patterns, using steps, skips, and half steps in major and minor.
- M-II-S-2. Group-sing rote melodies, in tune with an octave range at the level of difficulty generally found in age-appropriate materials.
- M-II-S-3. Demonstrate the melodic contour and expressiveness in singing.
- M-II-S-4. Follow musical directions of the teacher (hand signals, teacher-directed group music-reading).
- M-II-S-5. Sing the following notes in appropriate patterns with syllables (solfege, numbers, or letter names): sol, mi, la, and do by rote and on the musical staff as they apply in major and minor.
- M-II-S-6. Aurally identify familiar melodies.
- M-II-S-7. Aurally and visually identify the direction of simple melodies.
- M-II-S-8. Sing the tonal center of a simple song.

LEVEL II

HARMONY

Cognitions

The child will know (that):

- H-II-C-1. Music may have more than one part.
- H-II-C-2. Two melodic parts produce harmony.
- H-II-C-3. Classroom instruments and/or voices can produce harmony.

Skills

The child will be able to:

- H-II-S-1. Perform simple accompaniments on barred instruments (if available), using simple and broken borduns.
- H-II-S-2. Play and sing easy melodic ostinati.
- H-II-S-3. Hear different voices and instruments in listening selections.
- H-II-S-4. Identify melody and accompaniment.
- H-II-S-5. Sing and listen to songs in a variety of tonalities and modalities.

FORM

Cognitions

The child will know (that):

- F-II-C-1. Music has similarities and differences.

Skills

The child will be able to:

- F-II-S-1. Aurally recognize repeated and different sections in music.

DYNAMICS

Cognitions

The child will know (that):

- D-II-C-1. Music can be loud and soft and labeled as such.
- D-II-C-2. Sounds can start soft and grow louder.
- D-II-C-3. Sounds can start loud and grow softer.

Skills

The child will be able to:

- D-II-S-1. Demonstrate the concepts of loud and soft.
- D-II-S-2. Demonstrate crescendo and decrescendo in classroom performance using voices and instruments.
- D-II-S-3. Aurally discriminate and label less marked differences in dynamic levels (loud and soft).

LEVEL II

TEMPO

Cognitions

Skills

The child will know (that):

- T-II-C-1. The rate of beats can change.
- T-II-C-2. There are various ways that tempo may contribute to musical expressiveness.

The child will be able to:

- T-II-S-1. Aurally identify when tempo change occurs.
- T-II-S-2. Identify changes in tempo as becoming faster and slower.

TIMBRE

Cognitions

Skills

The child will know (that):

- Ti-II-C-1. Voices and instruments can be classified by sound (pitch and timbre).
- Ti-II-C-2. The classification of various classroom and orchestral instruments.

The child will be able to:

- Ti-II-S-1. Incorporate vocal (non-traditional) sounds in classroom performance.
- Ti-II-S-2. Recognize the types of adult voices (SATB).
- Ti-II-S-3. Use and name additional rhythm instruments.
- Ti-II-S-4. Discriminate and label barred instruments (when available).
- Ti-II-S-5. Aurally recognize and then name orchestral instruments by family.
- Ti-II-S-6. Use different articulations in classroom activities.

STYLE

Cognitions

Skills

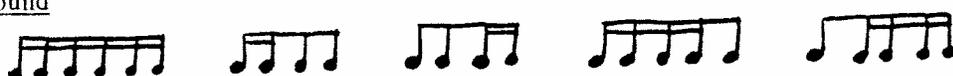
The child will know (that):

- St-II-C 1. A group of musical examples in different styles, including ethnic and cultural influences.

The child will be able to:

- St-II-S-1. Aurally recognize differences in projected musical feelings - ex. martial music, placid music, etc.



Activity	Knowledge	Skills
SII.1 Singing of melodies which contain large skips, small skips, repeated notes, and/or half steps	The child will know (that): M-II-C-1 Melodies are made up of skips, steps, and/or repeated notes.	The child will be able to: M-II-S-1 Sing songs which contain a variety of skips, steps, and repeated notes.
SII.2 Singing of additional songs that contain simple sequential patterns from the staff (major and minor)	M-II-C-4 The function of the musical staff and the treble clef.	M-II-S-5 Sing the following pitches in appropriate patterns with syllables (solfege, numbers, or letter names): sol, mi, la, and do by rote and from the musical staff (Can also be applied to minor).
SII.3 Singing of songs in different keys	M-II-C-3 Some melodies have a key tone.	M-II-S-8 Sing the tonal center of a simple song.
SII.4 Singing of additional songs in duple and triple meter to include:	R-I-C-5 There are songs in duple and triple meter.	R-I-S-6 Sing age-appropriate rote songs in duple and triple meter.
<u>Duple</u> 		
<u>Triple</u> 		
<u>Compound</u> 		
SII.5 Singing of simple songs with melodic ostinati	H-II-C-1 Music may have more than one part. H-II-C-2 Two melodic parts produce harmony.	H-II-S-2 Sing easy melodic ostinati.
SII.6 Singing of songs in AB and ABA form	F-II-C-1 Music has similarities and differences.	F-II-S-1 Aurally recognize repeated and different sections in songs.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. SII.2,5
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school. SII.5,

Evaluation	Suggested Selections	Related Activities/ Comments
Identify accurately phrases from familiar songs as containing skips, steps, and repeated notes.	Jimmy Crack Corn Hanukah Down in the Valley Angel Band Scotland's Burning.	Playing Creating/Composing Reading/Notating
The child can read and sing patterns correctly, using sol, mi, la, and do, using solfege, handsigns, numbers, or letters.	Hot Cross Buns Shake the Papaya Down. Iroquois Lullaby	Moving Reading/Notating
Upon hearing the final phrase of a familiar song, the child will accurately sing the key tone.	She'll Be Comin' Round the Mountain. Skip to My Lou. Matarile (Mexico)	Creating/Composing
Using fingers against chest, the child will correctly identify additional vocal examples of meter as being in: 1. duple meter (two fingers) 2. triple meter (three fingers)	Over the River and Through the Woods Billy Boy Rig-A-Jig-Jig America Navaho Happy Song There's A Little Wheel a-Turnin' in My Heart.	Listening Moving Creating/Composing
With the class being divided in half (or into groups of two, four, or eight), without assistance one half accurately sings the melody and the other half accurately sings the ostinato.	Scotland's Burning. Are You Sleeping (Brother John)?	Listening Playing
The child can correctly identify some familiar songs as being in AB or ABA form.	Angel Band All Night, All Day Michael, Row the Boat Ashore. Dumplings Hanukah Sing Y'a un Rat (France)	Listening

4. Develop a respect for **music in all its aspects.** SII.6

5. Value his/her own musical **accomplishments.** SII.1.5

6. Develop confidence as a **music maker.** SII.2.4.5

SINGING: Level II

Activity	Knowledge	Skills
SII.7 Singing of songs with crescendo and decrescendo	The child will know (that): D-II-C-2 Sounds can start soft and grow louder. D-II-C-3 Sounds can start loud and grow softer.	The child will be able to: D-II-S-2 Demonstrate crescendo and decrescendo through singing in classroom performance.
SII.8 Singing of songs with fast/slow, slow/fast tempo change	T-II-C-1 The rate of beats can change.	T-II-S-1 Recognize the place in a song where a tempo change occurs.
SII.9 Singing of songs in different styles, such as a march or lullaby	Songs have styles that may project musical feelings. (St-II-C-1)	Recognize the differences in projected musical feelings through expressive singing. (St-II-S-1)

Attitudes -- The child will:

1. Develop self-esteem/self-worth. SII.7
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school. SII.8,9

Evaluation	Suggested Selections	Related Activities/ Comments
The child can individually sing correctly a crescendo or decrescendo passage of a familiar song.	Little Red Caboose She'll Be Comin' Round the Mountain. A la Puerta del Cielo	Playing Moving Creating/Composing Reading/Notating
The child can individually sing an unaccompanied song with correct fast/slow or slow/fast tempo change.	Blue-Tail Fly	Playing Moving Reading/Notating
The child will name a song and verbalize the appropriate feeling(s) projected through its singing.	Marching to Pretoria All the Pretty Little Horses What You Gonna Call Your Pretty Little Baby?	

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- 4. Develop a respect for music in all its aspects.
 - 5. Value his/her own musical accomplishments. SII.7
 - 6. Develop confidence as a music maker. SII.8

LISTENING: Level II

Activity	Knowledge	Skills
LII.1 Listening to short music examples in duple and triple meter	The child will know (that): R-I-C-3 Accented beats produce meter.	The child will be able to: R-II-S-2 Walk to a beat at various tempos.
LII.2 Listening for different textures/tonalities/ modalities	H-II-C-3 Classroom instruments and/or voices can produce harmony. H-II-C-1 Music may have more than one part.	H-II-S-4 Identify melody and accompaniment.
LII.3 Listening to music for its similarities and differences	F-II-C-1 Music has similarities and differences.	F-II-S-1 Aurally recognize repeated and different sections in music.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. LII.1
2. Develop a positive attitude and/or acceptance of music other than his/her own. LII.2
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
Given listening examples in duple and triple meter, the child moves appropriately to the beats.	<p>Series Records Get on Board. The Band in the Square Old Joe Clark Hold My Mule. Moon River. Mancini Waltz of the Doll. Delibes Lullaby. Brahms The Feel of Music. Hap Palmer John the Rabbit Thai Lullaby. Music of the Orient. Macmillan. (Recording)</p>	<p>Moving Multicultural: <u>Chemutengure</u> from Mbira Music of Rhodesia. Tape to accompany <u>Teaching the Music of Six Different Cultures</u>. Luvenia George. World Music Press.</p>
<p>Through listening, the child correctly</p> <ol style="list-style-type: none"> 1. recognizes and names different instruments and voices 2. identifies melody and accompaniment. 	<p>Carnival of the Animals Wagon Driver's Song Music of the Orient. Macmillan. (Recording) Pictures at an Exhibition (excerpts) Dance of the Little Swans. Tchaikovsky Baijun Ballads/Somali Songs in Swahili (Asch Records. AH 8504) Getting to Know Myself. Hap Palmer</p>	<p>Moving; Computer/Synthesizer: Use multi-track recording software, e.g., Master Tracks [Passport] (Apple, C64, IBM); Turbo-Tracks [Wenger] (Apple) with Sound-chaser keyboard; Mac Composer [Passport] (Macintosh); The Music Studio [Activision] (Apple IIGS, C64, IBM PCjr, Atari, Tandy) to isolate and layer in different lines in music. Pre-programmed music provided.</p>
<p>Upon listening to selections of live and recorded vocal and instrumental music, the child accurately aurally recognizes like and unlike sections by appropriate</p> <ol style="list-style-type: none"> 1. movement 2. arranging of shapes to represent form. 	<p>Little David Rocky Mountain The Wild Horseman Minuet in G. Bach Circus Music, from The Red Pony. Copland Rhythmically Moving. Phyllis Weikart (Recordings) Arrelumbre, from Defiesta y Algerias B/4 (Moroccan Wedding Song)</p>	<p>Computer: Music Composer [Commodore] (C64) to show and hear simple three parts. Multicultural: Tape to accompany <u>Teaching the Music of Six Different Cultures</u>. Luvenia George. World Music Press.</p>
4. Develop a respect for music in all its aspects. LII.3	5. Value his/her own musical accomplishments. LII.1,2	6. Develop confidence as a music maker. LII.1,3

LISTENING: Level II

Activity	Knowledge	Skills
LII.4 Listening to music that has pronounced crescendo and decrescendo (Music can be loud and soft.)	The child will know (that): D-II-C-1 Sounds can start soft and grow louder; sounds can start loud and grow softer.	The child will be able to: D-II-S-3 Aurally discriminate and label less marked differences in dynamic levels (loud and soft).
LII.5 Listening to instruments and voices that have different sounds (pitch and timbre)	Ti-II-C-1 Instruments and voices can be classified by sound (pitch and timbre).	Ti-II-S-2 Recognize aurally types of adult voices (SATB). Ti-II-S-5 Aurally recognize and then name orchestral instruments by family.
LII.6 Listening to music that has tempo getting faster or slower	T-II-C-1 The rate of beats can change.	T-II-S-1 Aurally identify when tempo change occurs. T-II-S-2 Identify changes in tempo as becoming faster or slower.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. LII.5
2. Develop a positive attitude and/or acceptance of music other than his/her own. LII.5
3. Develop a desire to incorporate music into his/her life in and out of school. LII.6

Evaluation	Suggested Selections	Related Activities/ Comments
Through listening, the child aurally discriminates accurately crescendo and decrescendo by nonverbal labeling and movement.	The Band in the Square Parade. Ibert In the Hall of the Mountain King Thai Lullaby. Music of the Orient. Macmillan. (Recording)	Moving
Through listening to live and recorded vocal musical selections, the child correctly identifies the types of adult voices.	El Pajaro Cu (The Cu Bird) Album: Mexican Panorama (Mexico); Songs of Huasteco Album: Music of the World's Peoples	Singing; Playing; Moving; Computer/Synthesizer: 4-Track, Turbo Tracks [Wenger] with Soundchaser keyboard (Apple) for electronic sound production; the make up, creation, and changing of sound waves resulting in different timbres. The Music Studio [Activision] (Apple IIGS, C64, IBM PCjr, Atari, Tandy); Instrument Designer [PYWARE] (Apple IIe, IIGS, IBM)
Through listening to live and recorded instrumental works, the child appropriately identifies rhythm instruments and orchestral instruments by family.	Billy Boy Stodala Pumpa See Repertoire list - Level II Album: Chalk Mark in a Rain-Storm. Mitchell and Nelson Single Petal of a Rose. Ellingtonia, Ash 9285-2 Vetar Vee Album. Village Music of Bulgaria	
Through listening, the child responds appropriately to changes in tempo by moving; playing unpitched instruments; and correctly labels the changes.	Little Train of Caipira Get on Board. Pizzicato Polka. Shostakovich In the Hall of the Mountain King March and Comedians Gallop, from The Comedians. Kabalevsky Pai Niao Yini; Kebo Giro. Music of the Orient. Macmillan. (Recording)	

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| 4. Develop a respect for music in all its aspects. LII.4,5 | 5. Value his/her own musical accomplishments. LII.4 | 6. Develop confidence as a music maker. LII.4,6 |
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PLAYING: Level II

Activity	Knowledge	Skills
<p>PII.1 Performing a rondo on body percussion and then transferring it to unpitched percussion. Use rhythm patterns appropriate for Level II. The sections may contrast in dynamics, instrumentation, and/or tempo as well as rhythmic material. Melodic rhythm of known songs may be used as sections of the rondo.</p>	<p>The child will know (that):</p> <p>R-II-C-2 Rhythm patterns can be chanted and/or played. F-II-C-1 Music has similarities and differences. D-II-C-2 Sounds can start soft and grow louder. D-II-C-3 Sounds can start loud and grow softer. T-II-C-1 The rate of beats can change. T-II-C-2 There are various ways that tempo may contribute to musical expressiveness.</p>	<p>The child will be able to:</p> <p>F-II-S-1 Aurally recognize repeated and different sections in songs performed and in listening activities. D-II-S-2 Demonstrate crescendo and decrescendo in classroom performance, using voices and instruments. D-II-S-1 Demonstrate the concepts of loud and soft. T-II-S-1 Identify changes in tempo as getting faster and slower. Ti-II-S-3 Use and name additional rhythm instruments. Music-read the learned rhythmic rondo. (<u>Rhythmic Music Reading</u>)</p>
<p>PII.2 Performing the rhythm of familiar nursery rhymes on unpitched percussion instruments. Simple rhythmic ostinati based on a part of the rhyme may be used to accompany the rhyme.</p>	<p>R-II-C-2 Rhythm patterns can be chanted and/or played. H-II-C-3 Classroom instruments and/or voices can produce harmony.</p>	<p>R-II-S-7 Play simple rhythmic ostinati with rhythm instruments. Ti-II-S-3 Use and name additional rhythm instruments.</p>

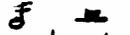
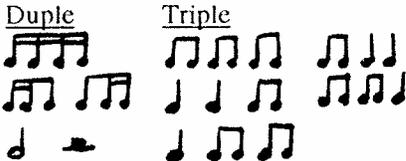
Attitudes -- The child will:

1. Develop self-esteem/self-worth. PII.1, 2
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school. PII.2

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given A, B, and C sections of a rhythm rondo, the child accurately performs these sections at a given tempo, in rondo form, A B A C A , using body percussion and then unpitched percussion.</p>		<p>Listening: The next step would be to create and notate a rondo for unpitched percussion. Creating/Composing Synthesizer: Use to create a rondo.</p>
<p>Given a familiar nursery rhyme, the child accurately performs its rhythm on an unpitched percussion instrument.</p>	<p>Hickory Dickory Dock; Peter, Peter, Pumpkin Eater Humpty Dumpty</p>	<p>Singing: Singing nursery rhymes Creating/Composing: The children create their own rhymes to be used.</p>
<p>Given a simple ostinato based on the rhyme and created by the teacher, the child accurately performs it on an unpitched percussion instrument while others are performing the entire rhyme.</p>		

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| 4. Develop a respect for music in all its aspects. PII.1, 2 | 5. Value his/her own musical accomplishments. PII.1, 2 | 6. Develop confidence as a music maker. PII.1, 2 |
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PLAYING: Level II

Activity	Knowledge	Skills
<p>P11.2 Performing instrumental motives to embellish a story. These motives will be used to identify specific people or events and are taken from the rhythm content of Level II.</p> <p><u>For example</u> Jack and the Beanstalk Jack -  (claves) Cow -  (cowbell) Mother -  (guiro)</p>	<p>The child will know (that):</p> <p>R-II-C-2 Rhythm patterns can be chanted and/or played.</p>	<p>The child will be able to:</p> <p>R-II-S-6 Perform a new set of patterns by rote to include the following:</p> <div data-bbox="1040 506 1446 667" style="text-align: center;"> <p>Duple Triple</p>  </div> <p>R-II-S-7 Play simple rhythmic ostinati with rhythm instruments and/or barred instruments. Ti-II-S-3 Use and name additional rhythm instruments.</p>
<p>P11.4 Playing short melodic patterns on mallet instruments as an echo response to a pattern played by the teacher</p>	<p>M-I-C-1 Melody may go up, go down, or stay on the same pitch.</p>	<p>M-I-S-1 Individually match simple 3-note melodic pitch patterns. M-II-S-3 Demonstrate awareness of simple melodic contour. Develop manual dexterity.</p>
<p>P11.5 Performing a rhythmic ostinato on unpitched percussion as an accompaniment to a song, using rhythm patterns appropriate for Level II</p>	<p>R-II-C-2 Rhythm patterns can be chanted and/or played. H-II-C-3 Classroom instruments and/or voices can produce harmony. R-I-C-4 Rhythm is sound and silence of varying lengths, arranged in patterns. Ti-I-C-2 The names of various classroom instruments used. Ti-I-C-3 Different instruments make different sounds.</p>	<p>R-II-S-1 Play simple rhythmic ostinati with rhythm instruments and/or barred instruments. H-II-S-3 Identify melody and accompaniment. F-II-S-1 Aurally recognize repeated and different sections in songs performed and in listening activities.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. P11.3, 4, 5
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school. P11.3

Evaluation	Suggested Selections	Related Activities/ Comments
Given a story read by the teacher, the child accurately plays the rhythm pattern used to accompany a specific part of the story.	<p>Hiawatha Multicultural: The Blind Men and the Elephant (India); Context for the Sun (American Indian); <u>Tales to Tell</u>; <u>Tales to Play</u>. Monssen; <u>Music for Children</u>. Orff-Schulwerk; <u>Songs and Stories from Uganda</u>; Serwadda; <u>Jamaican Folk Tales and Oral Histories</u>. World Music Press.; Chiquitin and the Devil: A Puerto Rican Folktale. Guidance Associates, Pleasantville, N.Y.</p>	<p>Listening: Peter and the Wolf Creating/Composing: The children create their own motifs. Computer: Peter and the Wolf [EAV] (Apple, C64) for listening. Synthesizer: Create motifs with different sounds to embellish a story.</p>
Given a short melodic pattern performed by the teacher, the child accurately echoes it on a mallet instrument and correctly describes its contour.	<p>Ham Bone, Ham Bone Old Brass Wagon Who Stole the Cookie from the Cookie Jar? Multicultural: Kahuli Calling (Hawaii); Oleana (Norway); Hill an' Gully (Jamaica); A Thai Folk Song And Tale. <u>Music For Children</u>. Orff-Schulwerk</p>	<p>Listening Singing: Singing songs with awareness of melodic contour Moving: Movement activities that show melodic contour Computer: Magic Musical Balloon [TAP] (Apple)</p>
Given a rhythmic ostinato by the teacher, the child performs it on a given rhythm instrument, accurately throughout the entire piece.	<p>Ham Bone, Ham Bone Old Brass Wagon Who Stole the Cookie from the Cookie Jar? Multicultural: Kahuli Calling (Hawaii); Oleana (Norway); Hill an' Gully (Jamaica); A Thai Folk Song And Tale. <u>Music For Children</u>. Orff-Schulwerk</p>	<p>Singing</p>

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| 4. Develop a respect for music in all its aspects. PII.3, 4, 5 | 5. Value his/her own musical accomplishments. PII.3, 5 | 6. Develop confidence as a music maker. PII.3 |
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PLAYING: Level II

Activity	Knowledge	Skills
<p>PII.6 Playing a simple melody on pitched percussion such as resonator bells, melody bells, step bells, or barred instruments</p>	<p>The child will know (that):</p> <p>M-II-C-1 Melodies may contain patterns with large skips, small skips, half steps, and/or repeated notes.</p> <p>M-II-C-2 Some music may be identified by its melodic content.</p> <p>M-II-C-3 Some melodies have a key tone.</p> <p>M-II-C-6 Melodies consist of pitch and rhythm.</p> <p>Ti-II-C-1 Voices and instruments may be classified by sound (pitch and timbre).</p> <p>Ti-II-C-2 The classification of various classroom and orchestral instruments.</p>	<p>The child will be able to:</p> <p>M-II-S-1 Match pitch patterns using steps, skips, and half steps in major and minor.</p> <p>M-II-S-6 Aurally identify familiar melodies.</p> <p>M-II-S-7 Aurally and visually identify the direction of simple melodies.</p> <p>Ti-II-S-3 Use and name additional rhythm instruments.</p> <p>Ti-II-S-4 Discriminate and label barred instruments (when available).</p>
<p>PII.7 Playing the autoharp or omnichord as an accompaniment</p>	<p>R-II-C-1 Beat can be demonstrated in a variety of ways.</p> <p>T-II-C-1 The rate of beats can change.</p> <p>Ti-II-C-1 Voices and instruments may be classified by sound (pitch and timbre).</p> <p>H-II-C-3 Classroom instruments and/or voices produce harmony.</p>	<p>Perform the beat at various tempos.</p> <p>R-II-S-1 Sing songs, chants, and rhymes in duple and triple meter reflecting rhythmic content of Level II.</p> <p>H-II-S-4 Identify melody and accompaniment.</p> <p>Ti-II-C-2 Discriminate and label classroom instruments.</p> <p>Develop manual dexterity needed to perform.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. PII.6, 7
2. Develop a positive attitude and/or acceptance of music other than his/her own. PII.6, 7
3. Develop a desire to incorporate music into his/her life in and out of school. PII.6

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given that a child is thoroughly familiar with a melody, he/she plays that melody correctly on a pitched percussion instrument and correctly names the played instrument from its timbre and/or its physical characteristics.</p>	<p>Kitty Kat and the Mouse Taffy To London Town The Cat Deedle, Deedle, Dumpling Georgie, Porgie Hot Cross Buns Lemonade See-Saw Sacradown Multicultural: All Night, All Day; El Nacimiento (Puerto Rico); The Moon Is Coming Out (Japan); El Rorro (Mexico); Hanukah Time (Israel) Suo Gan (Wales); All the Pretty Little Horses (USA); Bellflower Song (China); Fish Counting Song (Philippines)</p>	<p>Singing Listening: When learned by rote. Reading/Notating: When learned by note. Synthesizer/Computer: Use to create, record, and edit simple melodies. Computer: Music Maestro [Springboard, EAV] (Apple, C64, IBM-PC/PCjr., Atari); Instant Keyboard Fun I-MIDI [ECS] (Apple, C64) and MIDI Keyboard/DAC card. The students play familiar songs on keyboard.</p>
<p>Given the opportunity to play the autoharp or similar harmony instrument, the child correctly strums the beat as he/she and/or the class sing and correctly labels the instrument from its timbre and physical characteristics.</p>	<p>Johnny, Get Your Haircut. Hello, Everybody. Allee, Allee Outs in Free. Hey, Ho! Anybody Home? Trot, Pony, Trot. Multicultural: Come Rowing with Me. (Italy); Nani-Wale Na Hala (Hawaii); Noah's Ark (African-American); Tinga Layo (Latino); Find the Ring. (Greece); El Nacimiento; A Ram Sam Sam (Morocco); Ging Gong Gooli (Guyana); Fish Counting Song</p>	<p>Listening: Hear different voices and instruments in listening selections. Use and name additional rhythm and harmonic instruments. Singing Computer: The Music Studio [Activision] (Apple IIGS, C64, IBM-PCjr., Atari, Tandy)-to hear parts and see notation.</p>

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| 4. Develop a respect for music in all its aspects. PII.6, 7 | 5. Value his/her own musical accomplishments. PII.6, 7 | 6. Develop confidence as a music maker. PII.6, 7 |
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Activity	Knowledge	Skills
MoII.1 Moving to a steady beat. (Activities requiring advanced non-stationary movement: jump, hop, skip, gallop, trot, slide, tip-toe, etc.)	The child will know (that): R-II-C-1 Beat can be demonstrated in a variety of ways.	The child will be able to: R-II-S-6 Demonstrate march, hop, jump, gallop, and skip.
MoII.2 Performing a series of movements in canon	F-II-C-1 Music has similarities and differences.	
MoII.3 Moving fast or slowly for expressive or descriptive purposes	T-II-C-2 Tempo may contribute in various ways to musical expressiveness.	T-II-S-1 Identify changes in tempo as getting faster or slower.
MoII.4 Moving to demonstrate response to timbre of orchestral instruments	Ti-I-C-1 Each individual voice has a unique quality. Ti-I-C-3 Different instruments make different sounds.	Ti-I-S-6 Recognize the sound of different instruments through classroom activities. Ti-II-S-5 Aurally recognize and name orchestral instruments by family.
MoII.5 Moving to demonstrate crescendo and decrescendo	D-II-C-2 Sounds can start soft and grow louder. D-II-C-3 Sounds can start loud and grow softer.	D-II-S-2 Demonstrate crescendo and decrescendo in classroom performance, using voice and instrument.

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. MoII.1, 2
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The child performs correctly such advanced non-stationary movements as the march, hop, skip, jump, slide, gallop, etc. <u>to the beat</u> of a musical example.	Hap Palmer Recordings <u>Rhythmically Moving</u> . P. Weikart Devi Tukui, by Talking Drum Ensemble	
The child maintains a steady beat while moving expressively in a canon or round.	Any round	
Given examples of animals, machinery, nature situations, or moods, the children demonstrate appropriate movement that corresponds to fast or slow tempos.	In the Hall of the Mountain King. Grieg	Singing Listening Playing
Given musical examples, the children respond to timbre of orchestral instruments with appropriate individually chosen movement.	Young Person's Guide to the Orchestra. Britten Peter and The Wolf. Tchaikovsky	Listening: See LIII.5 selections which feature particular instruments.
The children increase/ decrease the size and intensity of movements and gestures as a corresponding response to hearing crescendo/decrescendo.	Parade. Gould Improvisation by teacher or classmates	Singing Listening: See LIII.4. Playing

4. Develop a respect for music in all its aspects. MoII.1, 2, 3, 4, 5

5. Value his/her own musical accomplishments. MoII.3

6. Develop confidence as a music maker.

Activity	Knowledge	Skills
CrII.1 Creating some simple rhythmic improvisations, and structured musical patterns using voices and instruments	<p>The child will know (that):</p> <p>R-II-C-1 A beat is a series of regularly occurring pulses.</p> <p>R-I-C-4 Rhythm is sound and silence of varying lengths, arranged in patterns.</p>	<p>The child will be able to:</p> <p>R-I-S-1 Individually perceive and perform steady beat.</p> <p>R-I-S-2 Perceive and perform group beat.</p> <p>R-I-S-4 Echo chant or play rhythms.</p> <p>Create his/her own rhythm patterns to a steady beat.</p>
CrII.2 Creating, then performing, short original compositions constructed with a simple rhythmic vocabulary: ♩ and ♪ . (Use instruments or body sounds.)	R-II-C-2 Rhythm patterns can be chanted and/or played.	R-II-S-2 Perform familiar patterns using a rhythmic system (counting or syllabic).
CrII.3a Creating melody patterns composed of sounds, some of which will be higher and lower (as well as repeated), longer, shorter, and equal in duration	M-II-C-6 Melodies consist of pitch and rhythm.	M-II-S-3 Demonstrate a melodic contour.
CrII.3b Composing melodies, related to 3a, that show large and small skips (up and down) and, if desired, repeated notes. Notated or improvised. Performed vocally or with instruments.	M-II-C-1 Melodies may contain patterns with large skips, small skips, half steps, and repeated notes.	M-II-S-7 Aurally and visually identify the direction of simple melodies.
CrII.3c Creating variations of these melodies by specifying note lengths, using ♩ , ♪ , or a spacing silence ♫ .		
CrII.4 Creating original symbols to correspond to desired interpretations of loudness and softness in familiar songs	D-II-C-1 Music can be loud and soft and labeled as such.	<p>D-I-S-1 Aurally recognize and demonstrate large differences in dynamic levels, e.g., p and f.</p> <p>D-II-S-1 Demonstrate the concepts of loud and soft.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrII.2;3a,b,c
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

CrII.2;3a,b,c

Evaluation

Suggested Selections

Related Activities/
Comments

From echo-chant techniques given by the teacher, through singing, clapping, snapping, etc., the children demonstrate sound duration (e.g., long and short) related to the steady beat.

The children create simple rhythmic patterns with rhythm instruments. This may occur as an accompaniment to a song.

The child composes/performs a short composition using a basic vocabulary of rhythm.

The children create and in some way perform a melody or melodic contour, showing upward, downward, and similar motion.

The children create and in some way perform a melody that shows large and small skips up and down.

Creating and responding to symbols that describe the loudness and softness of music in an appropriate individual or group situation.

Computer/Synthesizer: Multi-track recording software, e.g., Master Tracks (See Listening section, LII.2)

Hello, I'm Music.
(Filmstrip and Record)

Computer: The Music Studio [Activision] (Apple IIGS, C64, IBM PC jr., Atari, Tandy) - to compose melodies and see them noted on monitor

4. Develop a respect for music in all its aspects.
CrII.1

5. Value his/her own musical accomplishments. CrII.1,2

6. Develop confidence as a music maker. CrII.1,2

Activity	Knowledge	Skills
<p>CrII.5 Creatively adding interest or novelty to a previously created composition (something by the child him/herself or something everyone knows, like a familiar song), by adding accents, changes of dynamics, staccato, legato, trills, and as many other types of articulation as possible</p>	<p>The child will know (that):</p> <p>How to use different articulations in a creative manner. How to use dynamics in a creative manner.</p>	<p>The child will be able to:</p> <p>Ti-II-S-6 Use different articulations in classroom activities.</p>
<p>CrII.6 Creating a composition that features dynamics and illustrates an extra-musical experience, feeling, mood, or scene. To do this, use mainly long tones and create effects with dynamics such as p, f, fp, crescendo, and decrescendo. These compositions may be notated (charted or using standard notation) or improvised, provided that the performance can be repeated in approximately the same way the second time.</p>	<p>D-II-C-1 Music can be loud and soft and labeled as such. D-II-C-2 Sounds can start soft and grow louder. D-II-C-3 Sounds can start loud and grow softer.</p>	<p>D-II-S-1 Demonstrate the concepts of loud and soft. D-II-S-2 Demonstrate crescendo and decrescendo in classroom performance, using voices and instruments.</p>
<p>CrII.7 Creating a "tone color" composition that experiments with and demonstrates a composer's sensitivity to sound. (For example, begin by making a chart of the different instruments available in the room. Then, after dividing the class into teams, have each notate a very simple, short piece for the instruments of their choice and that they will use in their performance.)</p>	<p>Ti-II-C-1 Voices and instruments are classified by sound (pitch and timbre). Ti-II-C-2 The classification of various classroom and orchestral instruments.</p>	<p>Ti-II-S-3 The use and name of additional rhythm instruments.</p>
<p>Attitudes -- The child will:</p>		
<p>1. Develop self-esteem/self-worth. CrII.5,6,7</p>	<p>2. Develop a positive attitude and/or acceptance of music other than his/her own. CrII.5,6,7</p>	<p>3. Develop a desire to incorporate music into his/her life in and out of school.</p>

Evaluation	Suggested Selections	Related Activities/ Comments
The children change the mood of a popular song and/or of a child-created composition, through the creative use of dynamics and articulation.	Surprise Symphony. Haydn 1st Movement from Symphony #5. Beethoven Porgy and Bess. Miles Davis' recording (For mood, feeling, and scene)	Reading/Notating: These may be notated using words or musical or other types of symbols.
The children devise notation representing various classroom and orchestral instruments. The children score a composition for classroom instruments.		Listening Reading/Notating: Each group, after demonstration by the teacher, will devise a form of symbolic notation that the others will understand as indicating both the timbral quality and the approximate range of those instruments. Computer/Synthesizer: Music Shapes [Music Systems for Learning] (Apple) w/MIDI Interface and CZ 101 or 1000 keyboard; Musicland [Syntari Corp.] (Apple); Instant Music [Electronic Arts] (Apple IIGS)

4. Develop a respect for music in all its aspects.

5. Value his/her own musical accomplishments. CrII.6,7

6. Develop confidence as a music maker. CrII.6,7

Activity	Knowledge	Skills
CrII.8 Composing a simple melody by reading and chanting the words of a simple poem above a chord progression	<p>The child will know (that):</p> <p>M-I-C-1 Melody may go up, go down, or stay on the same pitch. M-II-C-6 Melodies consist of pitch and rhythm.</p>	<p>The child will be able to:</p> <p>M-II-S-3 Demonstrate the melodic contour and expressiveness in singing.</p>
CrII.9 Exploring how different tempos impact on musical expressiveness, by taking previously composed pieces, i.e., those that demonstrated the use of dynamics, and performing them slowly, very slowly, medium fast, and as fast as possible	<p>T-II-C-1 The rate of beats can change. T-II-C-2 There are various ways that tempo may contribute to musical expressiveness.</p>	<p>T-II-S-1 Identify and perform changes in tempo as gradually or suddenly getting faster or slower.</p>
CrII.10 Creating melodic and rhythmic patterns to interpret a graphic score, using vocal and instrumental sounds	<p>R-II-C-1 Beat can be demonstrated in a variety of ways. M-II-C-6 Melodies consist of pitch and rhythm.</p>	<p>R-II-S-4 Perform familiar rhythmic patterns. Perform familiar melodic patterns.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrII.9
2. Develop a positive attitude and/or acceptance of music other than his/her own. CrII.9
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
<p>The children demonstrate by singing an original melody to the words of a simple poem. They demonstrate that it may be taught to a group or class, by breaking phrases into short motifs for easy learning.</p>	<p>Two poems for chanting</p>	<p>Computer: The Music Studio [Activision] (Apple IIGS, C64, IBM PCjr., Atari, Tandy)</p>
<p>The children correctly identify and perform changes of tempo. The child performs a composition at the tempo of his/her choice.</p>		
<p>The children demonstrate musical understandings by creating appropriate rhythmic and pitch patterns (melodies) to a given graphic score.</p>		<p>Singing Moving Reading/Notating Multicultural: Explore a wide variety of vocal and instrumental timbres and non-traditional articulation, i.e., vocal sounds of various animals and birds, scoops, slides between tones, etc.</p>

4. Develop a respect for music in all its aspects. CrII.8,10

5. Value his/her own musical accomplishments. CrII.8, 9, 10

6. Develop confidence as a music maker. CrII.8,9,10

READING/NOTATING: Level II

Activity	Knowledge	Skills
<p>R/NI.1a Playing and chanting* rhythm patterns on instruments by rote to accompany a song with a steady beat</p> <p>R/NI.1b Playing and chanting rhythmic patterns on instruments, using visual stimuli to accompany a song with a steady beat</p>	<p>The child will know (that):</p> <p>R-II-C-1 Beat can be demonstrated in a variety of ways.</p> <p>R-II-C-2 Rhythm patterns can be chanted or played.</p> <p>R-II-C-3 There are syllable names for rhythm patterns.</p>	<p>The child will be able to:</p> <p>R-II-S-4 Perform familiar patterns (Level I) using a rhythm system (counting or syllabic).</p> <p>R-II-S-7 Play simple rhythm ostinati with rhythm instruments and/or barred instruments (if available).</p>
<p>R/NI.2a Looking at a notated melody to identify the direction of the melody as moving up, moving down, or staying on the same pitch</p> <p>R/NI.2b Looking at a notated melody to identify the intervals as moving by step, leap, or repeated tones</p>	<p>M-II-C-1 Melodies may contain patterns with steps, skips, leaps, or repeated notes.</p> <p>M-II-C-4 The function of the musical staff and the treble clef.</p>	<p>M-II-S-7 Aurally and visually identify the direction of simple melodies.</p>
<p>R/NI.3 Echo-singing intervals and scales with hand signals using syllables**</p>	<p>Syllable names with matching hand signals (M-II-C-7).</p>	<p>Aurally discriminate pitch (M-II-S-1,6,7).</p> <p>Visually discriminate hand signals.</p> <p>Demonstrate auditory/vocal/visual coordination.</p> <p>Expand tonal memory (M-II-S-8).</p>
<p>R/NI.4 Doing hand signal/syllable** drills; scale, melodic, and pitch patterns (no echo).</p>	<p>Syllable names with matching hand signals (M-II-C-7).</p>	<p>Aurally discriminate pitch (M-II-S-1,6,7).</p> <p>Visually discriminate hand signals.</p> <p>Demonstrate auditory/visual/vocal coordination.</p> <p>Expand tonal memory (M-II-S-8).</p>

*Chanting: Counting system. Ex. 1, 2, 3, 4... or ta, ta, ti ti, ta, ...

**Syllable could imply: a stationary do system, a movable do system, a letter name system, or a number system.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. R/NI.3, 4
2. Develop a positive attitude and/or acceptance of music other than his/her own. R/NI.1a,b
3. Develop a desire to incorporate music into his/her life in and out of school. R/NI.1a,b

Evaluation	Suggested Selections	Related Activities/ Comments
The children correctly perform a rhythmic pattern repeatedly, while listening to a piece of recorded music.	I'm Teaching Myself to Count Music. Hap Palmer	Listening Playing
The children orally correctly identify steps, skips, leaps, and repeated tones, as well as upward and downward direction.		Listening Computer: Music Class Series 1 - Staff Note Reading Tutorial, [Wenger] (Apple); Early Music Skills [ECS] (Apple, IBM, C64); or Early Music Skills-MIDI (Apple, C64, IBM, Atari); METS, Sec. IV [MEI] (Apple); Music Class 1 - Cat Steps [Wenger] (Apple); and, Musical Stairs [ECS] (Apple, C64, IBM)
The children correctly echo-sing and coordinate with hand signals the patterns given by the teacher.	Should include pentatonic as well as major, minor, and modal melodies.	Singing rote songs; Using pitch devices to find voice Listening: To recorded examples of children's voices Moving: Bodily movement to pitch intervalic relationships
The children correctly sing and coordinate in hand signals drills.		Singing rote songs Performing hand signals to a playback of the children's previously recorded voices Computer: Do-Re-Mi [TAP] (Apple) w/mmi DAC card

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| 4. Develop a respect for music in all its aspects. R/NIL.1a,b; 2a,b | 5. Value his/her own musical accomplishments. R/NIL.1a,b; 2a,b | 6. Develop confidence as a music maker. R/NIL.1a,b; 2a,b; 3; 4 |
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READING/NOTATING: Level II

Activity	Knowledge	Skills
R/NI.5 Identifying known melodies. (Using hand signals, the teacher presents the beginnings of "mystery melodies" previously known by the children. They sing and identify these melodies.)	The child will know (that): Syllable names with matching hand signals. (M-II-C-7) Song repertoire	The child will be able to: Aurally discriminate pitch (M-II-S-1,2,4,6,7). Visually discriminate hand signals (M-II-S-4,7). Expand tonal memory (M-II-S-6,8).
R/NI.6 Reading and performing music as a group from charts, or the chalkboard, with teacher direction. (Performing could be instrumental or vocal or a combination.)	Staff, bar lines, syllables, note values, and time and key signatures (M-II-C-4,7; R-III-C-2; M-III-C-1,3,4).	Visually follow and perform notation as a group, with a central visual focus (R-II-S-1,7; M-II-S-4,7; R-III-S-4,6,7; M-III-S-3,5,7,8).
R/NI.7a Responding to rhythm patterns (i.e., ♪♪ ♪♪) by using visual stimuli and by echoing the teacher R/NI.7b Responding to simple patterns (i.e., ♪♪ ♪♪) using visual stimuli without echoing the teacher	R-I-C-4 Rhythm is sound and silence in varying lengths arranged in patterns. R-I-C-2 A vocabulary of rhythm patterns.	R-I-S-4 Echo-chant or play rhythms. R-II-S-2 Perceive and perform group beat by clapping and/or using rhythm instruments. R-I-S-5 Echo-chant 4-beat rhythm patterns in duple and triple meters
R/NI.8 Devising a system of non-traditional notation to represent musical sounds. (Instruments and voices may be used in traditional or non-traditional ways.)	R-III-C-1 Beat can be demonstrated in a variety of ways. M-II-C-5 The same melody can be performed in different tempos. D-II-C-1 Music can be loud and soft and labeled as such. T-II-C-2 There are various ways that tempo may contribute to musical expressiveness. M-III-C-3 Pitch may be notated.	R-II-S-3 Demonstrate beat through body parts and mallet techniques or classroom instruments. M-II-S-3 Demonstrate the melodic contour and expressiveness in singing. M-II-S-4 Follow the musical directions of the teacher. D-II-S-1 Demonstrate the concepts of loud and soft. T-II-S-2 Identify changes in tempo.

Attitudes -- The child will:

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| 1. Develop self-esteem/self-worth. R/N.6;7a,b; 8 | 2. Develop a positive attitude and/or acceptance of music other than his/her own. R/N.6;7a,b; 8 | 3. Develop a desire to incorporate music into his/her life in and out of school. R/NI.6, 7a,b; 8 |
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Evaluation	Suggested Selections	Related Activities/ Comments
The children correctly identify the names of songs presented by the teacher.	Kum Ba Yah America Frère Jacques Hot Cross Buns London Bridge Row, Row, Row Your Boat.	Singing
The children accurately perform in a new context musical examples consisting of learned patterns.	Kodaly charts. Mary Helen Richards Stop, Look, Listen. Silver Burdett Teacher-constructed materials	
<p>a. The children correctly echo-chant and clap, or play instruments in duple or triple meter.</p> <p>b. The children perform correctly a simple 4-beat rhythm pattern by chanting or clapping or playing instruments in duple or triple meter, using only visual stimuli.</p>	Clap and Rest. Hap Palmer Jump Rope Chant Green, Green; Rocky Mama Llama; Kuna Llama; Rosie, Darling Rosie; all from <u>Let's Slice the Ice</u> . Eleanor Fulton and Pat Smith. Magna-Music-Baton	Singing: Games; Listening Playing: Chants; Moving Computer: Music Class 1 - Mr. Metro Gnome and Music Class 2 - Rhythm [Wenger] (Apple); Magic Piano [Edusoft EAV] (Apple)
The children accurately notate a musical example (or originally developed composition) in graphic notation.		Singing; Listening; Playing; Moving; Creating/Composing Computer: Songwriter [Scarborough] (Apple, C64, IBM-PC, Atari); The Music Studio [Activision] (Apple IIGS, C64, IBM-PC jr., Atari, Tandy), Music Paintbox portion; 12-Bar Tunessmith [ECS] (Apple, C64, IBM)

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| 4. Develop a respect for music in all its aspects. R/NI.5;6; 7a,b;8 | 5. Value his/her own musical accomplishments. R/NI.5;6; 7a,b;8 | 6. Develop confidence as a music maker. R/NI.6; 7a,b |
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Activity	Knowledge	Skills
R/NII.9 Singing of previously learned melodies, by syllables (without hand signals; without notation)	The child will know (that): Syllable system (M-II-C-7). Song repertoire.	The child will be able to: Internalize pitch intervalic relationships (M-III-S-1, M-IV-S-9).
R/NII.10 Using aural/visual activities involving: a. a trinal ladder (visual chart of syllables) and/or b. staff. (Melodic patterns and melodies are sung as the teacher points to a. syllable or b. staff positions. This activity should proceed from "known" patterns and melodies to "unknown" patterns and melodies.)	M-II-C-7 Syllable names with matching hand signals. M-II-C-4 The function of the musical staff and the treble clef.	Develop and reinforce visual and vocal skills (M-II-S-3,4,5; M-III-S-1,2,7; M-IV-S-1,2,3,9,10,11,13).
R/NII.11 Following notation individually	Staff; bar lines, syllables, note values, time and key signatures, and expression markings (R-II-C-3; M-II-C-3,4,7; R-III-C-1,2,3; M-III-C-1,2,3,4; D-III-C-1; T-III-C-1; R-IV-C-1; M-IV-C-3).	Follow staff notation from an individual copy of music such as a book or sheet (R-II-S-4; M-II-S-4,5; R-III-S-3,4,6; M-III-S-2,3; D-III-S-1; T-III-S-1; R-IV-S-3,4,5; M-IV-S-3,5,9).
R/NII.12 Music reading of familiar unison melodic materials	Staff; bar lines, syllables, note values, time and key signatures, and expression markings (R-II-C-3; M-II-C-3,4,7; R-III-C-1,2,3; M-III-C-1,2,3,4; D-III-C-1; T-III-C-1; R-IV-C-1; M-IV-C-3).	Perform traditionally notated music that is familiar but not memorized (M-III-S-7; M-IV-S-10,11).
R/NII.13 Reading non-traditional or devised notation	The reasons for notational systems. St-II-C-1 A group of musical examples in different styles. Musical concepts related to the structural aspects of music (F-II-C-1; F-III-C-1,2; F-IV-C-2,3; St-IV-C-3).	Reinforce his/her traditional performing and notational skills (both instrumental and vocal).

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The children correctly sing known melodies by syllables begun by the teacher.	Selected from previously learned songs or themes	Singing of portions of songs in syllables to fixate certain intervals Rote singing Moving: Bodily movement to a melodic shape
Given syllable charts, with teacher direction the children correctly sing melodic patterns and melodies.		This activity should be used briefly with experienced Level II children and continued as part of the aural/visual sequence at all levels. Rote singing
The children correctly identify the spot where the music stops when the teacher interrupts a live or recorded, wordless musical example.	Music of a difficulty appropriate to this level	Music reading; Sight-singing; Sight reading instrumentally Computer: Music Box 1 [Wenger] (Apple)
The children correctly perform traditional melodies by rote but not memorized.	Music of a difficulty appropriate to this level	This activity should be briefly used with experienced Level II children and continued as part of the aural/visual sequence through all levels. Drills working with rhythm counting systems and syllables
The children accurately perform short sections of nontraditional music notation.		This activity should include both instrumental and vocal sounds. Instruments may be non-traditional; vocal sounds may be pitched or non-pitched. Several lessons should be included, involving scores with various degrees of exactness required by the performers. Structured improvisation Compositional activities Traditional music-reading

4. Develop a respect for music in all its aspects.
R/NII.10,11

5. Value his/her own musical accomplishments.
R/NII.10,11

6. Develop confidence as a music maker. R/NII.9,10,11

LEVEL III

RHYTHM

Cognitions

Skills

The child will know (that):

- R-III-C-1. The difference between duple and triple meters.
- R-III-C-2. Rhythm patterns (Level I) can be notated.
- R-III-C-3. Conventional names of half, quarter, whole, and eighth notes and their values in:

2, 3, and 4 .
4 4 4

The child will be able to:

- R-III-S-1. Sing rote songs, perform chants, and perceive short listening examples in duple, triple, and compound meters (reflecting Level II rhythmic content).
- R-III-S-2. Perform simple locomotor movements to the beat.
- R-III-S-3. Aurally and visually identify meter as duple or triple in relation to patterns learned with a rhythm system.
- R-III-S-4. Perform familiar patterns (Level II) using a rhythm system.
- R-III-S-5. Perform a new set of rhythm patterns by rote to include:

-3- Duple Triple ⁽³⁾/₍₄₎

Compound ⁽⁶⁾/₍₈₎

- R-III-S-6. Read and notate familiar rhythm patterns from Level I.
- R-III-S-7. Use the conventional names of quarter, half, whole, and eighth notes and their values in:
2, 3, and 4
4 4 4

LEVEL III

MELODY

Cognitions

The child will know (that):

- M-III-C-1. The names of lines and spaces.
- M-III-C-2. The location of "do" on the musical staff in relation to the key signature.
- M-III-C-3. Pitch may be notated.
- M-III-C-4. Melodic patterns may be notated with note heads, sharps, flats, and naturals.
- M-III-C-5. Some melodies can go together.
- M-III-C-6. Melodies can be transposed without losing their identity.
- M-III-C-7. Melodies can be in major or minor.

Skills

The child will be able to:

- M-III-S-1. Sing pitch patterns with syllables (solfege, numbers, or letter names) including re, do, fa, and ti by rote as they apply in major and minor.
- M-III-S-2. Find do on the musical staff in relation to basic key signatures.
- M-III-S-3. Learn to read and notate pitch patterns on the musical staff, using note heads, sharps, flats, and naturals.
- M-III-S-4. Group-sing rote melodies, in tune, at a level of difficulty generally found in age-appropriate materials.
- M-III-S-5. Group-sing partner songs, ostinati, rounds, canons, descants, and simple two-part songs.
- M-III-S-6. Sing accurately with proper diction.
- M-III-S-7. Music-read melodies in unison (range of 10th) at a level of difficulty generally found in age-appropriate materials.
- M-III-S-8. Sing songs in all standard modes (Dorian, Mixolydian, etc.)
- M-III-S-9. Aurally identify major and minor.
- M-III-S-10. Aurally identify simple changes in pitch center.
- M-III-S-11. Aurally recognize a phrase.
- M-III-S-12. Follow the musical directions of a conductor.

LEVEL III

HARMONY

Cognitions

Skills

The child will know (that):

- H-III-C-1. Harmony is two or more pitches sounding together.
- H-III-C-2. Harmony may determine modality.

The child will be able to:

- H-III-S-1. Aurally recognize changes from major to minor modality.
- H-III-S-2. Aurally recognize and play chords (I, V) in simple songs on pitched instruments.
- H-III-S-3. Aurally identify when harmony is present and when it changes.

FORM

Cognitions

Skills

The child will know (that):

- F-III-C-1. Music has different structures, ex. AB, Introduction, Coda, etc.
- F-III-C-2. There can be a variety in the length of a musical piece.
- F-III-C-3. Names, symbols, and functions of D.C.; D.S.; 1st and 2nd endings.

The child will be able to:

- F-III-S-1. Aurally recognize similar phrases and different phrases leading to forms (such as AB, ABA, rondo) in songs and short listening examples.
- F-III-S-2. Aurally recognize simple variations in melodies.
- F-III-S-3. Read music containing D.C., D.S., and 1st and 2nd endings.

DYNAMICS

Cognitions

Skills

The child will know (that):

- D-III-C-1. The names and symbols of forte, piano, decrescendo (decresc.), crescendo (cresc.), and mf, mp, pp, and ff.

The child will be able to:

- D-III-S-1. Read, aurally recognize, and perform crescendo, decrescendo, and accents, and a range of louds and softs (mf, mp, pp, ff).

LEVEL III

TEMPO

Cognitions

The child will know (that):

T-III-C-1. The names and symbols for tempo,  (fermata); accel. (accelerando); and rit. (ritardando).

Skills

The child will be able to:

T-III-S-1. Read, hear, and perform fermata , accelerando (accel.), and ritardando (rit.).

T-III-S-2. Perform in a wide range of tempos with greater accuracy.

TIMBRE

Cognitions

The child will know (that):

Ti-III-C-1. Sound can be produced and layered acoustically and electronically.

Ti-III-C-2. Each instrument has its unique tone quality.

Ti-III-C-3. The names and symbols for staccato and legato.

Skills

The child will be able to:

Ti-III-S-1. Aurally discriminate some instruments within each orchestral family.

Ti-III-S-2. Aurally recognize the difference between acoustical sound and synthesized sound.

Ti-III-S-3. Aurally discriminate the differences among keyboard instruments.

Ti-III-S-4. Aurally discriminate the differences among traditional folk instruments.

Ti-III-S-5. Read, aurally recognize, and perform staccato and legato.

STYLE

Cognitions

The child will know (that):

St-III-C-1. There are different styles in music, such as

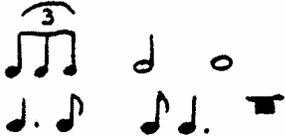
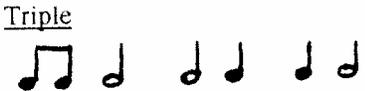
Jazz
Classical
Ethnic
Popular

Skills

The child will be able to:

St-III-S-1. Recognize and name different styles in music, such as

Jazz
Classical
Ethnic
Popular

Activity	Knowledge	Skills
SIII.1 Singing of additional songs that contain simple sequential patterns from the staff (major and minor keys)	<p>The child will know (that):</p> <p>M-III-C-1 The names of lines and spaces. M-III-C-3 Pitch may be notated. M-III-C-7 Melodies can be in major or minor.</p>	<p>The child will be able to:</p> <p>M-III-S-1 Sing the following pitches in appropriate patterns with syllables (solfege, numbers, or letter names): re, fa, ti, and do, in addition to previously learned sol, mi, la, and do by rote and from the musical staff. M-III-S-6 Sing accurately with proper diction.</p>
SIII.2 Singing of partner songs, ostinati, rounds, canons, descants, and simple two-part songs	<p>M-III-C-5 Some melodies can go together. H-III-C-1 Harmony is two or more pitches sounding together.</p>	<p>M-III-S-5 Group-sing partner songs, ostinati, rounds, canons, descants, and simple two-part songs. M-III-S-6 Sing accurately with proper diction.</p>
SIII.3 Singing of additional songs in duple, triple, and odd meters reflecting Level III rhythmic content	<p>R-III-C-1 The difference between duple and triple meters.</p>	<p>R-III-S-3 Aurally and visually identify meter as duple, triple, in relation to patterns learned with a rhythm system.</p>
<p><u>Duple</u></p>  <p><u>Triple</u></p>  <p><u>Compound</u></p> 	<p>F-III-C-3 Names, symbols, and functions of D.C., D.S., and 1st and 2nd endings.</p>	<p>F-III-S-3 Read music containing D.C., D.S., and 1st and 2nd endings.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. SIII.1,2,3
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school. SIII.2

Evaluation	Suggested Selections	Related Activities/ Comments
The child can correctly sight-sing patterns, using all syllables of a major/minor scale, using solfege, handsigns, numbers, or letters.	<p>Zum Gali Gali Land of the Silver Birch Kum Ba Yah Red River Valley Kahuli Calling (Hawaii) Spring in China Mama Paquita Minka (Russia) Train Is a Comin'. (African-American Spiritual)</p>	<p>Listening; Playing; Moving; Reading/Notating Computer: Music Class 1 - Staff Note Reading Tutorial [Wenger] (Apple) - pitch notation; "Pick the Pitch" [TAP] (Apple) W/MMI DAC card - staff note identification.</p>
The class being divided in half or appropriate groups, they sing the ostinato, round, canon, descant, or two-part song correctly without assistance.	<p>Hey, Ho, Nobody Home. Hear the Rooster. Bill Grogan's Goat; Three Blind Mice; Row, Row, Row Your Boat.; Are You Sleeping (Brother John)?; She'll Be Comin' Round the Mountain.; Good Night, Ladies. Zum Gali Gali Hinch Mah Tov</p>	<p>Moving Creating/Composing Reading/Notating</p>
<p>Using fingers against chest, the child can correctly identify additional vocal examples of meter as being in:</p> <ol style="list-style-type: none"> 1. duple meter (two fingers) 2. triple meter (three fingers) 3. odd meter (closed fist) 	<p>Dona Nobis Pacem. There's a Little Wheel a-Turnin' in My Heart. Home on the Range Lullaby. Brahms Goodbye, Old Paint. The Star-Spangled Banner Rocka My Soul Sourwood Mountain Andale Juana (Mexico) Noah's Ark (African-American) Ezekiel Saw the Wheel.</p>	<p>Listening Playing Moving</p>
<p>Given a piece of music, the child can identify the music symbols for</p> <ol style="list-style-type: none"> 1. D.C. 2. D.S. 3. 1st & 2nd endings <p>and respond accordingly when singing them.</p>	<p>Swing Low, Sweet Chariot.</p>	
<p>4. Develop a respect for music in all its aspects. SIII.1,4</p>	<p>5. Value his/her own musical accomplishments. SIII.1,3,4</p>	<p>6. Develop confidence as a music maker. SIII.2,3</p>

SINGING: LEVEL III

Activity	Knowledge	Skills
<p>SIII.5 Singing of songs containing symbols for forte, piano, crescendo, and decrescendo</p>	<p>The child will know (that):</p> <p>D-III-C-1 The names and symbols for forte, piano, decrescendo (decresc.) and crescendo (cresc.).</p> <p>D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition.</p>	<p>The child will be able to:</p> <p>D-III-S-1 Read, aurally recognize, and sing crescendo, decrescendo, accents, and a range of louds and softs.</p>
<p>SIII.6 Singing of songs that include names and symbols for tempo:  fermata, accel., (accelerando), rit (ritardando)</p>	<p>T-III-C-1 The names and symbols for tempo: (fermata), accel. (accelerando), rit. (ritardando). Tempo, , cresc., and decresc. contribute to musical expressiveness.</p>	<p>T-III-S-1 Read, hear, and perform fermata, accelerando, and ritardando.</p> <p>T-III-S-2 Perform in a wide variety of tempos with greater accuracy.</p>
<p>SIII.7a Singing of songs in different styles, such as jazz, classical, ethnic, etc. SIII.7b Singing of songs from diverse cultures</p>	<p>St-III-C-1 There are different styles in music such as jazz, classical, ethnic, popular.</p>	<p>St-III-S-1 Recognize and name different styles in music, such as jazz, classical, ethnic, popular.</p>
<p>SIII.8 Singing of songs that include symbols for staccato () and legato ( or )</p>	<p>Ti-III-C-3 The names and musical symbols for staccato and legato.</p>	<p>Ti-III-S-5 Read, hear, and perform staccato and legato.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. SIII.5,7b
2. Develop a positive attitude and/or acceptance of music other than his/her own. SIII.7a
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The child can sing accurately a passage from a familiar song, to demonstrate a symbolically designated dynamic level.	See Repertoire list, page <u>147</u> Song of the Dragon	
The child can correctly sing a passage from a familiar song demonstrating a symbolically designated tempo.	See Repertoire list, page <u>147</u>	Listening Moving Reading/Notating
The child can correctly label the style of familiar songs.	Every Night When the Sun Goes In Lullaby. Brahms Up with People Rocka My Soul Kum Ba Yah Austrian Yodel Song Waltzing Matilda French Cathedrals Shalom Chaverim Duck Dance Shepherd, Shepherd All Who Born in January Minka (Russia) Patito	Listening Moving
The child can individually choose and sing with accuracy a phrase from a familiar song with a staccato and/or legato articulation.	Dry Bones Do-Re-Mi Take Me Out to the Ball Game. Swing Low, Sweet Chariot. Ghost of John (Tom)	Moving

4. Develop a respect for music in all its aspects. SIII.5,8

5. Value his/her own musical accomplishments. SIII.6,7,8

6. Develop confidence as a music maker. SIII.5,8

LISTENING: Level III

Activity	Knowledge	Skills
LIII.1 Listening to music for major and minor modalities	The child will know (that): M-III-C-7 Melodies can be major or minor.	The child will be able to: M-III-S-9 Aurally identify major and minor.
LIII.2 Listening to music of different styles	St-III-C-1 There are different styles in music, such as classical, popular, jazz, and ethnic.	St-III-S-1 Recognize and name different styles in music, such as jazz, classical, ethnic, and popular.
LIII.3 Listening to music for harmonic changes, i.e., I and V chord	H-III-C-1 Harmony is two or more pitches sounding together. H-III-C-2 Harmony may determine modality.	Identify the presence of harmony, and recognize major and minor modalities. H-III-S-1, 3

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own. LIII.2
3. Develop a desire to incorporate music into his/her life in and out of school. LIII.2

Evaluation	Suggested Selections	Related Activities/ Comments
Through listening to live or recorded music, the child correctly identifies the selections as major or minor.	Do-Re-Mi (<u>The Sound of Music</u>) In the Hall of the Mountain King Halleluyoh. (Jewish Folk). (Recording) Wade in the Water. (African-American) Toembai (Israel) Symphony #1 in D (Titan) Are You Sleeping? Mahler Prelude from L'Arlesienne Suite #1. Bizet Pentatonic. Orff Books	Computer: Music Class Series 1 Major Minor Scale Tutorial [Wenger] (Apple)
Through listening, the children correctly identify different styles of music by placing examples into broad categories of classical, popular, ethnic, etc. through teacher-made tests.	Berceuse; <u>Music of the Orient</u> . Macmillan Music for Chaka and Ching. <u>Music of the Orient</u> . Macmillan Bomba Calinde; West End Blues. Tape to accompany Teaching the <u>Music of Six Different Cultures</u> . World Music Press Juba Dance. In the Bottons. Dett. Suite for Flute and Jazz Piano. Bolling Joe Turner Blues We Know What We Like. Genesis/London Symphony	
Given the teacher's playing of primary chords (on piano, guitar), the child correctly identifies when chord changes occur, by verbalizing and moving.	Go Tell Aunt Rhody. La Jesusita. (Mexico) La Cucaracha. (Mexico) Gerakina. (Greece) Down in the Valley Merrily We Roll Along. Johnny Has Gone For A Soldier.	

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| 4. Develop a respect for music in all its aspects. LIII.1 | 5. Value his/her own musical accomplishments. LIII.3 | 6. Develop confidence as a music maker. LIII.3 |
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LISTENING: Level III

Activity	Knowledge	Skills
LIII.4 Listening to music for crescendo, decrescendo, accents, and a range of louds and softs	The child will know (that): Music can have a variety of dynamic levels. (D-II-C-1, 2, 3)	The child will be able to: Aurally identify dynamics in music. (D-II-S-3; D-III-S-1)

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
Through listening, the child identifies the dynamics being heard by choosing appropriate flash cards (short instrumental examples).	<p>In the Hall of the Mountain King Engulfed Cathedral Preludes #21 and 15. Chopin Bolero. Ravel p; pp: The Swan - Carnival of the Animals. Saint Saens; Barcarolle. Offenbach; The Snow Is Dancing. Debussy; First Movement, "Moonlight" Sonata. Beethoven f;ff: Ride of the Valkyries. Wagner; Marches. Sousa; cresc. and/or decresc. In the Hall of the Mountain King; Morning, from Peer Gynt Suite. Grieg; Bydlo, from Pictures at an Exhibition. Moussorgsky; Parade Divertissement Strong dynamics: Toccata from Toccata and Fugue in D minor. Bach; Baba Yaga, from Pictures at an Exhibition; Ritual Fire Dance. De Falla; Entrance of the Emperor and His Court, from Hary Janos Suite. Kodaly; Journey to the Center of the Earth. Wakeman; It Don't Mean a Thing If It Ain't Got That Swing. Ellington; Toccata, Third Movement. Chavez</p>	

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| 4. Develop a respect for music in all its aspects. LIII.4 | 5. Value his/her own musical accomplishments. LIII.4 | 6. Develop confidence as a music maker. LIII.4 |
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LISTENING: Level III

Activity	Knowledge	Skills
LIII.5 Listening to music with instruments of different timbres (preferably live performances)	The child will know (that): Ti-III-C-1 Sound can be produced and layered acoustically and electronically. Ti-III-C-2 Each instrument has its unique tone quality.	The child will be able to: Aurally discriminate the differences among various instruments. (Ti-III-S-3, 4, 5)
LIII.6 Listening to music with different forms, e.g., AB, ABA, rondo, etc.	F-III-C-1 Music has different structures, ex. AB, Introduction, Coda, etc.	F-III-S-1 Aurally recognize similar and different phrases leading to forms (such as AB, ABA, rondo) in songs and short listening examples.

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Through listening, for a teacher-made test, the child aurally identifies correctly instruments within each orchestral family and differences in acoustical, synthesizer, keyboard, and folk instruments.</p>	<p>Ionization. Varese Sonata for Trumpet. Purcell Bolero. Ravel Piece in 2 Meters; Variations on Twinkle Twinkle. Kingsley Nipponia Ensemble. (Japan) Lullaby, Insect Interlude, Lion Dance. Caribbean, Trinidad Meringue Boom. (Steel Drums). The Nutcracker Suite Peter and the Wolf The Sorcerer's Apprentice William Tell Overture Ride of the Valkyries Tubby the Tuba Carnival of the Animals Danse Macabre 1812 Overture Recordings of African Drumming Acadian Songs and Dances. Thomson March and Comedians Gallop, from The Comedians. Kabalevsky Marches. Sousa Acoustic Alchemy, from Red Dust and Spanish Lace</p>	<p>Computer/Synthesizer: Demonstrate synthesizer and use 4-Track, Turbo Tracks, with Soundchaser keyboard [Wenger] (Apple) for electronic sound production - the make-up, creation, and adjustments that can be made to soundwaves resulting in different timbre. Master Tracks [Passport] (Apple, C64, IBM); Mac Composer [Passport] (MacIntosh); The Music Studio [Activision] (Apple IIGS, C64, IBM PCjr, Atari, Tandy) Multicultural: How D'ya Do - Steel Guitar Chemitengure - Mbira Kumba Bula A; Meng Meng - Belafons Dembo - Kora Tape, for <u>Teaching Music of Six Different Cultures</u>. Black and Tan. Fantasy. Ellington. Ash 9285.</p>
<p>Given a listening selection the child correctly identifies similar and different phrases.</p>	<p>Repertoire (Listening) list</p>	

4. Develop a respect for music in all its aspects. LIII.5,6

5. Value his/her own musical accomplishments. LIII.5

6. Develop confidence as a music maker. LIII.5,6

LISTENING: Level III

Activity	Knowledge	Skills
LIII.7 Listening to music with duple, triple, and odd meters	The child will know (that): R-III-C-1 The difference between duple and triple meters.	The child will be able to: R-III-S-3 Aurally identify meter as duple or triple in relation to patterns learned.

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation**Suggested Selections****Related Activities/
Comments**

Through listening, the child perceives and responds appropriately to patterns in duple and triple meter by echo clapping; echo chanting; verbalizing the meter of the piece; moving.

Rags. Scott Joplin
Find the Ring.
Marche Militaire.
Schubert (2 meter)
Mlada, Procession of the Nobles. Rimsky-Korsakov (3 meter)
Love for Three Oranges.
March. Prokofiev (4 meter)
Unsquare Dance. Brubeck
Piece in 2 Meters. Kingsley
Gerakina (Greece)
The Feel of Music. H. Palmer
Journey to the Center of the Earth. Wakeman

Multicultural: Experience grouping of beats with a tala of India. Compare Indian tala to irregular meters of Greek music. Experience also irregular grouping of beats in African music. Indonesian Gamelan Ensemble Selections
The Japanese koto. Selections
Gospel style singing

4. Develop a respect for music in all its aspects. LIII.7

5. Value his/her own musical accomplishments. LIII.7

6. Develop confidence as a music maker. LIII.7

Activity	Knowledge	Skills
<p>PIII.1a Playing, on unpitched percussion, rhythm patterns from Level I in duple or triple meter from notation on flash cards</p>	<p>The child will know (that):</p> <p>R-III-C-2 Rhythm patterns (Level I) can be notated.</p>	<p>The child will be able to:</p> <p>R-III-S-6 Read and notate familiar rhythm patterns from Level I.</p> <p>R-III-S-3 Aurally and visually identify meter as duple or triple in relation to patterns learned with a rhythm system.</p>
<p>PIII.1b The order of the cards may be scrambled and then played as a song.</p>		
<p>PIII.2a Performing an improvised rhythmic answer to a phrase performed by the teacher. Unpitched or pitched percussion may be used. The teacher plays 8 beats of rhythm patterns from Level II content, and the child answers with a different 8 beats.</p>	<p>F-III-C-1 Music has different structures.</p>	<p>R-III-S-1 Perceive short listening examples in duple, triple, and odd meters (reflecting Level II rhythm content)</p> <p>F-III-S-1 Aurally recognize similar phrases and different phrases leading to forms.</p>
<p>PIII.2b Same as #1, with one child performing the first phrase, and another child performing the second phrase</p>		
<p>PIII.3 Playing simple unison melodies on a recorder or similar wind instrument</p>	<p>R-III-C-2 Rhythm patterns (from Level I) can be notated.</p> <p>R-III-S-7 Conventional names of half, quarter, whole, and eighth notes and their values in 2, 3, and 4.</p> <p>4 4 4</p> <p>M-III-C-1 The names of the lines and spaces.</p> <p>M-III-C-3 Pitch may be notated.</p> <p>M-III-C-7 Melodies can be major or minor.</p>	<p>M-III-S-3 Read and notate pitch patterns on the musical staff using noteheads, sharps, flats, and naturals.</p> <p>R-III-S-4 Perform familiar patterns using a rhythm system.</p> <p>R-III-S-6 Read and notate familiar rhythmic patterns from Level I.</p> <p>R-III-S-7 Use the conventional names of quarter, half, whole, and eighth notes in 2, 3, and 4.</p> <p>4 4 4</p> <p>M-III-S-7 Music-read melodies in unison (range of 10th) at a level of difficulty generally found in age-appropriate materials.</p>

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. PIII.1a,b; 2a,b; 3
2. Develop a positive attitude and/or acceptance of music other than his/her own. PIII.2a,b; 3
3. Develop a desire to incorporate music into his/her life in and out of school. PIII.3

Evaluation	Suggested Selections	Related Activities/ Comments
Given rhythm flash cards based on Level I content, the child accurately performs the selected pattern.		Creating/Composing: Creating and notating the patterns, adding pitches to the rhythm patterns to create melodies which can then be performed on pitched instruments. Reading/Notating
Given an 8-beat phrase performed by the teacher, the child performs an 8-beat phrase as an answer, keeping a steady tempo.		
Those children who have the opportunity to play a recorder or similar wind instrument, will correctly play given melodies.	Grandma Grunt Standing In the Need of Prayer Taffy Love Somebody. Hole In the Bucket Good News, The Chariot's Coming. Recorder Routes	Singing Listening Creating/Composing

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| 4. Develop a respect for music in all its aspects. PIII.1, 3 | 5. Value his/her own musical accomplishments. PIII.1, 2, 3 | 6. Develop confidence as a music maker. PIII.1, 2, 3 |
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Activity	Knowledge	Skills
<p>PIII.4 Playing simple melodies on the piano or other keyboard instruments.</p>	<p>The child will know (that):</p> <p>R-III-C-2 Rhythm patterns and melodies can be notated.</p> <p>R-III-C-3 Conventional names of half, quarter, whole, and eighth notes and their values in 2, 3, and 4. 4 4 4</p> <p>M-III-C-1 The names of the lines and spaces.</p> <p>M-III-C-4 Melodic patterns may be notated with note heads, sharps, flats, and naturals.</p> <p>D-III-C-1 The names and symbols for forte, piano, crescendo, and decrescendo.</p> <p>T-III-C-1 The names and symbols for tempo, fermata, accelerando, and ritardando.</p>	<p>The child will be able to:</p> <p>R-III-S-4 Perform familiar patterns (from Level II) using a rhythm system.</p> <p>R-III-S-3 Identify duple or triple meter in relation to the patterns learned with a rhythmic system.</p> <p>R-III-S-7 Use the conventional names of quarter, half, whole, and eighth notes and their values in 2, 3, and 4. 4 4 4</p> <p>M-III-S-3 Read and notate pitch patterns, using note heads, sharps, flats, and naturals.</p> <p>D-III-S-1 Read, aurally recognize, and perform crescendo, decrescendo, and accents, and a range of louds and softs.</p> <p>T-III-S-1 Perform, read, and hear fermata, accelerando, and ritardando.</p> <p>T-III-S-2 Perform in a wide range of tempos with greater accuracy.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. PIII.4
2. Develop a positive attitude and/or acceptance of music other than his/her own. PIII.4
3. Develop a desire to incorporate music into his/her life in and out of school. PIII.4

Evaluation	Suggested Selections	Related Activities/ Comments
Given the opportunity to study a keyboard instrument in the general music class, the child correctly plays simple melodies.	This Old Man Babylon's Falling.	Singing Listening Creating/Composing Reading/Notating Multicultural: Use electronic keyboards with multi-timbral capability to approximate sounds of instruments of various cultures such as (the): sitar - India mbira - Africa various flutes and string instruments koto - Japan Synthesizer/Computer: Use to play and record melodies.

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| 4. Develop a respect for music in all its aspects. PIII.4 | 5. Value his/her own musical accomplishments. PIII.4 | 6. Develop confidence as a music maker. PIII.4 |
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Activity	Knowledge	Skills
MoIII.1a Stepping, clapping basic beat, and responding to meter change	The child will know (that): R-III-C-1 The difference between duple meter and triple meter.	The child will be able to: R-III-S-2 Perform simple locomotor movements to the beat.
MoIII.1b Stepping, clapping notated rhythm patterns in duple or triple meter	R-III-C-2 Rhythm patterns can be notated.	R-III-S-3 Aurally and visually identify meter as duple or triple in relation to patterns learned with a rhythm system.
MoIII.1c Conducting duple or triple meter		
MoIII.2 Experiencing multiple melody lines through movement (Half of the class moves to All Night, All Day; half of the class moves to Swing Low, Sweet Chariot.)	M-III-C-5 Some melodies can go together.	M-III-S-5 Group-sing partner songs, ostinati, rounds, canons, descants, and simple two-part songs.
MoIII.3 Interpreting symbols for crescendo, decrescendo, and accents, through: (a) locomotor and/or axial movement; and (b) conducting gestures	D-III-C-1 Forte, piano, crescendo, and decrescendo have specific names and symbols.	D-III-S-1 Recognize and perform crescendo and decrescendo, accents, and a range of louds and softs.
MoIII.4 Interpreting symbols for tempo, ♩, accel., and rit., through movement and conducting gestures	T-III-C-1 The names and symbols for tempo, ♩, accel., and rit.	T-III-S-1 Read, hear, and perform ♩, accel., and rit.
MoIII.5 Interpreting symbols for forte, piano, crescendo, decrescendo, and accents, through conducting gestures	D-III-C-1 Forte, piano, crescendo, and decrescendo have specific names and symbols.	Recognize and perform crescendo, decrescendo, accents, and a range of louds and softs.

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. MoIII.1c,4
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The children indicate through accent and step/clap that the music heard is in duple or triple meter.	Teacher-selected songs or recordings	See SIII.3 and LIII.6. Multicultural: Consider using selections from various cultures: Latino, Greek, Hawaiian, African-American, Asian-American, Native American, etc.
Through movement, the children accurately perform notated rhythm patterns in duple or triple meter.	Teacher-notated patterns in duple or triple meter	
The child correctly conducts duple or triple meter with formal patterns.		Singing Playing
In groups, the children follow accurately separate melody lines with hand, arm, or whole body movement. The movement enhances the singing of the melodies together.	All Night, All Day; Swing Low, Sweet Chariot.	Singing: See SIII.2.
The children demonstrate their understanding of ostinato, round, and descant by using appropriate movements.		
Given verbal and visual symbols of dynamic levels and accents, the children respond by appropriate movement.	Teacher-developed visual symbols or verbal directions	
The children's movement patterns and/or conducting gestures will accurately reflect verbal and visual (symbol) directions of  , accel., and rit.		The teacher or a child uses symbols for response as the children move in a free or patterned way; or, reading symbols from printed songs.
The children correctly conduct familiar or unfamiliar compositions following symbols or names for dynamics.	Any songs with these symbols	Reading/Notating

4. Develop a respect for music in all its aspects.
MOIII.1, 2,3

5. Value his/her own musical accomplishments. MoIII.1c,5,
6

6. Develop confidence as a music maker. MoIII.1c, 2, 4, 5

Activity	Knowledge	Skills
MoIII.6 Moving with legato or staccato articulation	<p>The child will know (that):</p> <p>Ti-III-C-3 The names and symbols for staccato and legato.</p>	<p>The child will be able to:</p> <p>Ti-III-S-5 Read, hear, and perform staccato and legato.</p>
MoIII.7 Performing standard dances in set styles: jazz, classical, ethnic, popular	<p>St-III-C-1 Different styles in music, such as jazz, classical, ethnic, popular.</p>	<p>St-III-S-1 Recognize and name different styles in music, such as jazz, classical, ethnic, popular.</p>
MoIII.8 Demonstrating, through movement, response to different structures in music	<p>F-III-C-1 Music has different structures, ex., AB, Introduction, Coda, etc.</p>	<p>F-III-S-1 Aurally recognize similar and different phrases which lead to forms, such as AB, ABA,</p>
MoIII.9 Creating simple variations of movements to musical selections	<p>M-IV-C-4 Melodies may be varied in several ways.</p>	<p>F-III-S-2 Aurally recognize simple variations in melodies.</p>

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. MoIII.7, 9
2. Develop a positive attitude and/or acceptance of music other than his/her own. MoIII.7, 8
3. Develop a desire to incorporate music into his/her life in and out of school. MoIII.7

Evaluation	Suggested Selections	Related Activities/ Comments
Given musical examples of staccato and legato, the children respond with appropriate movement.	Recordings and books of folk dances, jazz, classical	Multicultural: Experiment with stepping simple patterns in different body positions and attitudes. Movement characteristics of some cultures: (1) European - Keep body erect, torso still, weight on balls of feet; (2) African - Keep knees flexed, body bent at hips, hips loose, flat-footed; (3) India - Use precise gestures with hand and face muscles over: 13 - head, 36 - glances, 7 - eyeball movements, 9 - eyelids, 7 - eyebrow; (4) Hawaiian - Move hips in many directions.
Through performing standard set dances of various styles, the children demonstrate an understanding of the basic characteristics of each style.	Trepak, from Nutcracker Suite March Past of Kitchen Utensils. Williams Rondo, from Horn Concerto. Mozart Pizzicato Polka. Shostakovich	Singing: See SIV.1. Listening: See LIII.6. Some children can explore and create variations on simple movement themes such as walking and turning combinations.
The children demonstrate, by appropriate movement, their awareness of repetition and contrast in the music to which they are listening.	Teacher improvisation Andante, from Surprise Symphony. Haydn American Salute Variations on America. Ives Harmonious Blacksmith Variations on Sakura, on the Koto	
The children demonstrate their response and recognition of simple variations by improvising movement to the variations heard.		

4. Develop a respect for music in all its aspects. MoIII.7, 8, 9

5. Value his/her own musical accomplishments. MoIII.6, 9

6. Develop confidence as a music maker. MoIII.7

Activity	Knowledge	Skills
<p>CrIII.1 Creating vocal and instrument patterns in relation to time signatures, e.g., 4, 3, 2, 6, etc. 4 4 4 8</p>	<p>The child will know (that):</p> <p>R-III-C-1 The difference between duple and triple meters. R-III-C-3 Conventional names of half, quarter, whole, and eighth notes and their value in 2, 3, and 4. 4 4 4</p>	<p>The child will be able to:</p> <p>R-III-S-3 Aurally and visually identify meter as duple or triple in relation to patterns learned with a rhythm system. R-III-S-6 Read and notate familiar rhythm patterns from Level I. R-III-S-7 Use the conventional names of quarter, half, whole, and eighth notes and their values in 2, 3, and 4. 4 4</p>
<p>CrIII.2 Creating a number of rhythm patterns, including simple syncopation, using an underlying 4 pulse as an accompaniment. (To be performed with parts of the body.)</p>	<p>R-III-C-2 Rhythm patterns (Level I) can be read and notated.</p>	<p>R-III-S-4 Perform familiar patterns (Level II) using a rhythm system. R-III-S-5 Perform a new set of rhythm patterns by rote... (Level III). R-III-S-6 Read and notate familiar rhythm patterns (Level I).</p>
<p>CrIII.3 Creating compositions for rhythm instruments that teams of children will play. Composers may use 2, 3, or 4, and this 4 4 4 vocabulary of durations: , and 7. Any other patterns they know may also be used, as well as dynamics, articulations, various tempos, etc.</p>	<p>R-III-C-1 The difference between duple and triple meters.</p>	<p>R-III-S-6 Read and notate familiar rhythm patterns from Level I.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrIII.3
2. Develop a positive attitude and/or acceptance of music other than his/her own. CrIII.3
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation

Suggested Selections

**Related Activities/
Comments**

The children sing, tap, clap, or snap an original pattern in 2, 4, 3, 6.
4 4 4 8

The children, with all members of the class assisting, accurately perform rhythm patterns. This occurs over an accompanying 4
4
beat.

The child creates and performs a composition using quarter and eighth notes and rests in 2, 3, and 4.
4 4 4

Reading/Notating

4. Develop a respect for music in all its aspects. CrIII.1,2

5. Value his/her own musical accomplishments. CrIII.1,2,3

6. Develop confidence as a music maker. CrIII.1, 2, 3

Activity	Knowledge	Skills
<p>CrIII.4 Playing the piano (black keys only) involving the use of ♩, ♪ and ♫ rhythms. Three children are each assigned to one of the three rhythms.</p> <p>Part 1 - Bass notes: Make walking bass patterns in quarter notes -up and down any 5 consecutive black keys.</p> <p>Part 2 - Middle range: Play tone clusters on any combination of black keys using half notes.</p> <p>Part 3 - Improvise a melody using the high range of the piano, black keys only, and in eighth notes.</p>	<p>The child will know (that):</p> <p>R-III-C-3 Conventional names of half, quarter, and eighth notes and their values in 2 and 4.</p> <p style="text-align: center;">4 4</p> <p>M-IV-C-4 Melodies may be varied in several ways.</p>	<p>The child will be able to:</p> <p>R-III-S-7 Use the conventional names of quarter, half, and eighth notes and their values in 2, 3, and 4.</p> <p style="text-align: right;">4 4</p>
<p>CrIII.5 Composing and singing a song with a given text and rhythm. (By using words, determine the durations of the syllable patterns before starting on pitch. Also study the words for meaning.)</p>	<p>M-III-C-4 Melodic patterns may be notated with note heads, sharps, flats, and naturals.</p> <p>M-III-C-3 Pitch may be notated.</p>	<p>M-III-S-3 Learn to read and notate pitch and rhythmic patterns on the musical staff.</p>
<p>CrIII.6a Creating and performing compositions that sound complete and that last no more than 4 to 6 measures.</p>	<p>F-III-C-2 There can be a variety in the length of a musical piece.</p>	
<p>CrIII.6b Creating songs or short instrumental pieces that incorporate 1st and 2nd endings, D.C., or D.S.</p>	<p>F-III-C-3 Names, symbols, and functions of D.C., D.S., and 1st and 2nd endings.</p>	<p>F-III-S-3 Read music containing D.C., D.S., and 1st and 2nd ending.</p>

Attitudes -- The child will:

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| 1. Develop self-esteem/self-worth. CrIII.4,5,6 | 2. Develop a positive attitude and/or acceptance of music other than his/her own. CrIII.5,6 | 3. Develop a desire to incorporate music into his/her life in and out of school. CrIII.4 |
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Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given three separate note values , , and , groups of three children play on the black keys of the piano a piece that demonstrates the metrical relationship of the notes.</p>		
<p>The children compose and perform an original melody.</p>		<p>Note: If possible, notate traditionally on a staff, or use graphic notation. However, no notation is acceptable if the song can be repeated or sung the same way more than once.</p>
<p>a. The children create and perform a complete, expressive composition lasting no longer than a single phrase.</p> <p>b. The children accurately read and perform D.C., D.S., and 1st and 2nd endings.</p>	<p>Hush, Little Baby.</p>	<p>Listening to appropriate songs as examples Computer/Synthesizer: Multi-track recording software, e.g., Master Tracks (See Listening II.2) Reading/Notating</p>
<p>4. Develop a respect for music in all its aspects.</p>	<p>5. Value his/her own musical accomplishments. CrIII.4,5,6</p>	<p>6. Develop confidence as a music maker. CrIII.4,5,6</p>

Activity	Knowledge	Skills
<p>CrIII.7a Editing a known composition by adding what the child feels to be appropriate dynamics, tempo, and other elements that effect expressiveness (fast/cheerful, slow/somber, etc.; changes of speed, etc.).</p>	<p>The child will know (that):</p> <p>D-III-C-1 The names and symbols for forte, piano, decrescendo, and crescendo.</p>	<p>The child will be able to:</p> <p>D-III-S-1 Read, aurally recognize, and perform crescendo, decrescendo, accents, and a range of louds and softs.</p>
<p>CrIII.7b Creating a new piece (vocal or instrumental) with an emphasis on the expressive use of dynamics as an essential part of the composition.</p>		
<p>CrIII.8 Creating pieces that demonstrate the use of holds, ritards, and accelerandos; try out the pieces at different tempos to test these effects at different speeds.</p>	<p>T-III-C-1 The names and symbols for tempo, (fermata), accel. (accelerando), and rit. (ritardando).</p>	<p>T-III-S-1 Read, hear, and perform fermata, accelerando, and ritardando. T-III-S-2 Perform in a wide range of tempos with greater accuracy.</p>
<p>CrIII.9 Creating a simple composition in any medium that can be performed in a jazz, classical, or ethnic style, etc.</p>	<p>St-III-C-1 There are different styles in music, such as jazz, classical, ethnic, popular.</p>	<p>St-III-S-1 Recognize and name different styles in music, such as jazz, classical, ethnic, popular.</p>
<p>CrIII.10 Creating pieces of music in which the main focus is on the contrast of legato, staccato, sudden accents and pianos, and piano/fortes. (Develop a "catalog" of effects and symbols, and put this on the board before giving the children their assignments. Then have each team or composer decide on the medium (voice(s), instrument(s), etc.); give maximum and minimum durations (i.e., no less than 15 or more than 45 seconds), and be sure to record and play back the results.))</p>	<p>Ti-III-C-3 The names and symbols for staccato and legato.</p>	<p>Ti-III-S-5 Read, hear, and perform staccato and legato.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrIII.7,8,9,10
2. Develop a positive attitude and/or acceptance of music other than his/her own. CrIII.7,8,9,10
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The children accurately read, recognize, and perform crescendo, decrescendo, accents, and a range of dynamics.	Surprise Symphony, 2nd Mvt. Haydn Overture to the Marriage of Figaro. Mozart 1812 Overture	Listening
The children accurately notate and perform fermatas, accelerandos, and ritards.		
The children demonstrate in performance different styles such as jazz, classical, etc.		Listening to compositions of jazz, classical, and various ethnic styles.
The children correctly perform staccato and legato.		
4. Develop a respect for music in all its aspects.	5. Value his/her own musical accomplishments. CrIII.7,8,9,10	6. Develop confidence as a music maker. CrIII.7,8,9,10

Activity	Knowledge	Skills
<p>CrIII.11 Creating pieces that describe a teacher-given scene or set of circumstances (program music) by projecting musical moods and feelings. (Compositional techniques structured by the teacher should be chosen from those familiar to the children.)</p>	<p>The child will know (that):</p> <p>Music can project many different types of moods or feelings.</p>	<p>The child will be able to:</p> <p>Aurally recognize difference in projected musical feelings.</p>
<p>CrIII.12 Creating original ostinati and descants to simple songs, using the singing voice and other instruments</p>	<p>H-II-C-3 Classroom instruments and/or voices can produce harmony.</p> <p>H-II-C-2 Two melodic parts can produce harmony.</p>	<p>H-II-S-2 Play and sing easy melodic ostinati.</p> <p>H-II-S-3 Hear different voices and instruments in listening selections.</p> <p>H-II-S-5 Sing and listen to songs in a variety of tonalities and modalities.</p> <p>H-III-S-2 Aurally recognize and play chords (I and V) in simple songs on pitched instruments.</p>
<p>CrIII.13a Creating harmony by experimenting with two or more simultaneously sounding tones. After their introduction to pitched instruments, the children will experiment and create their own sequences of chords (No rules except that they like the sound of each chord they create) which are then somehow indicated in a notational sequence. These are then performed and taped for playback and discussion. The children may try to add their chords to melodies that they already know.</p>	<p>H-III-C-1 Harmony is two or more pitches sounding together.</p>	<p>H-III-S-3 Aurally identify when harmony is present and when it changes.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrIII.11,13
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

~~CrIII.11,13~~

Evaluation**Suggested Selections****Related Activities/
Comments**

The children use sound to express a feeling or a mood, or to "paint a scene."

Carnival of the Animals (particularly The Swan). Saint-Saens.
Peter and The Wolf

Moving: To interpret children-created pieces.
Synthesizer

The children demonstrate by singing, or playing on an instrument, an original ostinato and descants to a simple song.

Computer: The Music Studio [Activision] (Apple IIGS, C64, IBM-PCjr., Atari, Tandy) - to create, hear, and use traditional notation. Print-out capability.

The children create harmony by adding other simultaneous sounding tones together or together with a melody.

Singing partner songs
Listening to appropriate recorded selections
Computer/Synthesizer: multi-track recording software, e.g., Master Tracks [Passport] (Apple, C64, IBM)

4. Develop a respect for music in all its aspects.

5. Value his/her own musical accomplishments.
CrIII.11,12,13

6. Develop confidence as a music maker. CrIII.11,12,13

Activity	Knowledge	Skills
<p>CrIII.13b After evaluation/discussion, the teacher shows how chords are derived from the diatonic scale, and the children experiment and make new compositions using chords (3 tones - each a third apart from its nearest neighbor) based on the scale (if chords above) or the scale used for notation of the melody (if the chords accompany a melody).</p>	<p>The child will know (that):</p> <p>F-III-C-1 Music has different structures.</p>	<p>The child will be able to:</p> <p>H-III-S-2 Aurally recognize and play chords (I and V) in simple songs on pitched instruments.</p>
<p>CrIII.13c After the teacher demonstrates I and V chords in a key, the children experiment adding I and V accompaniments to known melodies.</p>		

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrIII.13
2. Develop a positive attitude and/or acceptance of music other than his/her own. CrIII.13
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
<p>The children demonstrate the use (by playing) of the I and V chords.</p>		

4. Develop a respect for music in all its aspects.

5. Value his/her own musical accomplishments.

6. Develop confidence as a music maker.

READING/NOTATING: Level III

Activity	Knowledge	Skills
R/NIIL.1a Naming the lines and spaces on the staff correctly.	The child will know (that): M-III-C-1 The names of lines and spaces.	The child will be able to:
R/NIIL.1b Notating a given letter and note value on a staff.		
R/NIIL.2 Reading dynamic markings	D-III-C-1 The names and symbols for forte, piano, crescendo, decrescendo, mf, mp, pp, and ff.	D-III-S-1 Read, aurally recognize, and perform forte, piano, crescendo, and decrescendo, and a range of louds and softs (mf, mp, pp, ff).
R/NIIL.3 Creating individual symbols to be used in taking melodic dictation, showing the direction and contour of a melody	M-II-C-1 Melodies may contain patterns with large skips, small skips, half steps, and/or repeated notes.	M-II-S-7 Aurally and visually identify the direction of simple melodies.
R/NIIL.4a Placing bar lines to correspond with a given time signature	R-III-C-2 Rhythm patterns (Level I) can be notated. R-III-C-3 Conventional names of half, quarter, whole, and eighth notes and their values in 2, 3, and 4. 4 4 4	R-III-S-4 Perform familiar patterns (Level II) using a rhythm system. R-III-S-6 Read and notate familiar rhythm patterns from Level I. R-III-S-7 Use the conventional names of quarter, half, whole, and eighth notes and their values in 2, 3, and 4. 4 4 4
R/NIIL.4b Playing the above on a rhythm instrument		

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. R/NIIL.1a,b; 2; 4a,b
2. Develop a positive attitude and/or acceptance of music other than his/her own. R/NIIL.2
3. Develop a desire to incorporate music into his/her life in and out of school. R/NIIL.2

Evaluation	Suggested Selections	Related Activities/ Comments
Given at random the names of the lines and spaces, the children correctly name them.	Teacher-prepared materials/charts	Computer: Pick the Pitch [TAP] (Apple) w/MMI DAC card; Note Speller [ECS] (Apple, IBM, C64); Spider Eater [KOALA] (Apple, C64, Atari) w/Koala pad; Notable Phantom [Designware, EAV] (Apple, C64); Music Maestro [Springboard, EAV] (Apple, C64, IBM-PC jr., Atari); 12-Bar Tunesmith [ECS] (Apple, C64, IBM)
Given a particular set of notes by the teacher, the children accurately notate them on the staff.		
Given a particular song, the children assign a dynamic marking for each phrase and then sing the song, using the correct dynamics.	Music previously learned When the Saints Go Marching In	Singing Listening Playing
The children devise/compose new symbols to represent melody dictation, showing the direction and contour of the melody.		Select symbols individually to represent contour of melody (high, low, skip, in place, etc.). Develop a system to show pulse/duration.
a. Given a series of note values*, the children correctly place bar lines to match time signatures.		Playing Computer: Alfred Piano Theory Software - Level 1A [Alfred] (Apple, C64, IBM)
*i.e., 		
b. The children play rhythm correctly on an instrument after measures have been determined.		Playing

4. Develop a respect for music in all its aspects. R/NIIL.1; 2; 3; 4a,b

5. Value his/her own musical accomplishments. R/NIIL.1; 2; 4a,b

6. Develop confidence as a music maker. R/NIIL.1

Activity	Knowledge	Skills
R/NIIL.5 Placing randomly arranged, notated measures in the order that they are played	<p>The child will know (that):</p> <p>R-IV-C-1 Rhythm patterns can be read and notated. F-IV-C-1 Music is an organization of sound and silence for aesthetic purposes. R-III-C-3 Conventional names of note values.</p>	<p>The child will be able to:</p> <p>R-III-S-4 Perform familiar rhythm patterns (Level II) using a rhythm system. R-III-S-6 ... notate familiar rhythm patterns from Level I.</p>
R/NIIL.6 Vocal rhythmic counting of previously learned or presently dictated music	<p>Thoroughly a rhythmic counting system (R-III-C-2,3). Additional repertoire.</p>	<p>R-III-S-4 Perform familiar patterns (Level II) using a rhythm system. R-III-S-6 ... notate familiar rhythm patterns from Level I.</p>
<p>R/NIIL.7 Music-reading activities using two parts:</p> <p>a. Using separate staves b. Using two simultaneous notes on the same staff</p>	<p>2-part musical material (M-III-C-5; M-IV-C-4; H-III-C-1) Standard notation (R-III-C-2,3; M-III-C-1,2,3; R-IV-C-1). Concepts of harmony and form (H-III-C-1; F-III-C-1,2,3; F-IV-C-3,4).</p>	<p>Develop aural/visual coordination. "Carry" a musical part separate from another (M-III-S-5; M-IV-S-1,2; H-IV-S-4).</p>
R/NIIL.8 Rhythm notating of musical material previously learned or presently dictated (traditional notation)	<p>Rhythm notation (R-III-C-2,3; R-IV-C-1).</p>	<p>Develop aural acuity (R-III-S-3; R-IV-S-4). Internalize a counting system.</p>

Attitudes -- The child will:

1. Develop self-esteem/ self-worth. R/NIIL.5, 6, 7, 8
2. Develop a positive attitude and/or acceptance of music other than his/her own. R/NIIL.5
3. Develop a desire to incorporate music into his/her life in and out of school. R/NIIL.6, 8

Evaluation	Suggested Selections	Related Activities/ Comments
Given a set of cards, each of which contains one measure of a familiar song in which the measures have been "scrambled," the children place the measures in order to correspond rhythmically with that song.	Songs familiar to the children	Listening Playing
Given rhythms of familiar music, the children correctly count them as directed by the teacher.	Previously known music that is rhythmically far below the level of music-reading skill	Playing instruments Moving Music-reading Rhythmic improvisation
Given 2-part music that has not been memorized, the children correctly read and perform it.	A Nichol's Worth - Partner Songs Grades III, IV, V, VI series books Combined instrumental/vocal pieces, using ostinati, borduns, and descants (Orff)	Singing rounds, canons, descants, and partner songs Playing instrumental accompaniments and 2-part instrumental pieces
Given rhythmic materials, the children correctly notate them.	Notation may be parts of or whole musical themes. The material should be <u>below</u> the level of music reading skill.	Music-reading Rhythmic improvisation

4. Develop a respect for music in all its aspects. R/NIIL.5, 6, 7, 8

5. Value his/her own musical accomplishments. R/NIIL.7, 8

6. Develop confidence as a music maker. R/NIIL.7

Activity	Related Activities/ Comments
R/NIIL.9 Devising a system of non-traditional notation to represent musical sounds	See Reading/Notating (R/N), Level II, Activity R/NIIL.8, page 70 .
R/NIIL.10 Reading music as a group from charts, or the blackboard, with teacher direction	See Reading/Notating (R/N), Level II, Activity R/NIIL.6, page 70 .
R/NIIL.11a Responding to rhythm patterns, by using visual stimuli, and by echoing the teacher	See Reading/Notating (R/N), Level II, Activity R/NIIL.7, page 70 .
R/NIIL.11b Responding to patterns, using visual stimuli <u>without</u> echoing the teacher	
R/NIIL.12 Singing of previously learned melodies by syllables, (without hand signals; without notation)	See Reading/Notating (R/N), Level II, Activity R/NIIL.9, page 72. Computer: METS [MEI] (Apple)
R/NIIL.13 Using aural/visual activities involving a. a trinal ladder (a visual chart of syllables) and/or b. staff. See Reading/Notating (R/N), Level II, Activity R/NIIL.10, page 72.	
R/NIIL.14 Following notation individually	See Reading/Notating (R/N), Level II, Activity R/NIIL.11, page 72 .
R/NIIL.15 Music-reading of familiar unison melodic materials	See Reading/Notating (R/N), Level II, Activity R/NIIL.12, page 72 .
R/NIIL.16 Reading non-traditional or devised notation	See Reading/Notating (R/N), Level II, Activity R/NIIL.13, page 72 .

Attitudes -- The child will:

- | | | |
|---|---|---|
| 1. Develop self-esteem/ self-worth. R/NIIL.10, 11, 12 | 2. Develop a positive attitude and/or acceptance of music other than his/her own. | 3. Develop a desire to incorporate music into his/her life in and out of school. R/NIIL.9, 10, 11, 15 |
| 4. Develop a respect for music in all its aspects. R/NIIL.9, 10, 11, 12, 13, 14 | 5. Value his/her own musical accomplishments. R/NIIL.9, 10, 11, 12 | 6. Develop confidence as a music maker. R/NIIL.10, 11, 12, 15 |

LEVEL IV

RHYTHM

Cognitions

The child will know (that):

- R-IV-C-1. Rhythm patterns can be read and notated.
- R-IV-C-2. Familiar rhythm patterns can be creatively recalled in new order.

Skills

The child will be able to:

- R-IV-S-1. Sing rote songs and perform chants, and perceive short listening examples in all meters, reflecting rhythmic complexity of Level IV.
- R-IV-S-2. Perform appropriate rhythmic accompaniments and ostinati, e.g., cross-over borduns.
- R-IV-S-3. Read and notate familiar rhythmic patterns from Level II.
- R-IV-S-4. Identify meter of patterns learned with rhythm system (Level II).
- R-IV-S-5. Perform familiar rhythm patterns (Level III) using a rhythm system.
- R-IV-S-6. Begin new patterns by rote to include --

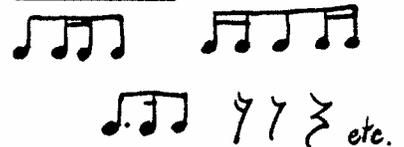
DUPLE



TRIPLE



COMPOUND



(All combinations including ties and upbeats)

(All combinations including ties and upbeats)

- R-IV-S-7. Improvise with familiar patterns in short phrases

- 1) Vocally
- 2) Instrumentally

LEVEL IV

MELODY

Cognitions

The child will know (that):

- M-IV-C-1. The contour of a melody can be smooth or jagged.
- M-IV-C-2. Some melodies are classified as major, minor, modal, pentatonic, atonal, depending upon underlying scale structure.
- M-IV-C-3. Melody has a relationship to text, when text is used.
- M-IV-C-4. Melodies may be varied in several ways.
- M-IV-C-5. Melodies may have ethnic and cultural influences.
- M-IV-C-6. Familiar melodies may be found in larger musical works.

Skills

The child will be able to:

- M-IV-S-1. Match pitches and sing melodies accurately in unison songs, rounds, partner songs, descants, and two-part songs at the level of difficulty generally found in age-appropriate materials.
- M-IV-S-2. Sing accurately and independently with proper diction and tone production (quality).
- M-IV-S-3. Sing melodic skips, steps, 1/2 steps, repetitions, and sequence.
- M-IV-S-4. Sing through the voice break (if changing voice process has begun).
- M-IV-S-5. Attend to a musical conductor's directions.
- M-IV-S-6. Aurally identify familiar melodies contained in larger works.
- M-IV-S-7. Aurally recognize simple modulations.
- M-IV-S-8. Aurally recognize changes in modality.
- M-IV-S-9. Sing pitch patterns with steps, 1/2 steps, and skips (octave or less), using a syllable system (solfege, numbers, or letter names) to include the range of a tenth.
- M-IV-S-10. Music-read, vocally, unison melodic material at the difficulty level generally found in age-appropriate materials.
- M-IV-S-11. Music-read, vocally, second parts such as descants, harmony parts, ostinati, partner songs, and canonic imitations at the level of difficulty generally found in age-appropriate materials.
- M-IV-S-12. Sight-read, instrumentally, simple unison melodies.
- M-IV-S-13. Sight-sing simple melodic material using a syllable system (solfege, numbers, or letter names)
- M-IV-S-14. Improvise with familiar melodic patterns in short phrases.

LEVEL IV

HARMONY

Cognitions

The child will know (that):

- H-IV-C-1. Harmony may be considered consonant or dissonant.
- H-IV-C-2. Harmony can be used to shape phrases and cadences.
- H-IV-C-3. Harmony may have ethnic and cultural influences.

Skills

The child will be able to:

- H-IV-S-1. Aurally discriminate among the types of harmony learned.
- H-IV-S-2. Aurally recognize when chord changes using harmony such as I, IV, V in major and minor occur.
- H-IV-S-3. Recognize harmony as being consonant or dissonant.
- H-IV-S-4. Sing and play canon and rounds in two parts.
- H-IV-S-5. Be able to use barred instruments for harmonic accompaniment.

FORM

Cognitions

The child will know (that):

- F-IV-C-1. Music is an organization of sound and silence for aesthetic purposes.
- F-IV-C-2. Musical structure contains unity and variety; tension and release.
- F-IV-C-3. Various forms exist in musical compositions.
- F-IV-C-4. A phrase is a musical thought.

Skills

The child will be able to:

- F-IV-S-1. Visually recognize unity and variety in musical notation.
- F-IV-S-2. Sing and perform simple musical selections having unity and variety.
- F-IV-S-3. Aurally recognize a variety of forms.
- F-IV-S-4. Recognize a phrase through music reading, singing, and playing.

DYNAMICS

Cognitions

The child will know (that):

- D-IV-C-1. Dynamics may be used to control the expressive shape of a musical composition.

Skills

The child will be able to:

- D-IV-S-1. Make appropriate dynamics choices in classroom activities.

LEVEL IV

TEMPO

Cognitions

Skills

The child will know (that):

The child will be able to:

T-IV-C-1. There are various ways that tempo may contribute to musical expressiveness.

T-IV-S-1. Perform music at appropriate tempi.

TIMBRE

Cognitions

Skills

The child will know (that):

The child will be able to:

Ti-IV-C-1. The terms soprano, alto, tenor, and bass refer to the human voice, barred instruments, and orchestral instruments.

Ti-IV-S-1. Aurally identify orchestral instruments within their family.

Ti-IV-C-2. The choice of instruments adds to expressive possibilities.

Ti-IV-S-2. Aurally identify non-orchestral instruments.

Ti-IV-C-3. Different types of articulations can be performed.

Ti-IV-S-3. Recognize articulations as they are performed by various instruments and the voice.

STYLE

Cognitions

Skills

The child will know (that):

The child will be able to:

St-IV-C-1. Style is determined by how the musical elements are used.

St-IV-S-1. Aurally recognize various styles.

St-IV-C-2. Cultural and ethnic music may exhibit a distinctive style.

St-IV-C-3. A composer may have a distinctive style.



Activity	Knowledge	Skills
SIV.1 Singing of additional songs in unison, rounds, partner songs, descants, and two-part songs at appropriate age/difficulty level, with attention to melodic contour	<p>The child will know (that):</p> <p>M-IV-C-1 The contour of a melody can be smooth or jagged.</p>	<p>The child will be able to:</p> <p>M-IV-S-1 Match pitch and group-sing melodies accurately in unison songs, rounds, partner songs, descants, and two-part songs at the level of difficulty generally found in age-appropriate materials.</p> <p>M-IV-S-2 Sing accurately and independently with proper diction and tone production (quality).</p>
SIV.2 Sight-singing of appropriate unison melodic materials	<p>M-IV-C-1 The contour of a melody can be smooth or jagged.</p> <p>M-I-C-1 Melody may go up, go down, or stay the same.</p> <p>M-III-C-1 Melodies may contain patterns with large skips, small skips, 1/2 steps, and repeated notes.</p> <p>R-IV-C-1 Rhythm patterns can be read and notated.</p>	<p>M-IV-S-10 Music-read, vocally, unison melodic material at the difficulty level generally found in age-appropriate materials.</p> <p>M-IV-S-9 Sing pitch patterns with steps, 1/2 steps, skip (octave or less) using syllable system (solfege, numbers, or letter names) to include the range of a tenth.</p>
SIV.3 Singing of additional songs in duple, triple, and odd meters reflecting Level IV rhythmic content	<p>R-IV-C-2 Familiar rhythm patterns can be creatively recalled in new order.</p>	<p>R-IV-S-1 Sing songs in all meters, reflecting the rhythmic complexity of Level IV.</p>

Duple 

Triple 

Compound 

(all combinations including ties and upbeats)

Attitudes -- The child will:

- 1, Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school. SIV.1

Evaluation	Suggested Selections	Related Activities/ Comments
Choosing a phrase from a familiar song, the child individually can sing correctly an example of smooth/jagged contour.	Dona Nobis Pacem. Tallis. Canon Crescent Moon Good Night Ladies.; She'll Be Comin' Round the Mountain. Home on the Range; My Home's in Montana. This Train De Colores Sulinam	Playing Moving Creating/Composing
The children can group or individually sight read, accurately, vocally, an eight-measure exercise with correct pitches and rhythm.	Teacher-developed exercises	Moving Computer: Early Music Skills [ECS] (Apple, IBM, C64) - step/skip, up/down concept on staff
Using a neutral syllable (doo) the child can sight-sing correctly the rhythmic line of an eight-measure phrase.	Oh, How Lovely is the Evening. Inch Worm Battle Hymn of the Republic Greensleeves See, Can't You Jump for Joy. Oh, What a Beautiful City. Colorful Boats (China) Namane Kare (Raga) (India) He Mele Oke Kahuli (Hawaii) Hurry, Good Shepherds. (Puerto Rico) Sasa Aberewa (Hand Game) (Ghana)	Listening Moving Reading/Notating Computer: METS [MEI] (Apple) - meter

4. Develop a respect for music in all its aspects. SIV.2,3

5. Value his/her own musical accomplishments. SIV.1,2,3,

6. Develop confidence as a music maker. SIV.1,2,3

SINGING: Level IV

Activity	Knowledge	Skills
SIV.4 Singing of additional songs such as rounds, partner songs, songs with descants, and two-part songs at appropriate age/difficulty level with attention to harmony and phrasing	<p>The child will know (that):</p> <p>H-IV-C-1 Harmony may be considered consonant and dissonant. H-IV-C-2 Harmony can be used to shape phrases and cadences. F-IV-C-4 A phrase is a musical thought.</p>	<p>The child will be able to:</p> <p>H-IV-S-4 Sing canons, rounds, descants, partner songs, and two-part songs. F-IV-S-4 Recognize a phrase through singing.</p>
SIV.5 Singing of familiar songs expressively, using tempos of largo, moderato, and/or allegro	T-IV-C-1 There are various ways that tempo may contribute to musical expressiveness.	T-IV-S-1 Perform music at appropriate tempi.
SIV.6 Singing of songs in different ethnic styles	St-IV-C-2 Cultural and ethnic music may exhibit a distinctive style.	St-IV-S-1 Aurally recognize various styles.
SIV.7 Singing of quality repertoire with attention to expressiveness, enjoyment, musical style, and artistry	<p>Music in all its aspects can:</p> <ol style="list-style-type: none"> 1. express emotions 2. convey feelings 3. foster an awareness of historical perspective 4. familiarize the singer with other peoples and world cultures. 	<p>Sing expressively with:</p> <ol style="list-style-type: none"> 1. breath support 2. proper tone production 3. clear diction (use of vowels and consonants) 4. intonation 5. musicianship.

Attitudes -- The child will:

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| 1. Develop self-esteem/self-worth. SIV.7 | 2. Develop a positive attitude and/or acceptance of music other than his/her own. SIV.6,7 | 3. Develop a desire to incorporate music into his/her life in and out of school. SIV.4,7 |
|--|---|--|

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Divide the class into appropriate groups. Have the class sing accurately a:</p> <ol style="list-style-type: none"> 1. partner song 2. song with ostinato 3. round or canon 4. two-part song <p>without assistance. The children can correctly and expressively sing a musical phrase from a familiar song.</p>	<p>Shalom Chaverim Dona Nobis Pacem. Canon. Tallis Battle Hymn of the Republic (Descant) Hineh Mah Tov Ging Gong Gooli</p>	<p>Creating/Composing Reading/Notating</p>
<p>The child can select the correct term</p> <ol style="list-style-type: none"> 1. largo 2. moderato 3. allegro <p>to describe the tempos of familiar songs.</p>	<p>Shenandoah Hava Nahgeelah Grand Old Flag</p>	<p>Listening Creating/Composing Reading/Notating</p>
<p>The child can choose from among familiar songs those with a specific ethnic style and describes that style.</p>	<p>Hava Nahgeelah Toembai Tzena Tzena Shalom Chaverim Tina Singer Remember Me. Uno de Enero Iroquois Lullaby Find the Ring.</p>	<p>Playing Moving</p>
<p>Record the performance of a selected song. Have the children assess the performance in relation to:</p> <ol style="list-style-type: none"> 1. expressiveness <ol style="list-style-type: none"> a. feelings b. dynamics 2. musicianship <ol style="list-style-type: none"> a. intonation/tone b. diction 	<p>Deep In the Heart of Texas Simple Gifts Silent Night When Johnny Comes Marching Home Up With People God Bless America.</p>	<p>Playing; Moving; Reading/Notating Multicultural: Allow for exploration of vocal styles and characteristics of other cultures: Native American, -use of vocables, tumbling, strain, quaver of the voice; African American - scoops and slides between pitches, use of grunts, groans and ornamentation; Hawaiian - slides between pitches; Jamaican -vocal nuances caused in part by dialect; Indian -slides, shakes and ornamentation.</p>

4. **Develop a respect for music in all its aspects.** SIV.3,5,7

5. **Value his/her own musical accomplishments.** SIV.3,4,5,6,7

6. **Develop confidence as a music maker.** SIV.3,4,5,6,7

LISTENING: Level IV

Activity	Knowledge	Skills
LIV. 1 Listening to examples of music in various meters	The child will know (that): Music contains rhythmic patterns in a variety of meters. Meters can change within a piece.	The child will be able to: Aurally recognize rhythmic patterns that occur in music of different meters/changing meters.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. LIV.1
2. Develop a positive attitude and/or acceptance of music other than his/her own. LIV.1
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
Through listening, the child discovers and performs familiar rhythm patterns by clapping or choosing correct patterns on a teacher-made test.	<p>In the Hall of the Mountain King Tea for Two. Youmans Polonaise in G minor. Bach Prelude in A major. Opus 28, #7. Chopin Knecht Ruprecht. Scenes of Childhood. Schumann Fifth Symphony. Beethoven Piece in 2 Meters. Kingsley Unsquare Dance. Brubeck (5/8) Javanaise, from the Suite for Flute and Jazz Piano. Bolling (5/8) Take Five. Brubeck Grand Walkaround, from Cakewalk Ballet Suite. Gottschalk/Kay Street in a Frontiertown, from Billy the Kid. Copland Graceland Album. Simon</p>	

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- | | | |
|--|---|---|
| 4. Develop a respect for music in all its aspects. LIV.1 | 5. Value his/her own musical accomplishments. LIV.1 | 6. Develop confidence as a music maker. LIV.1 |
|--|---|---|

LISTENING: Level IV

Activity	Knowledge	Skills
LIV.2 Listening to music for various forms in live and recorded music	The child will know (that): F-IV-C-3 Various forms exist in musical compositions.	The child will be able to: F-IV-S-3 Aurally recognize a variety of forms.

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
LIV.2
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
Through listening, for a teacher-made test the child responds appropriately by use of flash cards or labeling with letters the form(s) of the musical composition(s).	<p>American Salute. Gould (Theme and Variations). Children's Symphony. McDonald Death Valley Suite. Grofé Tenderness. Ravi Shankar. Raga (Drone and Improvisation). Black and Blue (<u>Ain't Misbehavin'</u>) Dance of the Toy Flutes. Tchaikovsky (ABA) Dance of the Reed Pipes. Tchaikovsky (ABA) Prelude #20. Chopin (ABA) Romanze Eine Kleine Nachtmusik. Mozart (ABA) Prelude #4. Chopin (AB) Suite #3 in D maj (Movt 2 Air). Bach (AB) Six Variations on a Swiss Song. Beethoven (Theme/Variations) Variations on America. Ives Variations on Ah Vous Dirai-je Maman (Twinkle, Twinkle). Mozart (Theme/Variations) Surprise Symphony. 2nd Movt. Haydn (Theme/Variations) Prelude #1 from L'Arlesienne Suite. Bizet (Theme/Variations) March Past of the Kitchen Utensils. Williams (ABA) Fairies and Giants, from Word of Youth Series #1. Elgar Mood Indigo. Ellington</p>	

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| 4. Develop a respect for music in all its aspects. LIV.2 | 5. Value his/her own musical accomplishments. LIV.2 | 6. Develop confidence as a music maker. LIV.2 |
|--|---|---|

LISTENING: Level IV

Activity	Knowledge	Skills
LIV.3 Listening to compositions (larger works) for familiar melodies (ethnic, popular, classical)	The child will know (that): M-IV-C-2 Some melodies are classified as major, minor, modal, pentatonic, atonal, depending upon underlying scale structure.	The child will be able to: M-IV-S-6 Aurally identify familiar melodies contained in larger works.

LIV.4a Listening to music to recognize when chord changes occur, using chords in major and minor (such as, I, IV, V)	H-IV-C-2 Harmony can be used to shape phrases and cadences. H-IV-C-1 Harmony may be considered consonant or dissonant.	H-IV-S-2 Aurally recognize when chord changes occur using harmony such as I, IV, V in major and minor.
LIV.4b Listening to music for consonance and dissonance		H-IV-S-3 Recognize harmony as being consonant or dissonant.

Attitudes -- The child will:

1. Develop self-esteem/self-worth. LIV.3
2. Develop a positive attitude and/or acceptance of music other than his/her own. LIV.3
3. Develop a desire to incorporate music into his/her life in and out of school. LIV.3

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Through listening, the child responds appropriately to familiar melodies in larger works, by verbalizing.</p>	<p>American Salute. Gould Children's Symphony. McDonald Death Valley Suite. Grofé Billy the Kid. Copland Appalachian Spring. Copland American spiritual/gospel American jazz/blues Variations on Simple Gifts. Copland Symphony #1 in D (Titan) 1st Movt. (Are You Sleeping?). Mahler Variations on Twinkle, Twinkle. Mozart Variations on a Nursery Rhyme. (Op.25). Dohmanyi Music of other countries Lincoln Portrait. Copland Variations on the Theme, Pop Goes the Weasel. Caillet The Girl I Left Behind, from Irish Suite. Anderson Pentatonic Selections Farondole. Bizet Variations on God Save the King. Beethoven</p>	
<p>Given a teacher-presented chord progression or simple folk song, the child correctly recognizes when chord changes occur by raised hands or flash cards. Given several listening examples, the child expresses value judgments concerning this consonance and dissonance.</p>	<p>West End Blues; Honky-Tonk Train. Tape, for <u>Teaching Music of Six Different Cultures</u>. Good Morning Blues Old Folks at Home Oh, Susanna! Teach Your Children. Crosby, Stills, and Nash (Recording) Street on a Frontier Town, from Billy the Kid. Copland Copacabana, from Saudades de Brazil. Milhaud Entrance of the Emperor and his Court, from Hary Janos Suite. Kodaly Polka, from the Golden Age. Shostakovich</p>	

4. Develop a respect for music in all its aspects. LIV.3.4

5. Value his/her own musical accomplishments. LIV.3.4

6. Develop confidence as a music maker.

Activity	Knowledge	Skills
<p>PIV.1 Playing individual resonator bells, the children place themselves in the proper order of the chromatic scale.</p>	<p>The child will know (that):</p> <p>Scales can be classified as major, minor, modal, pentatonic, atonal, or chromatic. (M-IV-C-2)</p>	<p>The child will be able to:</p> <p>M-IV-S-3 Play melodic 1/2 steps...(to complete a chromatic scale).</p>
<p>PIV.2 Playing chords to simple 2 or 3 chord melodies on the guitar, ukulele, autoharp, or similar harmony instrument</p>	<p>M-IV-C-2 Some melodies are classified as major, minor, modal, pentatonic, or atonal, depending on underlying scale structure.</p> <p>H-IV-C-2 Harmony can be used to shape phrases and cadences.</p> <p>H-IV-C-3 Harmony may have ethnic and cultural influences.</p> <p>Ti-IV-C-3 Different types of articulation can be applied to various instruments.</p>	<p>R-IV-S-2 Perform appropriate rhythmic accompaniments.</p> <p>M-IV-S-7 Aurally recognize simple modulation.</p> <p>H-IV-S-2 Aurally recognize when chord changes occur, using harmony such as I, IV, V in major and minor (and play the chords).</p> <p>H-IV-S-3 Recognize harmony as being consonant or dissonant.</p> <p>F-IV-S-4 Recognize a phrase through music-reading, singing, or playing.</p> <p>Ti-IV-S-3 Recognize articulations as they are performed by various instruments and the voice.</p> <p>M-IV-S-10 Music-read, vocally, unison melodic material (and accompany chordally) at the difficulty level found in age-appropriate materials.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. PIV.1, 2
2. Develop a positive attitude and/or acceptance of music other than his/her own. PIV.1, 2
3. Develop a desire to incorporate music into his/her life in and out of school. PIV.2

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given an understanding of how major, minor, pentatonic, atonal, modal and chromatic scales are formed, the children collectively perform a chromatic scale on their resonator bells at the end of this activity.</p>	<p>Who Did? Kum Ba Yah Crawdad Song Tom Dooley He's Got the Whole World In His Hands. Polly Wolly Doodle This Land Is Your Land. Multicultural: Gerakina; Matilda; Joe Turner Blues; Pat-A-Pan; O Hanukah</p>	<p>Singing; Listening; Moving; Reading/Notating Computer: The Music Class Series 1, Major/Minor Scale Tutorial [Wenger] (Apple)</p>
<p>Given the opportunity to play a harmony instrument such as the guitar, ukulele, autoharp, etc., the child successfully accompanies melodies.</p>		<p>Singing Listening Creating/Composing</p>

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| 4. Develop a respect for music in all its aspects. PIV.1 | 5. Value his/her own musical accomplishments. PIV.1 | 6. Develop confidence as a music maker. |
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Activity	Knowledge	Skills
<p>PIV.3 Playing and creating simple melodies on the dulcimer, violin, guitar, or similar stringed instrument</p>	<p>The child will know (that):</p> <p>M-IV-C-2 Some melodies are classified as major, minor, modal, pentatonic, or atonal, depending upon underlying scale structure.</p> <p>D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition.</p> <p>Ti-IV-C-2 The choice of instrument adds to expressive possibilities.</p> <p>M-IV-C-4 Melodies may be varied in several ways.</p>	<p>The child will be able to:</p> <p>R-IV-S-3 Perform and notate familiar rhythmic patterns from Level II and III, using a rhythm system.</p> <p>R-IV-S-7 Improvise with familiar patterns in short phrases instrumentally.</p> <p>D-IV-S-1 Make appropriate dynamic choices in classroom activities.</p> <p>Ti-IV-S-3 Recognize articulations and how they apply to various instruments and the voice.</p>
<p>PIV.4 Playing a chordal accompaniment using instruments, voices, or a combination. Individual pitches may be assigned to individual children, or each child can handle one or all of the chords. The teacher, a guest, or selected children may improvise over the changes, or perform a known melody.</p>	<p>H-IV-C-2 Harmony can be used to shape phrases and cadences.</p> <p>H-IV-C-3 Harmony may have ethnic and cultural influences.</p> <p>F-IV-C-2 Musical structure contains unity and variety; tension and release.</p> <p>St-IV-C-1 Style is determined by how the musical elements are used.</p> <p>St-IV-C-2 Cultural and ethnic music may exhibit a distinctive style.</p>	<p>H-IV-S-2 Aurally recognize when chord changes occur, using harmony such as I, IV, V in major and minor.</p> <p>H-IV-S-5 Use barred instruments for harmonic accompaniment.</p> <p>St-IV-S-1 Aurally recognize various styles.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. PIV.3, 4
2. Develop a positive attitude and/or acceptance of music other than his/her own. PIV.3, 4
3. Develop a desire to incorporate music into his/her life in and out of school. PIV.3, 4

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given the opportunity to study the dulcimer, violin, guitar, or similar string instrument in the general music class, the child correctly plays simple melodies.</p>	<p>Twinkle, Twinkle Little Star One Potato, Two Potato Hot Dog</p>	<p>Creating/Composing Reading/Notating</p>
<p>Given a chordal accompaniment, the children perform it on instruments or voices with accuracy and at a steady tempo.</p>		<p>Singing Listening: To "blues" music Creating/Composing Synthesizer: Use for harmonic accompaniment.</p>
<p>Given a chordal accompaniment, the children perform a known song over it, with accuracy.</p>		<p>Multicultural: See Singing. Level IV.7 (SIV.7)</p>
<p>Given a chordal accompaniment, the children improvise over it with accuracy.</p>		

4. Develop a respect for music in all its aspects. PIV.3, 4

5. Value his/her own musical accomplishments. PIV.3, 4

6. Develop confidence as a music maker. PIV.3, 4

PLAYING: Level IV

Activity	Knowledge	Skills
<p>PIV.5a Playing a familiar canon on mallet instruments. (For example, Frère Jacques)</p>	<p>The child will know (that):</p> <p>F-IV-C-3 Various forms exist in musical compositions.</p> <p>F-IV-C-2 Musical structure contains unity and variety; tension and release.</p> <p>F-IV-C-1 Music is an organization of sound and silence for aesthetic purposes.</p>	<p>The child will be able to:</p> <p>H-IV-S-2 Play canons and rounds in 2 parts.</p> <p>H-IV-S-3 Use barred instruments for harmonic accompaniment.</p> <p>F-IV-S-2 Perform simple musical selections having unity and variety.</p> <p>F-IV-S-3 Aurally identify standard forms such as canon.</p> <p>R-IV-S-2 Perform appropriate ostinati accompaniments.</p> <p>Music-read familiar material.</p>
<p>b. Playing accompanying ostinato parts to a familiar canon on mallet instruments.</p> <p>Frère Jacques in F Major 1st Ostinato</p>  <p>2nd Ostinato</p> 	<p>R-IV-C-1 Rhythm patterns can be read and notated.</p> <p>D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition.</p> <p>T-IV-C-1 There are various ways that tempo may contribute to musical expressiveness.</p>	<p>R-IV-S-3 Read familiar rhythmic patterns from Level II.</p> <p>F-IV-S-2 Perform simple musical selections having unity and variety.</p> <p>D-IV-S-1 Make appropriate dynamic choices in classroom activities.</p>
<p>PIV.6 Playing notated pieces for rhythm ensemble, 2 or more parts, using rhythmic content of Level II, and containing duple or triple meter, dynamics, and tempo markings</p>	<p>R-IV-C-1 Rhythm patterns can be read and notated.</p> <p>D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition.</p> <p>T-IV-C-1 There are various ways that tempo may contribute to musical expressiveness.</p>	<p>R-IV-S-3 Read familiar rhythmic patterns from Level II.</p> <p>F-IV-S-2 Perform simple musical selections having unity and variety.</p> <p>D-IV-S-1 Make appropriate dynamic choices in classroom activities.</p>
<p>Attitudes -- The child will:</p>		
<p>1. Develop self-esteem/self-worth. PIV.5a,b; 6</p>	<p>2. Develop a positive attitude and/or acceptance of music other than his/her own. PIV.6</p>	<p>3. Develop a desire to incorporate music into his/her life in and out of school. PIV.6</p>

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given a familiar canon (such as Frère Jacques), the children accurately play it in a 2-part canon, keeping a steady tempo.</p> <p>Given two ostinati based on a familiar canon such as Frère Jacques, the children accurately perform them on mallet instruments as accompaniment to the canon.</p>	<p>Frère Jacques America, America Ding Dong, Diggediggy Dong</p>	<p>Singing: Singing canons Sing Frère Jacques as a round and with some children singing the two ostinato parts.</p> <p>Listening: Listening to recordings of pieces in canon form Moving: Performing a movement canon Creating/Composing canons Computer/Synthesizer: Multi-track recording software (See Listening II.2) to record canon melody on different tracks</p>
<p>Given a notated piece for rhythm ensemble, the child plays his/her part at a given tempo with accuracy, correct technique, and correct dynamic levels.</p>	<p><u>Music for Children</u>. Orff-Schulwerk</p>	<p>Listening: Listening to recordings, or live performances, of percussion ensembles Creating/Composing: Composing pieces for rhythm instrument ensemble Multicultural: <u>Afro Ensemble: A Beginning Book</u>. Lynne Jessup. Harris Music Publications (Available through World Music Press)</p>

4. Develop a respect for music in all its aspects. PIV.5a,b

5. Value his/her own musical accomplishments. PIV.5a,b; 6

6. Develop confidence as a music maker. PIV.5a,b; 6

Activity	Knowledge	Skills
MoIV.1 Performing rhythm patterns against a basic beat or music selection. (The children determine the sequence of rhythm patterns, and perform the patterns by clapping.)	<p>The child will know (that):</p> <p>R-IV-C-1 Rhythm patterns can be read and notated.</p> <p>R-IV-C-2 Familiar rhythm patterns can be creatively recalled in a new order.</p>	<p>The child will be able to:</p> <p>R-IV-S-2 Perform appropriate rhythmic accompaniment and ostinati.</p> <p>R-IV-S-3 Read and notate familiar rhythmic patterns from Level II.</p>
MoIV.2a Following melodic contour with expressive movements	M-IV-C-1 The contour of a melody can be smooth or jagged.	M-IV-S-6 Aurally identify familiar melodies contained in larger works.
MoIV.2b Creating movements which relate to the text of a song	M-IV-C-3 Melody has a relationship to text, when text is used.	M-IV-S-7 Aurally recognize simple modulations. M-IV-S-8 Aurally recognize changes in modality.
MoIV.3 Moving to melodies of the children's cultures, and of cultures other than theirs	M-IV-C-5 Melodies may have ethnic and cultural influences.	St-IV-S-1 Aurally recognize various styles.
MoIV.4a Creating movement patterns having unity and variety	St-IV-C-2 Cultural and ethnic music may exhibit a distinctive style.	F-IV-S-2 Perform songs having unity and variety.
MoIV.4b Creating movement pieces in AB, ABA form	F-IV-C-2 Musical structure contains unity and variety; tension and release.	
MoIV.5a Creating movement which uses dynamic differences	D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition.	D-IV-S-1 Make appropriate dynamic choices in classroom activities.
MoIV.5b Conducting with increased attention to the expressive intent of the music		

Attitudes -- The child will:

1. Develop self esteem, self worth. MoIV.4a, b, 5a, b
2. Develop a positive attitude and/or acceptance of music other than his/her own. MoIV.3
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The children accurately perform, with locomotion, set rhythm patterns learned by rote or from notation.	The teacher or the children create set patterns to be learned.	Creating/Composing
The child's choice of movement or gesture which follows the melodic contour heard reflects the jagged and/or smooth qualities of the melody.	Hallelujah Chorus. Handel Polka from The Golden Age. Shostakovich Barcarolle. Offenbach He's Got the Whole World in His Hands. Shalom Chaverim Nani Wale Na Hala (Hawaii) Kahuli Calling (Ancient Hawaiian Chant) Bellflower Song Funga Alafia	
The children will select, create, and perform movements which relate to the text of a song.		
When moving or dancing to melodies of various cultures and ethnic groups, the children incorporate obvious movements which reflect cultural/ethnic characteristics.	Che-Che Koolay (Africa) Sakura (Japan) Gerekina (Greece) Hawaian Rainbows Linstead Market (Jamaica) Omaha Dance Song (Native American)	Singing: See SIII.7a and 7b.
In groups, the children create movement pieces with unity and variety; in forms such as AB, ABA, rondo. These movement pieces may be accompanied by music created by other classes.		The sequence for MoIV.4a and 4b is the first movement, then accompaniment. Singing
The children demonstrate appropriate responses to dynamic changes while moving to phrases or larger sections of music.	Series books containing art and poetry; teacher selections	The children design movements which use dynamic differences reflecting expressive shapes in music, art, and/or poetry.
The children conduct with formal patterns as well as indicate dynamics which they have chosen as appropriate to the expressive intent of the music.		

4. Develop a respect for music in all its aspects. MoIV.3

5. Value his/her own musical accomplishments. MoIV.1, 5b

6. Develop confidence as a music maker. MoIV.1, 5b

Activity	Knowledge	Skills
CrIV.1a Creating chord sequences that feel as though they come to a full or half stop (cadence). Combine these into a complete chord pattern chorale.	The child will know (that):	The child will be able to:
CrIV.1b Creating a harmonic chorale (succession of chords in simple rhythms) in which sudden and gradual contrasts of consonant and dissonant harmonies are featured. The chords used may be traditional or may be invented by the children.	<p>H-IV-C-1 Harmony may be considered consonant or dissonant.</p> <p>H-IV-C-2 Harmony can be used to shape phrases and cadences.</p> <p>H-IV-C-3 Harmony may have ethnic and cultural influences.</p>	<p>H-IV-S-3 Recognize harmony as being consonant or dissonant.</p> <p>H-IV-S-2 Aurally recognize when chord changes occur, using harmony such as I-IV and V in major and minor.</p> <p>H-IV-S-1 Aurally discriminate among the types of harmony learned.</p>
CrIV.1c Writing "blues," using I-IV-V chord changes in both major and minor tonalities		
CrIV.2 Creating a composition for two or more voices or instruments, each limited to just one pitch. All interest must come from rhythm and the creative use of dynamics. The child composer (or team) tries to make all voices independent and interesting, but to make one of them (This is a secret.) the most interesting of all. The idea is to challenge the audience to guess, "Which one of the two, three, or four voices in my composition is the one I (or my team) consider(s) to be the most interesting?"	D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition.	D-IV-S-1 Make appropriate dynamic choices in classroom activities.
CrIV.3 Creating, as a group project, a composition for piano, then having it scored for different instruments and/or voices. Perform, tape, and discuss the differences.	Ti-IV-C-2 The choice of instruments adds to expressive possibilities.	

Attitudes -- The child will:

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| 1. Develop self-esteem/self-worth. CrIV.1a,b;2 | 2. Develop a positive attitude and/or acceptance of music other than his/her own.
CrIV.1a,b;2 | 3. Develop a desire to incorporate music into his/her life in and out of school. |
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Evaluation	Suggested Selections	Related Activities/ Comments
The children demonstrate in a written example, and by playing, an understanding of consonance and dissonance.	Choruses, from The Messiah. Handel	Listening
The children join chords to create (a) phrases and (b) a chorale.	Firebird Suite. Stravinsky	Listening Computer: The Music Studio [Activision] (Apple IIGS, C64, IBM-PCjr., Atari, Tandy). Print-out capabilities. Synthesizer
The child (or team) composes, performs, and demonstrates expressive use of dynamics.	Recordings of B.B. King	Relate music to words associated with the "blues."
The children demonstrate uses of timbre in an expressive manner.		Computer/Synthesizer: Master Tracks (See Listening II.2); The Music Studio [Activision] (Apple IIGS, C64, IBM-PCjr., Atari, Tandy) to notate, play back, and print-out Synthesizer/Computer: Music Writer, [PYWARE], (Apple IIe, IIGS, IBM)

4. Develop a respect for music in all its aspects.

5. Value his/her own musical accomplishments. CrIV.1a.b:2;3

6. Develop confidence as a music maker. CrIV.1a.b:2;3

Activity	Knowledge	Skills
<p>CrIV.4 Creating short compositions in different styles. Begin by listening to and discussing music of different cultures and periods. Then use group processes to create and perform short examples.</p>	<p>The child will know (that):</p> <p>St-IV-C-1 Style is determined by how the musical elements are used.</p> <p>St-IV-C-2 Cultural and ethnic music may exhibit a distinctive style.</p> <p>St-IV-C-3 A composer may have a distinctive style.</p>	<p>The child will be able:</p> <p>St-IV-S-1 Aurally recognize various styles.</p>
<p>CrIV.5 Creating, for a group of instruments and/or voices, a composition in which all expression is achieved through the use of various types of articulations. Here are the rules for this composition: (a) Only one pitch may be used (for all instruments/voices); (b) The interest built into each part must be achieved using only changes in rhythm and articulation.</p>	<p>Ti-IV-C-3 Different types of articulation can be performed on various instruments.</p>	<p>Ti-IV-S-3 Recognize articulations as they are performed by various instruments and the voice.</p>
<p>CrIV.6 Creating musical forms by composing two short sections that feel finished or complete, then arranging these sections to create different forms such as ABA, AAB, ABB, ABAB, ABAA, etc. They may be performed vocally or on instruments. They may be improvised or notated; all that matters is that each of the sections can be performed approximately the same way twice.</p>	<p>F-II-C-1 Music has similarities and differences.</p> <p>F-IV-C-3 Various forms exist in musical compositions.</p>	<p>F-II-S-1 Aurally recognize repeated and different sections in music.</p> <p>F-IV-S-2 Sing and perform simple musical selections having unity and variety.</p>
<p>CrIV.7 Creating a theme and variations based upon a familiar melody, on classroom instruments. Variations can include: rhythm, instrumentation, tempo, etc., and may be played on pitched and/or non-pitched instruments.</p>	<p>M-IV-C-4 Melodies may be varied in several ways.</p> <p>F-IV-C-2 Musical structure contains unity and variety; tension and release.</p> <p>F-IV-C-3 Various forms exist in musical compositions.</p> <p>Ti-IV-C-2 The choice of instruments adds to expressive possibilities.</p>	<p>M-IV-S-14 Improvise with familiar melodic patterns in short phrases.</p> <p>F-IV-S-2 Sing and perform simple musical selections having unity and variety.</p> <p>F-IV-S-3 Aurally recognize a variety of forms.</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. CrIV.4,5,6,7
2. Develop a positive attitude and/or acceptance of music other than his/her own. CrIV.4,5,6
3. Develop a desire to incorporate music into his/her life in and out of school.

Evaluation	Suggested Selections	Related Activities/ Comments
The children create music in clearly recognizable styles.		History and social habits of various cultures should be introduced as the children attempt to understand different musical styles. In-house movies or field trips to museums for a first-hand look at instruments of other cultures can help develop awareness.
The children demonstrate the use of many different types of articulation.		
The child demonstrates that he/she knows how to create sequences with repeated, different, and returning sections.		
Given a familiar melody, the child performs it in a theme and variations form on classroom instruments, with accuracy and at a steady tempo.	Frère Jacques Twinkle, Twinkle, Little Star. He's Got the Whole World in His Hands. Bought Me A Cat	Singing: Sing a theme with variations. Creating/Composing: Compose variations for a given theme. Listening: Recordings or live performances of examples of theme and variations. For example: Mozart's Twinkle variations; Ives' Variations on America

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| 4. Develop a respect for music in all its aspects. CrIV.4,7 | 5. Value his/her own musical accomplishments. CrIV.4,5,6,7 | 6. Develop confidence as a music maker. CrIV.4,5,6,7 |
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Activity	Knowledge	Skills
<p>CrIV.8 Creating chants of three types of musical textures to develop the concept of 1) melody alone, 2) melody with accompaniment, and 3) harmony using a familiar round</p>	<p>The child will know (that):</p> <p>H-II-C-1 Music may have more than one part. H-II-C-2 Two melodic parts produce harmony. H-II-C-3 Classroom instruments and/or voices can produce harmony. H-III-C-1 Sounds can exist together.</p>	<p>The child will be able to:</p> <p>H-II-S-1 Perform simple accompaniments. H-II-S-4 Identify melody and accompaniment.</p>
<p>CrIV.9a Experimenting with synthesizers and other electronic music instruments, making lists of things such instruments can do that cannot be done with traditional instruments. Then the children devise ways to notate these effects, and then score and perform original compositions.</p>	<p>Ti-III-C-1 Sound can be produced and altered acoustically and electronically. Ti-III-C-2 Each instrument has its unique tone quality.</p>	<p>Ti-III-S-1 Aurally discriminate some instruments within each orchestral family. Ti-III-S-2 Aurally discriminate the difference between acoustical sound and synthesized sound.</p>
<p>CrIV.9b Using MIDI controllers, sound digitizers, computers, and synthesizers to experiment with the electronic modification of acoustically produced sounds. Then the children use these modified sounds in compositions.</p>		

Attitudes -- The child will:

1. Develop self-esteem/self-worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.

CrIV.9

Evaluation	Suggested Selections	Related Activities/ Comments
<p>Given appropriate examples, the children accurately discriminate among melody alone, melody with accompaniment, and harmony.</p>	<p>Frère Jacques Gregorian Chant O, Be Joyful. Orchestra Song Music Shall Live. Dona Nobis. Organum</p>	<p>Singing Listening</p>
<p>The children discuss and demonstrate how the sounds of electronic and traditional instruments differ one from the other.</p>		
<p>The children demonstrate electronic modification of sound.</p>		

4. Develop a respect for music in all its aspects.

5. Value his/hr own musical accomplishments.
CrIV.8;9a,b

6. Develop confidence as a music maker. CrIV.8;9a,b

Activity	Knowledge	Skills
R/NIV.1 Reading music and performing it on a pitched instrument	<p>The child will know (that):</p> <p>M-III-C-1 The names of lines and spaces.</p>	<p>The child will be able to:</p> <p>M-III-S-12 Follow the musical directions of a conductor. M-III-S-7 Music-read unison melodic material at a level of difficulty generally found in age-appropriate materials. M-IV-S-12 Sight-read, instrumentally, simple unison melodies.</p>
R/NIV.2 Playing, from notation, on unpitched percussion, the rhythm of a familiar song, showing awareness of dynamics and tempo changes through the use of crescendo, decrescendo, and ritardando	<p>R-III-C-2 Rhythm patterns (Level I) can be read and notated. D-IV-C-1 Dynamics may be used to control the expressive shape of a musical composition. T-IV-C-1 There are various ways that tempo can contribute to musical expressiveness.</p>	<p>R-IV-S-3 Read and notate familiar rhythmic patterns from Level II. D-IV-S-1 Make appropriate dynamic choices in classroom activities.</p>
R/NIV.3 Sight-reading of rhythmic materials including expression markings, e.g., accents, articulation. (Played on an instrument, chanted*, or realized with body sounds.)	<p>Staff; time signatures, note values, and expression markings (R-IV-C-1; D-IV-C-1).</p>	<p>Coordinate aural/visual and kinesthetic skills to realize rhythm material at sight (R-IV-S-2,3,5; T-IV-S-1).</p>
*Implies use of a counting system.		
R/NIV.4 Vocal music-reading at sight (sight-singing, unaccompanied)	<p>Additional musical repertoire. Rhythm patterns (R-IV-C-1).</p>	<p>Develop aural/visual coordination (R-IV-S-5; M-IV-S-11,13). Develop independent music-reading skills (M-IV-S-10).</p>

Attitudes -- The child will:

1. Develop self-esteem/self-worth. R/NIV.1, 2, 3
2. Develop a positive attitude and/or acceptance of music other than his/her own. R/NIV.1, 2
3. Develop a desire to incorporate music into his/her life in and out of school. R/NIV.1, 3

Evaluation	Suggested Selections	Related Activities/ Comments
Given simple melodies, the children perform them from notation.	I Love the Mountains. Happiness Runs. Canon in D. Pachelbel Oh, How Lovely Is the Evening. Rounds	Playing instruments
Given the notated rhythm of a familiar song, the child accurately performs it on unpitched percussion with correct dynamics and tempo, as indicated by the score.	Hey, Ho, Nobody Home. Tzena, Tzena	Singing: Singing familiar songs using dynamics and tempo changes Creating/Composing: Creating/composing and performing pieces with changing dynamics and tempo
The children correctly perform at sight as a group, and/or individually, notated material. (Ex. Although the children may have previously sight-read a pattern, it could be found in several different pieces.)	Related to the level of difficulty, and which emphasizes the rhythm element of the "unknown" music	Rhythm activities Moving
Given music to be read at sight, the children, individually or in groups, read it correctly with little or no help from the teacher.	Parts of songs or themes, as well as whole songs. The material should be below the level of music the children are capable of performing.	Singing Playing Music-reading Accompanied sight-singing

4. Develop a respect for music in all its aspects. R/NIV.1, 4

5. Value his/her own musical accomplishments. R/NIV.3

6. Develop confidence as a music maker. R/NIV.2, 3

Activity	Knowledge	Skills
R/NIV.5 Vocal rhythmic counting of previously learned or presently dictated music	The child will know (that): Thoroughly a rhythmic counting system (R-IV-C-1). Additional repertoire.	The child will be able to: R-IV-S-3 Read and notate familiar rhythm patterns from Level II. R-IV-S-4 Identify the meter of patterns learned with a rhythm system (Level II). R-IV-S-5 Perform familiar rhythm patterns (Level III) using a rhythm system.
R/NIV.6a Responding to rhythm patterns, by using visual stimuli and by echoing the teacher	See Reading/Notating (R/N), Level II, Activity R/NI.7a,b, page 70 .	
R/NIV.6b Responding to rhythm patterns, using visual stimuli without echoing the teacher		
R/NIV.7 Devising a system of non-traditional notation to represent musical sounds	See Reading/Notating (R/N), Level II, Activity R/NI.8, page 70.	
R/NIV.8 Singing of previously learned melodies, by syllables (without hand signals or notation)	See Reading/Notating (R/N), Level II, Activity R/NI.9, page 72 .	
R/NIV.9 Using aural/visual activities involving a. a trinal ladder (a visual chart of syllables) and/or b. staff	See Reading/Notating (R/N), Level II, Activity R/NI.10, page 72 .	
R/NIV.10 Following notation individually	See Reading/Notating (R/N), Level II, Activity R/NI.11, page 72 .	
R/NIV.11 Music-reading of familiar unison melodic materials	See Reading/Notating (R/N), Level II, Activity R/N.12, page 72 .	
R/NIV.12 Reading non-traditional or devised notation	See Reading/Notating, Level II, Activity R/N.13, page 72.	
R/NIV.13 Placing randomly arranged notated measures in the order that they are played	See Reading/Notating, Level III, Activity R/NI.5, page 110.	

Attitudes -- The child will:

- | | | |
|--|--|--|
| 1. Develop self-esteem/ self-worth. R/NIV.9, 10, 11, 12, 13. | 2. Develop a positive attitude and/or acceptance of music other than his/her own. R/NIV.6, 7 | 3. Develop a desire to incorporate music into his/her life in and out of school. R/NIV.5 |
|--|--|--|

Evaluation

Suggested Selections

**Related Activities/
Comments**

Given rhythms of familiar music, the children correctly count them as directed by the teacher.

4. Develop a respect for music in all its aspects. R/NIV.5, 6, 7

5. Value his/her own musical accomplishments. R/NIV.9, 10, 11, 12, 13

6. Develop confidence as a music maker. R/NIV.9, 10, 11, 12, 13

Activity

R/NIV.14a Placing bar lines to correspond with a given time signature

See Reading/Notating (R/N), Level III, Activity R/N.13a,b, page 112

R/NIV.14b Playing the above on a pitched instrument

R/NIV.15 Music-reading activities using two parts

R/NIV.16 Rhythm notating of musical material previously learned or presently dictated (traditional notation)

-
1. Develop self-esteem/ self-worth.
 2. Develop a positive attitude and/or acceptance of music other than his/her own.
R/NIV. 16
 3. Develop a desire to incorporate music into his/her life in and out of school.
 4. Develop a respect for music in all its aspects.
 5. Value his/her own musical accomplishments.
R/NIV.14, 15, 16
 6. Develop confidence as a music maker.

V. REPERTOIRE

Familiarity with musical material aids in the appreciation of music. If the students are to value the musical art and be aware of the dimensions that have contributed to our common cultural experience, they need a knowledge of a body of music literature representing various styles, time periods, and cultures. To ensure this musical knowledge, below we provide a list of recommended singing and listening repertoire.

Whenever such lists are constructed, they are far from complete and are often suspect. Questions are rightly asked: Who should decide the content? What criteria are used for inclusion? Is the list biased? Is it truly representative of our common culture? Is it not outdated before its distribution? These concerns, while exemplifying healthy differences in personal taste within our society, should not discourage us from attempting to identify selections as important representations of our musical traditions.

This list should be considered as a means to enrich, rather than constrict, the students' music appreciation. Although songs and pieces are categorized to aid the teacher, they have not been selected on that basis. The categories, being somewhat arbitrary, only aid in illustrating the variety included.

School districts may modify the list to best suit local needs. It is recommended that this list be used as a minimum list of selections for all students to know.

The repertoire list is provided by levels which correspond to the levels of the Objectives/Suggested Activities on pages 9 to 146. This implies that the Level I Repertoire should be taught to the students who are being taught Level I Objectives/Suggested Activities. This arrangement is similar for the other levels. Any repertoire used should be cumulative; that is, repertoire presented at one level should be re-experienced at a higher level.

The coding for categories used in the Singing Repertoire is as follows:

AF	=	American Folk	M	=	Movement
AT	=	American Traditional	P	=	Patriotic
EC	=	Early Childhood	POP	=	Popular
EF	=	Ethnic Folk	R	=	Round
H	=	Holiday	S	=	Spiritual
L	=	Lullaby			

SINGING REPERTOIRE

LEVEL I

Selection	Category
Ach Du Lieber Augustine	EF
Bingo	M
Down By The Station	EC
Eency, Weency Spider (Itsey Bitsy)	EC
Here We Go, Looby Loo	EC
Hokey Pokey	M
Hot Cross Buns	EC
I'm A Little Teapot.	EC
If You're Happy	M
It's Raining (It's Pouring).	EC
Jingle Bells	H
Little White Duck	EC
London Bridge	M
Muffin Man	EC
My Dreidl	H
Old MacDonald Had a Farm.	AF
Row, Row, Row Your Boat.	R
Six Little Ducks	EC
The Farmer In The Dell	M
The Wheels Of The Bus	M
Three Blind Mice	R
Twinkle Twinkle (Baa Baa, Black Sheep)	EC
Where Is Thumbkin?	M

LEVEL II

Selection	Category
America (My Country 'Tis Of Thee)	P
Animal Fair	AT
Are You Sleeping?	R
Blue Tail Fly (Jimmy Crack Corn)	AF
Cotton Needs Picking.	AF
Do-Re-Mi (Doe, A Deer)	AF
Down In The Valley	POP
Frosty The Snowman	POP
Go Tell Aunt Rhody.	AF
Hush, Little Baby.	L
I'm Gonna Sing.	S
John Jacob Jingleheimer Schmidt	EF
Marching To Pretoria	EF
Michael, Row The Boat Ashore.	S
Oh, Susanna	AT
Old Brass Wagon	AF
On Top Of Old Smokey	AF
Over The River And Through The Woods	H
Pop, Goes The Weasel	EF
Rig-A-Jig-Jig	AF
Rudolph The Red-Nosed Reindeer	H
Santa Claus Is Comin' To Town.	H
Scotland's Burning.	R
She'll Be Comin' Round The Mountain.	M
Shoo Fly	AF
Skin And Bones	H
Skip To My Lou.	M
This Old Man	M
Three Pirates	M
Twelve Days Of Christmas	H
Up On The Housetop	H
We Wish You A Merry Christmas.	H
Yankee Doodle	P

LEVEL III

Selection	Category
America, The Beautiful	P
Banana Boat Loader's Song	EF
Brahms' Lullaby	L
Camptown Races	AT
Clementine	AF
Daisy, Daisy (Bicycle Built For Two)	AT
Deck The Halls.	H
Dixie	AT
Don Gato	EF
Drill, Ye Tarriers.	AF
Dry Bones	S
Ghost Of Tom (John)	H
God Bless America.	P
He's Got The Whole World In His Hands.	S
Hey, Ho, Nobody Home.	EF
I've Been Workin' On The Railroad.	AF
Kookabura	EF
Kum Ba Yah	EF
Land Of The Silver Birch	EF
Magic Penny	POP
Oh, How Lovely Is The Evening.	R
Ol' Texas	AF
Polly Wolly Doodle	AF
Rocka My Soul	S
Sarasponda	EF
Sing, Sing A Song.	POP
Swing Low, Sweet Chariot.	S
Take Me Out To The Ballgame.	AT
Tinga Layo	EF
Waltzing Matilda	EF
We Shall Overcome.	S
When The Saints Go Marching In.	S
You Are My Sunshine.	AT

LEVEL IV

Selection	Category
Auld Lang Syne	EF
Battle Hymn Of The Republic	P
Deep In The Heart Of Texas	POP
Dona Nobis Pacem.	R
Down The Ohio	AF
Easter Parade	POP
Erie Canal	AT
Home On The Range	AT
Joshua Fit The Battle Of Jericho.	S
O Come All Ye Faithful.	H
Old Folks At Home (Swanee River)	AT
Old Joe Clarke	AF
Shalom Chaverim	R
Shenandoah	AT
Silent Night	H
Simple Gifts	AT
The Star Spangled Banner	P
This Land Is Your Land.	AT
Tzena, Tzena	EF
We Gather Together.	H
What Shall We Do With A Drunken Sailor?	AF
When Johnny Comes Marching Home	EF
White Christmas	H
You're A Grand Old Flag.	P

LISTENING REPERTOIRE

LEVEL I

Lullaby. Brahms
The Flight Of The Bumblebee.
Rimsky-Korsakoff
Tubby The Tuba

LEVEL III

Air On G String. Bach
Barcarolle. Offenbach
Children Corner Suite. Debussy
Dance Of The Comedians. Kabalevsky
Grand Canyon Suite. Grofé
Hansel And Gretel (Excerpts).
Humperdinck
In The Hall Of The Mountain King.
Grieg
Morning (Peer Gynt Suite). Grieg
Night On Bald Mountain. Mussorgsky
Peter And The Wolf. Prokofiev
Surprise Symphony. Haydn
The Banshee. Cowell
The Nutcracker (Excerpts).
Tchaikowsky
The Stars And Stripes Forever. Sousa
William Tell Overture. Rossini

LEVEL II

Ballet Of The Unhatched Chicks
(Pictures). Mussorgsky
Carnival Of The Animals. Saint Saens
Golliwogs Cake Walk. Debussy
Children's Symphony (Excerpts).
McDonald
Little Train Of The Caipira. Villa-
Lobos
March Of The Toys (Babes in
Toyland). Herbert
Pictures At An Exhibition (Excerpts).
Mussorgsky

LEVEL IV

Amahl And The Night Visitors. Menotti
America (Variations). Ives
Appalachian Spring (Excerpts).
Copland
Canon In D Major. Pachelbel
Danse Macabre. Saint Saens
1812 Overture. Tchaikowsky
Eine Kleine Nachtmusik (Excerpts).
Mozart
Fanfare For The Common Man.
Copland
Fifth Symphony (Excerpts). Beethoven
Jesu, Joy Of Man's Desiring. Bach
Little Fugue In G Minor. Bach
Maple Leaf Rag. Joplin
Moonlight Sonata. Beethoven
Sorcerer's Apprentice. Dukas
The Blue Danube. Strauss
Water Music Suite (Excerpts). Handel
Young Person's Guide To The
Orchestra. Britten

VI. SOME CONSIDERATIONS REGARDING CONTENT/TEACHING

A. ACTIVITY AREAS

1. SINGING

RATIONALE

The first active musical experience of most children is a vocal one which begins in infancy as crooning or crowing. As speech develops and these sounds merge into the singing of simple songs, rhymes and chants, a sense of rhythm, rhyme, and pitch emerges. This musical growth is enhanced by (1) participating in singing with others at home or in preschool and day-care; (2) listening to radio, records, and tapes; and (3) viewing children's television programs. Thus, most children come to school singing, and find this activity enjoyable and reinforcing as a means of personal expression.

Through appropriate, meaningful classroom experiences the students can grow in recognizing the importance and value of their singing. Therefore, singing should be a very important activity in the elementary music class. From meaningful singing experiences, the students will:

1. be aware that singing can express emotion and convey feelings.
2. achieve the skill to sing expressively.
3. understand and appreciate the music and peoples of other cultures.
4. value their artistry as a lifetime commitment.
5. come to enjoy singing as a personal and community activity.

EXPERIENCES

Singing experiences should reflect:

- o American historical perspective and repertoire;
- o Music of other cultures;
- o A variety of styles of music;
- o Vocal technique;
- o Accompanied and unaccompanied repertoire;
- o Systematic acquisition of music reading skills in these areas (See Reading/Notating section.):
 1. rhythm system,
 2. note reading,
 3. the staves,
 4. musical signs and symbols;
- o Knowledge of rhythm, melody, harmony, form, dynamics, tempo, timbre, and style;
- o A relationship to other music activities and skills;
- o Attention to the uncertain singer;
- o Standard repertoire.

American Historical Perspective with Repertoire

Early American folk songs came with the immigrants, and often reflect countries of origin, working and living conditions in the new land, and important events which shaped our history. The students need to know their musical roots as part of a standard repertoire.

Cultures and Styles

Music is a reflection of a people and the time in which they live. A knowledge of world cultures and the music of these cultures is an important part of the students' musical education. By studying the music of various countries in its historical context, the students also will gain a respect for other peoples, and a better understanding of their own cultural heritage and the diversity that exists.

Vocal Technique

Proper vocal technique for young singers provides a foundation for artistic expression through singing. This can be achieved with attention to:

1. breath support;
2. proper tone production;
3. clear diction;
4. intonation;
5. musicianship.

The ability to sing artistically comes from an understanding of the knowledge and skills of singing combined with the knowledge and skills of the musical elements.

Accompanied and Unaccompanied Repertoire

Young children begin as unaccompanied singers. By school age they begin singing with various kinds of accompaniment, and thus tend to become dependent upon this support. It is the role of the music educator to nurture the skills necessary to retain the early musical independence. This can be done through a systematic acquisition of the musical skills and knowledge listed above.

Relationship to Other Music Activities and Skills

Singing and music reading skills cannot exist in isolation, but should be integrated with the other music activities (listening, playing, etc.) and musical elements (rhythm, melody, etc.) for a balanced approach to general music in the elementary school.

Attention to Uncertain Singers

Some children begin school without enough exposure to singing, or perhaps with a hearing impairment which prevents them from participating with assurance and accuracy in singing activities. Short, consistent individual attention during the music period will do much to instill confidence, insure participation, and improve accuracy.

Repertoire

The theme of commonality suggested in the Experiences on page 152 can be assured through the use of a group of songs we share "in common." These are listed in the Repertoire section.

HELPFUL HINTS

The following are some helpful hints to assist the teacher with developing the singing ability of young singers, both in the classroom and as chorus members or soloists.

Posture

Standing - The feet should be shoulder width apart, knees slightly bent, and hands relaxed at sides; chest high, shoulders down, and head straight.

Sitting - The feet should be flat on floor; back straight, chest high, shoulders down, and head straight.

Tone Production

The students should sing in a light head voice with free, unforced tone. Emphasis should be placed on proper breath support and vowel production.

Pitch matching and imitating the sound of a fire siren are excellent exercises to help extend the singing range and assist the students in locating and using their head voices. The development of good singing by the students is also enhanced by the use of quality repertoire and of excellent vocal models.

Choosing Songs; Useful Approaches to Teaching Singing

Many suggestions for both of these -- and more -- are contained in the Department publication, Music in the Middle/Junior High School, pages 85 +.

RESOURCES

Bartle, Jean Ashworth. Lifeline for Children's Choir Directors. Toronto, Canada: Gordon V. Thompson Music, 1988. 168 pp.

Addresses developing the child's singing voice, working with the uncertain singer, recruitment, organization, rehearsal techniques, diction, teaching plans for selected songs, repertoire lists, and practical suggestions for developing musicianship.

Rao, Doreen. Choral Music Experience...Education through Artistry, Vols. 1-5. New York, NY: Boosey and Hawkes. 1987.

Presents topics related to the music education of students through choral singing: a musical approach to developing vocal skills and musical understanding, technique and aesthetic involvement, artistry, and repertoire. Includes practical exercises, photographs, illustrations, and examples.

Series books; other sources cited in the General Resources section.

Swears, Linda. Teaching the Elementary School Chorus. West Nyack, NY 10994: Parker Publishing Co. 1985. 209 pp.

Provides practical suggestions for elementary school teachers, for building a choral music program, achieving a good choral sound, and for planning rehearsals and performances. Includes additional resources.

2. LISTENING

RATIONALE

The listening experience is inseparable from any music experience. The students may be singing, moving, playing instruments, improvising, or in other ways responding to musical stimuli; listening is a part of each of these activities.

Music is an aural art. The students are introduced to many fundamental dimensions of music through their ears. Hearing is a natural activity; good music listening needs to be shaped by the music teacher. By the development of listening skills, the students can be brought to a better understanding, a fuller appreciation and more enjoyment of the art form. Through listening, the students can develop aural memory by exploring similarities and differences in rhythm, melody, harmony, form, dynamics, tempo, timbre and style. The increased perception of musical elements leads to a higher level of understanding and appreciation of music.

Listening to music from other cultures brings the students closer to them, and is a vehicle for increased understanding of others, as well as of music and its elements. Also, being aurally aware of the expressive qualities of music from many cultures is important in the educational development of the students.

A quality listening program enhances the students' total human development. Through shaping good listening habits and skills in the elementary music classroom, the teacher affects the future of the students by preparing better citizens, and of music by preparing the musicians and audiences of tomorrow.

EXPERIENCES

Listening experiences for preK-6 are most effective and enjoyable when the students actively participate, when lessons are carefully planned, when quality repertoire is used, and when the students are assisted, as in "quiet listening experiences". Listening experiences should be carefully arranged to allow for development from a natural response to a deeper aesthetic perception by the students.

All students should experience listening to:

- 1) environmental sounds
- 2) themselves and classmates
- 3) quality recorded, and live, children's voices
- 4) quality recorded, and live, adult female and male voices
- 5) quality musical works - vocal and instrumental
- 6) formal and informal concerts/musical assembly programs
- 7) a wide range of styles in music, including jazz, classical, ethnic, popular

As the students move through the various grades, they will develop a listening repertoire that will enhance their total learning experiences.

HELPFUL HINTS

Listening lessons for the elementary level student should be carefully planned to foster a love for music, the development of a repertoire of quality music, and an understanding of the elements of music.

The following helpful hints/suggestions may assist the teacher in achieving these objectives:

- o Prepare a proper environment for listening by the use of a sound-free room and quality sound equipment, including records and tapes.
- o Design listening lessons to meet the needs of the attention span of the class--using excerpts rather than lengthy pieces, especially with younger students.
- o Prepare the students by establishing behavioral objectives for good listening, e.g. attentiveness, proper listening posture. Establish a few "rules" for listening and be consistent about enforcing them.
- o Ask the students to listen for particular musical elements. (This is most meaningful when concepts in rhythm, melody, etc. being taught are reinforced through listening). After the

- students have listened, question them on what they have heard. Do not hesitate to play a piece more than once to arrive at correct answers.
- o Where appropriate, give a brief historical background to the listening selection. For instance, highlight facts, important events, and aspects in the composer's life, or perhaps compare the lives/styles of two composers and ask the students to listen for similarities/differences in the music.
 - o Relate listening experiences to other activities such as singing, playing, moving, creating/composing, and reading/notating; and to other subjects, such as art and social studies.
 - o Although listening is a wonderful tool for teaching and reinforcing concepts in rhythm, melody, harmony, etc., it can be meaningful and valuable per se for the elementary student.
 - o Other suggestions for teaching listening are contained in the Department publication, Music in Our Lives, p. 87 +.
 - o Above all, plan each step of the listening lesson so that it is meaningful and enjoyable for the students. This will motivate them to seek quality music and listen on their own.

RESOURCES

Adventures in Music. (Record library for the elementary school.) Washington National Symphony; Howard Mitchell, Conductor. New York, NY: RCA Records. Teachers' guide prepared by Gladys and Eleanor Tipton.

A series of 12 records: 2 for each grade level (1-6); 8-20 short selections on each record. Contains with each record: Background information on the composer and the music; reflection in children's responses - rhythm, melody, form, etc; additional suggestions; experiences in related arts: poetry, art, literature; related listening.

Bowmar Orchestral Library. Itasca, IL 60143: LMI Publications, 127 North Walnut Street.
A multi-media library of more than 325 compositions.

Feinberg, Saul. Blueprint for Musical Understanding. New York, NY: Witmark.

Contains blueprints (picture guides of musical scores) to assist the students in understanding more fully the different aspects of the musical selection.

For the teacher, contains a background information section which includes materials to motivate, develop, or culminate a unit of study.

Hap Palmer Record Library. Freeport, NY 11520: Educational Activities, Inc.

Is accompanied by study guides designed to aid the teacher in using the suggestions. Challenges the teacher to create other ways to motivate and stimulate the students.

Schafer, R. Murray. Ear Cleaning. Don Mills, Ontario, Canada: BMI Canada Limited. 1967. 46 pp.

A small paperback containing notes for a music course for an experimental music course directed at improving listening skills. Emphasizes the use of "hands-on" activities. Informative!

3. PLAYING

RATIONALE

Playing musical instruments is an important activity in elementary general music classes. The students learn best by doing! When they play, they comprehend and own theoretical concepts. Playing nurtures a personal understanding of music, encourages cognitive development, is highly motivating, and is aesthetically satisfying.

The wide range of instrumental tone color and pitch enhances versatility of expression, stimulates movement and improvisation, and provides accompaniment to the singing voice. Playing reinforces concepts of melody, dynamics, tempo, and timbre.

Playing also encourages eye-hand coordination and greater gross and fine motor control; reinforces sequencing and left to right tracking; adds vitality and variety to music learning; nurtures creativity, and reading and listening skills; increases awareness of other cultures; and, helps develop a respect for music in all its aspects.

Finally, playing offers a unique opportunity for self-expression and the enhancing of self-esteem. The students enjoy the exciting challenge of using the body, the voice, and instruments as a creative outlet. Players enjoy enhanced self-worth with a resulting positive attitude that encourages both continued musical growth and a more positive acceptance of life's other challenges.

EXPERIENCES

In an effective elementary general music program, every student is given many opportunities to perform on a wide variety of sound-producing devices: body percussion, found sounds, and pitched and unpitched instruments. The students experience solo playing, ensemble playing, accompanying, and performing in class and before the public.

At the completion of the elementary school music program, all students will have experienced playing in the following categories:

1. Body percussion (snap, patschen, clap, stamp, etc.).
2. Rhythm instruments (drums, wood block, sticks, maracas, claves, triangle, tambourine, cymbals, etc.).
3. Melody instruments (recorder, resonator and melody bells, xylophone, metallophone, keyboard, and band and orchestral instruments).
4. Harmony instruments (autoharp, guitar, ukulele, omnichord, dulcimer, piano, and mallet instruments).
5. Simple instruments (slide whistle, kazoo, and simple, child-made instruments).

Suggestions for providing these general experiences appear in the Activities section (pages 9 to 146) of this publication.

HELPFUL HINTS

1. The students learn to read music more naturally, experience music as a mode of expression, and view it more positively when a ladder of skill development is used. The first rung is body percussion; then unpitched rhythm instruments; then pitched rhythm instruments; next, keyboard or Orff-type instruments; then melody instruments, such as the recorder. Next might come accompaniment instruments, such as the guitar, dulcimer, ukulele, omnichord or autoharp, and finally band or orchestral instruments. The students should experience the beat, rhythm, ostinati, and rounds with body percussion before using rhythm instruments. They should create sound effects for story telling. They should experience dynamic, tempo, and form variations using body percussion before using instruments to reinforce these skills.

2. The students need to be taught how to musically create body sounds in an appropriate manner. As they approach each new instrument, the teacher must instruct its safe, musical, and proper use and make sure that each student correctly approaches the playing.

3. The "Hiawatha Story" is a suggested activity on page 206 that encourages the students to use varied body percussion and then rhythm instruments to play the name of each character as it appears in the story. A bulletin board has pictures of the characters and tells the story, using rhythmic notation instead of each character's name. The students play quarter notes on the drums, eighth notes on the tone blocks, half notes on kazoos, and a whole note as a cymbal crash. The students love this type of fun, creative story telling! Another such example is on page 56: "Jack and the Beanstalk".

4. Before the students approach Orff-type instruments, they should have creative experiences with body percussion, with unpitched rhythm instruments, and with beginning pitched instruments. Before playing a bordun, they must demonstrate the ability to keep a steady beat with body and/or instrumental percussion. If a crossover ostinato is to be played, the students should first demonstrate the ability to do a cross-over pattern using body percussion. The students should learn proper hand position and mallet technique before independent instrumental use.

5. In the instructing of recorder or similar preband instruments, the choice of music impacts upon the students' success and motivation. Music that can be sung, danced to, played on body and/or instrumental percussion, and/or listened to is highly motivating. The music should also be selected with skill development in mind. When a piece frequently repeats a skill, it becomes a valuable tool toward competency. (For example, Miss Mary Mack repeats C-D-E-F over and over. That pattern is very difficult for a beginning recorder player, but because the song is so much fun to sing, to play with hand-jive, and is heard on many streets in New York State, the student will practice that difficult repeated pattern and succeed.)

6. A recorder or preband program will better succeed if each student is supplied with music and an instrument for use at home as well as in-school instruction. The student must hear his/her own tone quality and listen for the correct notes and rhythm.

7. When the students are given the opportunity to create, improvise, and experiment using body percussion, rhythm instruments, Orff, preband or accompanying instruments, the process can become so enjoyable that the students demand a knowledge of notation in order to "keep" their creations. (In one school, one of the most loved songs in the school recorder book was created by a third grader and his father when playing music at home.)

8. In the use of pitched percussion, a set of small step bells helps in understanding concepts such as high and low. Using different sized instruments helps the students to understand that a large instrument vibrates at a lower pitch and a smaller instrument at a higher pitch. Similarly, a plastic swimming pool hose swung in the air teaches the concept that the slower the air vibrates, the lower the sound; the faster the air vibrates, the higher the sound. Experiments with water glasses, tuning forks, and "found instruments" brought in by the students inspire interest, creativity, and understanding.

RESOURCES

Aaron, Tossi. Punchinella 47. Philadelphia, PA: Coda Publishing Co., 1978. (Second printing 1983) Available from Magna Music - Baton, 10370 Page Industrial Boulevard, St. Louis, MO 63132.

A collection of 20 traditional American play parties for singing, dancing, and playing Orff instruments. Contains games for the lower grades, with the accompaniments being added in the upper grades. Appropriate for use in most elementary grades.

Choksy, Lois. The Kodaly Method - Comprehensive Music Education from Infant to Adult. Englewood Cliffs, NJ 07632: Prentice Hall. 2nd edition. 1988. 224 pp.

A resource book which traces the beginnings of the Kodaly method and its spread internationally. Explains the method and materials needed, supplies lesson plans, gives a skill development calendar for the school year, and includes nearly 100 pentatonic songs listed by solfeggio.

Lewis, Aden. Listen, Look and Sing. Volumes 1, 2, 3, 4. Morristown, NJ 07960: Silver Burdett. 1983.

A four-volume series which lists songs, rhythmic activities, movement suggestions, instrumental accompaniments, body percussion, Orff settings, and related listening activities for all elementary levels. Sequentially introduces music reading skills, using an Americanized version of the Kodaly method. Includes for each level a teacher's edition; a bound, large chart book; and, a two-volume recording.

Music For Children. Orff-Schulwerk American edition. Schott Music Corp. European American Music Distributors. P.O. Box 850, Valley Forge, PA 19482. Book I, Pre-School (1982); Book II, Primary (1977); Book III, Upper Elementary (1980)

Collections of material based on Musik Fur Kinder by Carl Orff and Gunild Keetman. Compiled by American music teachers following the pedagogic and stylistic examples of Orff and Keetman, but using materials from American culture.

Nash, Grace; Jones, Geraldine; Potter, Barbara; and, Smith, Patsy. Do It My Way - A Handbook for Building Creative Teaching Experiences, Level K thru 6. Van Nuys, CA 91408: Alfred, 16380 Roscoe Blvd., P.O. Box 10003. 1977.

Contains many ideas for using body percussion, simple rhythmic and/or melodic ostinatos, and Orff-style instrumental settings. Includes sub-sections on rhythmic expression, movement, language arts, arithmetic, ecology, singing, and playing. Presents thoroughly explained musical ideas that cover all aspects of the elementary curriculum that are reinforced through music instruction.

Schleufer, Stanley L. Sound Approach to Teaching Instrumentalists, A. The Kent State University Press. P.O. Box 6525, Ithaca, NY 14851. 1984. 160 pp.

A book dealing with an aural approach to teaching music literacy. Chapters 3 - Teaching a Sense of Tonality, and 4 - Teaching Rhythmic Feeling, of particular interest.

4. MOVING

RATIONALE

Movement is an essential part of the child's approach to the world and to her/his self-expression. The unborn baby moves and reacts to sound. The inherent response of a child to music is to move, freely or rhythmically, and joyfully.

Most musical concepts can be perceived, better understood, and reinforced through experiences in moving. Within the preK-6 music program, they greatly contribute to the students' understanding of musical concepts, and to their rhythmic response, aesthetic appreciation, creative expression, physical coordination, socialization, self-awareness, and awareness of other people's cultures.

One of the important uses of movement in the music curriculum is to teach the concept of steady beat. The overt movement to the beat in the early levels of learning becomes internalized in the musical performances of older students as they learn to "feel" the beat. The combination of coordination and the ability to keep a beat can lead to more and more sophisticated levels of performance. The student who is coordinated and can keep a steady tempo has a higher probability for success in any musical activity.

Music has the power to free the students and give them pleasure as they move in structured as well as unstructured ways. Building on the natural joy they experience in movement and dance, music teachers can enrich their students' musicality and growth.

EXPERIENCES

To respond to music in a rhythmic manner, all students should be able to use their bodies in a coordinated way and be comfortable with using their bodies musically.

Because attitude is so important in movement activities, it is essential that early movement experiences be enjoyable and successful.

They should be exploratory in nature and unmetred. Once a student has been successful with nonmetrical movement, work can begin on the perception and performance of steady beat. Continued activities should reinforce and refine the skill of keeping a steady beat.

Body Awareness experiences develop coordination and vocabulary in the use of body parts. All such experiences help the student to feel at ease using his/her body for expression and musical response. Spatial awareness experiences provide the student with a sense of his/her own space, respect for that of others, and a realization of surrounding, larger spaces. Moving in space can have direct relationships with tempo, dynamics, and pitch.

Locomotor and axial movements can be used for expression, and for understanding of musical elements such as rhythm, melody, harmony, form, timbre, and style.

Folk and patterned dances, in addition to being opportunities for musical response, provide the student with growth in socialization and ensemble performance, and give added insight into heritage and custom. Folk, ethnic, and period dances, along with a variety of uses of the body, also provide the student with growth in cultural understanding and considerations of differences in styles.

Conducting and playing experiences foster skill development, interpretation of symbols, and creative expression.

HELPFUL HINTS

1. The Learning Climate

For a student to move expressively in music class, a classroom atmosphere of freedom, seriousness, and joy should exist. So must respect: for individual body structure, for attempts at moving, and for differing responses and interpretations.

Freedom develops from the earlier opportunities for the students to respond uninhibitedly to music while using body and space awareness.

Seriousness comes from your continuing guidance and encouragement which build, through the students' response, toward the objectives of a particular experience.

Joy comes in the students' achieving those objectives, as well as self realization, social growth, and aesthetic expressiveness.

2. Specific Teaching Suggestions

Your preparation:

- o As the teacher, you should be able to use body sounds, hand drum, and keyboard and/or other instruments to begin movement or to accompany it. (If you are inexperienced, consult the many available tapes, discs, and records which provide not only accompaniment but direction as well.)
- o Your understanding of the students' social attitudes at different age levels can insure (your) appropriate expectations for moving.
- o Be aware of the ethnic make-up of your school community and its cultural context: its gestures, dances, and music. All three can reflect and enrich the students' experiences in moving.

Conducting the lesson:

- o If it is difficult to create a movement area in a classroom, the students can move around the periphery of desks, in a center area with desks set aside, or at their desks, using axial motions.
- o As in vocal experiences, moving should have simple body preparation or warm-ups. Footwear is a safety factor; sock wear should be avoided. Also, over-exuberance can create dangerous energy/force levels.
- o Do your part by setting the proper tone for moving experiences, by your mien, your voice, your body language, and your moving with the students.
- o Establish respect for the space of each student.
- o Establish signals, usually musical, for starting, stopping, grouping, etc.
- o Provide a structure, sequence, and a vocabulary of moving/dance for the students.
- o Use a sequence from exploration to improvisation to composition, as for other creating experiences. Strive for a minimum of imitation.
- o Start without sound; then move into sound/music relationships. Proceed from accompaniment to movement and back. Also, have the students exchange creative responsibilities.
- o Where possible, use taped or recorded compositions from the standard repertoire or from the Repertoire list on pages 147 to 150. Consult series books and books on movement and dance.
- o Use various avenues of approach: pantomime, games, song dramatization, folk dances, etc.

RESOURCES

Findlay, Elsa. Rhythm and Movement. Evanston, IL 60204: Summay-Birchard. 1971. 96 pp. Based upon Dalcroze eurhythmics. Describes numerous activities and how to guide them.

Neill, Jack. "Elementary Music Con Moto." Music Educators Journal, 76, n. 5, January 1990, pp. 29-31. Provides useful suggestions for the students -- and teachers -- to feel comfortable with movement, together with specific techniques for teaching movement.

Weikart, Phyllis. Movement Plus Music: Activities for Children Ages 3 to 7. Ypsilanti, MI 48198: High/Scope Press. 1989. 40 pp.

_____. Round the Circle: Key Experiences in Movement. Ypsilanti, MI 48198: High/Scope Press. 1987. 125 pp. Provides strategies for using movement with preK and K children.

_____. Teaching Movement and Dance. Same as above. A guide to introducing movement to children and adults. Features a comprehensive explanation of the Key Experiences in movement and the development of "rhythmic competency." Includes instructions for 110 + beginning folk dances.

5. CREATING/COMPOSING

RATIONALE

Involving students in creative musical activities offers them the opportunity to make music at the same time that they learn about it. Through the manipulation of musical elements, they gain insight into them as well as into the results of combining them to create a musical piece. Most important of all, unleashing personal creativity is a powerful motivational tool!

Motivation to learn occurs as the students create something of their own. They learn new material because they need the knowledge to make something that is new, and that is their own.

Creating/Composing activities have other positive effects, also. They give the students control over the pace and style of their own learning, ownership of the products of their own activities, self-esteem gained through recognition of their peers, and satisfaction at having had success while at the same time having fun.

Finally, in the same manner that the students manipulate words to create original stories, in creating/composing music they learn to manipulate their musical vocabulary and develop a musical way of expressing themselves.

Through sequential planning for Creating/Composing activities, the elementary music teacher aids the students in developing musically and provides them with new ways of self-expression.

EXPERIENCES

Creating/Composing allows for the expansion of the students' individual talents and reinforces their understanding of concepts and skills in the study and appreciation of music. Therefore, this curriculum component offers the following experiences for the students and their teachers:

- o Exploring the dimensions of sound: vocally/instrumentally
- o Finding new ways to use the voice and to play instruments
- o Adding classroom instruments to a song or recording to enhance its overall effect
- o Building their own instruments
- o Exploring "harmony" by creating various patterns and combinations of sound
- o Writing new words to a song
- o Devising graphic notation to represent sound
- o Interpreting graphic notation and sound pictures
- o Improvising and composing (traditional or graphic notation) phrases, sections, and whole compositions
- o Performing original compositions by demonstrating skills in: music reading, notating, recording, and conducting
- o Taping and playing back original compositions for constructive discussion/improvement. (A must for all original compositions!)
- o Exploring the aesthetic meaning of a text when setting it to music.

HELPFUL HINTS

Your approach to, and involvement in, creating/composing activities is crucial in helping the students to learn in ways they enjoy and to achieve success (N.B. Success is measured by the successful completion of the process of creating/composing, not by the quality of the product thereof). You will need to act as a guide to or facilitator of learning, a sort of in-class consultant. Relax, and enjoy seeing/guiding the students to learn!

1. Your Approach
 - a. Think of yourself as the leader of a group of explorers. (For example, when making a list of hand sounds, get your ideas from the students and then write them on the board. Get their ideas for how to notate more than one clap, snap, et cetera.)
 - b. Always keep rooted in what the students know and have mastered prior to the lesson. (For example, expand the clapping repertoire to include all the hand-produced sounds that you and the students can think of.)

- c. Accept the view that most students appreciate a challenge - a problem to solve - that they can enjoy, and you will have them working actively and positively to produce a result that both they and you can be proud of.
2. Guiding Learning
- a. Often your task is first to demonstrate how to do whatever the activity is and then to create situations that make it possible for the students to succeed in it.
 - b. Start with what is easy and simple. Begin with physical activities. For example, conducting simple downbeats (ad lib.) with the class, acting as the conductor's orchestra, clapping once for each downbeat, etc.
 - c. As suggested above, often quickly show the students "how to do it" - i.e., model the process. Immediately thereafter ask, "Who wants to lead this activity?" Keep it fast and lively with activities arranged in short segments led by as many different students as possible.
 - d. Set up situations in which the students work in small and larger teams - depending on group dynamics. Serve each group as an expert consultant - providing help when they need it. Make sure that each group has an opportunity to present its work to the entire class, and invent attention-commanding listening games that will draw the class' careful and close scrutiny to each performance. (Such devices as "How many claps in this composition?" "How many changes from loud to soft?" et cetera may be used.)
 - e. Two key principles are: 1) Include everyone. Virtually all students need, indeed crave, recognition. Provide opportunities for each one to show off what he/she can do. Do not keep calling on the few same students; 2) In terms of the student's performance, get away from "right" and "wrong" or "good" and "bad." Peer pressure/you can communicate the message that expectations are not being met.
 - f. Every composition should be taped and then played back for constructive discussion and improvement. The students' compositions may be improvised or written out. If the latter, symbolic, graphic, or traditional notation may be used.
 - g. Instead of starting with notation, create a need for its use. For example, after a conductor and a group of students have made up a hand sounds piece, ask them to repeat it! This will get one of them to come up with the idea of writing it down: first, as a sequence of sounds; later, with the true rhythmic notation needed to repeat it exactly each time.
 - h. Remember that these are children creating children's music. Their honest products are/should be acceptable. The recommendation here is not to start by presenting a particular type of music as a model to be emulated or a long-range goal to be achieved.
 - i. While maintaining an easy discipline and good working environment, be patient. It often takes some time for many of the students to come around, to learn that this music class is a place where they can use their energies in a positive and enjoyable way.

RESOURCES

Hello, I'm Music. EM Corporation, 180 East 6th Street, St. Paul, MN 55101. 1968.

Schafer, R. Murray. Composer in the Classroom; Ear Cleaning; When Words Sing. Scarborough, Ontario, Canada: Berandol Music Limited; and, New York, NY: Associated Music Publishers. 1967.

Three books which provide innovative experiences for creating/composing by children.

"Special Focus: Creative Thinking." Music Educators Journal. (Special issue) 76, n. 9, May 1990.

Includes articles that summarize the literature on creative thinking, suggest techniques for designing curriculum and formatting objectives, provide practical examples of creative activities, provide multicultural examples of creative thinking, and suggest the use of long-term projects as a way to assess musical growth.

6. READING/NOTATING

RATIONALE

Reading and notating music enables the students to discover the relationships between musical knowledge and musical expressions. Activities in music reading and notation not only provide a means to acquire several goals and objectives within the music curriculum, but also, as skills, form part of the core of music literacy.

Developing music reading and notational skills encourages a more positive attitude by the students toward all kinds of music, by allowing more active participation and individual internalization. Participation in post-school musical activities becomes more inviting when one has the confidence level provided by a degree of music literacy. Reading/notating skills provide an avenue toward musical self-confidence which the students may carry throughout their lives.

EXPERIENCES

Readiness activities and drills should come from and relate to actual music and musical performance. The students can more easily identify musical symbols and notation if they can apply them to experiences in singing, listening, playing, moving, and creating/composing.

Certain terms used in this music Reading/Notating section are defined as follows:

Readiness: Aural and visual recognition of sound/silence, upward/downward, high/low, repetition/contrast. Internalization of steady beat, rhythmic patterns, and interval groupings.

Music-Reading: One's ability to read music, measured by his/her level of accuracy in performing notated music that has been rehearsed but not memorized.

Instrumental Sight-Reading: Music reading with brief or no explanation of a part. Exact pitches need not be internalized. Instruments may respond with correct pitches when the student makes an appropriate physical response.

Vocal Sight-Singing: Vocal music reading with a brief (or no) explanation of a part. Exact pitches must be internalized. Individual sight-singing of melodic materials should not be considered a goal, but rather an enriching activity reserved for the most confident and successful students.

Notational Skills: Writing music which has been internalized. Melodic and rhythmic memory is an essential element.

The specific activities included in this Reading/Notating section will help the students to function musically.

HELPFUL HINTS

Prior to the introduction of formal music reading, the students should have ample rote musical experiences. They need to be able to reproduce accurately music learned by ear. Building on a vocabulary of rhythm and pitch patterns, they may begin to familiarize themselves with musical notation in simple terms. Relevant activities can be found in the Singing, Listening, Playing, Moving, and Creating/Composing sections of this publication, particularly for Level I.

For example, representing with simple diagrams what one hears becomes appropriate:

- o Rhythm: May be represented with longer and shorter lines (and eventually transferred to specific note values).
- o Meter: May be represented with diagonal lines showing strong and weak beats.
- o Melody: May be indicated with lines which show the general contour.

The diagrams may be used in a variety of ways. Charts may be developed showing melodic contour or the rhythmic patterns of a familiar song. A pattern may be played, and the students asked to create their own diagrams as they listen to patterns and phrases from familiar songs. Eventually, the students may be guided to realize that they can reproduce the rhythm patterns they see by tapping long, short, and same sounds in the proper sequence.

During Levels II through IV, as the students grow in both skill and understanding, they will be able to use more accurate, detailed, and specific types of representation to show their recognition of musical organization.

Throughout all of these activities, the concept of reading from left to right needs reinforcement. At this time, the students need barred instruments where the notes can be added or deleted. Later on, simple melodic instruments such as bells or recorders would be helpful. The students have been exposed to steps, skips, and repeated tones. Now they should be guided in applying aural awareness to visual perception and distinguishing between steps and skips on the staff. Actual music sight reading exercises should always be well below the rote/practice performance level of the students.

When reading and performing music on pitched instruments, the students should start with patterns containing many repeated tones and stepwise movement.

When creating short compositions for rhythm instruments by combining a vocabulary of simple rhythms, the students should finish a composition with the teacher's guidance, and play it while following the written notation.

For a greater level of success, the students should have multiple activities, together with aural and visual experiences: singing, clapping, playing instruments, or participating in any other manner that seems appropriate for the demonstration of a particular concept.

When the students have acquired the ability to realize the musical score, they will expand their musical repertoire more quickly and will gain satisfaction from independent performance.

RESOURCES

Bergethon, Bjornar; Boardman, Eunice; and Montgomery, Janet. Musical Growth in the Elementary School. New York, NY: Holt, Rinehart, and Winston. 5th edition. 1986. 304 pp.

Provides a scope and sequence for musical cognitions and skills.

Hughes, William. A Concise Introduction to School Music Instruction. Belmont, CA 94002: Wadsworth. 2nd edition. 1981.

Suggests effective materials for the teaching of notation.

McDonald, Dorothy, and Simon, Gene. Musical Growth and Development, Birth Through Six. New York, NY: Schirmer Books, a Division of Macmillan Publishing Company, Inc.. 1989. 304pp.

Contains pre-school readiness activities, and illustrations of Kodaly hand signals and an explanation of their use.

Zeitlin, Patty. A Song Is a Rainbow: Movement, Music, and Rhythm Instruments in the Nursery School and Kindergarten. Glenview, IL 60025: Scott, Foresman. 1982.

Provides materials for readiness for music literacy.

B. OTHER AREAS

I. MULTICULTURAL AWARENESS

RATIONALE

Long before young children reach elementary school, they have been exposed to a variety of styles of music considered multicultural. In many instances, a particular ethnic musical style can be heard in the homes and neighborhoods from which the children come, and at religious services, ethnic festivals, etc. In addition, musical styles such as jazz, gospel, blues, and Latino are everywhere in the media, or on records, discs, or tapes. Thus when children enter school they may have begun to formulate some preferences for a particular style or styles of music.

Upon entering school, the students, through multicultural experiences, can achieve understanding of and respect for these various styles of music. Just as important, music can be an enjoyable and active medium for better understanding of each student's and other students' (or people's) cultural roots. For example, music can provide an instant link to the individual student's ethnic heritage. Music reflects the origins, living conditions, famous people, places, customs, and events important to any ethnic group. Thus music can provide a means for the students to develop an awareness and acceptance of the contributions of many ethnic groups or peoples.

An emphasis upon multicultural music can foster an awareness, recognition, and respect for each student's origins and rights. The students should be led to understand that cultural differences are intriguing and of value. The preK-6 grades are important levels for developing this awareness.

Again, through multicultural music experiences the students can learn the roots that have contributed to the shaping of an American tradition in music and in other aspects of culture. This knowledge will help the students to accept themselves and to develop dignity and self worth, and will foster a respect for other students/people and their ideas and feelings.

In summary, from meaningful multicultural musical experiences the students will:

- o value their own cultural roots and musical expression thereof.
- o understand that different forms of musical expression have value.
- o understand and appreciate the music and peoples of other cultures.
- o understand that America is a pluralistic society.
- o develop an understanding and appreciation for the intrinsic worth of all groups within a given culture.
- o develop a multicultural awareness that may be carried over to aspects of the school environment.

EXPERIENCES

1. Overall. In general, multicultural music experiences should reflect:
 - a. An American historical perspective. The students need to know that the contributions of African-Americans, Asian-Americans, Latinos, Native Americans, as well as others, are part of our American musical heritage.
 - b. Variety of styles of ethnic music. The students need to be exposed to many styles of musical expression, particularly, but not exclusively, those of the ethnic groups represented in the classroom and community.
 - c. Other cultures. The students need to be aware of important aspects, including historical dimensions, of the society which influenced the music of a particular culture.
 - d. Elements of music. The students should develop an understanding of each of the musical elements--rhythm, melody, etc.--so they can better appreciate the impact each has upon the music of a particular culture or ethnic group.
 - e. A multicultural attitude. The students should be led to realize that all people are individuals and are affected in many ways by the culture in which they are raised.
2. Activities: General
 - a. Every level (I, II, III, IV) may well include activities which reflect characteristics of different cultures and ethnic groups. To achieve this, we can draw upon the following musical activities: Singing, listening, playing, moving, creating/composing--as well as speech.

- b. It is recommended that the students participate in structured activities, including improvisation. Through such active involvement, the students may transcend the inhibitions of a culturally limited background and discover a wide range of attitudes, mannerisms, and expressive traits. At all levels, experiences should be based upon creative expression.
 - c. The students should experience various cultural traditions in an authentic manner, e.g., by singing a folk song as closely as possible in the authentic vocal style. In addition, combining the singing with related movement, instrumental accompaniment, and historical background will heighten the students' understanding of that particular culture.
These kinds of activities should not necessarily be approached as productions or as assembly programs. If the students are allowed to have complete and diverse experiences in the classroom, the chances for creative experimentation and development of understandings are greater. In most instances, these experiences can be viewed as culminating activities that relate to the learning of musical knowledge and the development of musical skills. Also, when the students have had many experiences with various kinds of expressive possibilities, they gain the confidence and inspiration needed for unlimited musical experimentation!
3. Suggestions for Specific Activity Areas
- a. Singing. Experiment with a broad range of naturally produced vocal sounds relating to specific ethnic groups. (See page 16)
Explore folk songs of many cultures. (See page 120)
 - b. Listening. Provide representation from a wide variety of cultures in the listening selections given to the students, including, but not limited to, African-American, Asian-American, Latino, and Native American.
 - c. Playing. Experiment with a wide variety of instrumental sounds, including flutes of all kinds, drums, rattles and shakers, blocks, bells, etc. (Some of these instruments could be from non-traditional or found sources). Include body percussion as an instrumental sound source.
Explore uses of instruments as accompaniment for folk dances and songs in the styles of different cultures.
 - d. Moving. Experiment with a broad range of attitudes and possibilities for movement of body parts in isolation and in combinations related to various cultures.
Explore simple folk dances of different cultures. Create and improvise movements and dances in small groups or alone. These creations can be reflective of specific ideas, attitudes, or feelings of various ethnic groups.
 - e. Creating/Composing. In large or small group settings, improvise and/or create simple pieces in various styles.
Improvise by experimenting with a broad range of vocal sounds, including speech, as in the Singing activities above. Help the students to develop a feeling for voice inflection, rhythm, dialect, and various aspects of cultures through creative musical activities, including those based upon the use of poetry and storytelling. Explore the expressive possibilities of the latter two, in combination with movement and/or instrumental accompaniment.
 - f. For other specific suggestions, see the Activities sections, pages 9 to 146, i.e., the multicultural entries in the columns for Suggested Selections and Related Activities/Comments. Also, supplement your teaching with appropriate films, filmstrips, etc. Consult your school's A-V center or librarian.

HELPFUL HINTS

In the teaching of multicultural music, successful teachers use a variety of practices, some of which are reported below, in

- 1. Beginning (Getting Ready)
 - a. Knowing one's own individual ethnic heritage
 - b. Listening to recordings of music from other cultures
 - c. Reading the section on Multicultural Awareness in Music in the Middle/Junior High School, a State Education Department publication; the articles listed in the General

- Resources section; portions of Multicultural Perspectives in Music Education, the 1989 MENC publication
- d. Attending conferences and/or workshops sponsored by MENC, NYSSMA, or SED
2. Knowing the students
 - a. Identifying and learning as much as possible about the different ethnic groups in the class
 - b. Consulting school records, local census figures, etc.
 - c. Contacting local groups which represent different cultures and resources
 - d. Talking with the students, to learn about their ethnic heritage(s)
 3. Planning multicultural experiences
 - a. Consulting the Planning section of this publication
 - b. Consulting the Activities sections of this publication
 4. Setting the stage for effective learning
 - a. Demonstrating sincerity in accepting other people's cultures and musics
 - b. Being willing to experiment along with the students

RESOURCES

Books

Anderson, William M. and Campbell, Patricia Shehan (eds.). Multicultural Perspectives in Music Education. Reston, VA 22090: Music Educators National Conference (MENC). 1989. 334 pp.

Suggests the use of the following in teaching multicultural music: musical concepts (rhythm, melody, texture, timbre, dynamics, form); experiences in singing, moving, guided listening, and integrated learning. Describes specific strategies for teaching the music of North America, Latin America, Europe, Africa, and Asia. Contains helpful bibliographies, also.

Rodriguez, Fred. Cultural Pluralism and the Arts: A Multicultural Perspective for Teacher Trainers in Art and Music. Lawrence, KA 66044: Kansas University School of Education. 1983. 313pp.

Explores the music of three culture groups - Afro-American, Hispanic, and Native American - by providing detailed background on the uses of music in each culture and general information on musical performance, and by offering classroom activities which build on and exemplify this information. Offers trainers and teachers (a) specific information (in the form of concepts) about the use, the expression, the instruments, etc. of each culture group, (b) activities which suggest practical methods for teaching about each concept, (c) references which can be used to explore concepts in greater depth, and (d) a format which can be used to explore the music of other cultures.

Articles

Anderson, William M. "Multicultural Awareness." Music Educators Journal. 67, n. 1, September 1980, pp. 38-43.

In the first of three articles, presents ways for the student to recognize the musical contributions of various groups, to discover new ways of making music, to develop the ability to perform and listen to many types of music, to compare world musics, to sing songs in native languages, to learn to play world music instruments, and to learn the elements of music. Gives specific examples and techniques, also.

Boyer-White, Rene. "Reflecting Cultural Diversity in the Classroom." Music Educators Journal. 75, n. 4, December 1988, pp. 50-54.

Discusses the need to reach beyond traditional music in teaching music to students representing many cultures.

Dodds, Jack P. "Music as a Multicultural Education." Music Educators Journal. 69, n. 9, May 1983, pp. 33-34.

Emphasizes starting with sounds per se, then understanding styles of music. Maintains that the students can gain new musical experiences and an extension of their means of expression through enlargement of their musical vocabulary; and, an understanding of differences and similarities, particularly in ways of making music, all as a result of the study of music as a multicultural medium.

Gamble, Sue. "A Multicultural Curriculum." Music Educators Journal. 69, n. 9, May 1983, pp. 39-41.

Shows how the study of world music can help students from a variety of ethnic backgrounds to become reacquainted with their cultural heritages. Proposes that the study of musical elements (rhythm, melody, etc.) through world music can be implemented through a spiral curriculum, i.e. levels, with advanced levels building upon earlier ones, in an articulated scope and sequence.

Rodriguez, Fred. "Cultural Pluralism and the Arts: Designing Multicultural Materials for Music Educators." Design for Arts in Education. March-April 1985, pp. 38-40.

Describes the rationale for the research and production of a multicultural resource guide for teacher trainers in music and art education. (See also Books above.)

Scott, Carol R. MENC Adviser (column). Music Educators Journal. 76, n. 6, February 1990, pp. 10-11.

Gives practical suggestions for teachers in using multicultural music.

Recordings

African Songs and Rhythms for Children
Folkways FC7844/FC4377

Mexican Folk Songs/Folk Songs of Latin America
Bowmar Records

Best of Duke Ellington
Capital 16172

Negro Folk Music of Africa and America
Folkways SE4500

Dixieland New Orleans
Mainstream 56003

Pee Wee Russell: A Legend
Mainstream 56026

Folksongs of Puerto Rico
Folkways FE4412

Rockin' in Rhythm Vol. 3 (Primary)
MCA 2077

Guide to Jazz
RCA Victor LTM 1393

Smithsonian Collection of Classics and Jazz
Smithsonian 1973

Louis Armstrong Story
Vol. 1-4 Columbia--Cl. 851, 852, 853, 854

2. TECHNOLOGY AND MUSIC

RATIONALE

Technology is an invaluable and exciting tool in the teaching of music. Because of the sophistication of music technology, its use within the music program is almost limitless. Computers and synthesizers (electronic keyboards) can be used as teaching aids in reinforcing the concepts of music, and as a vehicle for performing and creating music. The students can learn, practice, play, compose, arrange, record, and print out music on an elementary level. The technology can accommodate all ages, all levels and a wide range of students. The use of technology not only reinforces musical knowledge and skills, but also easily stimulates higher levels of thinking - application, analysis, synthesis, and evaluation.

Computers are unique: they can combine sound and visuals in conjunction with time. This is not to say that computers can substitute for live performances, but they can be used as a highly effective means of reinforcing experiences in music. Because of their capability to combine visuals with sound, computers are especially beneficial in the elementary school for those students who are more apt to be visual learners than auditory learners.

Computers and synthesizers are highly motivating to students! And this motivation carries over into all activities. For a student, it is "special" to be able to go to the computer. Because the computer is individually based and poses no threat to the user, the student receives instant gratification. At the same time, the teacher has an additional means of seeing which students need more experiences with the particular concept or task being addressed.

Computers and synthesizers can aid students in creating music. This technology is ideally designed to facilitate the process of creating music by use of internal recording devices that allow the student to make changes and adjustments instantly. The outcome is overwhelmingly gratifying to the student, and the possibilities are many.

Most importantly, with the application of synthesizers, all students in the music classroom can be creators. Synthesizers can be a stimulus and a means to allow for self expression and creativity.

THE TEACHER AND TECHNOLOGY

How can music technology be implemented into the music program, and how can it suit individual situations in relation to time, expense, and feasibility? Below we present information a teacher can take and adapt to the teacher's situation.

How much knowledge does the music teacher need to implement music technology? An answer is, many computer programs require very little knowledge, and can be immediately implemented into daily music activities. (Performance software and synthesizers take more preparation and practice before they can be implemented into a music program, but they are not difficult and should not intimidate even the novice computer user.) Plenty of help is available through inservice workshop courses, MENC and NYSSMA conferences, books, music publications, and local resource people. Also, many software companies will send programs to teachers on a perusal basis. This allows the opportunity to decide if particular software would be beneficial to the school's program.

Music teachers might believe they do not have time to become computer literate and at the same time integrate this technology into their program. However, little time is needed to become computer literate and to integrate the simplest software into the music curriculum.

Another concern may be the time for the students' use of the computer. "Computer time" within the music class is a small amount in relation to the total music program. Technology can become common to everyday use, just as singing and playing. Once established, sending a student to the computer and/or synthesizer is no different from sending a student to play an instrument. The computer/synthesizer becomes a "new instrument," not only for performing and creating but for its learning capabilities.

HARDWARE AND SOFTWARE

The music technology referred to in this publication comprises computers and synthesizers. The sophistication and capabilities of hardware and software change rapidly; this calls for adjustments in

application. However, the basic use of technology as an aid for the reinforcement of music concepts probably will not change. The teacher interested in keeping abreast in music technology can obtain information from suggested outside sources (See Resources, pages 174 to 175).

Another excellent resource is a national organization, ATMI: The Association for Technology in Music Instruction, a music interest group of ADCIS (The Association for the Development of Computer-based Instruction Systems). Its monthly newsletter describes current developments in the field; its yearly catalog lists all software and hardware available. (See Resources, pages 174 to 175.)

Computers

The advantage of a particular computer system depends on the software available to suit the school's needs. Music education software and performance software have been written and are continually being written for the Apple, Macintosh, IBM, Commodore 64, and Atari computers. Although various computer systems are particularly noted for their education software and/or performance software, sound capabilities, and/or composing and transcription possibilities, it is the needs of the class that determine which system should be selected.

Very useful and easily usable music education software has been written for the Apple IIe. Many programs suggested in this publication are for the Apple IIe; however, keep in mind that many programs are written and available on different computer systems, and that some are compatible with different systems. This is indicated on the program's description.

In regard to cost and usability, it may be advantageous for the music teacher to use whatever computer systems are used within the school (If you are not knowledgeable about the particular computers used in your school, ask the computer specialist in charge).

Many easily usable and fairly inexpensive programs need only the basic computer components: keyboard, monitor, disk drive.

TEACHING STRATEGIES

Classroom Management

How are computer programs and synthesizers incorporated into the music curriculum? Specifically, how are they used when teaching music to 25 students at a time?

Computer software must be chosen to suit the music curriculum: to reinforce the musical concepts, skills, and attitudes being covered in the class activity.

Depending on the activity and the software, the teacher can introduce a program to an entire class, then have each student work with the program individually on a rotating basis. At the same time, the teacher is carrying on music instruction with the rest of the group. Procedures are set up initially as to how long the students are to stay at the computer and/or synthesizer and what system will be used for indicating the next student's turn without interruption to the class activity already in progress.

Experienced teachers report that the following procedure is very effective:

1. The student receives a "ticket" to the computer. (Use a "wooden apple" as the ticket to go with the Apple computer.)
2. When a student finishes his/her turn at the computer, he/she gives the ticket to the next student (either by choice, seating, behavior, or provided list). (To best use time, the student who will receive the ticket sits in the "on deck" chair next to the student working at the computer and may observe.)
3. The rotation continues until every student in the class has had an opportunity to work at the computer independently.
4. The time a student spends at the computer may be approximately three minutes. More than one class period may be needed to complete an entire class rotation.

Very quickly the students become used to the procedure and easily adapt to it, with minimal interruption to the on-going class activity. A student "computer assistant" is chosen who participates in the

regular classroom activities, and who troubleshoots simple problems a classmate might have with computer programs.

One computer set up in a music classroom works well; any additional stations add computer time for each student. Headphones prevent any noise from interrupting class activities. The teacher sets up a record-keeping list which records the student's progress and software used. (Some software has built-in record keeping.) Sometimes there is no record-keeping; this allows the student to use the computer and synthesizer freely.

The above procedure can also be used for the synthesizer, giving each student the opportunity to be at the keyboard alone. This works especially well when time and attention spans don't allow for each student to get his/her turn at the keyboard during a group lesson. Again, the prescribed activity for the synthesizer keyboard directly relates to the focus of the class music activity. The synthesizer can be used like any other classroom instrument, or can be focused on in isolation because of its special devices.

The initial period of implementing technology requires adjustments for both the music teacher and the students. Once technology is made part of the program it has a positive and exciting effect on the entire music program. (You'll find the synthesizer won't be far from your side, not only for the students' use but for your own accompanying and demonstrating purposes, because synthesizers are small, are portable, and have special devices that allow for easy demonstration.

You'll also find that both the synthesizer and the computer have beneficial uses beyond everyday, such as for demonstration, accompaniment, word processing, and inventory.)

Application

The use of technology can benefit the students' musical cognitions and skills.

In this publication, many of the Activities (Singing, etc.) pages cite, in the Related Activities/Comments columns, specific technology, e.g., TAP, Wenger, etc. These citations are "keyed" to the list of companies in the Resources listed at the end of this section.

In addition, the material below recommends the use of the computer and or synthesizer, and describes its potential.

Contact the company to be sure that the hardware or software you wish to use is still available.

A. SINGING

Computer programs cannot improve singing quality and technique per se, but they can help aspects of singing such as matching pitch (Tune It II [ECS] Apple, IBM, C64) and singing pitch patterns (Magic Musical Balloon [TAP] Apple), "Patterns in Pitch" and "Ear Challenger" [ECS] (Apple, C64). Singing examples played by the computer before the students answer reinforce the understanding of the task. (These programs do not direct the student to sing the example. The teacher needs to clarify to the students if they would like each example sung before answering.)

B. LISTENING

Computer programs allow the students to work "one-on-one" on listening skills. If a student wants an example repeated, the option is provided. Some programs concentrate on the most elementary of listening skills, for example, differentiating between same and different (Toney Listens to Music [TAP] (Apple). Many programs combine visuals with sound, which aids tremendously in understanding concepts, for example melody direction (Magic Musical Balloon [TAP] Apple). Listening is involved in almost every program. Some programs deal with theme recognition (Peter and the Wolf [EAV] Apple, C64).

Technology can play music polyphonically and then play isolated parts of the same composition (4-Track, Turbo Tracks [Passport Designs] (Apple). This allows the young listener to understand aurally what is involved in the piece of music he/she is listening to as a whole. (In certain software programs, while listening to a piece one can follow on a monitor the exact notes being played, and at the same time color-code a 3-part piece as to melody, harmony, bass line (Music Composer [Commodore] (C64). The interrelation of the parts becomes clearer as well as their significance to the whole. Two other programs

along this line are The Music Shop [Broderbund] (C64) and Bank Street Music Writer [Mindscape, EAV] (C64), which play and follow notation measure by measure for pieces of music of different styles.

There is almost no limit to the sounds that synthesizers can create. The students can listen to synthesizer sounds either in isolation (by someone playing the different previously pre-programmed sounds), or within a piece of music for synthesizers (recordings by Don Muro). Technology also allows the students to create their own sounds by adjusting the attack, decay, sustain, and release of a sound. This gives them a better understanding of what comprises the musical sounds they hear.

C. PLAYING

Synthesizers make playing immediately satisfying, from the simplest playing activities to the most involved, because of special devices and the variety of preset sounds at one's fingertips. In music activities, synthesizers can be used like a piano keyboard or other pitched instrument. An added benefit is the recording device which allows immediate playback. Adjustments can be made to what was recorded changing preset sounds, register, key, tempo, and volume 4-Track, Turbo Tracks [Passport Designs] (Apple). A number of programs include tutorial piano lessons on keyboard (Music Fundamentals, Beginning Music I, II, III (Silver Burdett) (Apple), Basic Piano Theory [Alfred] (Apple, C64).

D. MOVING

Computers do not require moving, but movement can be involved. An example would be the program, Magic Musical Balloon [TAP] (Apple), which focuses on melody direction. The students are directed not only to sing the example, but to use hand motion at the same time. This further reinforces the concept through the feel of the movement.

E. CREATING/COMPOSING

Computer software and synthesizers enable the following:

- Creating music;
- Recording created music;
- Making adjustments to recorded segments;
- Making changes when music is played back;
- Recording on top of pre-recorded segments (multi-track recording);
- Displaying notation on the monitor while the music plays;
- Making changes in sound, register, tempo, and dynamics;
- Printing out created music.

There are a number of programs that can do the above. Even though these programs sound involved, they can be used in the simplest form. For example, 4-Track [Wenger] (Apple) allows the students to play and record on another track while the first track is playing. Other suggested programs are Master Tracks [Passport Designs] (Apple, C64, IBM) and Turbo Tracks [Wenger] (Apple) used with Soundchaser keyboard.

Headphones allow for the individual student's creating/revising as needed without disturbing the rest of the class, therefore not restricting or inhibiting the creator. Special devices and the variety of preset sounds seem to stimulate the creative mind, setting no limitations or restrictions. The students do not need to have keyboard training to create (a piece of music) on the synthesizer Music Maestro, [Springboard] [EAV] (Apple, C64, IBM-PC, Atari).

Some programs have some interesting and unconventional ways of creating music:

- Music Construction Set [Electronic Arts] (Apple, C64, IBM, MAC)
- Musicland [Syntari Corp.] (Apple, Mac)
- Music Shapes [Music Systems for Learning, Inc.] (Apple)
- Songwriter [Scarborough] (Apple, C64, IBM-PC, Atari)

F. READING/NOTATING

Computers are ideal for clarifying our music reading and notational system (Note Reading Tutorial [Wenger] Apple, C64). Programs make the connection between what the students hear and what they see notated on a piece of paper. Many programs reinforce the concepts involved in melody reading and notation, and rhythm reading and notation. Here are a few:

- Arnold (beginning level) [TAP] (Apple) - melody dictation
- Early Music Skills [ECS] (Apple, C64, IBM) - step vs. skip, etc.
- Magic Musical Balloon [TAP] (Apple) - melody direction
- Magic Piano [Edusoft] (Apple) - melody, rhythm dictation
- METS [MEI] (Apple) - melody, rhythm dictation, meter
- The Music Class 2 [Wenger] (Apple) - rhythm notation

Many programs deal with notational symbols, staff notation, notes on staff identification, and interval identification. These programs are drill and practice programs; many are game-oriented. Here are a few:

- Music Box I [Wenger] (Apple) - notational symbols id.
- Music Class 1 [Wenger] (Apple) - note id., interval id, (also major/minor scales and rhythm tutorial included)
- Music Maestro [Springboard] (Apple, C64, IBM-PC, Atari)
- Pick a Pitch [TAP] (Apple) - note on staff id.
- Spider Eater [Koala Tech.] (Apple, C64, IBM-PC, Atari) - note on staff id.

Some programs show the actual notes being played or heard (See LISTENING section above). A number of programs are designed to allow the user to plot notes mechanically, basically for the purpose of creating music, for example Bank Street Music Writer [Mindscape, EAV] (Apple, C64, IBM, Atari).

There are also programs that enable music transcription, such as Music Printer [TAP] (Apple) in which the computer keyboard is used.

G. MISCELLANEOUS

Many programs address a number of skills and concepts with one program, for example METS (MEI) (Apple) and "Music Class 1 and 2" [Wenger] (Apple). Some programs are overall music tutorials, such as Music Made Easy [Alfred] (Apple, C64), and the Swan series [MEI] (Apple).

RESOURCES

Individuals

Messina, Tony; educator, clinician. Box 337, Shoreham, NY 11786.

Muro, Don; Chairman of Electronic Music (NYSSMA); composer, performer, clinician, consultant. Box 16, Freeport, NY 11520.

Rudolph, Thomas; author, clinician, consultant. Haverford Township School District, 1801 Darby Road, Havertown, PA 19083.

Organizations

ATMI: Association for Technology in Music Instruction. Organization membership: Send \$15.00 to Ann Blombach, President, ATMI, Ohio State University, School of Music, 1866 College Road, Columbus, Ohio 43210.

Publishes a quarterly newsletter on current technology information and a yearly Courseware Directory which lists and describes current and available music education software.

Publications

Coda Music Software Catalog. Coda Music Software, 1401 East 79th Street, Bloomington, MN 55425
Includes a full description of the software and what is needed to run the program.

Computer magazines such as Incider, Classroom Computer Learning, and Compute.

Courseware Directory. Association for Technology in Music Instruction. (See address above.)

Hofstetter, Fred. Computer Literacy for Musicians. Englewood Cliffs, NJ 07632: Prentice Hall. 1988.

Music Educators Journal. (MENC) Floppy disc section.

Music in Education: Technology Assisted Music Program. Yamaha Corporation, 6600 Orangethorpe Avenue, Buena Park, CA 90620.

A keyboard-based, computer assisted instructional program which takes the students through musical concepts, by the students' making, describing/discussing, listening, and creating.

New York State Education Department. Music in the Middle/Junior High School (pages 90 to 94) and Music in Our Lives (pages 117 to 129), Room 171 EBA, State Education Bldg., Albany, NY 12234.

Contain useful sections on hardware and software.

Rudolph, Thomas. Music and the Apple II. Unsinn Publication, Inc., P.O. Box 672, Drexel Hill, PA 19026.

Conferences

MENC Conferences; NYSSMA Conferences

Music Software Companies

Alfred Publishing Co.
15335 Morrison Street
P.P. Box 5964
Sherman Oaks, CA 91413

Broderbund
17 Paul Drive
San Rafael, CA 94903

Commodore Computer Systems, Inc.
1200 Wilson Drive
Westchester, PA 19380

Designware (Britannica Software)
345 Fourth Street
San Francisco, CA 94107

ECS
Electronic Courseware Systems, Inc.
1210 Lancaster Drive
Champaign, IL 61821

Edusoft
P.O. Box 2560
Berkeley, CA 94702

Electronic Arts
275 Campus Drive
San Mateo, CA 94403

Koala Technologies
70 North 2nd Street
San Jose, CA 95113

MECC
Minnesota Educational Computing Corporation
3490 Lexington Avenue North
St. Paul, MN 55126

MEI
Music Education Incentive, Inc.
P.O. Box 599
Chesterton, IN 46304

Passport Designs, Inc.
625 Miramontes Street
Half Moon Bay, CA 94019

Pygraphics (Pyware)
P.O. Box 639
Grapevine, TX 76051

TAP
Temporal Acuity Products
Building 1, Suite 200
300 - 120th Avenue NE
Bellevue, WA 98005

Wenger Corporation
P.O. Box 448
Owatonna, MN 55060

3. PreK MUSIC

RATIONALE

A child's early years are critical for musical development. Every young child needs a musically-rich environment which provides opportunities for the child to hear and explore a wide variety of sounds.

The first musical experience of a child occurs at birth (although there is some evidence to suggest that the fetus hears prior to birth). Immediately after birth, the newborn is receiving information through his/her senses. The newborn's auditory sense is already developing as the child is exposed to an unfamiliar sound environment. As the baby matures into a toddler and then a preschooler, he/she interacts with the environment, including the sounds in it. These sounds are the raw materials that will be perceived by the child and will become the building blocks for the child's musical development.

From infancy, the young child hears the sounds of parents' and caregivers' singing and talking, and other environmental sounds, such as sirens, bells, birds, and insects. The infant explores sounds by sucking, babbling and cooing, and tapping or kicking toys or other objects. Gradually, the infant can enjoy toys that make musical sounds which he/she can control. Parents and caregivers of very young children can provide exposure to recorded music and move with the children (by rocking, bouncing, patting) to reflect the beat, rhythm patterns, or melodic direction of the music heard. These infant stimulation experiences serve as the genesis of the musical experiences of a pre-K program.

GOAL OF THE Pre-K MUSIC PROGRAM

The primary musical goal for a preschooler is to be involved actively in musical experiences (exploring sounds, singing, moving, listening, playing instruments, improvising). These experiences provide the child with a positive sense of self and a positive attitude toward music, and lay the foundation for later conceptual development.

A preschooler attends to, perceives, and responds to the following aspects of music:

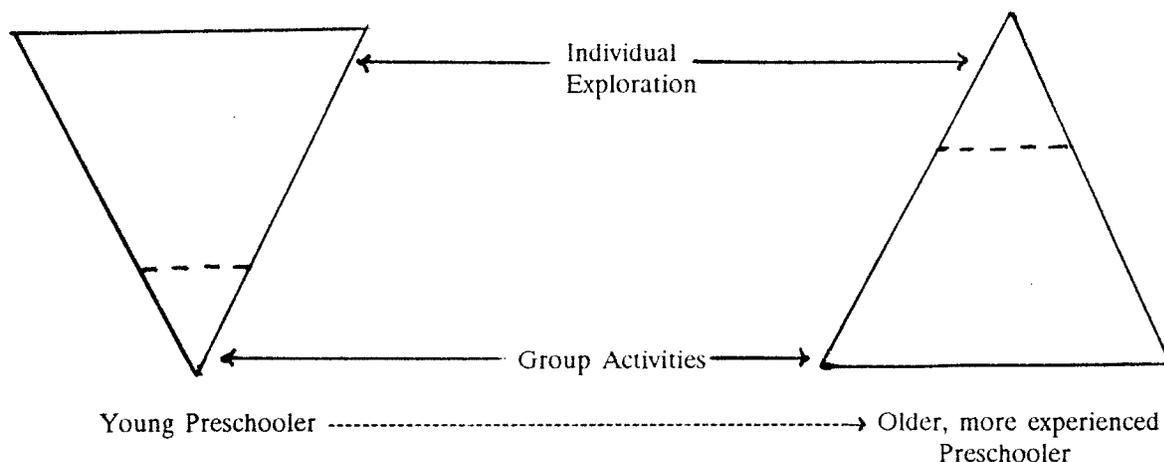
- a. one or more elements in a musical selection, e.g., rhythm, dynamics;
- b. the type of physical activity needed to accomplish the musical skill of singing, moving, or playing;
- c. the feeling that is created within the child as the musical selection is heard or performed, e.g., emotions linked to the musical selection or to a memory of another experience.

Sometimes the preschooler will focus on only one of these musical aspects; at other times, on all three musical aspects simultaneously. No matter which aspect of music the child focuses on, the child must be actively involved (singing, listening, moving, playing instruments, etc.) in producing sounds or in responding to sounds.

EXPERIENCES

An effective preK music program consists of a blend of individual exploratory activities and group music-making activities. A young preschooler (between two and four years of age) needs considerable time for musical exploration (for child's work, for "play"), with little emphasis on group music-making activities. As the preschooler matures, more emphasis is placed on group music-making activities, but still allowing time for individual exploration.

Balance of Activities



Many preschoolers who are involved in daily musical activities of exploration and group music-making will know many of the cognitions in Level I. For example, many preschoolers will possess the rhythmic concepts of beat and rhythmic pattern, but not possess the rhythmic concepts of accent, duple meter, or triple meter. Many preschoolers will possess beginning concepts of melody, harmony, form, dynamics, tempo, timbre, and style, outlined in Level I. Many preschoolers will be able to do most musical skills listed in Level I. Their musical skills will be somewhat unrefined because of their limitations in motor coordination, tonal memory, and aural discrimination.

DEVELOPMENTAL CHARACTERISTICS OF PRESCHOOLERS

To provide appropriate activities for 3-year-olds and 4-year-olds, the teacher may find useful the chart* of children's physical, intellectual, emotional/social, and musical characteristics.

*See page 178 .

Characteristics of 3-Year-Olds and 4-Year-Olds

A. Physical Characteristics

3 years old

Practices gross motor skills (running, jumping, riding tricycle)
Practices fine motor skills (uses crayons, builds towers)
Receives toilet training

4 years old

Develops more gross motor control
Can draw a circle and a cross, and can copy some shapes

B. Intellectual Characteristics

3 years old

Has extensive visual interest
Enjoys using and listening to language
Continues imaginary play
Is developing intellectual curiosity
Continues to explore sounds
Shows interest in causes and effects, i.e., effects of actions on objects
Uses sentences to tell stories
Has a speaking vocabulary of 900-1200 words; sentence length is 4-5 words

4 years old

Begins to conceptualize more elaborately and construct more complex thoughts
Can group objects into classes according to his/her perceptions of their similarities
Talks constantly and uses imaginary speech
Has a speaking vocabulary of 2000 words

C. Emotional/Social Characteristics

3 years old

Likes to get the attention of adults and peers
Practices leading and following peers
Goes along with simple requests
Seeks help when needed
Expresses affection and annoyance to peers
Has imaginary fears of dark, injury
Has a sense of humor (plays tricks)

4 years old

Is developing a sense of autonomy and conscience
Enjoys socializing (playing) with others
Is affectionate toward parents
Becomes competitive
Feels pride in accomplishment

D. Musical Characteristics

3 years old

Can imitate parts of songs heard around him/her and get segments of the words
Creates longer songs and more repetition and organization

4 years old

Can repeat songs he/she has heard with increasing accuracy
Can chant rhythms with good accuracy
Can purposefully construct sounds

HELPFUL HINTS

1. N.B.: The musical concepts and activities presented in Level I are appropriate for preschoolers only after they have had many exploratory experiences with sounds.
2. About SINGING: The 3-year-old preschooler will be a spontaneous singer of improvised songs (or pieces of songs) and may not join readily in singing a song suggested by the teacher. The latter may involve the child through physical activity (movement of objects, body parts, or dramatic play) as the teacher sings the song.

The 4-year-old will be more ready to join in group singing of a familiar song, but will continue to enjoy his/her own personal songs and the "playing with" (exploring) the sounds of his/her voice.

3. About LISTENING: The short attention span of 3- and 4-year-olds should require that listening activities focus on general awareness of sounds and on short musical compositions in which the children can be physically involved. This movement allows young children to describe the musical elements that they hear, e.g., swaying when they hear a music that is legato and in triple meter, or marching to a steady beat, or tiptoeing when they hear short, detached sounds that are very quiet.
4. About PLAYING: The 3-year-old will need time to explore the ways in which instruments make sounds; he/she will focus on the process of producing the sound, not necessarily making the sound at the teacher's "desired" time.

The 4-year-old will be better able to explore more quickly and to produce the sounds on cue.

Also, instruments that require well-developed fine motor skills (triangle, finger cymbals) are more difficult for preschoolers to play. More easily-played instruments are rhythm sticks and hand drums.

5. About MOVING: Moving is what preschoolers do best! However, the 3-year-old child may have some difficulty in participating in structured movement activities. At first, provide opportunities for the 3-year-old to create movements to match sounds or tell stories. Gradually, the child will enjoy participating in a few structured singing games that involve movement, e.g., The Hokey Pokey, Looby Loo. Young children will be more successful in activities using large motor movement (walking, galloping, tiptoeing, marching) with a gradual introduction of activities using fine motor skills (finger plays such as in Eency Weency Spider and tracing visual representations of sounds such as _ _ _ _ _ for the rhythm of "Teddy bear, Teddy bear").
6. About CREATING: Capitalize on the spontaneity of 3-year-olds by providing opportunities for musical improvisation. Using hats or simple costumes, puppets, or other objects such as small toys, young children may create their own mini-operas (with their voices) or mini-symphonies (with small percussion instruments). Some children might enjoy listening to their musical "creations" on a tape recorder.

Some 4-year-olds may want to produce a "picture" of their musical composition.

7. About READING: Through singing, listening, moving, playing, and creating, the young child is preparing to read musical notation. Although the latter is a skill to be learned later, the children may express themselves by creating visual representations (with chalk or crayons) in response to the music they hear. These "artistic renderings" are the beginning of the idea that a visual product may represent sounds--a notion basic to the understanding of musical notation.

Gradually, young children may use their crayons to describe the music they hear; they may stroke the rhythm (beat or melodic rhythm) of a musical composition, draw a continuous line to represent the melody, or change types of strokes to show differences in legato and staccato passages. Later, the children may enjoy tracing the "path" of a visual representation (prepared by the teacher) of the melodic rhythm or of the melodic direction. To trace these "paths," the children might use tiny cars, tiny stuffed animals, or tiny paper pictures glued to tongue depressors. Many children will enjoy tracing tactile "paths" (pipe cleaners, strips of fabric with various textures) with their fingers.

RESOURCES

Andress, Barbara. Music Experiences in Early Childhood. NY: Holt, Rinehart, and Winston. 1980. (Out of print)

Boswell, Jacquelyn (ed.). The Young Child and Music: Contemporary Principles in Child Development and Music Education. Reston, VA 22091: Music Educators National Conference. 1985.

Contains proceedings of the Music in Early Childhood Conference held June 28-30, 1984 at Brigham Young University. Includes keynote addresses by Frost, Davidson, Elkind, Andress, and Zimmerman; reports by research teams; synopses of workshops; and abstracts of research sessions. An excellent source for a broad overview of early childhood music, as well as for specific teaching suggestions.

Music Educators Journal. 76, n. 2, October 1989.
Special issue on Early Childhood.

4. MUSIC FOR STUDENTS WITH HANDICAPPING CONDITIONS

The Regents Action Plan and the Revised Part 100 Regulations of the Commissioner of Education emphasize the complete participation of students with handicapping conditions in the total school program, both curricular and extracurricular. It also states that such students must have access to diploma programs when appropriate, thus recognizing that these students need to acquire the same knowledge base and skills as their nonhandicapped peers in order to successfully participate in the school program.

The State syllabi for music, on both the elementary and secondary levels, are being revised in accordance with the provisions of the Regents Action Plan. This ensures that music teachers are both aware of the instructional needs of students with handicapping conditions and that resources are in place to help them meet those needs. The Music PreK-6 Syllabus/Guide contains suggestions for teachers on how to modify instructional techniques or materials to more effectively meet the needs of students with handicapping conditions appropriately placed in their classes. This information is presented as general practices for consideration by the teacher as well as specific information integrated into the suggested lesson plans contained in the Syllabus/Guide.

All learners, including those with handicapping conditions, should experience and develop an understanding of the music elements of rhythm, melody, harmony, form, dynamics, tempo, timbre, and style. They should also develop musical skills in singing, listening, playing, moving, creating/composing, reading/notating, and positive attitudes and feelings of self-worth.

Students, especially those who have limited concentration ability, will be most successful in music when they are involved in a variety of activities such as singing, listening, moving to music, playing simple percussion instruments, and arranging or following visual representations or graphic notations. Through active involvement with various musical elements, the student with a handicapping condition will have successful first-hand experiences in making and listening to music. Adaptations for lessons taught to students with disabilities might include removing obstacles such as reading words or standard musical notation; including a variety of sensory modes such as sight, sound, and movement; taping lessons for further review; using peer partners; and, learning melodies by rote.

Music teachers may attend workshops, clinics, or sessions at conferences on the subject of modifying instruction to meet the needs of students with handicapping conditions. School districts can provide teacher inservice workshops on modifying instruction for students with disabilities through the Special Education Training and Resource Center (SETRC).

Computers, software packages, and synthesizers may be appropriate for aiding students in creating music. Adaptations may be necessary to ensure full access to a computer for students with physical disabilities. Adaptations might include an enlarged keyboard, using a mouse, voice input systems, eyegaze, or sip and puff.

Music teachers should become knowledgeable of the abilities and needs of those students with handicapping conditions in their classes. Information or assistance is available through the student's Individualized Education Program (IEP), special education teachers, parents, administrators and/or the Committee on Special Education (CSE). Additional resources that can assist teachers in modifying instruction to meet the needs of students with handicapping conditions include:

Atterbury, Betty. Mainstreaming Exceptional Learners in Music. Englewood Cliffs, NJ 07632: Prentice-Hall. 1990.

Graham, Richard and Beer, Alice. Teaching Music to the Exceptional Child. Englewood Cliffs, NJ 07632: Prentice-Hall. 1980. (Out of print)

Music Educators Journal. Special issues (April 1972, April 1980, April 1990).

Nocera, Sona. Reaching the Special Learner Through Music. Morristown, NJ 07960: Silver Burdett, 1979.
Details physical impairments. Offers a variety of materials suited to the impaired student. Provides additional materials -- recordings and visual -- to enhance the program. Usable by the music specialist and the classroom teacher.

Schaberg, Gail, ed. TIPS: Special Learners. Reston, VA 22091: Music Educators National Conference. 1988. 40pp.
Tips for using props, visual aids, rhythm activities, etc. to help students with special needs to understand and enjoy music.

C. EVALUATION

RATIONALE

In recent years, as school budgets have increased in size, education has become "results" oriented, and educators are more and more being held accountable for them. Music education is not exempt from this methodical scrutiny. Therefore, the music teacher needs to gather, systematically, data to support the teacher's opinion that effective teaching/learning has taken place in the music class. This information can also aid the teacher in making any necessary revision in the music curriculum for the school.

GENERAL CONSIDERATIONS

One of the crucial aspects of the teaching process is evaluation. The latter usually involves three important steps/actions, described below, to be taken by the music teacher. (As an aid, many of the sub-steps listed are cross-referenced in parentheses to the pages of this publication.)

1. Deciding why to evaluate

Generally speaking, there may be four purposes for evaluation:

- a. Diagnosis, to determine where the students are
- b. Measurement of student progress toward achieving objectives
- c. Measurement of final achievement
- d. Measurement of the effectiveness of the music program

2. Defining, somewhat in this order, what is to be measured

- a. The overall goals for the students (page 1)
- b. Objectives for the students

1. Attitudes (page 7)
2. Cognitions (pages 9 to 146)
3. Skills (pages 9 to 146)

Specific objectives for the students (pages 9 to 146) are addressed by suggested activities for the students, and evaluation thereof (pages 9 to 146).

3. Deciding how to measure

There are many activities for evaluation. Here are a few:

- a. By the teacher:
 - Observing the students' actions
 - Maintaining anecdotal records of the students
 - Devising and using checklists
 - Interviewing the students
 - Preparing and administering tests for the students
- b. By the students:
 - Singing, listening, playing, moving, creating/ composing, reading/notating (Activities, pages 9 to 146 and the specific Evaluation strategies described thereon)
 - Keeping logs
 - Playing music games
 - Describing music in words, etc.

The following pages contain illustrative items which evaluate the above-referenced objectives (attitudes, cognitions, skills) and activities. Other useful suggestions are contained in sources listed in the General Resources section.

SAMPLE ITEMS

(In addition to those suggested in the Activities pages of this publication, pages 9 to 145)

Attitudes

There are six attitudes which pervade this Music PreK-6 document:

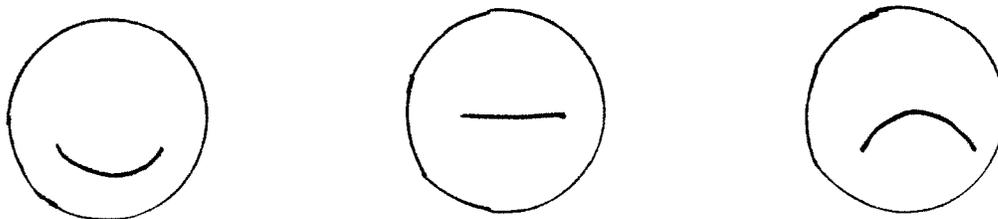
"As an ongoing and final outcome of experiences through Music PreK-6, the student will:

1. Develop self-esteem/self worth.
2. Develop a positive attitude and/or acceptance of music other than his/her own.
3. Develop a desire to incorporate music into his/her life in and out of school.
4. Develop a respect for music in all its aspects.
5. Value his/her own musical accomplishments.
6. Develop confidence as a music maker."

Some manifestations of these attitudes can be active (behavioral), therefore observable, and amenable to check-list logging. For example, if a student were to display:

1. Eager participation in music activities, it might be inferred that attitudes 1, 3, 5 and 6 are present;
2. Contributory verbalization in consideration of new music and ideas, it could suggest the presence of attitudes 2 and 4; and
3. Positive feedback and suggestions in support of others' musical efforts, it might suggest attitudes 2 and 4. (See Grade 1 Check-list, page 187)

Another method of measuring attitudes is the use of traditional scales which require either a verbal or written response from the student. Very young students can use a crayon to respond on a three-point scale, represented by faces, in answer to oral questions such as:



Mark the face that shows how you feel when you sing in music class? (Attitude 5)

Which face shows how much you liked the concert? (Attitude 2)

Mark the face that shows how much you like to sing at home. (Attitude 3)

Put a mark on the face that shows how you feel about yourself. (Attitude 1)

Older students can answer along an equal interval continuum which is intended to indicate more depth of feeling.

Circle the dot which best answers each question.

Attitudes 1,5, 6

How would you rate yourself as a:	Excellent 1	2	Fair 3	4	Poor 5
1. composer	•	•	•	•	•
2. conductor	•	•	•	•	•
3. guitar player	•	•	•	•	•
4. singer	•	•	•	•	•
5. recorder player	•	•	•	•	•

Attitudes 2 and 4

How much did you enjoy the unit on:	Very Much 1	2	Some 3	4	Not at all 5
1. Musical Theatre	•	•	•	•	•
2. Native American Music	•	•	•	•	•
3. Opera	•	•	•	•	•
4. Listening Selections					
a. America. Ives	•	•	•	•	•
b. The Banshee. Cowell	•	•	•	•	•
c. Water Music. Handel	•	•	•	•	•

Inasmuch as attitudes shape a person's behavior, attitude scales can help the teacher to understand better his/her students. However, it is important that the teacher establish good rapport with the students; attitude scales can be subject to "faking".

Cognitions (Knowledges)

Musical understandings (cognitions) are concerned with the thought process in the following order of complexity in Bloom's Taxonomy of Educational Objectives:

1. Knowledge - write, list, label, define, state, name
2. Comprehension - summarize, describe, draw a picture of
3. Application - use in a new situation, solve, apply
4. Analysis - analyze, contrast, compare
5. Synthesis - invent a new way, create, design
6. Evaluation - appraise, assess or criticize; establish criteria and use to formulate judgment

These cognitions are covert (unobservable) in nature and are tested primarily through music listening. Almost all of the following test/evaluation examples have appeared on teacher-made paper- and -pencil tests which are listening-based and require short musical excerpts. Recordings which accompany the basal series are a rich source of this music. Teacher-taped examples using melody bells, piano, recorder, and rhythm instruments are also quite easy to make, and can be specifically tailored to the music learning. Reading workbooks and music catalogs are a great source of pictures for the primary grades. For example:

DYNAMICS

LOUD SOFT

OR



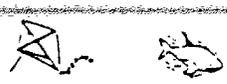
OR



PITCH DISCRIMINATION

HIGH LOW

OR



MAJOR/MINOR

SAMPLE:

MAJOR MINOR

1.	MAJOR	MINOR
2.	MAJOR	MINOR
3.	MAJOR	MINOR
4.	MAJOR	MINOR

VOICE IDENTIFICATION

SAMPLE:
 SOPRANO ALTO TENOR BASS CHILD

1. SOPRANO ALTO TENOR BASS CHILD
 2. SOPRANO ALTO TENOR BASS CHILD
 3. SOPRANO ALTO TENOR BASS CHILD
 4. SOPRANO ALTO TENOR BASS CHILD

FORM

SAMPLE:
 AB ABACA THEME AND VARIATIONS

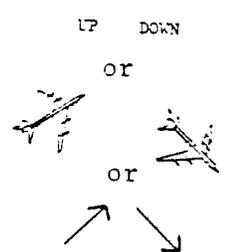
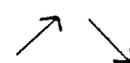
1. AB ABACA THEME AND VARIATIONS
 2. AB ABACA THEME AND VARIATIONS
 3. AB ABACA THEME AND VARIATIONS

Instrument Identification

SAMPLE: 

1. 
 2. 
 3. 
 4. 

MELODIC DIRECTION

UP DOWN
 OR

 OR


TIMBRE

For each musical selection, circle the name of the group you hear.

EXAMPLE:
 Brass String Woodwind Percussion
 Choir Quartet Ensemble Ensemble

1. Brass String Woodwind Percussion
 Choir Quartet Ensemble Ensemble

2. Brass String Woodwind Percussion
 Choir Quartet Ensemble Ensemble

3. Brass String Woodwind Percussion
 Choir Quartet Ensemble Ensemble

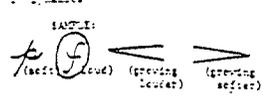
4. Brass String Woodwind Percussion
 Choir Quartet Ensemble Ensemble

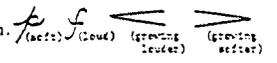
TONE MATCHING

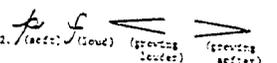
SAME DIFFERENT
 OR



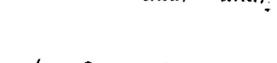
Dynamics

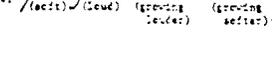
SAMPLE:


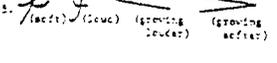
1. 

2. 

3. 

4. 

5. 

6. 

MUSICAL STYLE

SAMPLE:
 ROCK CLASSICAL JAZZ ELECTRONIC

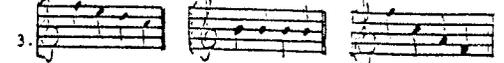
1. ROCK CLASSICAL JAZZ ELECTRONIC
 2. ROCK CLASSICAL JAZZ ELECTRONIC
 3. ROCK CLASSICAL JAZZ ELECTRONIC
 4. ROCK CLASSICAL JAZZ ELECTRONIC

1. MELODIC CONTOUR

SAMPLE:


1. 

2. 

3. 

RESOURCES

- Musical Achievement and Evaluation

Boyle, J. David, and Radocy, Rudolf E. Measurement and Evaluation of Musical Experiences. New York: Schirmer Books, a Division of Macmillan, Inc. 1987. 332pp.

A sourcebook of material relating to the purpose of evaluation/testing and contemporary issues thereof; psychometric foundations; developing tests; measuring musical aptitude, achievement, performance, and attitudes; reporting systems; and program evaluation.

Colwell, Richard. The Evaluation of Music Teaching and Learning. Englewood Cliffs, NJ 07632: Prentice-Hall. 1970

Includes a wide range of evaluation methods from pre-school to college. Covers objectives, evaluating musical aptitude, cognitive learning, skills, the affective domain, a taxonomy of psychomotor objectives, and published standardized tests.

- Musical Aptitude

Gordon, Edwin E. Musical Aptitude Profile. Boston: Houghton Mifflin. 1965

Measures stabilized music aptitudes of students aged nine through seventeen (grades 4-12).

_____. Primary Measure of Music Audiation. Chicago: G.I.A. Publications. 1979

Measures basic music aptitudes, tonal and rhythm, in students ages five through eight (kindergarten through grade three).

- Musical Attitude and Preference

Wapnick, Joel. A Review of Research on Attitude and Preference. Council for Research in Music Education, Bulletin No. 48, 1 - 20. 1976

A comprehensive source of literature pertaining to behavioral preference assessment and traditional attitude measurement.

- Musical Taste and Ability

Farnsworth, Paul R. The Social Psychology of Music. Ames, Iowa 50010: Iowa State University Press. Second edition. Chapters 6 - 9. 1969

Deals specifically with the nature and measure of musical taste and ability. Lists then available published tests.

- Teacher - Made Evaluation Tools

Mehrens, W.A. and Lehman, I.J. Measurement and Evaluation in Education and Psychology. New York, NY: Holt, Rinehart, and Winston. Chapters 7 - 12. 1984

Covers the construction of essay, short-answer, matching, true-false, and multiple-choice tests, as well as observation instruments.

TEACHERSELF-EVALUATION

Periodic self-evaluation exists as a tool for individual improvement and provides for greater satisfaction in the profession. Unlike evaluation by a superior, self-evaluation is nonthreatening and the teacher maintains control of the process. It should be viewed as an ongoing process, approached quarterly, monthly or weekly.

Teachers may need to search for a process which will best fit their style comfortably. Suggested forms include:

1. Develop a checklist.
2. Construct a survey for students.
3. Consult peers for feedback.
4. Keep a journal of thoughts or responsibilities.
5. Invite a student to be the teacher and imitate you.
6. Consult professionals to assist you in the process (past professors, professional group leaders, admired peer).

The process of self-evaluation is certain to expose individual strengths and weaknesses. The teacher is encouraged to approach this procedure with realistic expectations.

The following checklist is included as a suggestion of areas which can be considered for self-evaluation.

1. Curriculum Development
 - A. I am using a well-written, usable sequential curriculum. 1 2 3 4 5
 - B. I have made contributions to the writing of the curriculum being used. 1 2 3 4 5
 - C. My music curriculum includes multi-cultural and nonsexist approaches to music learning. 1 2 3 4 5
 - D. I periodically improve portions of the curriculum. 1 2 3 4 5
 - E. My "teaching" curriculum closely resembles the "written" curriculum. 1 2 3 4 5
2. Records
 - A. I keep records to ensure the continuation of the music program, including requisitions, purchases, attendance. 1 2 3 4 5
 - B. I keep student records of achievement, interest, potential, and other relevant information. 1 2 3 4 5
3. Learning needs
 - A. I assess the ability and skill level of each student. 1 2 3 4 5

¹Adapted from *Music*, a guide published by the Iowa State Department of Education. Used by permission.

B.	I consider individual learning styles and the differences of each student.	1 2 3 4 5
4.	Instructional Approaches	
A.	I encourage positive attitudes, the acquisition of knowledge, and the development of skills.	1 2 3 4 5
B.	I use a variety of music styles and cultures (beyond Western European tradition, including women composers and performers).	1 2 3 4 5
C.	I search for a variety of music media to ensure that students receive broad experiences in music classes.	1 2 3 4 5
D.	I use audio-visual and related materials to their best advantage.	1 2 3 4 5
E.	I plan learning activities with a conscious effort to develop students' aesthetic responses.	1 2 3 4 5
5.	Knowledge of Subject Matter	
A.	I use music terminology and encourage the students to do likewise.	1 2 3 4 5
B.	I pursue new music skills and information.	1 2 3 4 5
C.	I actively pursue music as a performer.	1 2 3 4 5
D.	I am aware of current trends and issues in music, music history, and music education.	1 2 3 4 5
E.	I seek opportunities to hear professional music performances.	1 2 3 4 5
6.	Communication	
A.	I provide explicit directions for each music class.	1 2 3 4 5
B.	I inform students specifically what, how, and why they are involved in an activity.	1 2 3 4 5
C.	I keep students involved in ongoing formative evaluation processes.	1 2 3 4 5
7.	Positive Atmosphere and Teacher Role Model	
A.	I convey my own excitement about the world of music.	1 2 3 4 5
B.	I promote personal responsibility, self-motivation, and self-reliance through my actions.	1 2 3 4 5
C.	I organize supplies and equipment effectively.	1 2 3 4 5
D.	I keep the music room visually attractive and conducive to the pursuit of music.	1 2 3 4 5

8. School Activities and Working Relationships
- A. I search for ways to showcase music learning. 1 2 3 4 5
- B. I continually communicate to the public, promoting the music department through students' music shows, newsletter items, local newspaper articles, and other related messages. 1 2 3 4 5
- C. I attempt to inform administrators and fellow staff members of the value of music. 1 2 3 4 5
- D. I share new ideas with colleagues to improve curriculum. 1 2 3 4 5
- E. I seek ways to communicate with nonmusic colleagues in an effort to inter-relate music with other disciplines. 1 2 3 4 5
9. Professional Behavior
- A. I model desired attitude toward the pursuit of music knowledge and skills. 1 2 3 4 5
- B. I use planning time productively. 1 2 3 4 5
- C. I model expected behavior toward those with musical taste differing from mine. 1 2 3 4 5
- D. I model respect toward those with lesser music knowledge and skills. 1 2 3 4 5
10. Professional Participation
- A. I am involved in inservice activities, both music-related and grade-level related, in a regular and meaningful manner. 1 2 3 4 5
- B. I show professional growth through professional interaction at conferences and seminars. 1 2 3 4 5
- C. My professional awareness is enhanced through attendance at professional and nonprofessional live music performances. 1 2 3 4 5
- D. My professional knowledge is supplemented through reading music books, music education books, magazines, and music-related publications. 1 2 3 4 5
- E. I am a member of and participate in music-related professional organizations to enhance my professional skills and awareness. 1 2 3 4 5

VII PLANNING

To ensure that the students receive the instruction to which they are entitled, educators must plan the instructional program. For the latter, a curriculum is an integral part. Music, like other subjects, is a discipline with goals, objectives, carefully sequenced learning experiences and evaluation, all in terms of the student. Effective teaching of music requires planning which includes a commitment of staff, funds, time, and other resources. They are all essential to the planning described below.

Such planning means developing a preK-6 music curriculum, planning the year's work for the grades, and planning small units and/or lessons. These actions are interrelated: the total curriculum (1) "drives" the work for the grades (2) which in turn drives units/lessons (3). Also, in a musical sense, these three actions are the musical "themes" for the planning; within them "variations" are possible.

A. Planning for Planning

Early on, a commitment must be made for the preparation of a written, sequential, articulated preK-6 music curriculum.¹ Personnel must be selected and given a charge; roles defined; time, funds, and other resources provided; and time lines set.^{1,2}

B. Holding Planning Meetings

1. The planning site must be convenient and well equipped. Adequate numbers of materials, including this publication, should be provided.
2. The planning should be well organized and sequential. The following suggestions are addressed to the planners:
 - a. Identify the task. Your task in building this curriculum is first to define the amount of content to be covered and the number/type of activities that all students will receive throughout their preK-6 years. Later the task is to provide instruction that will take the students from their entry level to as high as they (as individuals) can reach.
 - b. Briefly examine the Regents Goals, especially #1, 3, 5, 9, 10 and the Learner Outcomes (page 1).
 - c. Read the Objectives/Suggested Activities page, 7.
 - d. Examine the Attitudinal Objectives page. How will the attitudes listed receive attention in your preK-6 music program? Which attitudes require more attention?
 - e. Examine the four Levels (I, II, III, IV). They are the starting point in terms of objectives for the students in your school.
 - f. Examine the musical elements pages 9 to 146. Discuss the students' present level of achievement. At which Level are they? (Use your professional judgment, test results, etc; See Evaluation.) Examine the specific objectives listed under each musical element.
 - g. Examine the Suggested Activities pages 9 to 146. The specific activities listed are suggested ways for you to use in helping students to attain the objectives for the attitudes, knowledges, and skills.³ (They are cross-referenced to them). The information listed in a column is related to other columns; read from left to right.
 - h. Prepare multiple copies of the Grade Level Planning Form on page 195. Fill in the grade space at the top. (It is intended that the developmental levels of this publication correspond with grade levels in K-6, and that the objectives listed will be used to indicate the student's mastery by the end of a particular grade. Roughly, Level I objectives can be accomplished in preK and Kindergarten; Level II, Grades

¹See Curriculum Development: A Handbook for School Districts. Room 171 EBA, State Education Building. Albany, NY 12234. 1982. 88pp.

²Possible persons: Music teacher; director of music or school administrator; curriculum specialist.

³This section is one model for curriculum development. There are other ways to plan, e.g. Start with the Suggested Activities. Also, the latter are suggested only. If you know others, use them!

1 and 2; Level III, Grades 3 and 4; and, Level IV, Grades 5 and 6. This estimate may vary from school district to school district, depending upon local programs.)

For this step, for each grade determine which attitudinal objectives, which cognitions and skills for the musical elements, and which activities, from the Levels are to be addressed. Then, for each grade, on the Form, enter from left to right (1) the attitudinal objectives which you wish to foster in the students; (2) the specific cognitions and skills, in detail or by code number, for the specific musical elements; (3) the specific activities you will use with the students for them to achieve the objectives in (1), (2); (4) the evaluation strategy (see Activity pages, and the Evaluation Section pages 183 to 192); and (5) the specific marking period for teaching (1) to (4). For each grade Form, also enter the specific Singing and Listening Repertoire to be taught.

- i. Analyze each completed grade Form, for allocations, balance, e.g., Is each objective in its proper grade? Should it be earlier? Later? For a grade, are there too many objectives or activities? Too few? By the end of Grade 6 will the students have experiences in all of the six musical activity areas: singing, listening, playing, moving, creating/composing, reading/notating? etc. If not, revise.

C. Planning Small Units/Lessons

These suggestions are offered to the persons planning the above:

1. Examine the Illustrative Learning Experiences (ILEs) pages 199 to 223. These are examples of how you can plan your teaching based upon the objectives in B. above.
 - a. Note that for each ILE there may be more than one objective; more than one activity. (For the latter, those underlined are central to the lesson). Also note that a specific Evaluation strategy is included.
 - b. Most of the ILEs are for more than one class period. Think of them as being spread over several periods.
 - c. Use the ILE format - or a similar one - in planning your work. (You may copy the sample page 198, to facilitate your work). It is recommended that you prepare these plans, use and revise them, and share them with colleagues.

D. Organizing Instruction

1. There are several worthwhile ways to organize instruction. In this publication a focus upon the musical elements and the musical activities has been used. Also, there is merit in any of the contemporary approaches to music education, e.g., Orff, Kodaly, Dalcroze, Comprehensive Musicianship, an eclectic series, or a combination of these, etc. Any such approach should be directed toward achieving the above Learner Outcomes and objectives.
2. Another overall strategy is individualized instruction. Its variations include learning contracts, learning activity packets (LAPs), and learning stations.
 - a. Individualizing Instruction
When reflecting upon the content (scope and sequence) of this document, serious consideration should be given to the optimum use of teacher/student contact time. Particularly if you have serious scheduling limitations in Grades Four through Six, one option might be personalized instruction.
In the general music classroom, this means that an evaluation of specific skills and behaviors, as well as internalized concepts, has occurred. The resulting profile of each young musician is then reflected in his/her individual work plan. It moves the student along the spiraling skills sequences, while addressing any observed need for remediation and/or review.
The assessment tool can be teacher-designed to provide information about the internalization of one specific skills and/or concept, or a related series. It should focus in on the exact information that you wish to obtain and not mix "apples and oranges."

GRADE LEVEL PLANNING FORM

Grade _____

Objectives:
Attitudes

Objectives:
Musical Elements

Activities

Evaluation

Time Period

Repertoire:

Singing

Listening

For example: You are checking dotted quarter note/eighth note knowledge/skills. The evaluation might be planned to give you some or all of the following information.

- o Can the student identify the dotted quarter note followed by the eighth note by name?
- o Can the student apply the dotted note rule to the dotted quarter note. (Whenever a dot follows a quarter note, it sounds the same as if that quarter note was tied to a note of just half its value, an eighth note.



- o Can the student notate the equal conversion.



- o Can the student aurally identify the dotted quarter note followed by the eighth note as it is sounded in a rhythm pattern.



- o Can the student echo clap patterns that include the dotted quarter note followed by the eighth note?

- o Etc.

After the testing has been completed, you will prescribe individual and/or small group involvement that will best suite the diagnosed needs. This does require indepth, extensive planning, but will ensure optimum growth for each student.

You may need teacher-created tapes, games, activity sheets, and the like. However, it is suggested that you look to publications that are already available for assistance. Good sources are old and new basals that have specifically-designated tasks for skill development, music workbooks, and transparencies. Here is also where computer-assisted instruction can be particularly meaningful.

When considering the implementation of an individualized instructional plan, view it in partnership with whole-class involvement, not as a replacement. Inherent in the whole notion of music making are the acts of communicating and receiving of the communication. Personal skills/concepts development will enable that process to be enhanced and will reflect in higher levels of whole-class performance.

Because it is important for the students to know why an alternate plan of instruction is put in place, it is suggested that you explain within any given general music period, that the allotted time has been multiplied by the number of student participants. Every minute has become meaningful and productive for every student, with a virtual elimination of "down time."

E. Teaching Techniques⁴

Excellent teachers of preK-6 music, and research findings, point out certain effective teaching/learning techniques:

- o Considering the students attention spans and developmental levels
- o Using "hands-on" activities
- o Challenging the students to find musical answers to musical problems
- o Teaching more than one musical objective at the same time
- o Providing for the needs of students with handicapping conditions

F. Resource

1. Curriculum Development: A Handbook for School Districts. Publications Office, Room 171 EBA, State Education Building, Albany, NY 12234. 1982. 88 pp.

Describes in helpful detail a process for local curriculum development.

⁴See also the Helpful Hints pages of this publication.

Attitudes (Circle the one(s) this Learning Experience will foster.)

- | | |
|--|--------------------------------|
| 1. Self-esteem / Self worth | 4. Respect for music |
| 2. Positive Attitude / Acceptance of other music | 5. Value own...accomplishments |
| 3. Incorporate music...in and out of school | 6. Confidence as music maker |

Objectives

(Indicate the specific cognition or skill and its code number, e.g.
The child will know that accented beats produce meter. R-1-C-3.
The child will be able to sing songs in various tonalities. H-1-S-2)

Level
I II III IV

Activities

(Indicate the specific activity or activities from the Activities pages)

Materials

(Specify the materials you will use. If more than one Objective is to be attained, list the materials for each Objective).

Procedures

(Write these from your [the teacher's] point of view; what does the teacher do/direct the students to do?)

Evaluation (Write how you would evaluate the student's achieving the Objective(s).)

Comments

(Include special directions, e.g. cautions, readiness, follow-up, etc.).

Objectives	Attitudes 1. Self-esteem / Self worth 2. Positive Attitude / Acceptance of other music 3. Incorporate music...in and out of school	4. Respect for music 5. Value own...accomplishments 6. Confidence as music maker
	Level I II III IV	

Activities

Materials

Procedures

Evaluation

Comments

ILLUSTRATIVE LEARNING EXPERIENCE: 1.1

LEVEL *I II III IV

ATTITUDES

- *1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
- *3. Incorporate music...in and out of school
- *4. Respect for music
- *5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The child will be able individually to perceive and perform a steady beat. R-I-S-i

ACTIVITIES

Moving: Moving to a steady beat (aural perception) MoI.6

Playing: Playing the beat on unpitched instruments PI.4a

Singing

Listening

MATERIALS

Various pictures of objects that produce a steady beat and no steady beat

The Giant's New Shoes. Reaching the Special Learner Through Music. Silver Burdett

The Wind Blew East. Silver Burdett & Ginn. (Recording)

Rhythm instruments

Listen to the Horses. Silver Burdett & Ginn. Early Childhood Book. (Recording)

Uncle Jessie. Silver Burdett & Ginn. Early Childhood Book. (Recording)

PROCEDURES

1. Show pictures with objects that produce a steady beat, e.g. clock.
2. Show pictures of objects that do not produce a steady beat.
3. Discuss the fact that music can have steady beat; music can have no beat.
4. Sing The Giant's New Shoes. The children march in place and respond to the teacher with the phrase, "Left, Right, tie them up tight."
5. Play the recording of The Wind Blew East. The children freeze during the section with no beat and tap their knees during the section with a steady beat.
6. Play the recording of Listen to the Horses. The children play tone blocks to accompany a steady beat.
7. Play the recording of Uncle Jessie. The children play a drum to accompany steady beat.

EVALUATION

1. The child taps a series of regularly felt beats.
2. Given a musical example with a steady beat, the child correctly performs the steady beat on a rhythm instrument.
3. The teacher records correct responses on a checklist.

ILLUSTRATIVE LEARNING EXPERIENCE: I.2

LEVEL *I II III IV

ATTITUDES

1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
- *3. Incorporate music...in and out of school
- *4. Respect for music
5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

The child will know that melody may go up, go down, or stay on the same pitch. M-I-C-2

The child will be able to aurally identify when familiar melodies ascend, descend, or stay the same.

M-I-S-5

ACTIVITIES

Singing: Singing of simple rote songs with melodic contour. SI.3

Listening: Exploring and discovering through listening: Moving from high to low or low to high results in upward/downward direction. LI.2

Moving: Using hand and arm movements to describe pitch levels and melodic contour. MoI.5

MATERIALS

Arrows made of card board or oaktag, one for each child

This Old Man

Death of Mr. Fly. Silver Burdett & Ginn

One-a-Larkey. Music For Young Americans series. Meeting Music

PROCEDURES

1. Discuss with the class things that move up; things that move down.
2. Play on the piano examples of notes moving up, notes moving down.
3. Distribute arrows to the class. Play examples of notes moving up and down; the children respond by pointing arrows in the proper direction.
4. Play and/or sing This Old Man. The children respond to an upward melodic pattern by raising themselves out of the seats or raising their hands.
5. Play and/or sing Death of Mr. Fly. The children respond to a downward melodic pattern by bending to the floor.
6. Play and/or sing One-a-Larkey. The children respond to upward and downward melodic patterns by holding arrows in correct position or moving their bodies in upward/downward motion.

EVALUATION

1. Given several songs, the child can aurally identify correctly the melodic direction of the phrases in a song as moving up, moving down, or staying the same.
2. Through listening, the child responds appropriately to upward/downward direction in musical selections by motioning with hand/moving the body.
3. The children accurately use hand and arm movements to demonstrate contour awareness when singing.
4. The teacher observes behavioral responses.

COMMENTS

ILLUSTRATIVE LEARNING EXPERIENCE: I.3

LEVEL *I II III IV

ATTITUDES

- *1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
- *4. Respect for music
- *5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The child will know that various sound sources have dynamic potential that can be classified as loud or soft. D-I-C-1

The child will know that a beat is a series of regularly occurring pulses. R-I-C-1

The child will be able to recognize and demonstrate large differences in dynamic levels. D-I-S-1

ACTIVITIES

Moving: Moving to demonstrate certain musical elements: dynamics. MoI.2

Playing: Playing the beat on unpitched instruments, accompanying music with varying dynamic levels. PI.4b

Listening

MATERIALS

Pictures depicting dynamic levels

Symbols depicting dynamic levels

Drum, tambourine, piano

Recorded selections such as Fanfare for Three Trumpets, Three Trombones, and Timpani. D. Speer; Parade. Morton Gould; The Top. Children's Games. Bizet

PROCEDURES

1. Have the children stand in place. Instruct them to show with arms and torso the loud or soft sounds played by the teacher or on tape.

2. Show visuals, pictures, or musical symbols which indicate loud or soft dynamic levels, and ask the children to interpret them through movement.

3. Establish a beat on a sound source. Emphasize the contrast between loud and soft. Have the children move to the beat and indicate loud/soft by the size and quality of their moving.

4. Assign instruments such as drum, tambourine, and piano to individual children. Instruct them to play with a beat and to create loud sounds for some beats and soft sounds for some beats. Signal individual players to perform on their instruments and have the class respond in movement to the beat and dynamic level.

5. Play a recorded example, such as the Bizet. Lead the children in moving to the example and in using arms/torso to reflect the dynamic differences.

EVALUATION

1. The child correctly moves to the beat and to changes in the dynamic levels of a musical selection.
2. The child responds with an appropriate movement to the dynamic level of a musical selection.

COMMENTS

The children will benefit from leadership responsibilities.

At younger ages, expect that the child playing the instrument will combine faster with louder and slower with softer.

Pictures and symbols can be reintroduced to depict the dynamic levels in recorded examples.

ILLUSTRATIVE LEARNING EXPERIENCE: I.4

LEVEL *I II III IV

ATTITUDES

- *1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
- *3. Incorporate music...in and out of school
- *4. Respect for music
5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

- The child will know that there are various tempi. T-I-C-2
The child will be able to keep a beat at many tempos. T-I-S-1
The child will be able to adjust bodily movements to tempo. T-I-S-2

ACTIVITIES

- Singing: Singing of fast and slow songs. SI.9
Listening: Listening to music that is fast and slow. LI.3
Playing: Playing the beat on unpitched instruments, accompanying music with varying tempi. PI.4a
Moving: Moving to a steady beat. MoI.6

MATERIALS

- Drum
- Rubber Ball
- Skip To My Lou
- Rhythm sticks
- Woodblock
- Guiro
- Bells

Recording of a march or other musical selection which includes fast and slow tempos and where the tempo changes many times.

PROCEDURES

1. While the teacher plays a steady drum beat, the children pass a ball around a circle to a steady beat.
2. The teacher then varies the tempo of the steady beat, and the children must adapt passing the ball to the appropriate tempo.
3. Using a recording of or singing Skip to My Lou, the children accompany each verse of the song with a different instrument, playing a steady beat that matches the tempo of each verse.
4. Using a recording of a musical selection which includes fast and slow tempos and where the tempo changes many times, the children march or move to the varying beat of the music.

EVALUATION

1. The child can aurally identify the tempo of a song as being fast or slow.
2. Through listening, the child responds appropriately to tempo by moving or playing instruments.
3. The teacher observes behavioral responses.

COMMENTS

ILLUSTRATIVE LEARNING EXPERIENCE: 1.5

LEVEL *I II III IV

ATTITUDES

- *1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
- *4. Respect for music
- *5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

The child will know the names of various classroom instruments. Ti-I-C-2

The child will know that different instruments make different sounds. Ti-I-C-3

The child will be able to aurally recognize and label various rhythm instruments used. Ti-I-S-4

ACTIVITIES

Singing: Singing of simple songs in compound meter SI.2

Creating/Composing: Planning and performing a composition in which each child in turn plays one sound on an instrument found in the classroom. The children in other groups guess which instrument it was. CrI.5a

Playing: Playing instruments to embellish a song PI.3

Listening: Listening to live music with different instrumental timbres LI.5

MATERIALS

Song, Skin and Bones

Six rhythm instruments with different sound qualities

Autoharp

PROCEDURES

1. Teach the song, Skin and Bones.
2. Have the class create a movement to do on the "oo-oo-oo-oo."
3. Have the class clap on the quarter rests.
4. Introduce the rhythm instruments one at a time. Elicit the name and a description of each, including its size, color, shape, method of playing, and what it's made of.
5. Have the children describe the sound of each one, with words like rough, sharp, ringing, etc.
6. Select six children to come to the front of the room. Distribute the instruments and have each child practice playing his/her instrument.
7. Have each child play in turn on each of the quarter rests in Skin and Bones. All six children play on the word "Boo" at the end.
8. Have one child play the D minor chord on the autoharp on the first beat of each measure.
9. Have the children practice singing the song with the instrumental embellishment.
10. Play an instrument recognition game. Select six other children to play the instruments. Send them to the back of the room, out of sight of the rest of the class. Change the order in which they play. Sing the first line of the song and have the first child play. Have the rest of the class guess which instrument they heard. The child who guesses correctly will change places with the child playing the instrument. Proceed until the entire song is completed. Repeat this procedure until a majority of the children have had a chance to play, and can recognize the sound of the instruments.

EVALUATION

Upon listening to six different rhythm instruments, the children can identify them by name and by sound.

COMMENTS

This activity is most successful when the six rhythm instruments used - cowbell, guiro, cymbals, drum, triangle, wood block - have different sound qualities.

ILLUSTRATIVE LEARNING EXPERIENCE: II.1

LEVEL I *II III IV

ATTITUDES

- *1. Self-esteem/self worth
2. Positive attitude/acceptance of other music.
3. Incorporate music...in and out of school
4. Respect for music
- *5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

The child will be able to sing songs, chants, and rhymes in duple and triple meter reflecting content of Level II. R-II-S-1

The child will be able to perform familiar patterns (Level I) using a rhythmic system. R-II-S-4

ACTIVITIES

Listening: Listening to music with like, unlike, and repeated sections. LI.6

Reading/Notating: Devising a system of non-traditional notation to represent musical sounds.

RNII.8

Singing: Singing of songs in duple and triple meter. SII.4

MATERIALS

Zip-lock bags with sandpaper strips to denote duration of quarter notes (1"x 2"), eighth notes (1"x 1"), and quarter rests ( or ), i.e. _____, _____, _____.

Paper, pencil/crayons or laminated card stock, and dry mark pens

"Jim Along Josie" or similar folk song with    notes from a chart or in music books

PROCEDURES

1. Have the children stand in a circle. Ask a child to whisper a message to his/her neighbor. Each child whispers the message in turn until it has completed the circle. Discuss whether the message remained the same.

2. Have the children tap a rhythm pattern on one another's back in the same fashion and discuss if the rhythm remained the same.

3. Ask the children to listen as you start a simple four-beat rhythm and the children tap it in turn, around the circle. Have the children clap the rhythm after it has completed the circle.

4. Have the children notate that pattern, using sandpaper strips that denote duration.

5. Ask the children to chant the pattern they've notated, using a rhythmic system, and then have them notate that pattern, using conventional notation, using paper, pencil/crayon, or dry markers.

6. Have the children repeat this process of tapping the pattern, clapping the pattern, notating with sand paper, chanting using a rhythmic system, and notating with conventional notation, using    ,    ,    ,    

7. Ask the children to read "Jim Along Josie" from a chart or their music books, using a rhythmic system. They will determine if it is made up of the note patterns they notated.

8. Have the children sing the song and create actions suggested by the song's text.

EVALUATION

The children can read, sing, and notate a simple musical pattern, using a rhythmic system, with 90% accuracy.

COMMENTS

It is a given that the children have had previous experience working with quarter and eighth notes and quarter rests, in using sandpaper strips to denote duration, and in writing conventional   and



ILLUSTRATIVE LEARNING EXPERIENCE: II.2

LEVEL I *II III IV

ATTITUDES

- *1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
- *3. Incorporate music...in and out of school
- *4. Respect for music
- 5. Value own accomplishments
- *6. Confidence as music maker

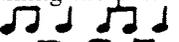
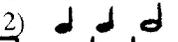
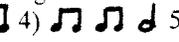
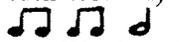
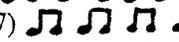
OBJECTIVES

- The child will know that rhythm patterns can be chanted and/or played. R-II-C-2
- The child will be able to perform familiar patterns, using a rhythmic system. R-II-S-4

ACTIVITIES

Reading/Notating: Reading and performing music as a group from charts with teacher direction.
R/N II.6

MATERIALS

Chart containing the patterns below in order. Flash cards containing one four-beat rhythm pattern on each card. 1)  2)  3)  4)  5) 
6)  7)  8) 

Words to Song (for teacher use only). 1) Easter eggs, Easter eggs 2) Let's dye lots 3) red and yellow, blue and green with 4) purple polka dots. 5) Dip them with a spoon, they'll be 6) ready very soon, 7) lots of colored Easter eggs to 8) welcome Spring.

PROCEDURES

1. Mix up the flash cards; then have the children perform the pattern notated on the cards by chanting. This may be done by echo, rote, or reading, depending upon prior learning.
2. When a child correctly performs a pattern on a card, he/she receives that card.
3. Display the chart with rhythms notated on it in order. Discuss any patterns that appear on the chart more than once.
4. Perform the patterns on the chart in order one at a time. A child stands when the pattern on the chart matches the card he/she is holding.
5. Teach the words to the song by rote. (You may make up your own melody.)
6. Have the children perform patterns consecutively.

EVALUATION

1. The children accurately perform in a new context musical examples consisting of learned patterns.
2. The teacher observes behavioral responses of the children.

COMMENTS

The flash cards could be in the shape of eggs, and the chart in the shape of a bunny.



ILLUSTRATIVE LEARNING EXPERIENCE: II.3

LEVEL I *II III IV

ATTITUDES

- *1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
4. Respect for music
- *5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

- The child will be able to perform familiar patterns using a rhythmic system. R-II-S-4
The child will be able to aurally identify familiar melodies. M-II-S-6

ACTIVITIES

Playing: Performing instrumental motives to embellish a story. PII.3

Reading/Notating: Reading and performing music as a group from charts, or the chalkboard, with teacher direction. R/III.6

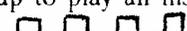
MATERIALS

Native American songs such as "Canoe Song" or "Land of the Silver Birch"

"Hiawatha Story" on a chart with pictures of Hiawatha, Pretty Little Minnehaha, and Big Bear. On the chart  is the symbol for Hiawatha,  symbolizes Pretty Little Minnehaha,  is Big Bear, and  stands for "How".

Triangles or finger cymbals, hand drums, kazoos, and cymbals

PROCEDURES

1. Ask the children to identify a familiar song such as the "Canoe Song" or "Land of the Silver Birch" from its clapped rhythm.
2. After the children identify the song, they "think" the song and clap its rhythm, with no singing.
3. Ask the children to sing the song and clap the rhythm.
4. Have the children listen to the story of "Hiawatha" from a posted chart. The story tells of Hiawatha's and Pretty Little Minnehaha's fear of meeting Big Bear in the forest, of an encounter with Big Bear, of running to their teepee only to find it locked because Mom had gone shopping, and then facing Big Bear. Big Bear raises his paw and says, "How" (whole note) and asks for their friendship, and they all live happily ever after.
5. Have the children read the story chart, recognizing that  signifies Hiawatha,  means the sister, Pretty Little Minnehaha,  is Big Bear, and the whole note means "How".
6. Have the children divide into four equal sections and create a body percussion for one of the note patterns for each group, and perform the story with body percussion.
7. Next ask each group to play an instrument for their pattern. Use drums for , triangles or finger cymbals for , kazoos for , and cymbals for the whole note. Perform the story with the listed instruments.

EVALUATION

The children perform a simple four-beat rhythm pattern, using body percussion and by playing instruments, with 90 percent accuracy.

COMMENTS

The children are familiar with one or more Native American songs from a previous lesson and have had experience creating body percussion and playing rhythm instruments.

ILLUSTRATIVE LEARNING EXPERIENCE: II.4

LEVEL I *II III IV

ATTITUDES

1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
- *3. Incorporate music...in and out of school
4. Respect for music
5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

The child will be able to group-sing rote melodies, in tune, with an octave range at the level of difficulty generally found in age-appropriate materials. M-II-S-2

The child will be able to aurally recognize differences in projected feelings. St-II-S-1

ACTIVITIES

Singing: Singing songs which contain a variety of skips, steps, and repeated notes. SII.1

Playing: Playing on unpitched percussion rhythm patterns from Level I in duple meter. PIII.1a

Listening: Listening to music of different styles. LIII.2

Moving

MATERIALS

"Hey There, Neighbor." song

Tambourine, hand drums, finger cymbals

Recording of "Baby Boogie" by Gearhart and Morley or "Bru's Boogie" by Dave Brubeck or similar Boogie Woogie recording

PROCEDURES

1. Have the children greet one another in varied ways, e.g., Hi, How're you doing? What's happening?

2. Ask for volunteers to sing a greeting as the class responds with the same singing greeting.

3. Have the children echo your greetings which evolve into each phrase of "Hey There, Neighbor" until the song is learned by rote.

4. Have the children follow your actions: Shake hands on phrase 1, reach for the sky on phrase 2, slide open palms together for "Greet your friends", boogie down and up for "boogie on down", partners bump hips on the final phrase, and turn around moving on to their next partner.

5. Ask the children to form two concentric circles and to shake hands with a partner. At the end of each repetition of the song, the child in the outside circle moves to the right to dance with a new partner until all children have interacted with all children in the circle.

6. Ask a child to play the tambourine on eighth notes throughout the song; another plays the hand drum on quarter notes; and, a third plays the finger cymbals on the accented beat or half note throughout the song.

7. Have the children listen to another piece of music (Baby Boogie) and decide what is similar or different in comparison to "Hey There, Neighbor". Discuss the qualities of a Boogie Woogie that is sung and/or listened to.

EVALUATION

Given a simple octave range song, the children will sing the melody in tune. They will express the phrases through appropriate actions in a concentric circle dance and will play appropriate meters on unpitched instruments. They will recognize and name a different style of music after singing and listening to it. All activities are accomplished with 90 percent accuracy.

COMMENTS

The children will have had previous experience singing and moving in concentric circle dances, and be familiar with how to correctly play the instruments on  notes.

ILLUSTRATIVE LEARNING EXPERIENCE: II.5

LEVEL I *II III IV

ATTITUDES

- *1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
- *4. Respect for music
- *5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

- The child will know that music has similarities and differences. F-II-C-1
The child will be able to move the body in a coordinated way.

ACTIVITIES

Singing

Moving: Performing a series of movements in canon. MoII.2

Moving: Demonstrating through movement, responses to different structures in music. MoIII.8

Creating/Composing

MATERIALS

Rounds such as Frère Jacques; Hey Ho, Nobody Home.

Classroom instruments

Recorded selection of rounds such as All Creatures of Our God and King

PROCEDURES

1. Have the class sing a round.
2. Create with the class some movement gestures for the sections of the round. Emphasize pitch levels and rhythm patterns rather than word meanings.
3. Have the class sing and use the movement gestures for the round.
4. Divide the class into four groups. Each group creates four movement gestures related to sections of the round. Next the children perform gestures while singing as a group in unison.
5. Then each group performs in round form.
6. Put the class into paired groups in which one group performs their movement gestures and the other group creates instrumental accompaniment. Have the groups perform for the rest of the class.

EVALUATION

1. The child accurately maintains a steady beat while moving in a canon or round.
2. The child demonstrates movement memory by correctly performing the sequences in the series as designed.
3. The child successfully moves in a coordinated way.

COMMENTS

Creating movement for phrases in a round may be extended into response to melodic contour, rhythm patterns, timbre, and sectional structures.

Extension Play a recording of another round such as All Creatures. Have the class design movement for the round.

LEVEL I II *III IV

ATTITUDES

- *1. Self-esteem/self worth
- 2. Positive attitude/acceptance of other music
- *3. Incorporate music...in and out of school
- 4. Respect for music
- 5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The child will know the difference between duple and triple meter. R-III-C-1

ACTIVITIES

Singing: Singing of additional songs in duple and triple meter. SIII.3

Movement: Conducting duple or triple meter. MoIII.1c

Listening: Listening to short music examples in duple and triple meter. LII.1

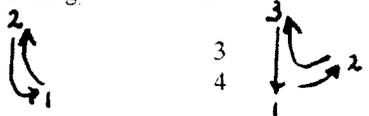
MATERIALS

- Familiar songs

Examples:	2 Skip to My Lou	3 Home on the Range
	4 Old Joe Clark	4 America
- Recordings

Examples:	2 Sousa March	3 Star Spangled Banner
	4	4
- Other songs and recordings from basal series books
- Conducting

Pattern Chart:	2	3
	4	4



PROCEDURES:

1. The children:
 - a. Sing a familiar song in 2 meter, e.g., Skip to My Lou, Verse 1
4
 - b. Verse 2: Sing and keep a steady beat on thighs.
 - c. Verse 3: Sing and accent the strong beat of the steady beat.
 - d. Verse 4: Conduct, using 2 pattern. (Practice the pattern first if this is a new activity.)
4
 - e. Verse 5: Sing and conduct, using 2 pattern.
4
2. Play a short listening example in 2 meter. (March)
4
3. Repeat sequence (1-2) with familiar song(s) and listening example in 3 meter.
4
4. Ask the children to listen to several new songs and use a steady beat and conducting patterns to establish the meter.
5. Assign some children to practice a steady beat and conducting patterns with the music on their favorite tapes, records, and radio stations. Assign other children to bring in a list of 5 examples which include both 2 and 3 meter.
4 4

EVALUATION

1. Using fingers against the chest, the child will identify with 100 percent accuracy additional recorded vocal examples as being in
 - a. duple meter - two fingers
 - b. triple meter - three fingers
2. Record results on a class checklist.

COMMENTS

LEVEL I II *III IV

ATTITUDES

- *1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
- 3. Incorporate music...in and out of school
- 4. Respect for music
- 5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVE

The child will know that rhythm patterns may be read and notated. R-III-C-2

The child will be able to read and notate rhythm patterns. R-III-S-6

ACTIVITIES

Singing: Singing of additional songs in duple meter reflecting Level III rhythmic content SIII.3

Playing: Playing, on unpitched percussion, rhythm patterns in duple meter from notation on rhythm charts PIII.1a

Reading/Notating: Responding to rhythm patterns, by using visual stimuli, and by echoing the teacher R/NIIL.11a

Reading/Notating: Responding to patterns, using visual stimuli, without echoing the teacher R/NIIL.11b

MATERIALS

Song sheets or overhead transparency of the song Don Gato (Silver Burdett and Ginn. World of Music, Book 4; Silver Burdett Music, Book 4)

Four rhythm charts with words and rhythm on one side and only rhythm on the reverse

Rhythm instruments: finger cymbals, large cymbals, drums, wood blocks, tambourines, maracas

PROCEDURES

1. Teach the song Don Gato, using song sheets or an overhead transparency. Discuss the story that the song tells. Introduce the term "ballad" as a song that tells a story.

2. Select two children to play the finger cymbals on the words, "Meow, meow, meow." Select two children to play the large cymbals. They will play only on the last beat of lines 1, 2, and 5 of each verse. Rehearse the four cymbal players with the music.

3. The children re-sing the song with cymbal accompaniment.

4. Extract several words or phrases from the song which have rhythmic interest and variety, e.g., happily, consultation. If necessary, make up a word phrase to fit a rhythm pattern:

(i.e., Save Don Ga - to or big, grey cat)

5. Divide the class into four groups. Starting with group 1, have the children chant the phrase, "Save Don Ga-to" over and over, creating a rhythmic ostinato. When they are secure, add groups 2, 3 and 4 chanting "big grey cat _____," "happily, happily," and "consultation, consultation" respectively. (See charts below.)

6. Repeat procedure 5, but this time have each group clap their rhythm as well as chant it.

7. Introduce the rhythm charts (with words cues) one at a time.

Chart 1

 Save Don Ga - to

Chart 2

				
	Big,	grey	cat,	
Chart 3				
	Hap-pi-	ly,	Hap-pi-	ly
Chart 4				
	Con-sul-	ta-tion,	Con-sul-	ta-tion

Tell the children that these are pictures of what they just performed.

8. Have the entire class perform each ostinato several times in succession while looking at the matching chart.

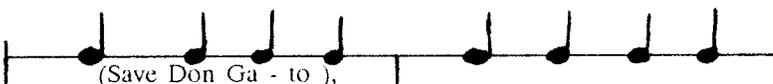
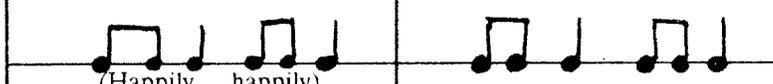
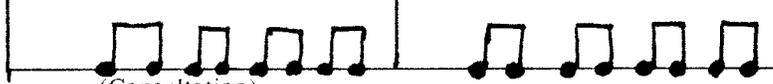
9. Change the order of the charts. Have individual children, as well as the whole class, clap and chant a chart at random.

10. Place the charts back in their original order. Turn them over so that the word cues are no longer there. Have the four groups clap their original rhythm pattern while thinking the matching words silently.

11. Repeat procedures 8 and 9. Now the children do not have the word cues to assist them.

12. Arrange the four charts in random order. Have individual children, as well as the whole class, clap the 4 measures of rhythm notation consecutively. Mix up the order of the charts and repeat several times.

13. Select two children to play each rhythmic pattern on different pairs of rhythm instruments.

Drums		(Save Don Ga - to),
Tambourines		(Big, grey cat _____),
Wood Blocks		(Happily, happily),
Maracas		(Consultation),

14. Rehearse each pair of players with the music.

15. Have the class perform the song with the entire rhythm section, including the cymbals.

EVALUATION

Given the four rhythm charts, the children perform correctly a simple four-beat rhythm pattern by chanting, clapping, and playing instruments.

COMMENTS

When preparing rhythm charts, use durable oaktag or poster board so that you can use the charts again and again. Write the words on sentence strips and attach with staples. This enables you to use the same charts with other songs.

~~This is an excellent song to add movements to. Have the class determine the most important word~~
 in each line. For example, in line 1 the word might be "cat." In line 2, the word might be "roof." Elicit one gesture to convey the meaning of that word. The song is a long one. Therefore, more than one gesture per line is too difficult to remember. Have the children perform each gesture four times in rhythm.

ILLUSTRATIVE LEARNING EXPERIENCE: III.3

LEVEL I II *III IV

ATTITUDES

- *1. Self-esteem/self worth
- 2. Positive attitude/acceptance of other music
- 3. Incorporate music...in and out of school
- *4. Respect for music
- *5. Value own accomplishments
- 6. Confidence as music maker

OBJECTIVES

The child will know that harmony is two or more pitches sounding together. H-III-C-1

The child will be able to aurally recognize and play chords (I,V) in simple songs on pitched instruments. H-III-S-2

ACTIVITIES

Playing: Playing a chordal accompaniment using instruments, individual pitches being assigned to individual children. PIV.4

Listening: Listening to music for harmonic changes (I and V chord). LIII.3

MATERIALS

Song sheets or an overhead transparency of the song, He's Got the Whole World in His Hands with chord symbols

One music sheet for any three familiar songs using only the I and V chords, e.g., Polly Wolly Doodle, Skip to My Lou, Shoo Fly, Alouette, Hush, Little Babe, Ten Little Indians

Resonator bells and/or other barred instruments

PROCEDURES

1. Review the song, He's Got the Whole World in His Hands, using the song sheets.
2. Examine the chord symbols and elicit that the song uses only two chords.
3. Select three children to form the I chord by taking the 1, 3, and 5 of the scale. Have them play their bells one at a time and then together.
4. Select two additional children to build the V chord by taking the 7 and 9 (or 2) of the scale. Explain that the 5 of the scale appears in both chords. Have the V chord children play their bells one at a time and then together.
5. Have the children practice having each chord keep a steady beat. Decide on visual symbols to indicate a change of chord. Have the children practice changing chords at regular intervals (every 8 beats, then every 4 beats, then every 2 beats) until they can change chords smoothly with no break in the tempo.
6. Refer back to the music of He's Got the Whole World in His Hands. Direct the bells on the accompaniment while the rest of the class sings softly and follows the chord symbols on the music.

EVALUATION

1. Given a familiar melody based upon primary chords, the child correctly performs the I or V chord on a pitched instrument.
2. Given three familiar songs, the children demonstrate the use (by playing) of the I and V chords.

COMMENTS

To extend this lesson, have the children sing a familiar song from memory and determine as a whole class or in groups when chord changes occur. These lessons can incorporate the children as conductors.

ILLUSTRATIVE LEARNING EXPERIENCE: III.4

LEVEL I II *III IV

ATTITUDES

1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
- *4. Respect for music
5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The child will be able to aurally recognize similar phrases and different phrases leading to forms (such as AB, ABA, rondo) in songs and short listening examples. F-III-S-1

ACTIVITIES

Listening: Listening to music with different forms. LIII.6

Moving: Demonstrating, through movement, response to different structures in music. MoIII.8

MATERIALS

Recording (of "Ghostbusters"); visuals denoting sections of the piece
Space for movement

PROCEDURES

1. (After the children have had many experiences with A-B sections in music), have them listen to a piece, "Ghostbusters", and raise their hands when they hear a new section. As hands are raised, display a picture for each section, -

A

B

A

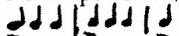
C

A

D

B

A

 (Do not put letters on the pictures.)
2. Ask questions after this activity, such as, "Which section keeps coming back (or around again)?"
3. Teach a movement for each section: Suggestion - Stand in place 20 beats.
 - A) Forward 3 steps - kick/snap - Backward 3 steps touch/clap. - (partners in straight line).
 - B) Perform rhythm pattern with partner  clap own, clap partner's hands
 - C) Do-sa-do around partner, right, then left - 8 beats
 - D) Sashay to right 8 beats, then left 8 beats. Do this 2 times.

EVALUATION

Through listening, the child correctly responds by labeling with letters similar and/or different phrases in a selection.

COMMENTS

Extend: Label the form of "Ghostbusters".

Listen for form in other works, including classical works.

LEVEL I II *III IV

ATTITUDES

1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
4. Respect for music
- *5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The child will be able to read, aurally recognize, and perform crescendo, decrescendo, accents, and a range of louds and softs. D-III-S-1

ACTIVITIES

- Singing: Singing of songs containing symbols for forte, piano, crescendo, and decrescendo. SIII.5
- Creating/Composing: Editing a known composition by adding appropriate elements that effect expressiveness. CrIII.7a
- Listening
- Reading/Notating

MATERIALS

- Vocabulary chart - with words, symbols, and definitions
 - Basal series texts and recordings
- Examples:
 cresc./decres. - "May Day Carol". The Magic of Music 5. Ginn
 p/f - "Zuni Sunrise Song". World of Music 5. Silver, Burdett. 1988.
 accents - "Jeanette and Her Little Wooden Shoes". The Magic of Music 4. Ginn

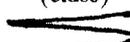
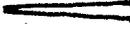
PROCEDURES

1. Introduce the chart containing symbols, words, and definitions.

p	piano	softly		crescendo	grow louder	>	accent
f	forte	loudly		decrescendo	grow softer		emphasis
2. Introduce a song with loud/soft dynamics. Locate p/f and discuss. The children learn the song, observing dynamics.
3. Introduce a song with cresc./decresc. dynamics. Locate cresc./decresc. passages and discuss. The children learn the song, observing dynamics.
4. Introduce a song with accents. Locate and discuss. The children learn the song, carefully observing accents.
5. The children edit a familiar composition by adding what they feel to be appropriate dynamics, tempo, and other elements that effect expressiveness.

EVALUATION

For each example, circle the dynamic marking(s) you hear.

	(name)		(class)			
1.		p	f			
2.		p	f			
3.		p	f			
4.		p	f			
5.		p	f			

COMMENTS

For Evaluation, use recorded examples or make your own tape, using instrumental or vocal sounds.

LEVEL I II *III IV

ATTITUDES

1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
3. Incorporate music...in and out of school
- *4. Respect for music
5. Value own accomplishments
6. Confidence as music maker

OBJECTIVE

The child will be able to recognize and name different styles in music, such as jazz, ethnic, classical, and popular. St-III-S-1

ACTIVITIES

Listening: Listening to music of different styles. LIII.2

Moving: Performing standard dances in set styles: jazz, ethnic, classical, and popular. MoIII.7

Singing: Singing of songs in different styles such as jazz, classical, ethnic, etc. SIII.7a

MATERIALS

- Globe or world map
- Basal series and recordings
 - Example: Africa
 - Exploring Music 5
Holt, Rinehart, and Winston. 1975
 - Experiencing Music 5
American Book Co. 1976
 - This Is Music for Today.
Allyn and Bacon. 1971
 - World of Music 5
Silver Burdett & Ginn. 1988

PROCEDURES: The children:

1. Locate Africa on a globe or map.
2. View pictures of African art and natives. Example: World of Music 5; Experiencing Music 5; This Is Music. 5
3. Listen to example(s) of African drumming. World of Music 5
4. Listen to example(s) of African singing. World of Music 5. Banuloa
5. Learn African songs.
 - Examples:
 1. Marching to Pretoria
 2. Tina Singue
 3. A Ram Sam Sam
This Is Music For Today. 6
 4. Prayer for Africa
Exploring Music 5
 5. Take Time In Life.
Experiencing Music 5
6. Learn the steps to a dance. Example: Spirit Song. Exploring Music 5
7. Optional: Create a class percussion composition. Example: An African Percussion Ensemble.
Exploring Music 5

EVALUATION

Have small groups of the children create a simple composition, using drums, jingles, sticks, and rattles in an African style. Have these children demonstrate in performance.

COMMENTS

Follow up with other ethnic units, e.g., the Orient, South America, or other styles (classical, jazz, popular).

ILLUSTRATIVE LEARNING EXPERIENCE: IV.1

LEVEL I II III *IV

ATTITUDES

- *1. Self-esteem/self worth
- 2. Positive attitude/acceptance of other music
- 3. Incorporate music . . . in and out of school
- 4. Respect for music
- *5. Value own accomplishments
- 6. Confidence as music maker

OBJECTIVES

The child will be able to perform familiar rhythm patterns (Level III) using a rhythm system. R-IV-S-5

ACTIVITIES

Singing
Reading/Notating: Vocal rhythmic counting of previously learned or presently dictated music. R/N
IV.5

Moving
Reading/Notating: Devising a system of non-traditional notation to represent musical sounds. R/N
IV.7

MATERIALS

- Patriotic, familiar song such as "Fifty Nifty United States," "America", etc.
- Rhyming chant about U.S. Presidents; or, create a chant using names of teachers in the school or currently famous world leaders, etc.
- List of names in the chant numerically ordered
- Ziplock plastic bags containing inch-wide strips of sturdy sandpaper that tactually illustrate long duration of whole note, half as long duration of half note, quarter as long quarter notes, and eighth as long eighth notes (————— ————— ————— ————— —————)
- Laminated card stock and drymark pens

PROCEDURES

- 1. The children sing a favorite patriotic song such as "Fifty Nifty United States."
- 2. The children chant rhythmically, while patsching the beat in 4 meter, the repeated
4
refrain section of "U.S. Presidents." ["U.S. Presidents, name them in a row. Who were those to lead us and to help our country grow?"]
- 3. Assign half of the class to chant and stand for the even-numbered presidents' names. Assign the other half to chant and stand for the odd-numbered presidents' names. Ask the children to chant only ten names cumulatively, as in 12 Days of Christmas.
- 4. Ask the children to chant and patsch the refrain seated. Have the odd-numbered group stand and chant the first president's name rhythmically and then sit for the refrain (i.e., Washington, Washington, George Washington). The entire class repeats the refrain, using rondo form. Ask the even-numbered children to stand and chant the second president's name (i.e., Adams, Adams, John Adams) and sit. The odd-numbered children repeat the "Washington, Washington, George Washington" chant, and the class repeats the refrain with patsching and chanting until ten presidents' names have been chanted cumulatively.
- 5. Ask the children to notate John Adams' name with sandpaper note duration strips (i.e., ————— ————— ————— ————— —————), Thomas Jefferson, etc.
- 6. Ask the children to notate these presidents' names on their laminated card stock, using standard rhythmic notation .

7. Ask each child to notate his/her name with sandpaper strips, then notate the name using standard rhythmic notation on laminated card stock with drymark pens.

EVALUATION

The children correctly notate with 90 percent accuracy the rhythm of the names used in this lesson.

COMMENTS

1. The children should be familiar with and have enjoyed singing several patriotic songs.
2. The children should have previously chanted the rhyme in 4 meter. They should be familiar with sitting, patsching, and chanting the refrain, and with standing and chanting alternating names of the chant.
3. The children should have previously used sandpaper lengths to illustrate note duration and in writing actual rhythmic notation.

ILLUSTRATIVE LEARNING EXPERIENCE: IV.2

LEVEL I II III *IV

ATTITUDES

- *1. Self-esteem/self worth
- 2. Positive attitude/acceptance of other music
- *3. Incorporate music . . . in and out of school
- 4. Respect for music
- *5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The child will be able to sing canons and rounds in 2 parts. M-IV-S-1

The child will be able to perform appropriate ostinati rhythmic accompaniments. R-IV-S-2

ACTIVITIES

Singing

Playing: Playing a familiar canon on mallet instruments. PIV.5a

Playing: Playing accompanying ostinato parts to a familiar canon on mallet instruments. PIV.5b

Singing: Singing of songs in unison, rounds. SIV.1

Reading/Notating

MATERIALS

Bass xylophone - bars F and C

Alto xylophone - bars A-G-F

Song - Frère Jacques

PROCEDURES

- 1. Make sure the children can sing Frère Jacques in unison and in a 2-part round.
- 2. Teach the entire class to sing the first ostinato, using syllables do - sol - do.
- 3. Prepare to put the first ostinato on a bass xylophone by singing it while tapping the right knee with the right hand on do and the left knee with the left hand on sol.
- 4. Have a few children sing the ostinato while another child plays it and the rest of the class sings the melody.
- 5. Add ostinato 2 (mi-re-do) on the alto xylophone in the same manner.
- 6. Divide the class so that some children perform ostinato 1, some perform ostinato 2, and the rest sing the melody.
- 7. Discuss the repeats in the melody and learn, by reading, each phrase on the soprano xylophone.
- 8. The children perform the melody on soprano xylophone, over the two ostinati parts, with each part also being sung.
- 9. The children perform a 2-part round on the xylophones.

EVALUATION

- 1. The children accurately perform Frère Jacques in a 2-part canon on soprano xylophones, keeping a steady beat.
- 2. Given two ostinati based on Frère Jacques, the children accurately perform them on mallet instruments as accompaniment to the canon.

COMMENTS

The children must be able to sing each part before playing it.

Teach each part to the entire class--not to one child at a time.

ILLUSTRATIVE LEARNING EXPERIENCE: IV.3

LEVEL I II III *IV

ATTITUDES

1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
3. Incorporate music. . . in and out of school
- *4. Respect for music
- *5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

The children will be able to sight-read, instrumentally, simple unison melodies. M-IV-S-12
The children will be able to aurally recognize various styles. St-IV-S-1

ACTIVITIES

Singing: Sight-singing of appropriate unison melodic material. SIV.2

Listening: Listening to compositions for familiar melodies. LIV.3

Reading/Notating: Reading music and performing it on a pitched instrument. R/NIV.1

Playing: Playing simple unison melodies on a recorder or similar wind instrument. PIII.3

MATERIALS

Bought Me a Cat, on a large chart

Pictures of animals in the song

Recording of Aaron Copland's version of Bought Me A Cat

A recorder for each child

PROCEDURES

1. Have the children find animals in a poster in which animals are hidden in the design.
2. Have the children sing the folksong Bought Me A Cat that was sight-read in a previous lesson.
3. Ask one child to point to the bulletin board melody and the depiction of the animals in the song.
4. Ask the children to sing the letter names of the (folk)song from the bulletin board.
5. Ask the children to play the melody of the song on their recorders.
6. Have the children listen to the Aaron Copland version of Bought Me A Cat.
7. The children discuss how Aaron Copland varied the melody from the original just as the poster varied the way we look at different animals.

EVALUATION

The children correctly perform with at least 90% accuracy simple melodies from notation.

All children discern the differences between a composer's version and their version of a familiar folksong.

COMMENTS

The children have had much previous training in successful sight-reading while playing the recorder or similar wind instrument.

LEVEL I II III *IV

ATTITUDES

1. Self-esteem/self worth
2. Positive attitude/acceptance of other music
- *3. Incorporate music . . . in and out of school
- *4. Respect for music
5. Value own accomplishments
- *6. Confidence as music maker

OBJECTIVES

- The child will know that melodies may be varied in several ways. M-IV-C-4
- The child will know that familiar melodies may be found in larger musical works. M-IV-C-6
- The child will be able to aurally identify familiar melodies contained in larger works. M-IV-S-6
- The child will be able to aurally recognize a variety of forms. F-IV-S-3

ACTIVITIES

- Singing: Singing of additional songs in unison at appropriate age/difficulty level. SIV.1
- Listening: Listening to compositions (larger works) for familiar melodies. LIV.3
- Creating/Composing: Creating a theme and variations based upon a familiar melody. CrIV.7

MATERIALS

- Song sheets or an overhead transparency of the song, When Johnny Comes Marching Home
- Recording of American Salute, by Morton Gould
- Theme and variation chart
- Children's copies of theme and variation chart
- Assorted percussion instruments, pitched and unpitched

PROCEDURES

1. Teach or review the song, When Johnny Comes Marching Home. (The children should be thoroughly familiar with the melody before listening to the variations.)
2. Point out that sometimes a composer borrows a familiar melody and then varies it in different ways. Play the recording of American Salute, and ask the children to listen to the ways Morton Gould varies the melody of When Johnny Comes Marching Home. (Different rhythms, tempos, dynamics, instruments, mood, and tonality.)
3. List the responses on the board.
4. Elicit a definition of theme and variation form.
5. Replay the recording and ask the class how many times the melody is repeated.
6. Distribute copies of the Theme and Variation Chart. (This chart may be used with any composition in theme and variation form.)

THEME AND VARIATION CHART

Name of Selection: _____

Composer: _____

Variation #	Melody	Tempo	Rhythm	Dynamics	Timbre*
1					
2					
3					
etc.					

*Other categories to consider are Harmony, Style, and Mood.

7. Play a tape recording of the selection and stop after each variation. Have the children record their responses on the chart. Discuss individual responses. Have the class determine which response is the best in each category and enter it on the master copy of the chart.
8. Decide on an original title for each variation.
9. Using a familiar song as the theme, have the children create their own theme and variations. (Divide the class into five or six small groups. Tell each group to create one variation within a specified amount of time. The children may use whatever instruments are available.)
10. Have each group perform their variation for the class.
11. Have the class decide on the most effective sequence of variations.
12. Have the class perform the composition. Have the class sing or play the theme, followed by each group performing its variation in turn.
13. Have the children evaluate their performance.

EVALUATION

1. Given the selection American Salute, the children respond to the variations on the familiar melody by verbalizing accurately aspects of the musical elements.
2. Given a familiar melody, the children create and perform variations on it.

COMMENTS

It is easier to refer to specific variations when a cassette tape is used, rather than a record. Use a cassette recorder with a counter and mark off each variation prior to the lesson.

ILLUSTRATIVE LEARNING EXPERIENCE: IV.5

LEVEL I II *III *IV

ATTITUDES

- *1. Self-esteem/self worth
- *2. Positive attitude/acceptance of other music
3. Incorporate music . . . in and out of school
- *4. Respect for music
5. Value own accomplishments
6. Confidence as music maker

OBJECTIVES

The child will know that cultural and ethnic music may exhibit a distinctive style. St-IV-C-2

The child will be able to aurally recognize various styles. St-IV-S-1

ACTIVITIES

Listening: Listening to music of different styles. LIII.2

Singing: Singing of songs in different ethnic styles. SIV.6

Playing: Playing, on unpitched percussion, rhythm patterns from Level I, from notation on flash cards. PIII.1a

Moving: Performing standard dances in set styles. MoIII.7

MATERIALS

Recording of Sakura with koto accompaniment. (Silver Burdett & Ginn World of Music, Book 4; Silver Burdett Music, Book 5)

World globe

Song sheets, children's texts, chart, or overhead transparency, of the song

Rhythm instruments: gong or large cymbal, finger cymbals, wood blocks, resonator bells or other barred instruments

Rhythm charts

Suggested movement sequences (Holt Music, Book 3; Silver Burdett Music, Book 5; Macmillan. Music and You, Book 4)

PROCEDURES

1. Play the recording of Sakura and see if the children can tell what part of the world the song comes from. Elicit information about the country of Japan. Use the globe.
2. Teach the song from the notation.
3. Elicit adjectives that describe the general feeling suggested by the words. Does the music fit the mood of the words? Discuss how the moderate tempo gives an unhurried feeling to the music, and the gentle rise and fall of the two-measure phrases contributes to the overall feeling of calm.
4. Discuss the use of the koto on the recording. Tell the children that the koto is one of the most popular instruments in Japan. It has 13 strings and is plucked with the thumb and index and middle fingers.
5. Set up the following five bells: a, b, c, e, and f. Point out that although there seem to be more than five notes in the melody of Sakura, there are only five pitches in the song.
6. Select a child to play the pentatonic scale up and down several times (a, b, c, e, f, e, c, b). Have the class sing the song with this melodic ostinato as the accompaniment.
7. Select five children, each to play one of the bells. Instruct these children to strike their bells simultaneously and repeatedly very softly to create a tremolo effect. Sing the song with this accompaniment. Which does the class prefer?

8. Add a rhythm band accompaniment using rhythm charts.

Chart 1 Gong

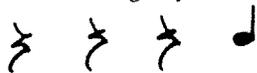


Chart 2 Finger Cymbals



Chart 3 Wood Blocks



9. Perform the song with instrumental accompaniment and, if desired, an appropriate movement sequence.

EVALUATION

1. Given a musical selection with particular characteristics, the children correctly identify the related ethnic group or culture.

2. Given rhythm charts using rhythm patterns of an appropriate level, the children accurately perform them on unpitched percussion.

COMMENTS

The song Sakura is based on the semitonal pentatonic scale. This scale is used in the music of the Orient. It differs from the tonal pentatonic scale (c, d, f, g, a) in that it contains two semitones and, therefore, cannot be reproduced by playing the black keys on the piano.

At another time, play a recording of variations on Sakura, a concert piece for the koto. Discuss the three variations (See Illustrative Learning Experience #IV.4; page 220)



VIII. RELATED CONCERNS OF THE PreK-6 MUSIC PROGRAM

A. FACILITIES AND EQUIPMENT

The general music program in grades prek-6 requires an adequate instructional space and the availability of certain materials and equipment. In each school, it is important to have a well equipped general music classroom in order to provide proper musical experiences for children in the areas of singing, listening, playing, moving, creating/composing, and reading/notating. Some educators suggest that the size of a music room should vary inversely to the age of the students--younger students require larger rooms than older students, especially for moving activities. The music room should be accessible to students with handicapping conditions.

A room used for instruction in general music should have:

- o adequate space for storage, as well as instructional activities;
- o proper acoustical treatment, ventilation, lighting, heating and location;
- o appropriate sound recording and playback equipment which provides quality listening experiences;
- o a wide variety of instructional materials including:
 - o music textbooks and sheets for singing;
 - o recordings (disc, tape and compact disc) for listening;
 - o instruments (Western, non-Western, acoustic and electronic) for playing;
 - o quality sound sources for creating/composing;
 - o periodicals, films, videotapes and other audio-visual items for various activities;
- o a good quality piano;
- o typical classroom equipment such as chalkboards, desks and chairs, as well as specialized equipment such as music stands, cabinets, sorting racks, etc.

The development of suitable materials, equipment, and facilities for music education requires substantial amounts of time and money. Additional suggestions related to these areas of concern may be found in the following publications.

Geerdes, Harold P. Music Facilities: Building, Equipping, and Renovating. Reston, VA 22091: Music Educators National Conference. 1987. 136 pp.

The School Music Program: Description and Standards, Second Edition. Reston, VA 22091: Music Educators National Conference. 1986. 55 pp.

B. PROGRAMMING

Music programs in the schools include those where students perform and those where outside musicians give performances within the school.

The students may perform for other students in the school assembly. The latter provides opportunities for music offerings arising from various classroom situations, and may integrate music with other subject areas, for example, an area of social studies with the music of a country, region, or time. Programs may combine music with language arts revolving around seasons, themes, or creative works. Mixed media programs can join art work, electronics, and music. Programs of dance, both ethnic and creative, may be presented in a school assembly.

In addition to class offerings, school assemblies provide opportunities for professionals from the community or a larger urban center to present programs or enrichment and inspiration. These programs, especially designed for the young audience, may be offered in opera, instrumental and vocal performance, dance, and drama. The heritage and ethnic backgrounds of the community can be shared through performances by local individuals and groups. Also, audience participation can be the focus of assemblies or concerts in which the students, teachers, parents, grandparents, and professionals make music together.

The elementary school musical has become a popular vehicle for performance. Along with musical growth and the combination of art forms, the performance of musicals is another successful occasion for building community relations. The major responsibility of production most likely belongs to the music department.

In the planning of programs, the general music teacher should consider including the school's band, orchestra, or chorus. (Although performing groups are often treated as distinct areas of the music program, the general music teacher may also have responsibilities in one or some of these areas.) In any case, the preparation for participation in band, orchestra, and chorus begins

both skillwise and attitudinally in the general music class. Appreciation for performances and integration of instruments in class experiences can be fostered by the general music teacher.

The programming of assemblies, concerts and musicals must be carefully thought out. Scheduling and planning must be done thoroughly and well in advance. The music educator and others involved must exercise judgment about frequency, length, cost, involvement, and appropriateness for the students and for the community.

C. THE RELATIONSHIP BETWEEN THE INSTRUMENTAL AND GENERAL MUSIC PROGRAMS

As we near the 21st century, those responsible for designing and implementing public school music programs need to consider changes that have taken place regarding music in the previous three decades. These realities clearly demonstrate the necessity of integrating instrumental and general music.

Guitars, synthesizers, Orff instruments, recorders, electronic pianos, and electronic wind instruments are examples of the increasing number of instruments readily available for use in the public schools. This availability re-emphasizes the need for all music teachers to view instrumental music and general music as components of a total music program.

To facilitate the integration of instrumental and general music, the following are recommended:

1. General music teachers should incorporate into class activities those instrumental skills possessed by the students. The latter should be encouraged to bring their instruments to general music classes, where they may be used in many ways.
2. Keyboard literacy should be emphasized as a part of general music; and, wherever possible, elective class keyboard instruction offered.
3. Instrumental teachers should, where feasible, teach some instrumental classes outside the traditional band or orchestra instrumental classes. Guitars, synthesizers, electric piano, and recorders are examples of instruments for which supplementary instruction might be offered.
4. Musical materials need to be integrated throughout the music program. Some songs sung in general music classes could be played in instrumental classes. Similarly, music reading objectives should be approached simultaneously in both instrumental and general music classes.
5. All music teachers within a school district should agree to common systems for music reading and notation e.g., counting "one and two and--", letter names, syllable names, stationary do, movable do, or numbers.

IX. GENERAL RESOURCES

GENERALRESOURCES

A. Books

Anderson, William M. and Lawrence, Joy E. Integrating Music into the Classroom. Belmont, CA 94002: Wadsworth Publishing Company. 1985. 356 pp.

Describes strategies for planning a music curriculum; for teaching music through singing, listening, etc. Contains sections on multicultural music, and on integrating music with other school subjects.

Burton, Leon. Comprehensive Musicianship Series. Reading, MA 01867: Addison-Wesley, Inc. 1972. (Out of print)

Contains materials from the Hawaii Music Program; course and class outlines, materials, and suggested activities for the elementary music class.

Choksy, Lois; Abramson, Robert; Gillespie, Avon; and, Woods, David. Teaching Music in the Twentieth Century. Englewood Cliffs, NJ 07632: Prentice-Hall. 1986. 343 pp.

Discusses the Dalcroze, Orff, Kodaly, and Comprehensive Musicianship methods of teaching music in the 20th century. Provides sequential outlining of sample lessons for K-8 and suggestions for older students. Cites various conferences and symposiums which have influenced philosophies, approaches, and methods.

DeCesare, Ruth. Myth, Music and Dance of the American Indian. Van Nuys, CA 91410: Alfred. 1988. 51 pp.

A documented developmental series of music experiences concerning American Indian traditions and history. Based upon music and culture of 21 tribes. Includes a tape.

Forrai, Katalin; translated and adapted by Jean Sinor. Music in Pre-School. New York, NY: Boosey and Hawkes. 1988. 208 pp.

Based upon the principles of Kodaly. Includes methods and materials for teaching the very young child, using folk melodies and rhymes drawn from Anglo-American and African-American traditions.

George, Luvenia A. Teaching Music to Six Different Cultures. Danbury, CT 06813: World Music Press. 1987. 236 pp.

Discusses effective strategies for incorporating multicultural materials into the general music curriculum. Includes lesson plans, annotated resource lists, and a selected bibliography of additional materials.

Herrold, Rebecca M. New Approaches to Elementary Music Education. Englewood Cliffs, NJ 07632: Prentice-Hall. 1984. 214 pp.

Includes sections on objectives for teaching music K-6, on the use of chants, call-and-response songs, speech, reading and writing, listening etc., and the use of classroom instruments. Also includes a major section on the use of microcomputers in teaching music K-6.

Jessup, Lynne. World Music: A Source Book for Teaching. Danbury, CT 06813: World Music Press. 1988. 64 pp.

Presents an extensive bibliography, discography, and audio-visual listing of multi-cultural materials by geographical region. Provides addresses of archives, organizations, and booksellers of materials.

Johnston, Richard. Folk Songs North America Sings. Toronto, Canada: E.C. Kerby, Ltd. 1984. 382 pp.
Contains 350+ folk songs indexed by melodic, rhythmic, metric, and tonal elements.

See also the various subsections of this publication.

Kemp, Helen. Of Primary Importance. Garland, TX 75041: Choristers Guild. 1989. 91 pp.
Discusses strategies and techniques for teaching children's choirs. Includes a list of resource materials.

Lament, Marylee M. Music in Elementary Education: Enjoy, Experience, and Learn. New York, NY: Macmillan. 1976. 320 pp.

Describes the characteristics of early childhood. Explains effective strategies for teaching singing, listening, etc., and in considerable detail techniques for teaching various musical elements -- rhythm, melody, etc. -- in elementary grades, as well as suggested activities for the college or university student. Also contains sections on multicultural music and music for the special learner.

Lomax, Alan. Folk Songs of North America. Garden City, NY 11530: Doubleday. 1960. 623 pp.

A collection of over 300 folk songs, with an annotation for each. Includes a bibliography, a discography, and an index by song titles and by first lines.

Schafer, R. Murray. Creative Music Education: A Handbook for Modern Music Teachers. New York, NY: G. Schirmer Books. 1975. (Out of print)

Seeger, Ruth C. American Folk Songs for Children. Garden City, NY 11530: Doubleday. 1948. 190 pp.

Contains 156 pages of songs with piano accompaniment and chords. Is indexed by subject and by rhythmic and other categories.

B. Magazines

Music Educators Journal. Music Educators National Conference (MENC), 1902 Association Drive, Reston VA 22091.

Contains articles of general interest to music teachers K-12.

School Music News (The). Dr. Robert Campbell, 151 Sweetwater Hills Drive, Hendersonville, NC 28739.

Contains articles of general interest to music teachers K-12, and a regular column devoted to music in the elementary school.

C. Magazine Articles, Parts of Books

Atterbury, Betty. "Success in the Mainstream of General Music." Music Educators Journal, 68, n.8, April 1982.

Discusses strategies for working with students with physical and learning disabilities.

Balkin, Al. "The Creative Music Classroom: Laboratory for Creativity in Life", Music Educators Journal, 71, n.6, January 1985, pps. 43-46.

Gives practical suggestions for the students' creating music and applying creativeness to their lives.

Elliott, Charles A. "Singing in America: Reviving a Tradition." Music Educators Journal, 76, n.5, January 1990, pp. 24-26.

Discusses, historically, the place of singing in the context of music education. Proposes contemporary goals for singing in the general music class.

Jordan-DeCarbo, Joyce. "A Sound-to-Symbol Approach to Learning Music." Music Educators Journal, 72, n.6, February 1986, pp. 38-41.

Discusses, in general terms, the Gordon method. Provides an outline of the sequential method of presenting learning theory.

Kenney, Susan. "Music Centers: Freedom to Explore." Music Educators Journal. 76, n.2, October 1989, pp. 32-36.

Discusses the creation of music "learning centers" in day-care settings.

Mead, Virginia H. "More than Mere Movement: Dalcroze Eurhythmics." Music Educators Journal, 72, n.6, February 1986, pp. 42-46.

Discusses, in general terms, basic principles inherent in the Dalcroze Eurhythmics approach. Presents historical background material on Dalcroze and on the development of the Dalcroze approach.

"Psychological Foundations of Music Education." (In Foundations of Music Education. Abeles, Harold; Hoffer, Charles; and Klotman, Robert. New York: G. Schirmer, a Division of Macmillan. 1984. pp. 161-199.)

Contains results of research regarding the learning of music by children, including the work of Piaget and Skinner; child development; cognitive processes; the motivation of children; and, environmental factors.

Shamrock, Mary. "Orff-Schulwerk: An Integrated Foundation." Music Educators Journal. 72, n.6, February 1986, pp. 51-55.

Describes fundamental principles of the Orff process. Provides historical perspective and teacher training information.

Sinor, Jean. "The Ideas of Kodaly in America." Music Educators Journal. 72, n.6, February 1986, pp. 32-37.

Discusses the evolution of Kodaly's methodology. Presents basic principles and goals. Discusses the application of the philosophy and gives teacher training information.

"Special Focus: Evaluation." Music Educators Journal. (Special issue). 76, n.4, December 1989, pp. 22-36.

Includes articles on a perspective on evaluation, assessing a program's effectiveness, evaluating student achievement, and accountability.

"Special Focus: Mainstreaming." Music Educators Journal. (Special issue). 76, n.8, April 1990, pp. 30-52.

Discusses strategies for managing a mainstreamed class, program success, and dealing with diversity.

D. Brochures

Baker, Jim, comp. A Community of People: A Multi-Ethnic Bibliography. Portland Public Schools, Portland, OR 97208. 1982. 139 pp.

Contains alphabetical, geo-cultural, and curricular groupings of K-8 materials. Includes a community resource index. Provides model of community resource development.

Board of Education, City of New York. Teaching Music: Grades K-4. Board of Education, Brooklyn, NY 11201. 1979. 99 pp.

Contains a sequential presentation of desired objectives for experiences in rhythm, singing, listening, instrumental, reading, and composing activities. Presents sample lessons appropriate for the classroom teacher and for the music specialist.

Clark County School District. Curriculum Guide/Syllabus. Clark County School District, 4212 Eucalyptus Avenue, Las Vegas, NV 89121. 1986. 900+ pp.

Includes a Key guide and 6 volumes (grades 1-6) of specific grade level goals, objectives, and concepts. Provides resources/materials, activities, and correlated objectives for each grade level.

Iowa State Department of Education. A Guide to Curriculum Development in the Arts: Music. Grimes State Office Bldg., Ames, IA 50319. 1983. 88pp.

Describes a K-12 curriculum in music, together with a scope and sequence and teaching strategies.

Leon, Ruth, Exec. Producer. Music-Guide to Classroom Use in Intermediate Grades. U.S. Office of Education, Washington, DC 20202. 1977. 64 pp.

Presents materials used in conjunction with "Music... Is," a PBS series of 30-minute videos. Describes behavioral and conceptual objectives. Provides program synopses and follow-up activities appropriate for classroom teachers and the music specialist.

Music Educators National Conference. Professional Resources Catalog. MENC, Reston, VA 22091. 1989-90. 16 pp.

An annotated list of materials published by MENC: classroom, curriculum, and informational books and pamphlets. Is updated annually.

_____. The School Music Program: Description and Standards. 2nd ed. MENC, Reston, VA 22091. 1986. 55 pp.

Discusses a rationale for music education. Provides guidelines and goals for pre-K to grade 12. Discusses course scheduling, staffing, materials, and facility needs. Addresses basic and quality programs.

_____. TIPS. Getting Started with Elementary Education. MENC, Reston, VA 22091. 1988. 32pp.

A collection of suggestions for both beginning and veteran teachers; fresh ideas for beginning the school year: to know students to develop positive relationships with administration and parents; to manage the classroom; to introduce physical activities, and more.

New York State Education Department. Children, the Music Makers. Bureau of Curriculum Development. 1960. 69 pp. (Out of print)

Describes useful activities for the students in singing, listening, etc., and suggested approaches for the kindergarten, grades 1-2, 3-4, and 5-6.

_____. Integrating Social Studies and Folk Music. Resource Guide 3 of the Arts and Learning series. Albany, NY 12234. 1987. 74 pp.

Contains learning activities, instructional units, and a list of additional resources for the use of folk music by classroom teachers and music specialists.

_____. Music K-6. Bureau of Publications, Room 171 EBA, State Education Bldg., Albany, NY 12234. 1974. 79pp.

Contains specific activities for teaching concepts for the musical elements. Details each activity step by step.

E. Organizations

American Orff-Schulwerk Association. Ms. Cindy Wobig, Exec. Sec'y. P.O. Box 391089, Cleveland, OH 44139.

Choristers Guild. 2834 West Kingsley Rd. Garland, TX 75041.

Country Dance and Song Society. 17 New South Street, Northampton, MA 01060.

Dalcroze Society of America. Dr. Julia Black, Music Department, University of Washington, Seattle, WA 98105.

Music Educators National Conference. 1902 Association Drive, Reston, VA 22091.

New York State School Music Association. Dr. Bruce Purrington, Executive Director. 61 Prince Lane, Westbury, NY 11590.

Organization of American Kodaly Educators. Dr. James C. Fields, Exec. Sec'y. Nicholls State University, Thibodaux, LA 70310.

F. Publishers

EC

Addison - Wesley, Inc. 1 Jacob Way, Reading, MA 01867.

G.I.A. Publications, Inc., 7404 South Mason Avenue, Chicago, IL 60683.

Harcourt Brace Jovanovich, 6277 Sea Harbor Drive, Orlando, FL 32887.

High/Scope Foundation, 600 North River St., Ypsilanti, MI 48198.

Holt, Rinehart, and Winston, P.O. Box 28, Fairview, NC 28730.

Macmillan Publishing Co., Inc.

Magna Music Baton, Inc. (MMB), 10370 Page Industrial Boulevard, St. Louis, MO 63132.

Schott Music Corporation, P.O. Box 850, Valley Forge, PA 19482.

Silver, Burdett, and Ginn, 250 James Street, Morristown, NJ 07960.

World Music Press, P.O. Box 2565, Danbury, CT 06813.

15.

APPENDIX A

Statement of Regents Goals for Elementary and Secondary School Students - 1984

The Regents Statement of Goals for students includes skills and characteristics which each student should acquire through education. Responsibility for education is shared by the family, schools and other organizations in each community. The Regents goals can be realized only through a concerted effort by all of these. The Action Plan to Improve Elementary and Secondary Education Results in New York focuses on the actions schools can and must take to help students meet these goals.

Our Action Plan is directed toward what children in New York should be, should know and should be able to do. Our expectations and standards set for them reflect our anticipation of the knowledge, skill and capacity they must have to meet ever more rigorous challenges for employment and economic competition; for carrying their obligations in the governance of our democratic republic; for meeting their responsibilities to family, self and community; and for the perpetuation of our culture and civilization.

The goals, expectations and aspirations to be realized through the schools are the same for all. However, all children are not the same. They have different talents and abilities, interests and emotions, strengths and weaknesses. For each individual we desire an educational system that will both stimulate and urge the full development of potential. We must, therefore, provide considerable choice and flexibility for each student together with basic requirements. We want each child to develop self-confidence and a belief in the success in learning. We want each to develop a capacity for continued self-learning. We want each to develop self-discipline and a sense of decency and responsibility.

In order to put those objectives for self-development in the perspective of what is necessary for the individual to contribute to and succeed in society, we have the more general standards and credentials for all. These provide the societal guideposts and an indication of what each child and that child's own school needs in preparation for taking part in a broader community.

The specific statements of goals that follow are all in terms of our expectations for students. They start with a first priority on language -- the capacity to communicate which underpins all the rest of learning. These statements of goals are, in turn, translated in this Plan to courses, subjects, disciplines, and methods of inquiry for examining the world. Taken together the goals represent our judgments or choices for the meaning of a total elementary and secondary education.

1. Each student will master communication and computation skills as a foundation to:
 - 1.1 Think logically and creatively.
 - 1.2 Apply reasoning skills to issues and problems.
 - 1.3 Comprehend written, spoken and visual presentations in various media.
 - 1.4 Speak, listen to, read and write clearly and effectively in English.
 - 1.5 Perform basic mathematical calculations.
 - 1.6 Speak, listen to, read and write at least one language other than English.
 - 1.7 Use current and developing technologies for academic and occupational pursuits.
 - 1.8 Determine what information is needed for particular purposes and be able to acquire, organize and use that information for those purposes.

2. Each student will learn methods of inquiry and knowledge gained through the following disciplines and use the methods and knowledge in interdisciplinary applications:
 - 2.1 English language and literature.
 - 2.2 History and social sciences.
 - 2.3 Mathematics.
 - 2.4 Natural sciences and technology.
 - 2.5 Language and literature in at least one language other than English.

3. Each student will acquire knowledge, understanding and appreciation of the artistic, cultural and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. Areas include:
 - 3.1 Way to develop knowledge and appreciation of the arts.
 - 3.2 Aesthetic judgments and the ability to apply them to works of art.
 - 3.3 Ability to use cultural resources of museums, libraries, theater, historic sites and performing arts groups.
 - 3.4 Ability to produce or perform works in at least one major art form.
 - 3.5 Materials, media and history of major art forms.
 - 3.6 Understanding of the diversity of cultural heritages.
4. Each student will acquire knowledge about political, economic and social institutions and procedures in this country and other countries. Included are:
 - 4.1 Knowledge of American political, economic and social processes and policies at national, state and local levels.
 - 4.2 Knowledge of political, economic and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural and environmental systems.
5. Each student will respect and practice basic civic values and acquire the skills, knowledge, understanding and attitudes necessary to participate in democratic self-government. Included are:
 - 5.1 Understanding and acceptance of the values of justice, honesty, self-discipline, due process, equality and majority rule with respect for minority rights.
 - 5.2 Respect for self, others and property as integral to a self-governing, democratic society.
 - 5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes.
6. Each student will develop the ability to understand, respect and accept people of different race; sex; cultural heritage; national origin; religion; and political, economic and social background, and their values, beliefs and attitudes.
7. Each student will acquire knowledge of the ecological consequences of choices in the use of the environment and natural resources.
8. Each student will develop general career skills, attitudes and work habits, and make a self-assessment of career prospects. Students not directly pursuing postsecondary education will acquire entry-level employment skills.
9. Each student will learn knowledge, skills and attitudes which enable development of:
 - 9.1 Self-esteem.
 - 9.2 The ability to maintain physical, mental and emotional health.
 - 9.3 Understanding of the ill effects of alcohol, tobacco and other drugs.
10. Each student will develop a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge.

*Taken from New York State Board of Regents Action Plan to Improve Elementary and Secondary Education Results in New York, April 1984, pp. 7-9.

APPENDIX B

Students with Handicapping Conditions

The Board of Regents, through revising Part 100 Regulations of the Commissioner and the Action Plan, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s) "Each student with a handicapping condition, as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curricula content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important that at all grade levels students with handicapping conditions receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on statewide testing programs and diploma requirements.

The teacher providing instruction through this syllabus/ curriculum has the opportunity to provide an educational setting which will enable the students to explore their abilities and interests. Instruction could be provided to students with handicapping conditions either by teachers certified in this subject area or by special education teachers. Teachers certified in this subject area would be providing instruction to students who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and are appropriately placed in this setting. Special education teachers may also provide this instruction to a class of students with handicapping conditions in a special class setting.

Teachers certified in the subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the CSE or a student's Individualized Education Program (IEP).

Additional assistance is available through consultant teacher services. The implementation of this service will allow school districts to provide direct and indirect services to pupils with handicapping conditions who are enrolled full-time in a regular education program. Direct consultant teacher services consist of individualized or group instruction which would provide such students with instructional support in the regular education classroom to help them benefit from their regular education program. Indirect consultant teacher services will provide support to the regular education teacher in the modification and development of instruction and evaluation that effectively deals with the specialized needs of students with handicapping conditions.

Strategies for Modifying Instructional Techniques and Materials

1. Prior to having a guest speaker or taking field trips, it may be helpful to structure the situation. Use of a checklist or a set of questions generated by the class will help students focus on relevant information. Accessibility for students with handicapping conditions should be considered when field trips are arranged.
2. The use of computer software may be appropriate for activities that require significant amounts of writing by students.

3. Students with handicapping conditions may use alternative testing techniques. The needed testing modifications must be identified in the student's Individualized Education Program. Both special and regular education teachers need to work in close cooperation so that the testing modifications can be used consistently throughout the student's program.
4. Identify, define and preteach key vocabulary. Many terms in this syllabus are specific and may need continuous reinforcement for some students with handicapping conditions. It would also be helpful to provide a list of these key words to the special education teacher in order to provide additional reinforcement in the special educational setting.
5. Check periodically to determine student understanding of lectures, discussions, demonstrations, etc. and how this is related to the overall topic. Encourage students to express their understanding. It may be necessary to have small group discussions or work with partners to determine this.
6. Provide students and special education teachers with a tape of lectures that contain substantial new vocabulary content and of guest speakers for further review within their special education classes.
7. Assign a partner for the duration of a unit to a student as an additional resource to facilitate clarification of daily assignments, timelines for assignments and access to daily class notes.
8. When assigning long-term projects/reports, provide a timeline with benchmarks as indicators for completion of major project/report sections. Students who have difficulty with organizational skills and time sequence may need to see completion of sections to maintain the organization of a lengthy project/report.

Special education teachers providing this instruction must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the same or equivalent information contained in the curriculum.

Regardless of who provides the instruction, the cooperation between teachers of regular and of special education programs is essential. It is important for the students as well as the total school environment.

Alternative Testing Techniques

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. Alternative testing techniques are modifications of testing procedures or formats which provide students with handicapping conditions equal opportunity to participate in testing situations. Such techniques provide the opportunity to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a handicapping condition.

The Committee on Special Education (CSE) is responsible for identifying and documenting a student's need for alternative testing techniques. This determination is made when a student is initially referred to CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when the student is determined to no longer need special education services. The modifications are to be used consistently throughout the student's educational program. Principals ensure that students who have been identified by CSE as educationally handicapped are provided with the alternative testing techniques which have been recommended by CSE and approved by the Board of Education.

Alternative testing techniques which have been specified on student IEPs for use by a student must be used consistently in both special and regular education settings. Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of students with a handicapping condition to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue high school diplomas to a greater degree. The teacher who provides instruction through this curriculum has a unique opportunity to assist such students in their individual goals.

Additional information on alternative testing modifications is available in the manual entitled Alternative Techniques for Students with Handicapping Conditions, which can be obtained from:

New York State Education Department
Office for Education of Children with
Handicapping Conditions
Room 1071 Education Building Annex
Albany, NY 12234

Infusing Awareness of Persons with Disabilities Through Curriculum

In keeping with the concept of integration, the following subgoal of the Action Plan was established:

In all subject areas, revisions in the syllabi will include materials and activities related to generic subgoals such as problem solving, reasoning skills, speaking, capacity to search for information, the use of libraries and increasing student awareness of and information about the disabled.

The purpose of this subgoal is to ensure that appropriate activities and materials are available to increase student awareness of disabilities and issues in regard to disabilities.

This curriculum, by design, includes information, activities and materials regarding persons with handicapping conditions. Teachers are encouraged to include other examples as may be appropriate to their classrooms or the situation at hand. Teachers are also encouraged to assess the classroom environment to determine how the environment may contribute to student awareness of persons with disabilities.

