

DOCUMENT RESUME

ED 061 249

TE 499 791

AUTHOR Siegel, Philip
TITLE Music Laboratory I: Supplementary Materials, Course
Number: Music: 5631.10.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 78p.; An Authorized Course of Instruction for the
Quinmester Program

EDRS PRICE MF-\$0.65 HC-\$3.29
DESCRIPTORS Audiovisual Aids; Auditory Perception; Cognitive
Objectives; Course Content; *Course Objectives;
*Educational Objectives; *Instructional Materials;
Laboratory Training; *Music Education; *Skill
Development; Symbolic Learning; Visual Learning

IDENTIFIERS *Quinmester Program

ABSTRACT

A course which is an introduction to musical symbol is presented in workbook form. The course is designed to help pupils develop the skills necessary to identify and reproduce a staff, notes, and to place notes on a line and in a space. The objective of the course is to enable pupils to identify and reproduce: an eighth note, half note, staff, quarter note, whole note, notes on a line, and notes in a space. Content of course includes flash card drill on notation, felt board and movable notations, staff and notes, rhythm game, and programmed lesson on duration and meter. (CK)

ED 061 249

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

AUTHORIZED COURSE OF INSTRUCTION FOR THE **QUINMESTER PROGRAM**



MUSIC LABORATORY I
SUPPLEMENTARY MATERIALS

COURSE NUMBER: MUSIC: 5631.10

DADE COUNTY PUBLIC SCHOOLS

"PERMISSION TO REPRODUCE THIS
COPYRIGHTED MATERIAL HAS BEEN GRANTED
BY DADE COUNTY PUBLIC
SCHOOLS

TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE U.S. OFFICE OF
EDUCATION. FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMISSION OF
THE COPYRIGHT OWNER."

DIVISION OF INSTRUCTION • 1971

TE 499 791



MUSIC LABORATORY I

SUPPLEMENTARY MATERIALS

COURSE NUMBER: MUSIC: 5631.10

Written by Phillip Siegel

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethel Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

Copies of this publication may be obtained through

Textbook Services
2210 S. W. Third Street
Miami, Florida 33135

Price: \$.75

OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Music Laboratory I Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

An introduction to musical symbols, a workbook to help Level I pupils develop the skills necessary to identify and reproduce a staff, notes, and to place notes on a line and in a space.

4

IV. COURSE ENROLLMENT GUIDELINES

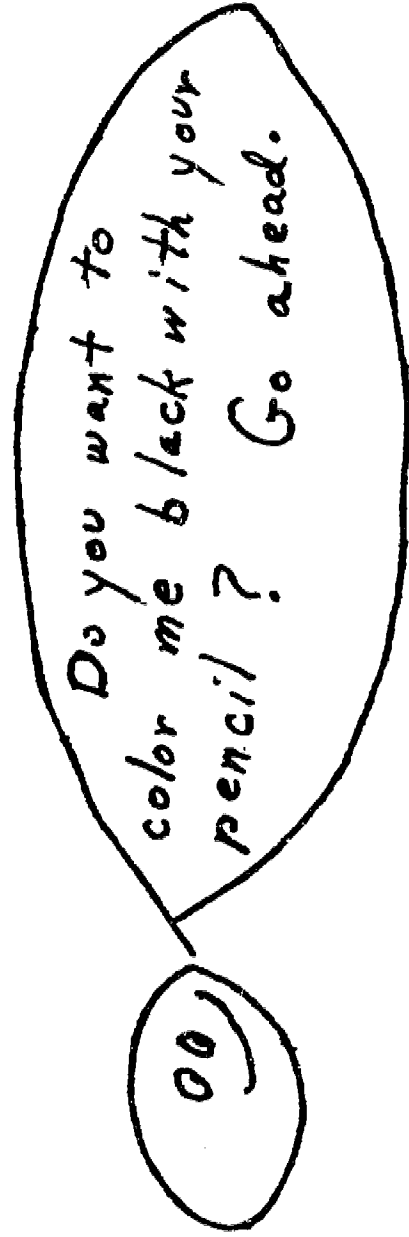
For students to be presented with Level I A New Introduction to Music.

V. COURSE OF STUDY OBJECTIVES

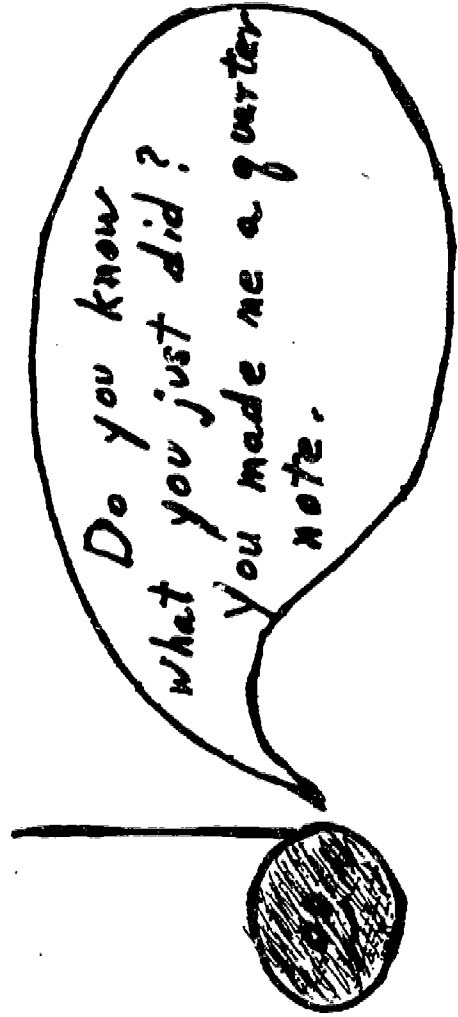
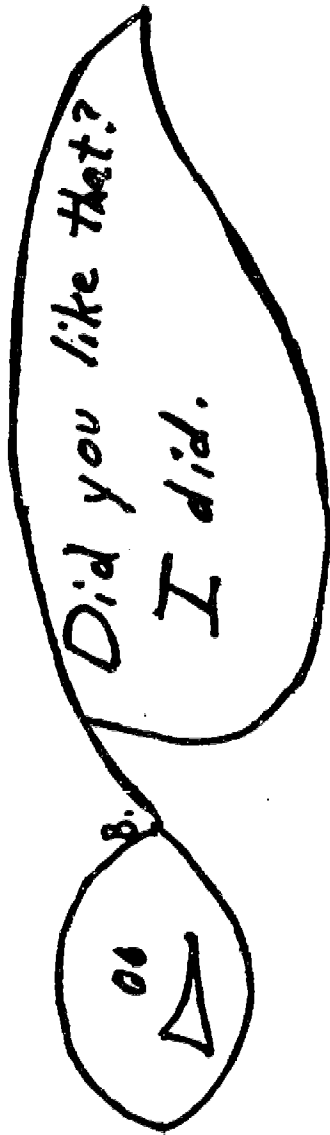
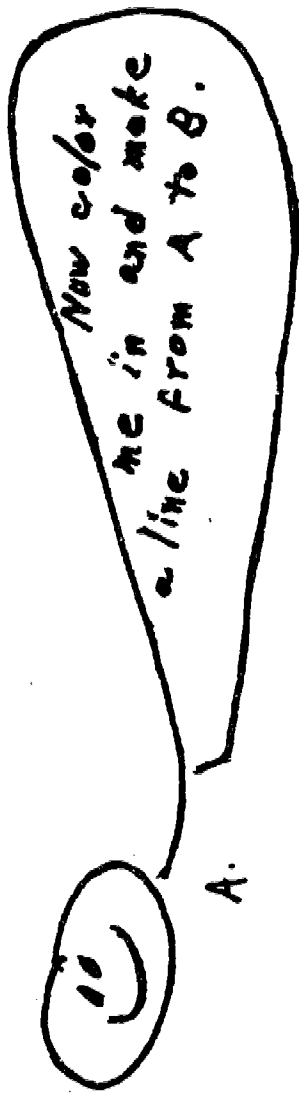
The pupil will be able to identify and reproduce:

an eighth note	quarter note
half note	whole note
staff	notes on a line
	notes in a space.

① Name



2

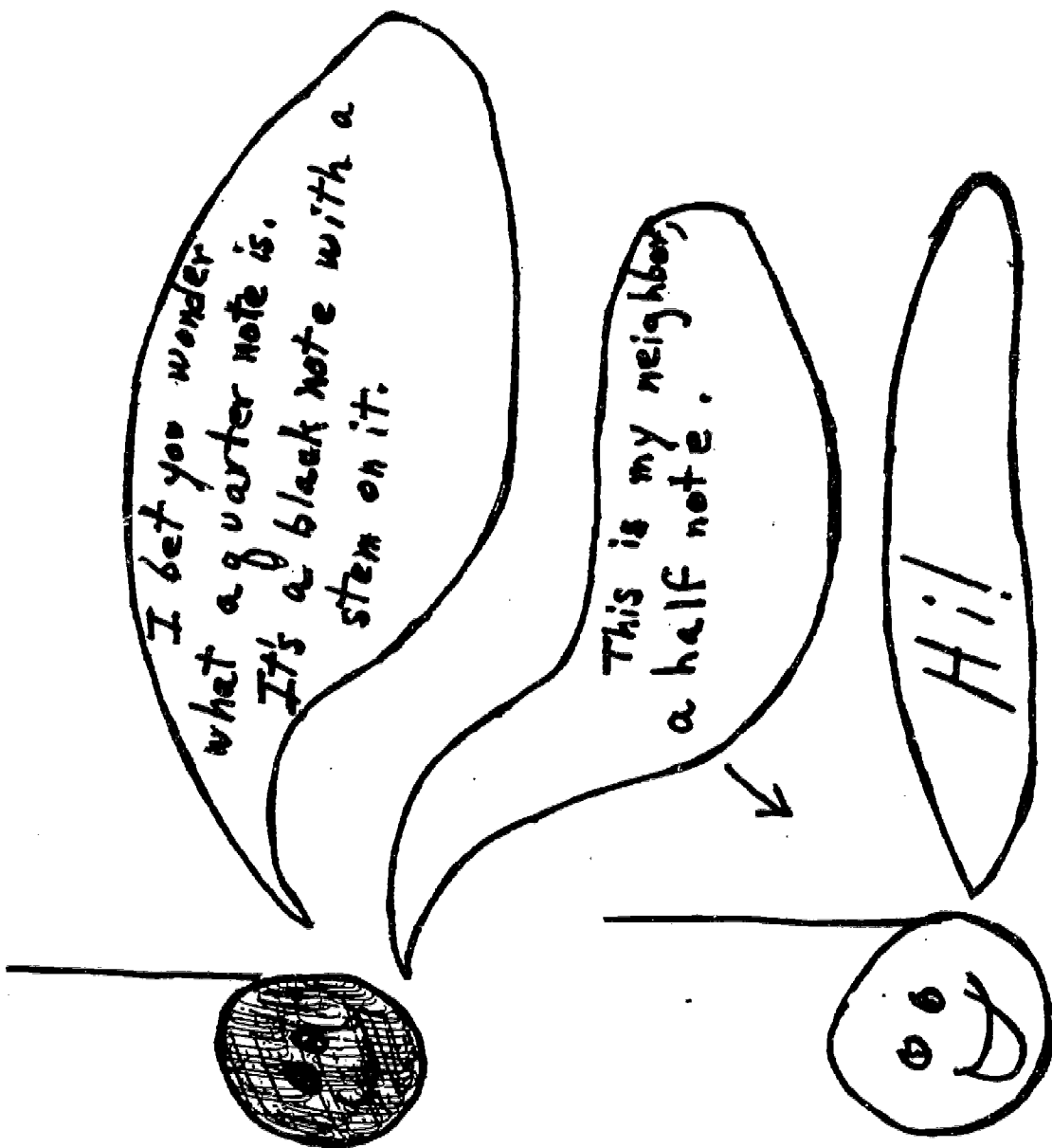


3

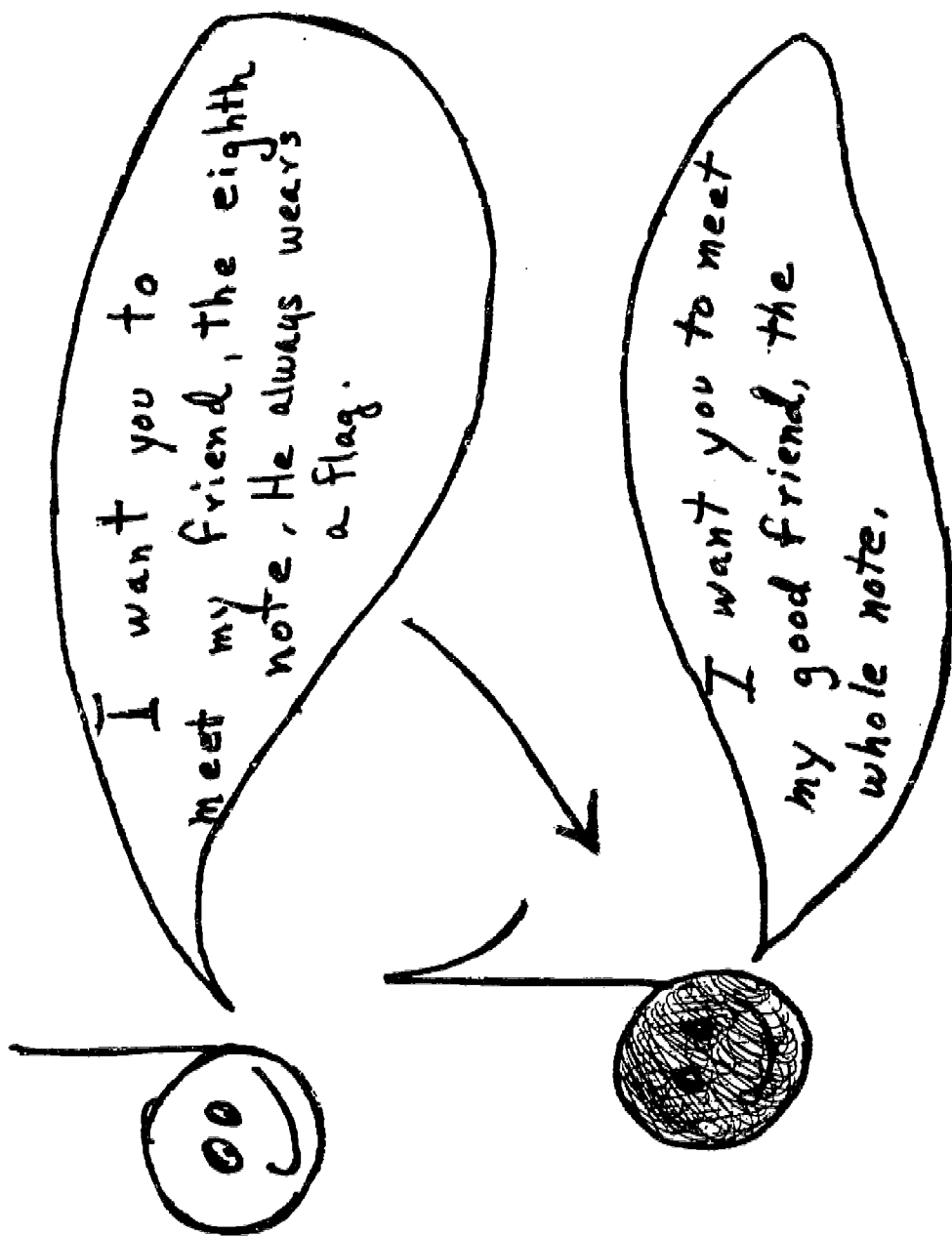


I wonder what
a quarter note is?

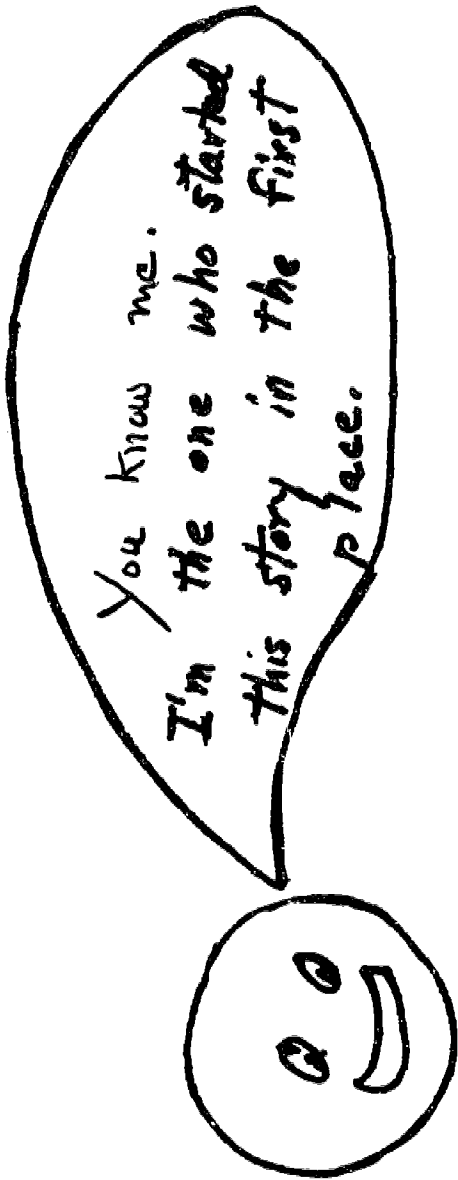
4



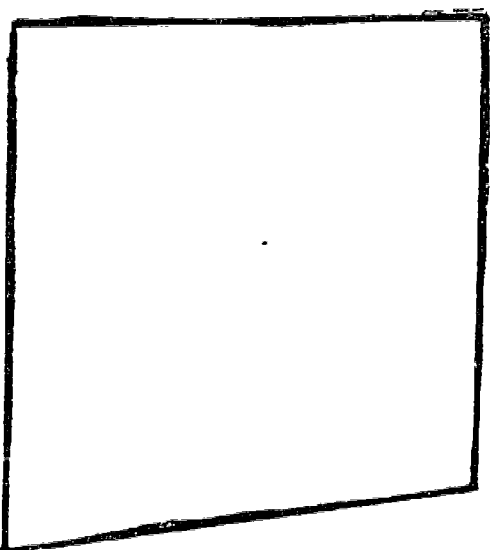
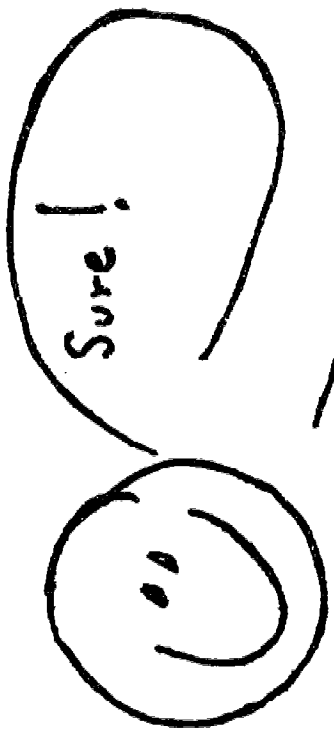
(5)



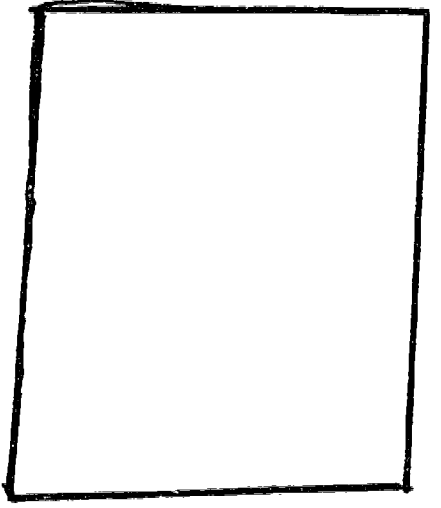
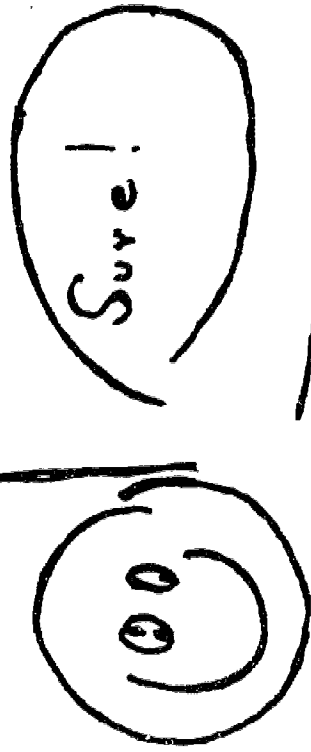
6



①

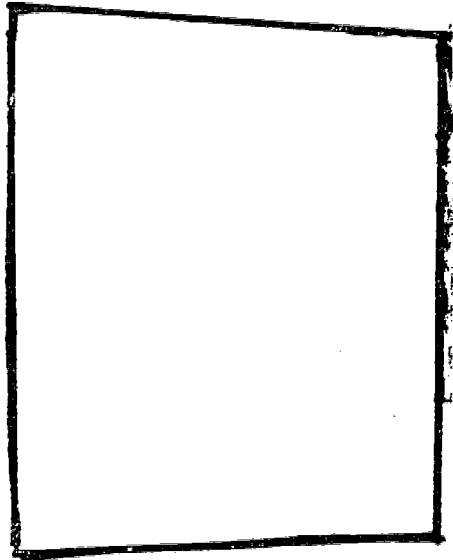
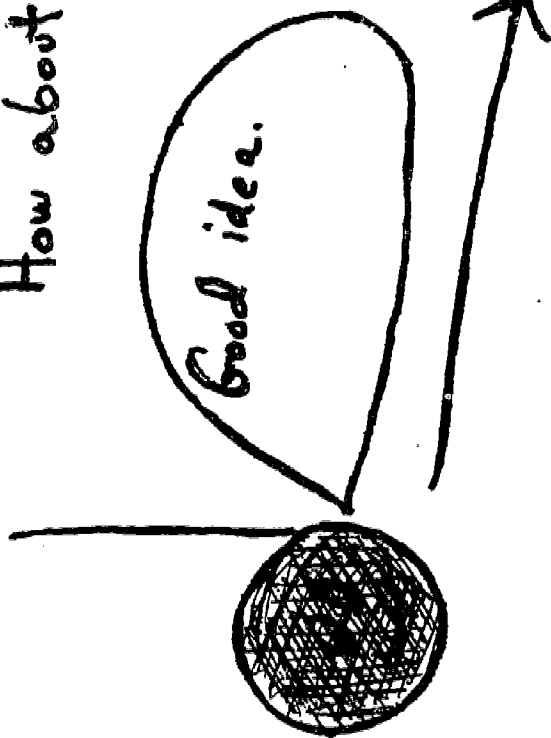


You too, half note?

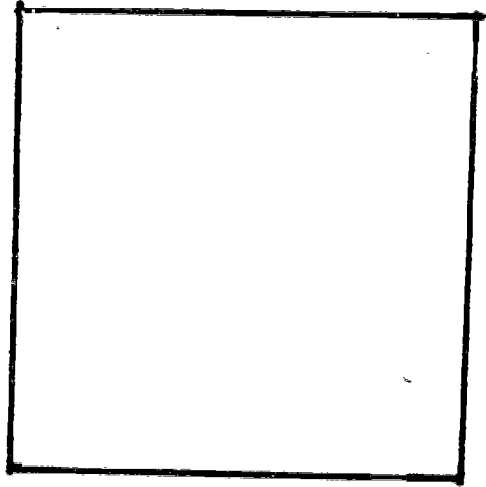
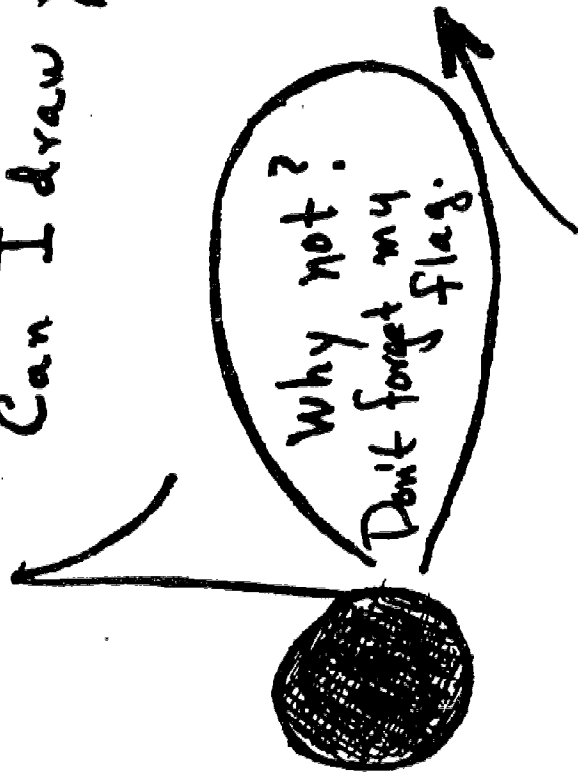


How about you, quarter note?

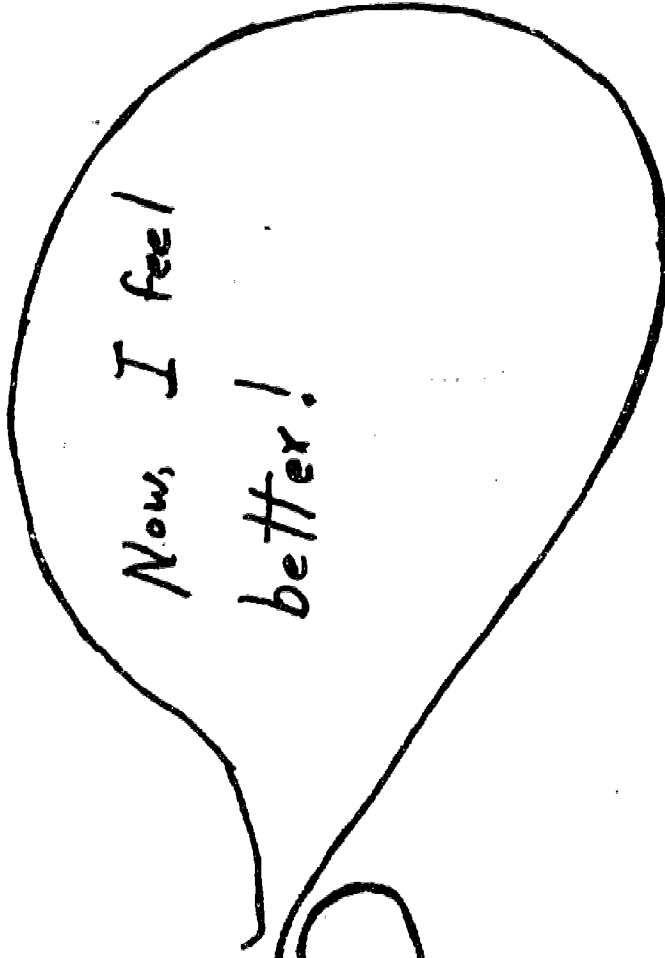
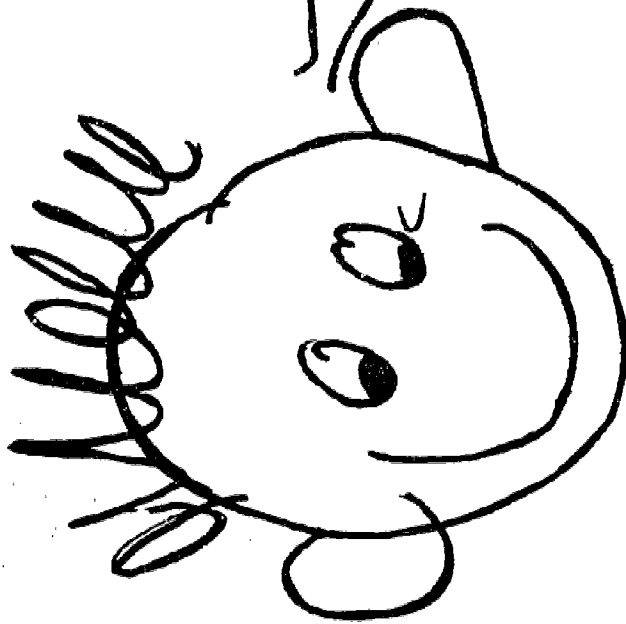
⑧



Can I draw you, eighth note?



9



10

The Staff

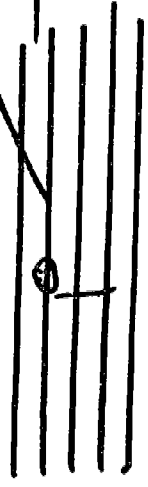
My name
is staff, you may
find notes on
me.



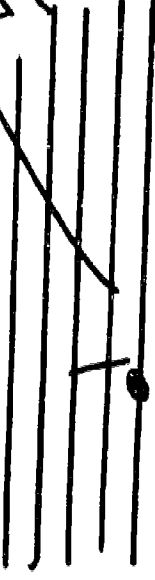
Remember me?
I'm whole note. I'm on
a staff.



(11)



I'm your old friend, half note. I'm on a staff.

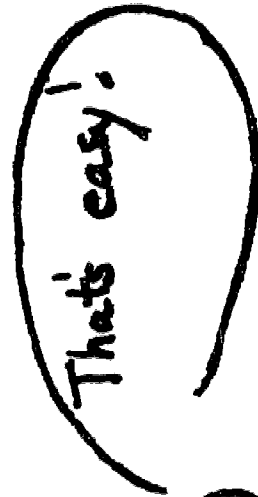
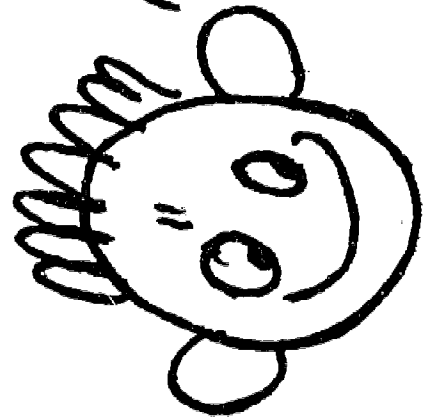
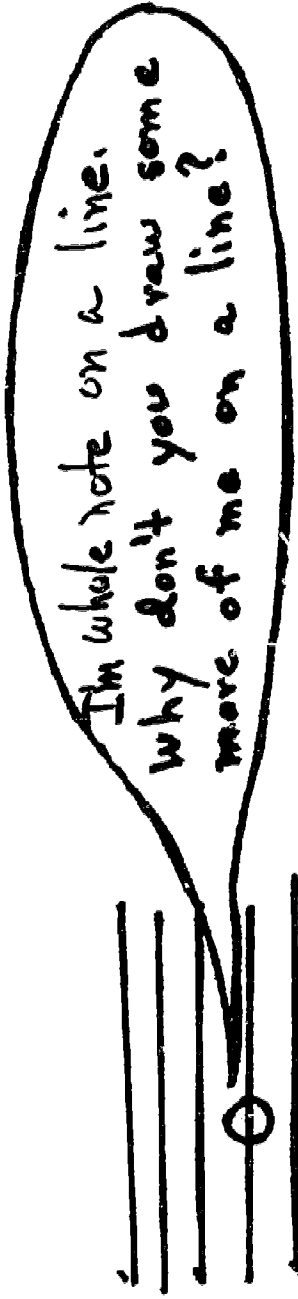


Don't forget quarter note. I'm on a staff, too.



And eighth note, too. And eighth I look on How do I look on a staff?

(12)



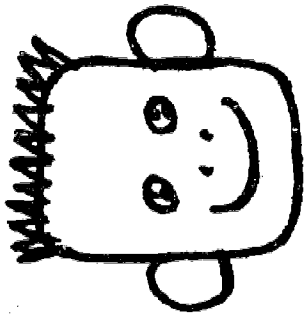
13

I bet it will
be harder to draw me.
I'm whole note in a
space. Try me.



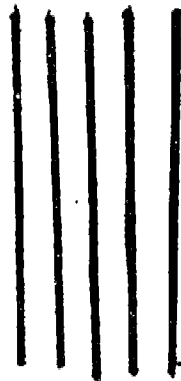
14

Teacher

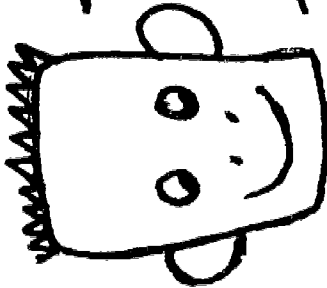


I think you are
doing very well.

Now try to
draw me!



5



Did you make
5 lines?

yes

no

If you didn't, go back and
change it before I see your paper.

Ready for a test? (16)

Ready or not, here comes one.

A. Draw 10 whole notes on the second line.

A five-line musical staff with ten whole notes drawn on the second line from the bottom.

B. Draw 10 half notes on the first space.

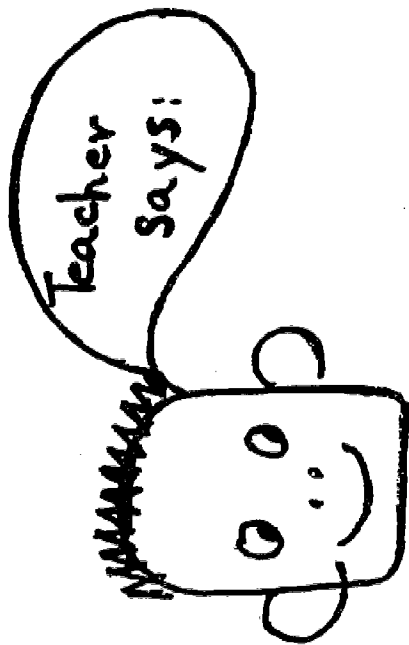
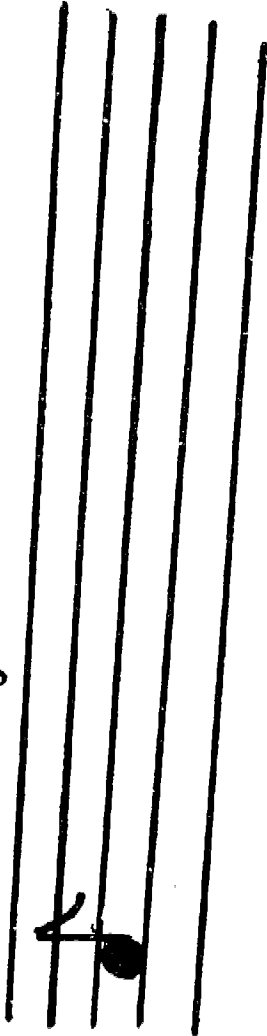
A five-line musical staff with ten half notes drawn on the first space from the bottom.

C. Draw 10 quarter notes on the second line.

A five-line musical staff with ten quarter notes drawn on the second line from the bottom.

(17)

D. Draw 10 eighth notes on the second space.



You did well

You need more work on
page

X. ASSESSMENT

Pages 14, 16, and 17 are in the nature of a programmed test and will indicate what needs to be re-taught and what area(s) need strengthening.

Flash card drills and use of similar material in an over-head projector can serve as additional means of evaluation.

MUSIC LABORATORY I
SUPPLEMENTARY MATERIALS
COURSE NUMBER: 5631.10

Written by
Asako Brummitt
Jane Horner

for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Music Laboratory I Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

Five supplementary activities for Level I (A New Introduction To Music) and a preparation for Level II to introduce and re-enforce learning of note notation and understandings of musical meter and its notation.

- A. Flash card drill on notation
- B. Felt board and movable notations
- C. Staff and notes
- D. Rhythm game
- E. Programmed lesson on duration and meter

IV. COURSE ENROLLMENT GUIDELINES

Any student who has successfully completed Level I or has the equivalent knowledge, and is beginning Level II. (Generally, this will involve grades three and four.)

V. COURSE OF STUDY OBJECTIVES

- A. Students will assemble small cardboard notes in many different rhythmic patterns in 2/4, 3/4, 4/4 and 6/8 meter signatures.
- B. Students will add staff lines, clef, meter signature and notes in measured patterns on a felt board.
- C. Students will continue this activity on individual staves, using each of the above meter signatures.
- D. Using flash cards, students will play a rhythm game in 4/4 time indicating beats.
- E. Students will make their own flash cards in 3/4, 2/4 and 6/8.
- F. Students will cover the programmed material on duration and meter, going back to drill on incorrect answers.

VI. COURSE CONTENT

- A. A flash card drill on notation.
- B. A felt board, staff, clef and notes to use in a variety of ways to create measures in various metrical relationships.
- C. Individual staves and notes to be used in a variety of drills to reinforce understanding of meter.
- D. A rhythm game which can be used as a contest, to develop visual recognition of metrical groupings, ability to count and clap divided beats (1 - and, 2 - and) and as a spring board from which the students can develop a game in other meters than 4/4.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Each teacher may assemble his own kit of materials for each of these five activities. Use these drills to introduce or reinforce the material pertinent to Level One and Level Two. These activities may be used at the beginning of a class to introduce new concepts, to break into a lesson with a drill when the students evidence need of additional help, or to give a change of pace to a routine lesson. Use of supplementary material should be dictated by need.

VIII. RESOURCES FOR PUPILS

Set of hand-made cardboard notes

A staff cut to desk-top size

Cards for creation of rhythm games in various meters

IX. RESOURCES FOR TEACHERS

Several colors of cardboard, light-weight scissors and magic markers.

Felt board and material for making felt musical symbols: staff, treble clef, notes, rests, single and double bars.

Sheets of manila paper (14" x 24") for desk-top staffs for each student.

3 x 5 cards

































Copies of the programmed test on duration and meter (best made on 4 x 6 cards). Several sets of these will make it possible for several students to work simultaneously.



















































X. ASSESSMENT

It is suggested that each item in the set of items in the programmed test be put on separate 4 x 6 cards; one master set with answers shown in parentheses below on the reverse side.

Part I: Duration

1. In music, rhythm means the steady beat of time. The steady beat of time in music is called (rhythm).
2. Some people have the idea that only fast music has rhythm. This is not so. Rhythm is found in all music, whether it is slow or (fast).
3. Rhythm has three factors: duration, meter and tempo. The length of time a tone is held is called duration. A tone with longer duration would be held (longer).
4. Duration, meter, and tempo are the three factors of (rhythm).
5. The time values of the notes used in our system of music are like fractions in arithmetic. The time value of the note is called (duration).
6. The notation for the whole in music is \bigcirc . This is called a (whole) note. It equals two half notes.
7. ♩ This is called a half note. Two of these equal one (whole) note. There are two quarter notes in one half note.
8. Draw a whole note (\bigcirc), and a half note (♩).
9. A \bigcirc equals (two) half notes, and a half note equals (two) quarter notes.
10. ♩ This is a quarter note. Notice that the note is all black. Four quarter notes equal one \bigcirc note. Two are equal to a (half) note.
11. ♪ This is an eighth note. Notice the flag on the stem. Eight of these equal one whole note. Two are equal to a quarter note. Four of these are equal to a (half) note.
12. Draw a quarter note (♩), and an eighth note (♪).
13. ♩ ♩ are equal to a (half) note, and ♪ ♪ are equal to a (quarter) note.

14.  are equal to a (whole) note, and  are equal to a (whole) note.
15.  This is a sixteenth note. Notice the two flags on the stem. Sixteen of these equal one whole note; four are equal to a (quarter) note.
16.  This is a thirty-second note. Notice the three flags on the stem. Thirty-two of these equal one whole note; sixteen are equal to a (half) note.
17. Draw a sixteenth note () , and a thirty-second note () .
18.  are equal to a (whole) note, and  are equal to a (whole) note.
19.  equals (two half) notes, and  equals two (quarter) notes.
20.  equals two () notes,  equals two () notes and  equals two () notes.
21. Draw a whole note () , a half note () , a quarter note () , an eighth note () , a sixteenth note () , and thirty-second note () .
22. A rest is a silence. The silence should last as long as the sign says.
 This is a whole rest sign. It is as long as the (whole) note.
23.  This is a half rest. It is as long as the (half) note.
24.  This is called a (whole rest), and  is called a (half rest).
25. Draw a whole rest () , and a half rest () .
26.  This is a quarter rest. It is as long as a (quarter) note.
27.  This is an eighth rest. It is as long as an (eighth) note.
28.  This is called a (quarter) rest, and  this is called an (eighth) rest.

29. Draw a quarter rest () , and an eighth rest () .
30.  This is a sixteenth rest. It is as long as a (sixteenth) note.
31.  This is a thirty-second rest. It is as long as a (thirty-second) note.
32. Draw a sixteenth rest () , and a thirty-second rest () .
33.  equals two () rests,  equals two () rests,  equals two () rests, and  equals two () rests.
34. Sometimes dots are used with notes and rests. A dot adds half the value to whatever note or rest that it follows.  This is a dotted (half) note. It lasts as long as  + 
35.  This is a dotted (quarter) note. Its value is as long as () + 
36. Draw a dotted half note () , and dotted quarter note () .
37.  This is a dotted (eighth) note. Its value is as long as  + () .
38.  This is a dotted sixteenth note. Its value is as long as  + () .
39. Draw a dotted eighth note () , and a dotted sixteenth note () .
40.  = () + ()
 = () + ()
 = () + ()
 = () + ()
41. Sometimes dots are used with notes and rests. A dot placed after a note (or a rest) adds one (half) its value to the note (or the rest).
42.  This is a dotted (half) rest. It lasts as long as  + () .
43.  This is a dotted (quarter) rest. It lasts as long as  + () .
44. Draw a dotted half rest () , and a dotted quarter rest () .

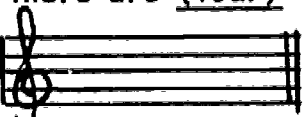
45. $\underset{\cdot}{\gamma}$. This is a dotted (eighth) rest. Its value is as long as $\gamma + (\underset{\cdot}{\gamma})$.
46. $\underset{\cdot}{\gamma}$. This is a dotted sixteenth rest. Its value is as long as $\underset{\cdot}{\gamma} + (\underset{\cdot}{\gamma})$.
47. Draw a dotted eighth rest ($\underset{\cdot}{\gamma}$), and a dotted sixteenth rest ($\underset{\cdot}{\gamma}$).
48. $\underset{\cdot}{\gamma} = (\underset{\cdot}{\gamma}) + (\underset{\cdot}{\gamma})$
 $\underset{\cdot}{\gamma} = (\underset{\cdot}{\gamma}) + (\underset{\cdot}{\gamma})$
 $\underset{\cdot}{\gamma} = (\underset{\cdot}{\gamma}) + (\underset{\cdot}{\gamma})$
 $\underset{\cdot}{\gamma} = (\underset{\cdot}{\gamma}) + (\underset{\cdot}{\gamma})$

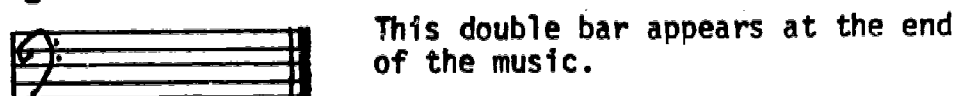
Part II: Meter

49. Meter is the regular grouping of beats and accents in a musical composition, indicated by the meter signature (time signature). Then, meter consists of the (beat) (accents).
50. The meter signature is also called (time signature).
51. Vertical lines called bar lines separate the measures. Measures are separated by (vertical lines) called (bar lines).



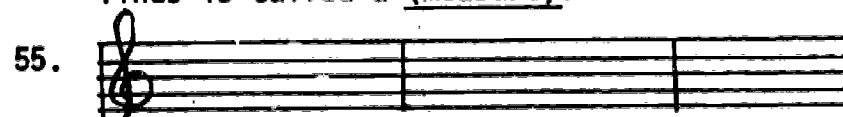
There are (four) bar lines on the staff.

53.  This double bar appears at the end of a section.



There are (two) kinds of double bars.

54. The notes or rests contained between two single bar lines is called a (measure).



There are (three) measures on the staff.

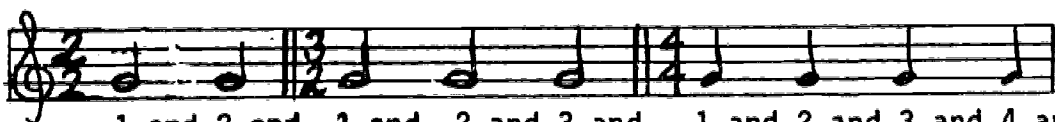
56. In most music, an accent occurs at the first of each measure. The first of each measure in most music receives an (accent).

57. An accented beat is one that is performed with more stress than the other beats. The beats which receive more stress are usually the first ones in each (measure).
58. Meter, then, is the beat of the music with regular accents. The beat of the music with (accents) recurring regularly is called (meter).
59. These are accent signs: $>$ \wedge The accented notes should be performed with more (stress) than the other notes.
60. These are accent signs: $\underset{\uparrow}{\text{p}}$, $\underset{\uparrow}{\text{f}}$.
61. We shall first consider meter at the beginning of each piece of music. There are two numerals, (2/4, 3/4, 4/4, 6/8) one over the other. The top numeral indicates the meter (beat). Of the two numerals, meter is indicated by the (top) numeral.
62. The entire signature consisting of the two numerals (2/2, 3/4, 4/4, 6/8 etc.) is called a meter signature or a time signature. The two numerals at the beginning of the music are called the (meter signature) or the (time signature).
63. Meter is divided into two categories, simple meter and compound meter. The meter is divided into (two) categories.
64. Simple meter consists of duple meter (two beats to a measure): 2/2, 2/4, 2/8; triple meter (three beats to a measure): 3/2, 3/4, 3/8, and quadruple meter (four beats to a measure): 4/2, 4/4, 4/8. In duple meter, the top numeral of the meter signature is (2).
65. Triple meter contains (3) beats to a measure, and quadruple meter contains (4) beats to a measure.
66. The lower numeral of the meter signature indicates what kind of note will get one beat. Of the two numerals of the entire meter signature, the kind of note that gets one beat is indicated by the (lower) numeral.
67. Three kinds of simple meter are (duple), (triple) and (quadruple) meter.
68. In simple meter the beat is usually divided into groups of two. Simple duple meter divides like this: 1 and 2 and. The beat in simple meter is usually divided into groups of (two).

69. In simple triple meter each beat can also be divided into two parts like this: 1 and, 2 and, 3 and. Each beat in simple duple meter and in simple triple meter is usually divided into (two).

70. In simple quadruple meter each beat can also be divided into two like this: 1 and, 2 and, 3 and, 4 and. Each beat in simple triple meter, and in simple quadruple meter is usually divided into (two).

71. Beats in simple duple meter, simple triple meter, and simple quadruple meter are usually divided into (two).



1 and 2 and, 1 and, 2 and 3 and, 1 and 2 and 3 and 4 and

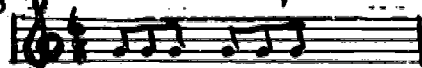
72. In compound meter, the beat is usually divided into three. In simple meters, the beats are usually divided into (two), while in compound meters the beat is usually divided into (three).

73. In compound meter the top number can usually be divided by three for the purpose of determining the beat. In (compound) meter the beats are divided into groups of three.

74. In compound meter the top numeral of the meter signature is usually 6, 9, or 12. These numbers can be easily divided by (3).

75. In compound meter, the top numeral of the meter signature is usually (6), (9), or (12). In simple meter, the top numeral of the meter signature is usually (2), (3), or (4).

76. The most common compound meter is $\frac{6}{8}$ meter. It is usually counted two beats to a measure. This is determined by dividing the top number by 3. $\frac{6}{8}$ meter is usually counted (2) beats to a measure.



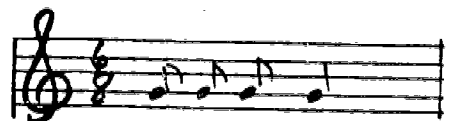
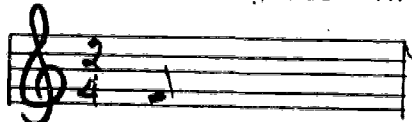
77. Compound meters are: compound duple meter (two or six beats to a measure): $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$ compound triple meter (three or nine beats to a measure): $\frac{9}{2}$, $\frac{9}{4}$, $\frac{9}{8}$, and compound quadruple meter (four or twelve beats to a measure): $\frac{12}{2}$, $\frac{12}{4}$, $\frac{12}{8}$. Six-eight ($\frac{6}{8}$) meter is (compound duple) meter.

78. In compound meter, the divisions of the beat are counted in a different manner than in simple meter. In simple meter the beat can be divided into two by counting 1 (and) 2 (and) 3 (and).

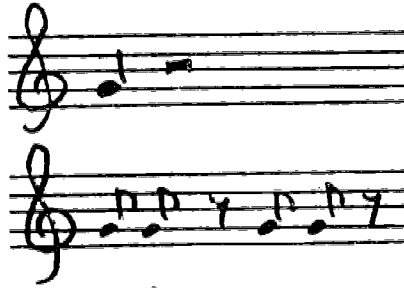
79. The actual value of these notes in relationship to the meter is indicated by the lower numeral of the meter signature (time signature). (2 = ♩ , 4 = ♩ , 8 = ♩) The top numeral indicates the meter (beat), whether it is (double), (triple), (quadruple); (compound).
80. The lower numeral of the meter signature represents the kind of note. For instance, a four as the lower numeral indicates a quarter note, a two as the lower numeral indicates a half note. then, means there are two quarter notes in a measure, means there are three quarter notes in a measure, and $\frac{4}{4}$ means there are (four quarter notes) in a measure.
81. The lower numeral of the meter signature represents a note. For instance, a 4 as the lower numeral indicates a quarter note. An 8 as the lower numeral indicates an eighth note. A 2 as the lower numeral indicates a (half) note.
82. In $\frac{9}{8}$ meter, according to definition, there are nine ($\frac{9}{8}$) notes to a measure.
83. If $\frac{9}{8}$ meter is conducted three counts to a measure, there are (3) eighth notes to each count.
84. Add the missing note in each measure.



85. Add the missing rest in each measure.



86. Put the correct meter signature below.



I. COURSE TITLE

Music Laboratory I Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

Ten supplemental songs of varying degrees of difficulty to be used as preparation for Level II A New Introduction to Music.

IV. COURSE ENROLLMENT GUIDELINES

Any student who has successfully completed Level I or is beginning in Level II (generally students in grades 2 and 3.)

V. COURSE OF STUDY OBJECTIVES

- A. The students will sing and play on bells the song patterns here included.
- B. The student will develop proper rhythm patterns from the letter notation and separate into measured rhythms.
- C. The student will clap the indicated rhythms.
- D. The student will correctly identify any of the melodies in this study on hearing them sung or played.
- E. The student will indicate the phrases with which he is familiar from the recordings of "Orpheus", "Martha", and "Hungarian Dance No. 5."

VI. COURSE CONTENT

Note: The enclosed material may be shown on an opaque projector. The author has prepared a set of film master duplicates to be shown on a conventional overhead projector. These can become more permanent if mounted in protective frames available at the A-V office.

THE MULBERRY BUSH

F F F F - A	C̄ - A F - F
G - G G - A	G - E C - -
F F F F - A	C̄ - A F - F
G - G C D E	F - - F - -

THE FARMER IN THE DELL

C F - F F - F	F - - - - G
A - A A - A	A - - - - -
C̄ - - C̄ - D̄	C̄ - A F - G
A - A G - G	F - - - -

A SAD TALE

$E^b \cdot E^b D$	$C - C -$
$D - D F$	$E^b D C -$
$G - G F$	$E^b - E^b E^b$
$D C D E^b$	$C - - -$

CAN-CAN

from "ORPHEUS"

$C - - -$	$D F E D$	$G - G -$	$G A E F$
$D - D -$	$D F E D$	$C \bar{C} B A$	$G F E D$
$C - - -$	$D F E D$	$G - G -$	$G A E F$
$D - D -$	$D F E D$	$C G D E$	$C - - -$

THEME from "Martha"
Von Flotow

E--G-A	G-----	E-GC-D	C-----
C-BD--	A-GB--	F-FA-G	G-----
E--G-A	G-----	E-GC-D	C-----
C-BD--	A-GB--	AGAAB	C-----

THEME from Hungarian Dance No. 5
Brahms

: C G G G	G F E F	G-G-
C G G G	G F E D	C-C-
: E-F-	E-D-	E E F F G C G-
E-F-	E-D-	G F E D C C C-

DISTANT BELLS

C̄C̄BA GFED

C̄C̄BA GFED

C̄C̄AF DBGE

C̄C̄AF DBGE

C̄C̄BA GFED

C - - - C - - -

C̄C̄BA GFED

C - - - C - - -

TALLIS' CANON (ROUND)

Q	QF*QQ	AABQ
	C̄C̄BB	AAQ ^{II} D
	C̄ABB	AAQD
	EF*QB	AAQ-

FOREST GREEN

D-G-G-	Q-A-	BABC̄	D̄-B-
C-BQ	A-A-	Q---	--D-
Q-G-	Q-A-	BABC̄	D̄-B-
C̄-BQ	A-A-	Q---	--QB
D̄--Ē	D̄C̄BA	QABC̄	D̄-D-
Q-B-	A-Q-	D---	D---
Q-G-	Q-A-	BABC̄	D̄-B-
C̄-BQ	A-A-	Q---	--

SICILIAN MARINERS

PART I

G-A- G F E F G-A- G F E -

G-Q- A-B C B-A- G - - -

G-A- G F E F G-A- G F E -

G-Q- A-B C B-A- G - - -

DEDE F-F- EF E F G-Q-

CBAQ CAG F E-D- C - - -

PART II

E-F- EDCD E-F- EDC-

E-D- C-DE D-F[#]- G - - -

E-F- EDCD E-F- EDC-

E-D- C-DE D-F[#]- G - - -

DEDE D-D- CDCD E-D-

C-CD EFED C-D- C - - -

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

Since this material is supplementary and used for strengthening learning at the end of Level I and beginning Level II, it is to be used as the teacher feels the need for additional drill.

VIII. RESOURCES FOR PUPILS

Doolin, Howard A. A New Introduction to Music Level I and Level II.

Set of bells and mallets for each student.

IX. RESOURCES FOR TEACHERS

Teachers manuals for Level I and Level II

Overhead projector, screen and film master or opaque projector.

X. ASSESSMENT

- A. Test for aural identification of tunes.
- B. Check ability to find themes from records.
- C. Teacher assessment of students' ability to sing and/or play these tunes with accuracy as to rhythm and notes.

MUSIC LABORATORY I
SUPPLEMENTARY MATERIALS
COURSE NUMBER: 5631.10

Written by
Ellen Read

Martha Rose Wilson
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Music Laboratory I - Supplementary Materials

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

A set of audio-visual training exercises to be used in conjunction with Level I and/or II. They are effective as part of the warm-up before a bell lesson, and as spot tests after presentation of material on either level. Some exercises call for oral response, others call for both oral and written responses.

Notated exercises can be translated into note names for Level I. The rate of progress will largely be determined by the interest and talent of the members of the group.

Each student needs a bell set and a mallet.

Teacher: Over-head opaque projectors for the exercises.

IV. COURSE ENROLLMENT GUIDELINES

Students currently studying Level I or Level II A New Introduction To Music will use these exercises as re-inforcement and enrichment.

V. COURSE OF STUDY OBJECTIVES

A. The students will translate notated exercises into note names for Level I.

B. Each student will watch his set of bells during a listening set in order to :

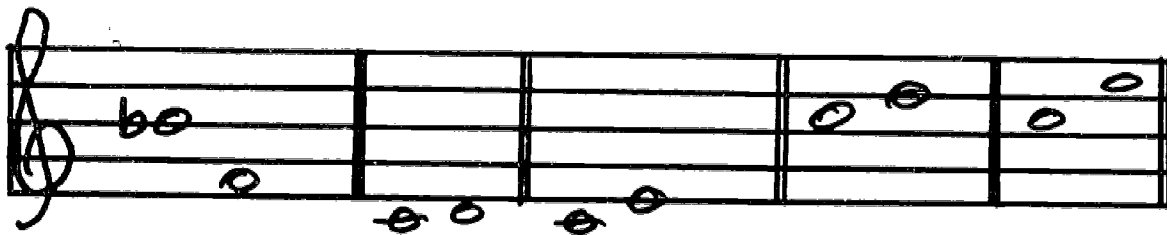
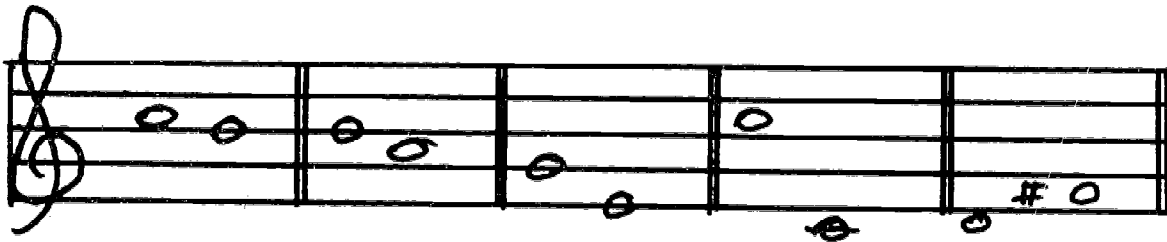
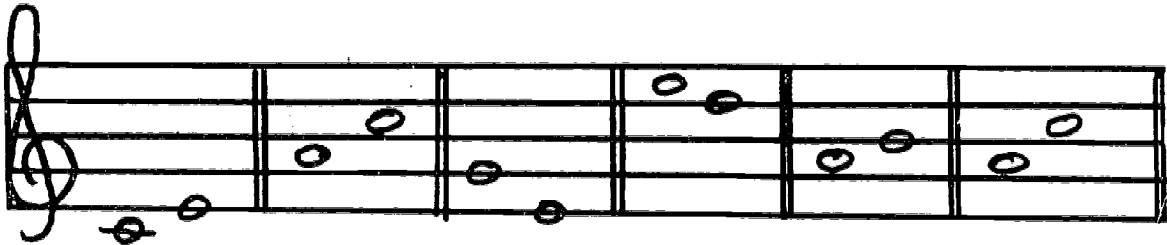
1. Spot intervals
 2. Note sequences
 3. Indicate direction of melody
 4. Identify and reproduce melodies
- C. The exercises will be sung, identified by note names, written and played on the bells.

VI. and VII. COURSE CONTENT AND COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

The following exercises, each with its own set of procedures and objectives is self-explanatory. Each teacher will undoubtedly find additional uses for the material and expand the exercises as need for additional drill becomes evident.

I.

1. Is the second sound you hear higher or lower than the first?
2. Look at the notes. Is the second note higher or lower than the first?
3. Level I - give the names of the notes. Level II - write them on the staff.



II.

1. In which direction does the melody move?
2. Look at the notes. Can you name the song from which each is taken?
3. Listen to the melody and give its name. (Teacher may use any melody the children know.)

Handwritten musical notation for "Hot Cross Buns" on a treble clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The melody consists of six notes: G4, A4, Bb4, A4, G4, F4. The notes are written as quarter notes with stems pointing down.

"Hot Cross Buns"

Handwritten musical notation for two songs on a treble clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The first part, "Twinkle, Twinkle, Little Star", consists of four notes: G4, A4, Bb4, A4, written as quarter notes with stems pointing down. The second part, "Jingle Bells", consists of six notes: G4, A4, Bb4, A4, G4, F4, written as quarter notes with stems pointing down.

"Twinkle, Twinkle, Little Star" "Jingle Bells"

Handwritten musical notation for "Boo, Boo, Black Sheep" on a treble clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The melody consists of six notes: G4, A4, Bb4, A4, G4, F4. The notes are written as quarter notes with stems pointing down.

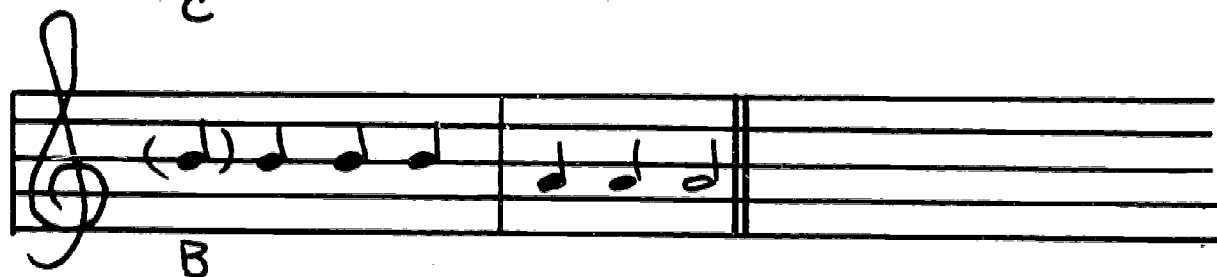
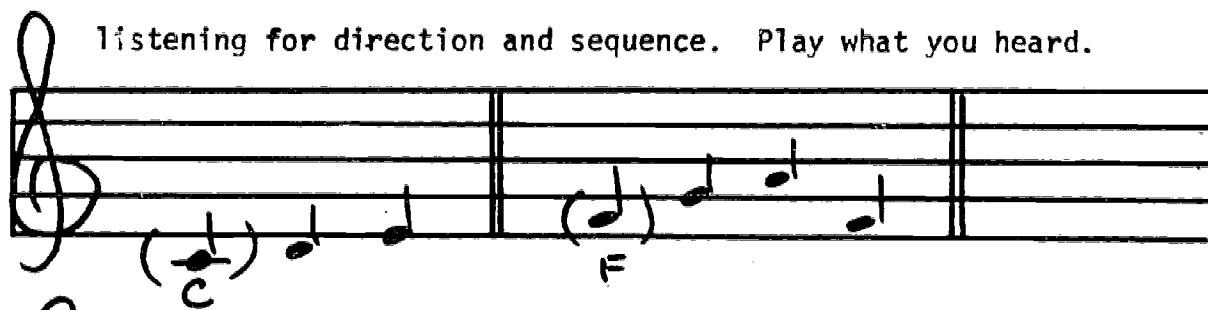
"Boo, Boo, Black Sheep"

Handwritten musical notation for two songs on a treble clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The first part, "Go Tell Aunt Rhodie", consists of four notes: G4, A4, Bb4, A4, written as quarter notes with stems pointing down. The second part, "Jolly Old St. Nicholas", consists of six notes: G4, A4, Bb4, A4, G4, F4, written as quarter notes with stems pointing down.

"Go Tell Aunt Rhodie" "Jolly Old St. Nicholas"

III.

1. Sing, then play, what you hear.
2. Give the name of first tone. Students listen, sing, write notes play.
3. Students touch the first note (given) and watch bells while listening for direction and sequence. Play what you heard.



IV.

1. Notes will be translated into note names for Level I.
2. Identify, by number, the set heard.
3. Identify by number, the set that ends on I or do.

Musical staff 1: Treble clef, 4/4 time. Measure 1: G4, A4, B4. Measure 2: C5, B4, A4. Measure 3: G4, F4, E4. Measure 4: D4, C4, B3. Handwritten numbers (1) and (2) are written below the first and third measures respectively.

Musical staff 2: Treble clef, 4/4 time. Measure 1: G4, A4, B4, C5. Measure 2: B4, A4, G4, F4. Measure 3: E4, D4, C4, B3. Measure 4: A3, G3, F3, E3. Handwritten numbers (1) and (2) are written below the first and third measures respectively.

Musical staff 3: Treble clef, 4/4 time. Measure 1: G4, A4, B4, C5. Measure 2: B4, A4, G4, F4. Measure 3: E4, D4, C4, B3. Measure 4: A3, G3, F3, E3. Handwritten numbers (1) and (2) are written below the first and third measures respectively.

Musical staff 4: Treble clef, 4/4 time. Measure 1: G4, A4, B4, C5. Measure 2: B4, A4, G4, F4. Measure 3: E4, D4, C4, B3. Measure 4: A3, G3, F3, E3. Handwritten numbers (1) and (2) are written below the first and third measures respectively.

Musical staff 5: Treble clef, 4/4 time. Measure 1: G4, A4, B4, C5. Measure 2: B4, A4, G4, F4. Measure 3: E4, D4, C4, B3. Measure 4: A3, G3, F3, E3. Handwritten numbers (1) and (2) are written below the first and third measures respectively.

V.

1. How would you count each set? In 2's, 3's, or 4's.
2. Listen to each set. Feel the beat. Tell how many counts in each measure.

$d = 1$

(1)

A musical staff in treble clef with a common time signature. The notation consists of four measures. The first measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a half note on A4. The third measure contains a quarter note on G4, a quarter note on F4, and a half note on E4. The fourth measure contains a quarter note on D4, a quarter note on C4, and a half note on B3. A double bar line is at the end of the staff.

$d = 1$

(2)

A musical staff in treble clef with a common time signature. The notation consists of four measures. The first measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a half note on A4. The third measure contains a quarter note on G4, a quarter note on F4, and a half note on E4. The fourth measure contains a quarter note on D4, a quarter note on C4, and a half note on B3. A double bar line is at the end of the staff.

$d = 1$

(3)

A musical staff in treble clef with a common time signature. The notation consists of four measures. The first measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a half note on A4. The third measure contains a quarter note on G4, a quarter note on F4, and a half note on E4. The fourth measure contains a quarter note on D4, a quarter note on C4, and a half note on B3. A double bar line is at the end of the staff.

$d = 1$

(4)

A musical staff in treble clef with a common time signature. The notation consists of four measures. The first measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a half note on A4. The third measure contains a quarter note on G4, a quarter note on F4, and a half note on E4. The fourth measure contains a quarter note on D4, a quarter note on C4, and a half note on B3. A double bar line is at the end of the staff.

$d = 1$

(5)

A musical staff in treble clef with a common time signature. The notation consists of four measures. The first measure contains a quarter note on G4, a quarter note on A4, and a half note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a half note on A4. The third measure contains a quarter note on G4, a quarter note on F4, and a half note on E4. The fourth measure contains a quarter note on D4, a quarter note on C4, and a half note on B3. A double bar line is at the end of the staff.

VI.

1. Level I will translate notes into names.
2. Watch the notes. Identify by number the measure you hear.
3. Listen for direction, duration, and the beginning sound. Does the line go up or down. What kind of notes? Write what you hear.

Musical staff 1: Treble clef, three measures. Measure (1) contains a quarter note G4, a quarter note A4, and a half note B4. Measure (2) contains a quarter note C5, a quarter note B4, and a half note A4. Measure (3) contains a quarter note G4, a quarter note F4, and a half note E4.

Musical staff 2: Treble clef, three measures. Measure (1) contains a quarter note D4, a quarter note E4, and a half note F4. Measure (2) contains a quarter note G4, a quarter note A4, and a half note B4. Measure (3) contains a quarter note C5, a quarter note B4, and a half note A4.

Musical staff 3: Treble clef, three measures. Measure (1) contains a quarter note D4, a quarter note E4, and a half note F4. Measure (2) contains a quarter note G4, a quarter note A4, and a half note B4. Measure (3) contains a quarter note C5, a quarter note B4, and a half note A4.

Musical staff 4: Treble clef, three measures. Measure (1) contains a quarter note D4, a quarter note E4, and a half note F4. Measure (2) contains a quarter note G4, a quarter note A4, and a half note B4. Measure (3) contains a quarter note C5, a quarter note B4, and a half note A4.

Musical staff 5: Treble clef, three measures. Measure (1) contains a quarter note D4, a quarter note E4, and a half note F4. Measure (2) contains a quarter note G4, a quarter note A4, and a half note B4. Measure (3) contains a quarter note C5, a quarter note B4, and a half note A4.

VIII. RESOURCES FOR PUPILS

Set of bells and mallets for each pupil

Pencil and sheets of staff-lined paper

IX. RESOURCES FOR TEACHERS

Piano, in tune with bells

Set of bells

Opaque projector and/or overhead projector and slides

Blackboard space and chalk staff-liner

X. ASSESSMENT

Teacher evaluation of independence of each pupil's responses.

Each pupil to perform an exercise similar to V and similar to VI alone, counting aloud, writing the notes and playing on the bells.

I. COURSE TITLE

Music Laboratory I: Elementary Music Supplement for Level I and II

II. COURSE NUMBER

5631.10

III. COURSE DESCRIPTION

These charts serve as a link between the presentation of the material at the end of Level I and the advanced material in Level II. It is intended for use as enrichment and to give an opportunity for the slower learner to "catch up" while not boring the students who already have grasped the material. Musical terminology is presented slowly and Level I charts are followed to avoid confusion.

IV. COURSE ENROLLMENT GUIDELINES

Any pupil who has completed Level I or who is beginning Level II.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

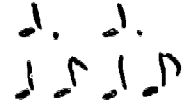
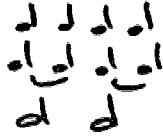
1. Pupils will use material to reinforce concepts introduced in Level I.
2. Pupils will understand simple metrical relationships.
3. Pupils will replace letters with note forms on the staff, read the notes by letter.

B. Performance

1. Pupils will read a C scale ascending and descending.
2. Pupils will draw a staff and a treble clef sign.

3. Pupils will read songs aloud by letter name, play the bells from notation and sing.

4. Pupils will clap rhythmic patterns of:



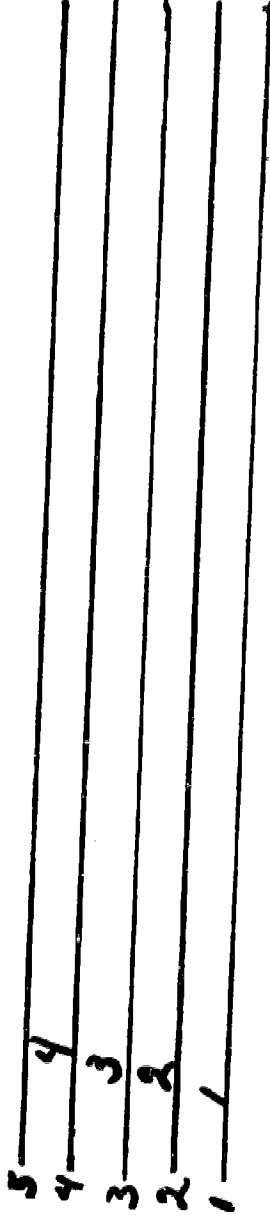
VI. COURSE CONTENT

C SCALE

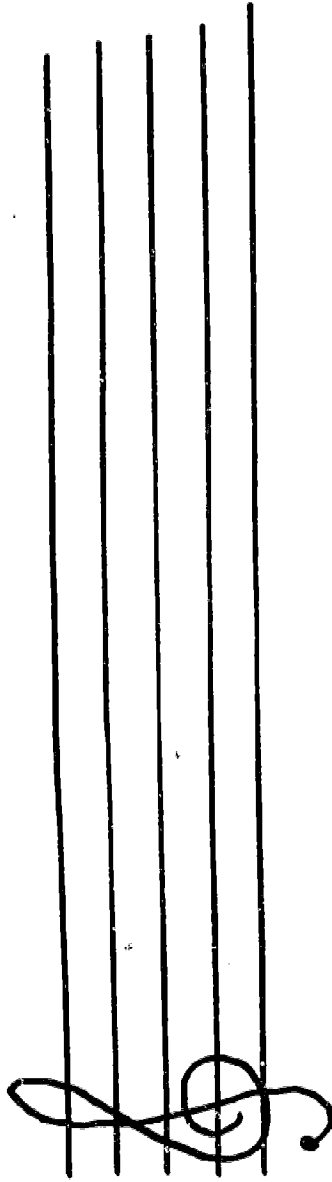
These letters go up or down the same way the tones go. Which way do the tones go from C to C? (up). Which way do the tones go from C̄ to C? (down).

C B A G F E D C
C̄ B̄ Ā Ḡ F̄ Ē D̄ C̄

This is a staff. The staff is the five lines and four spaces that music is written on.



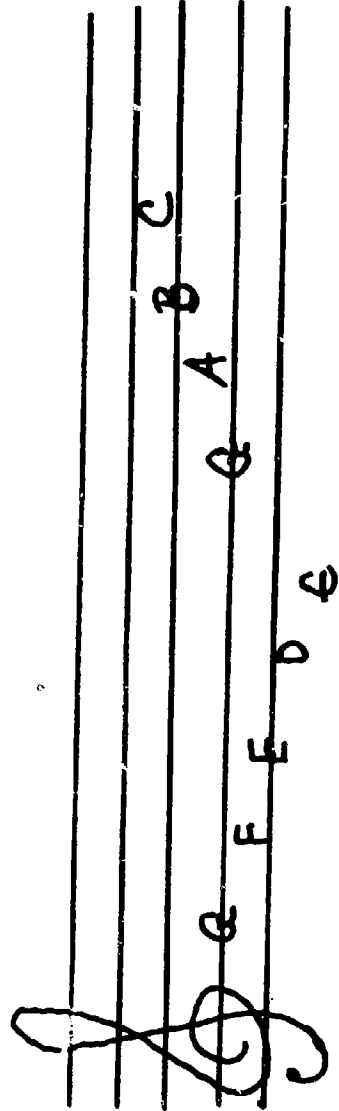
Signs used in writing music give directions to the performer - the person playing or singing the music. The G clef is sometimes called the treble clef. The G clef tells where G is located on the staff. Look at the G clef on the chart. How does it show that G is on the second line of the staff? (It goes around the second line...it circles the second line...)



Here is a staff with a G clef on it. Starting with G, we have written the letters from G down to C. Notice that we do not have enough lines to write C on a line so we draw an extra line for it. This is a ledger line.

Next we have written the letters from G to C on the staff.

Now, on the board, we write a C scale on the staff. Do not forget to start with a ledger line.



C Scale

This is the C scale written on the staff with letters.

The image shows two musical staves with treble clefs. The first staff contains the notes of the C major scale: C (first line), D (first space), E (second line), F (second space), G (third line), A (third space), B (fourth line), and C (fifth line). The second staff contains the descending C major scale: C (fifth line), B (fourth line), A (third space), G (third line), F (second space), E (second line), D (first space), and C (first line).

C Scale in Two's

The image shows two staves of musical notation. The first staff begins with a treble clef. The notes are written as letters on the lines: C (first line), D (second line), E (third line), F (fourth line), G (fifth line), A (first space), B (second space), and C (third space). The second staff begins with a treble clef. The notes are written as letters on the lines: C (first line), B (second line), A (third line), G (fourth line), F (fifth line), E (first space), D (second space), and C (third space).

C SCALE IN THREE'S

The image shows two staves of musical notation. The first staff contains a treble clef and a series of notes: C, D, E, F, G, A, B, C. Each note is written as a lowercase letter with a vertical line through it, and there are three of each letter. The second staff contains a treble clef and a series of notes: C, B, A, G, F, E, D, C. Each note is written as a lowercase letter with a vertical line through it, and there are three of each letter.

LONG TONES

The image shows two musical staves with handwritten notes and letter labels. The first staff contains a treble clef followed by a series of notes: e, d, e, f, e, f, e, f. The second staff contains a treble clef followed by a series of notes: b, g, a, c. Each note is written with a long horizontal line extending to the right, indicating a long tone. The letter labels are written below each note.

HOT CROSS BUNS

Handwritten musical notation for the song 'HOT CROSS BUNS'. The first staff shows a treble clef with a single note 'E' on the first line, followed by a dotted quarter note 'D', a dotted quarter note 'E', and a dotted half note 'E'. The second staff shows a treble clef with a dotted quarter note 'E', a dotted quarter note 'D', a dotted quarter note 'E', and a dotted half note 'E'. The notes are written in a simple, child-like style.

TO PARÉE

The image shows two staves of handwritten musical notation. The first staff begins with a treble clef and contains the notes e, F, D, e, F, D. Each note is followed by a horizontal line indicating its duration. The second staff also begins with a treble clef and contains the notes e, F, D, F, D, e, with horizontal lines indicating duration.

MARY HAD A LITTLE LAMB

The image shows two staves of handwritten musical notation. The first staff begins with a treble clef. The notes are: E (first line), D (second line), E (third line), F (third space), F (third space), E (third space), D (second space), D (second space), D (second space), E (first space), E (first space), and E (first space). The second staff begins with a treble clef. The notes are: E (first line), D (second line), E (third line), F (third space), F (third space), D (second space), D (second space), D (second space), E (first space), and E (first space) with a dashed line extending to the right.

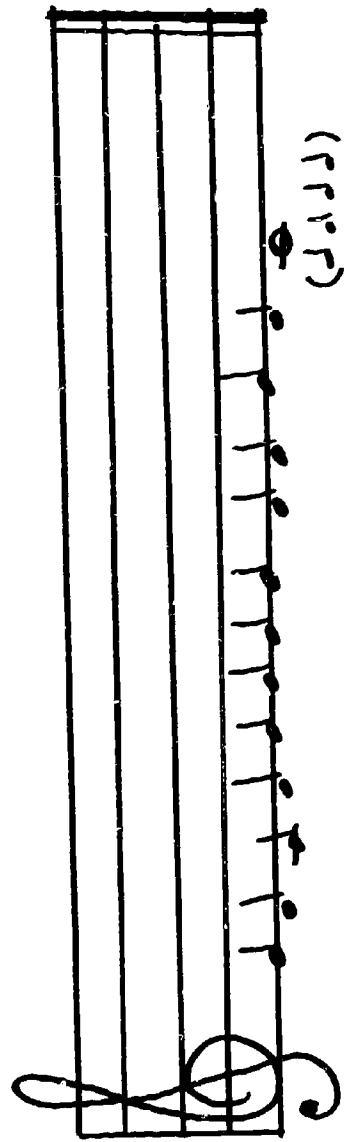
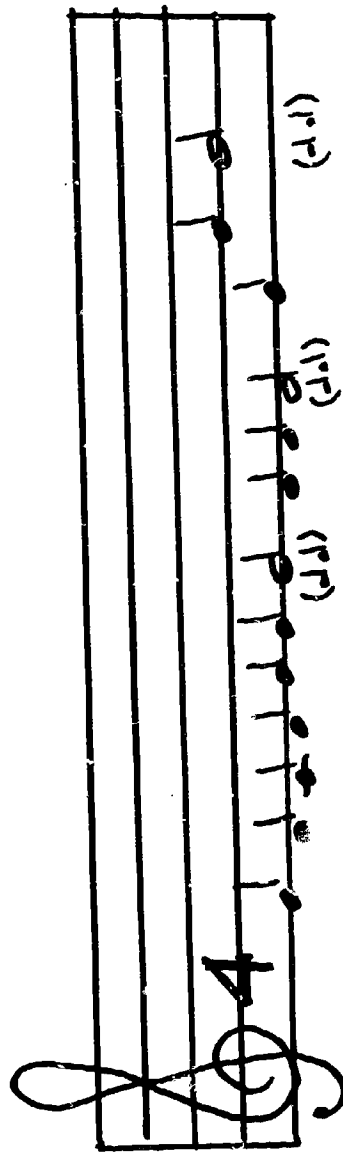
Instead of using all quarter notes in this song, we find that a **half note** may be substituted for two tied quarter notes. Two quarter notes equals one half note.

(Write the equation on the board)

Two half notes equal one whole note.

How many quarter notes equal a whole note ? (4)

1. Read aloud 2. Read and touch 3. Play and sing



Listen to me play "Mary Had a Little Lamb."

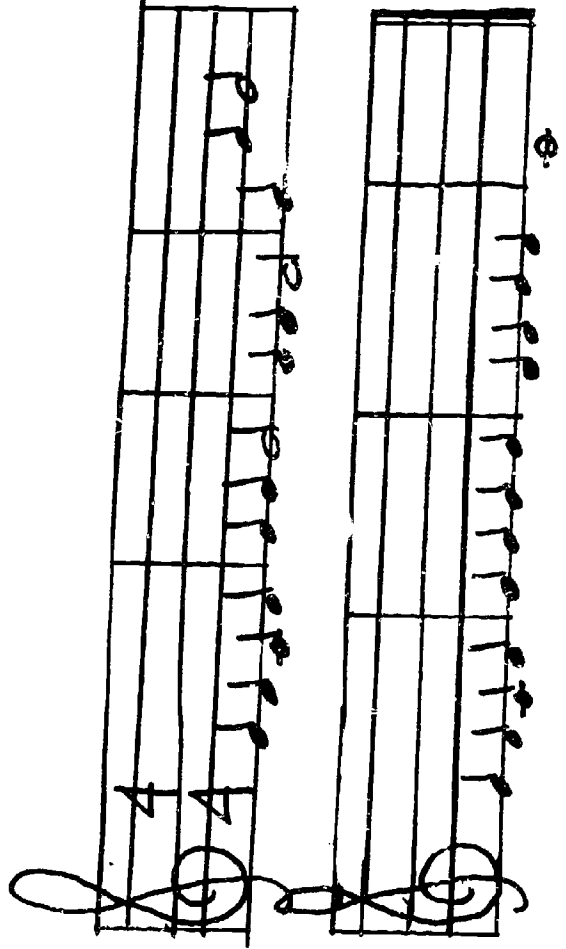
Clap when you feel a strong or accented beat; one beat that feels or seems a little louder.
Put an accent mark over the notes that you clapped.

Now divide the song into groups of one accented and three unaccented notes by drawing a line between the third unaccented note and the accented note. These lines are called bar lines. The space between a bar line is called a measure.

How many quarter note beats are in measure ? (4) How many measures are in the song? (8)

Put a four above the other four that there are four quarter note beats to a measure.
What does the bottom four mean? quarter note equals one beat.)

This is a meter signature.



Listen to "Go Tell Aunt Rhodie." Clap the accented beat.

Explain the meter signature. (Top 4 means 4 beats to a measure; Bottom 4 means the quarter note equals one beat.)

What kind of note is the first note? (half note) What kind of note is the last note? (whole note)

1. Read aloud
2. Read and touch
3. Sing and play
4. Sing.

The image displays two musical staves. The top staff is in treble clef with a 4/4 time signature. It contains a melody of four notes: a half note G4, followed by quarter notes A4, B4, and C5. The bottom staff is also in treble clef with a 4/4 time signature. It contains a bass line of four notes: a half note G3, followed by quarter notes F3, E3, and D3.

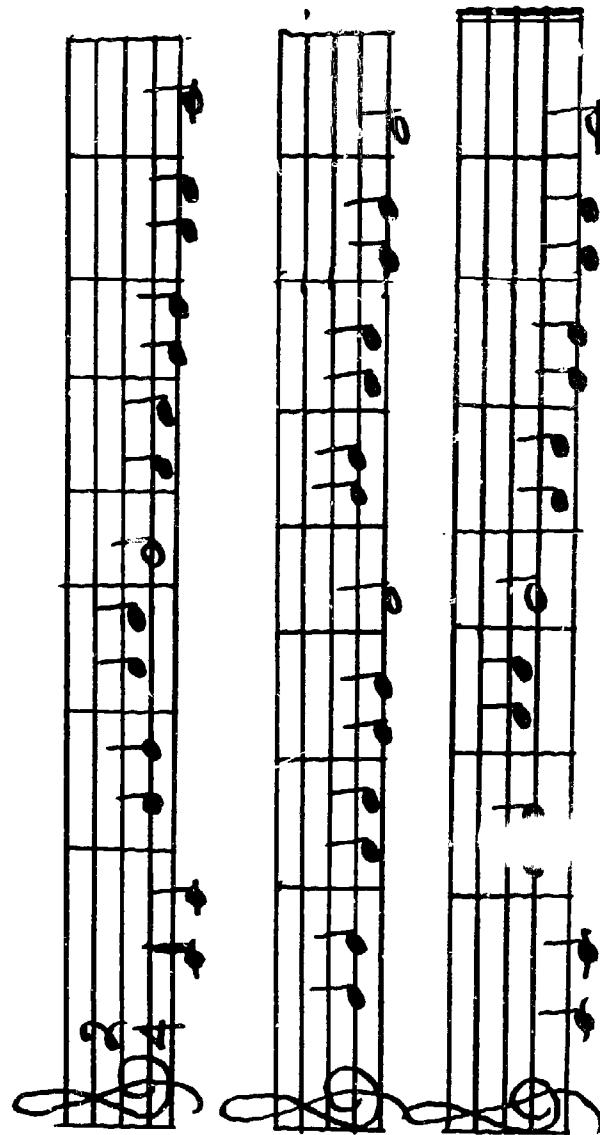
Listen to "Twinkle, Twinkle, Little Star." Clap the accented beat. Look at it notated.

What kind of note gets the beat? (quarter note) How many beats to measure? (2)

What is the meter signature? (2/4)

Are there any places in this song which are alike? (The first phrase is the same as the third; the first half of the second phrase is the same as the second half of the second phrase.)

1. Read aloud
2. Read and touch
3. Play without singing
4. Sing notes without playing
5. Sing with words.



Find places in this song which are alike. 1. Read aloud 2. Read and touch (it may be useful to isolate the patterns EGCDE...and EGGFDC...to establish the location of the bells.) 3. Sing & play.

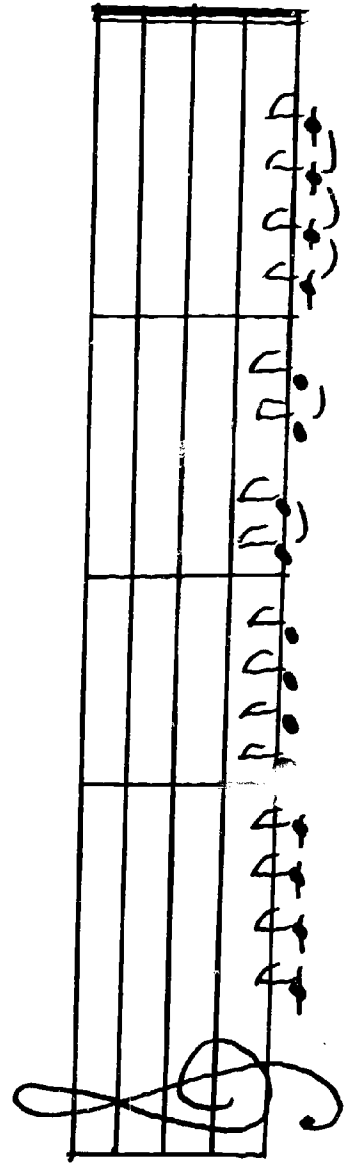
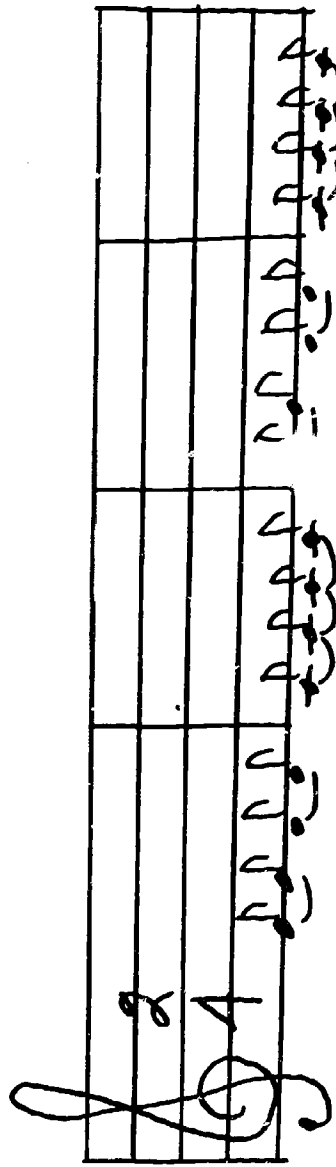
The image shows four musical staves connected by a continuous treble clef line. The first staff has a large '4' above the first measure and a large 'A' above the second measure. The notes on the staves are as follows:

- Staff 1: Four measures. Measure 1: four eighth notes (G4, A4, B4, C5). Measure 2: four eighth notes (D5, E5, F5, G5). Measure 3: four eighth notes (A5, B5, C6, D6). Measure 4: four eighth notes (E6, F6, G6, A6).
- Staff 2: Four measures. Measure 1: four eighth notes (B5, C6, D6, E6). Measure 2: four eighth notes (F6, G6, A6, B6). Measure 3: four eighth notes (C7, D7, E7, F7). Measure 4: four eighth notes (G7, A7, B7, C8).
- Staff 3: Four measures. Measure 1: four eighth notes (D8, E8, F8, G8). Measure 2: four eighth notes (A8, B8, C9, D9). Measure 3: four eighth notes (E9, F9, G9, A9). Measure 4: four eighth notes (B9, C10, D10, E10).
- Staff 4: Four measures. Measure 1: four eighth notes (F10, G10, A10, B10). Measure 2: four eighth notes (C11, D11, E11, F11). Measure 3: four eighth notes (G11, A11, B11, C12). Measure 4: four eighth notes (D12, E12, F12, G12).


MORNING BELLS OR EVENING BELLS

Handwritten musical notation for 'Morning Bells or Evening Bells'. The score consists of two staves, both in treble clef. The left staff begins with a 4/4 time signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The right staff continues the melody, ending with a final whole note chord.

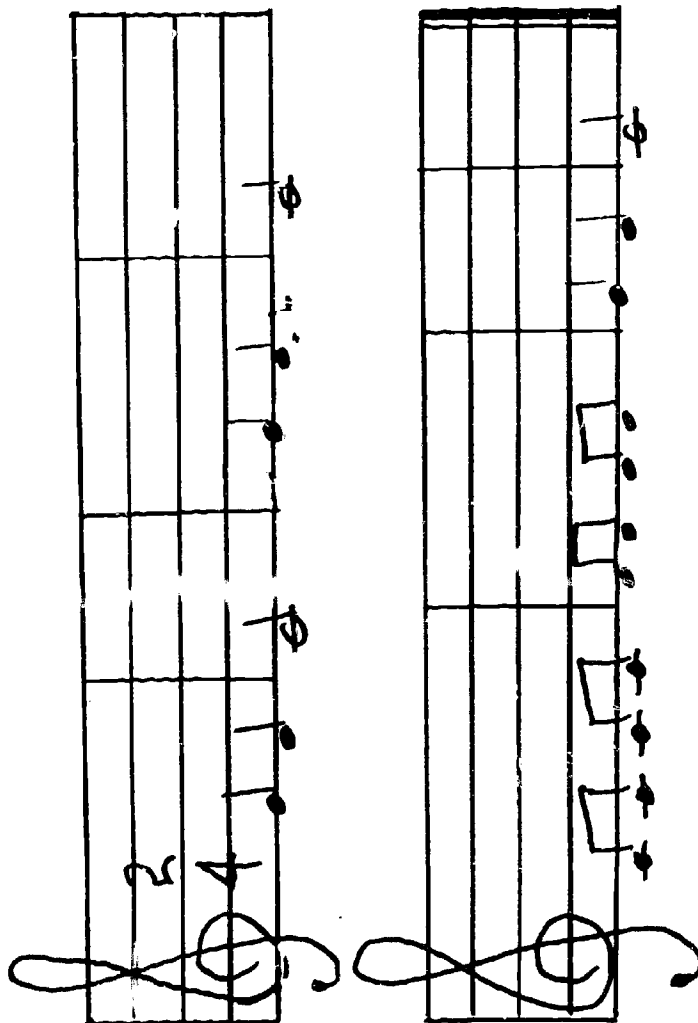
Let us go back to "Hot Cross Buns" on the chart. Clap this song as it is on the chart. Now look at the copy on this page. This is "Hot Cross Buns" written in all eighth notes. Can any tied notes be changed to another kind of note? (two tied eighth notes equal a quarter note; four tied eighth notes equal two quarter notes or one half note.) Clap this.



Eighth notes may be written separately or together. Separately they look like this (. . .).

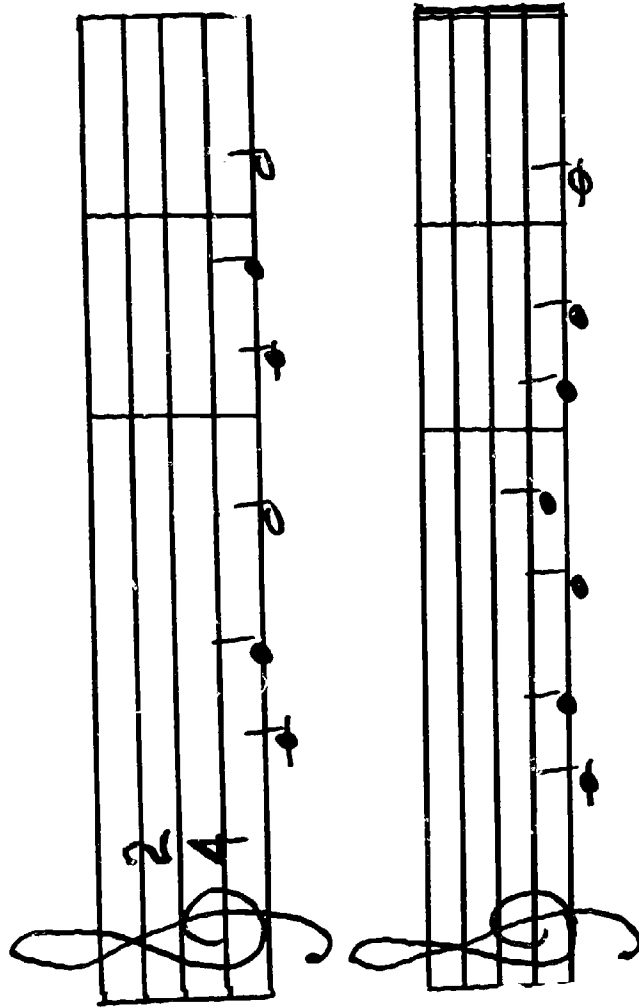
Together they look like this ().

1. Read aloud
2. Read and touch
3. Sing and play.




Go back to "To Paree," page 6.

1. Read aloud
2. Read and touch
3. Sing and play
4. Sing and play on G.

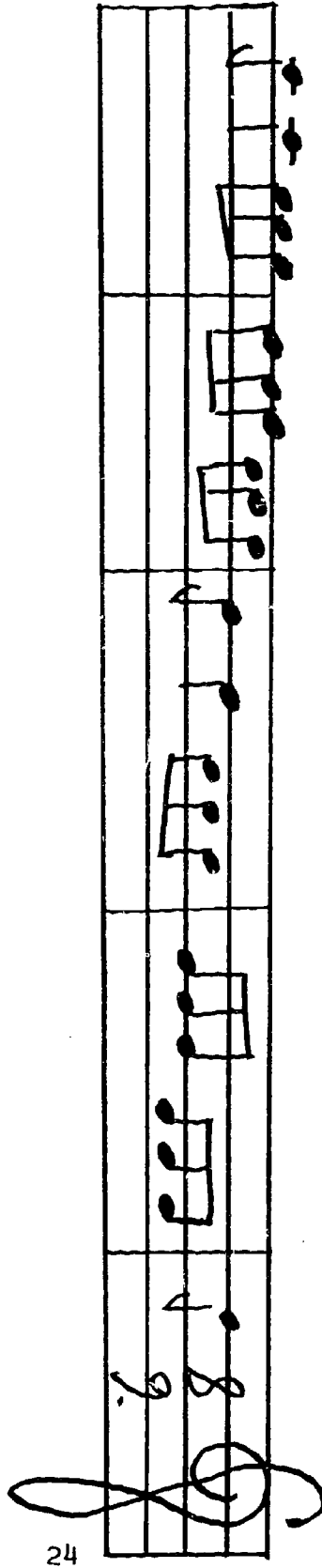


FOLKSONG

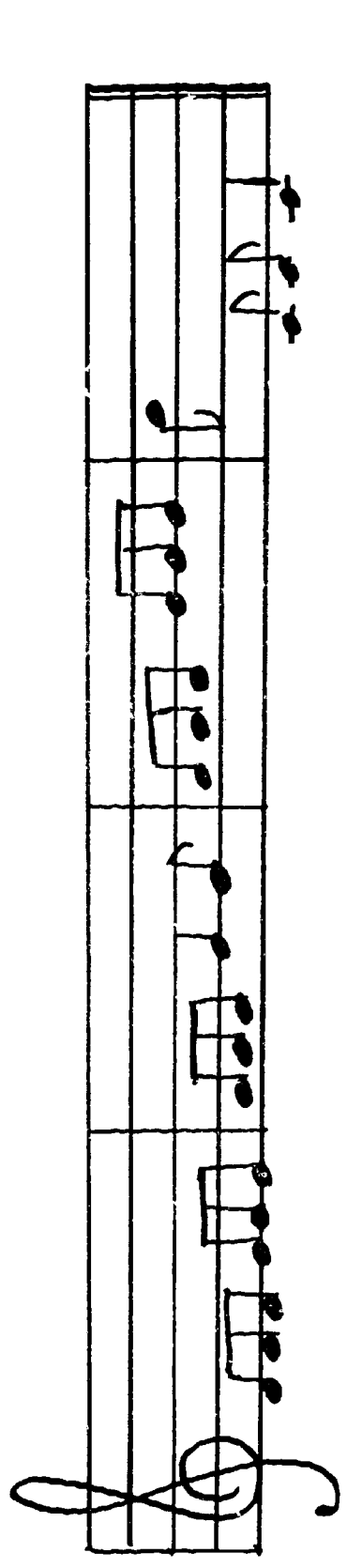
Listen to "Folksong." Clap giving each eighth note a beat. Notice that the first note (G) and the last five notes add up to a full measure. The first note is called an un beat. If three notes are written together with a feeling of one, they may be written like this: ()

1. Read aloud
2. Read and touch
3. Sing and play.


24



76

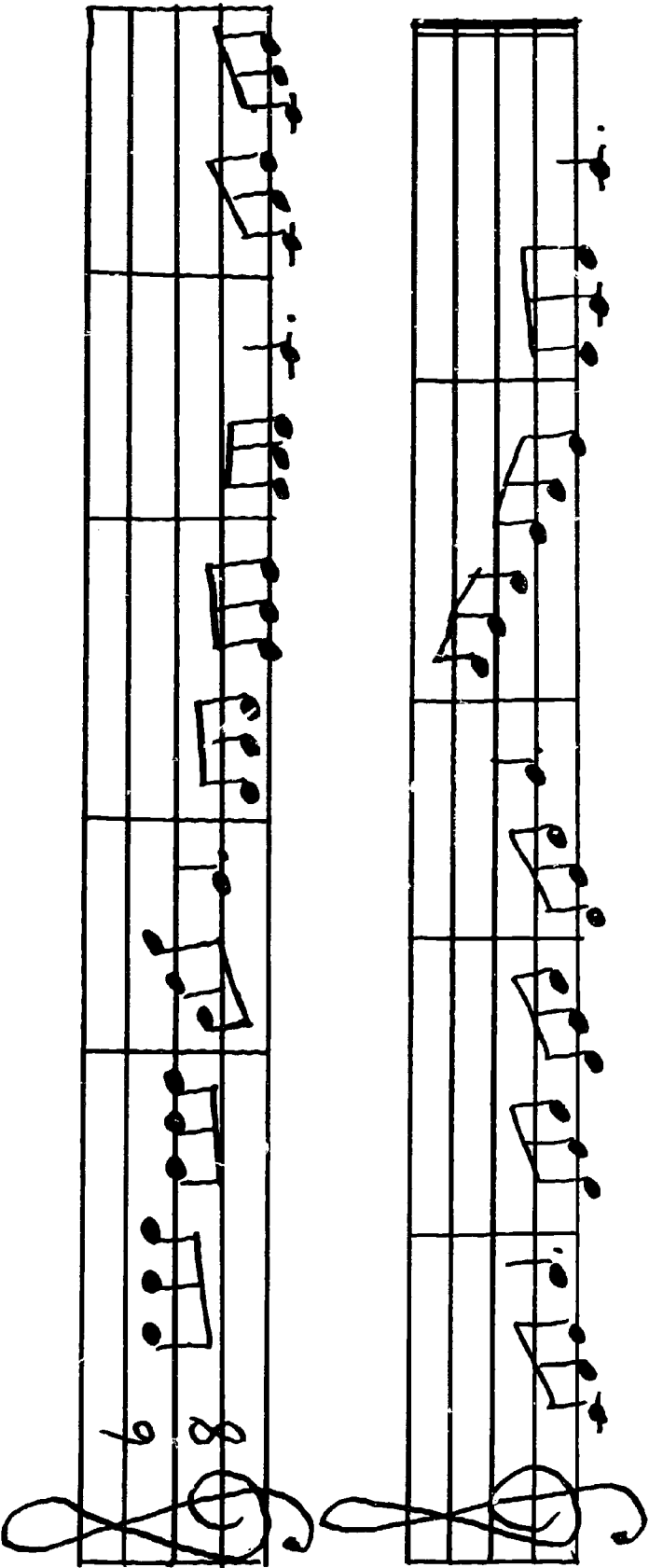


FOLKSONG

This song begins with a full measure. What is the meter signature? (6/8) When three eighth notes are tied together, they can be added like this: 

Are there any patterns which are repeated?

1. Read aloud
2. Read and touch
3. Sing and play.



VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

All examples and concepts are a reenforcement of Level I and Level II material. Completion of the chart using notation is requisite for reenforcement of these concepts.

VIII. RESOURCES FOR PUPILS

The enclosed charts.

Set of bells and mallets for each pupil.

Level I A New Introduction to Music

Level II A New Introduction to Music.

IX. RESOURCES FOR TEACHERS

Enclosed charts

Opaque projector; or charts put on transparencies for overhead projector.

Set of bells and/or piano.

Staff-lined board.

Teachers Manual for Level I and II.

X. ASSESSMENT

Pupils will identify by letter name and play on the bells any notes within the C Major scale in the treble clef.

Pupils will clap rhythm patters of all songs in the charts.

Pupils will evidence understanding of metrical note relationships by clapping and/or singing tied notes correctly.