

DOCUMENT RESUME

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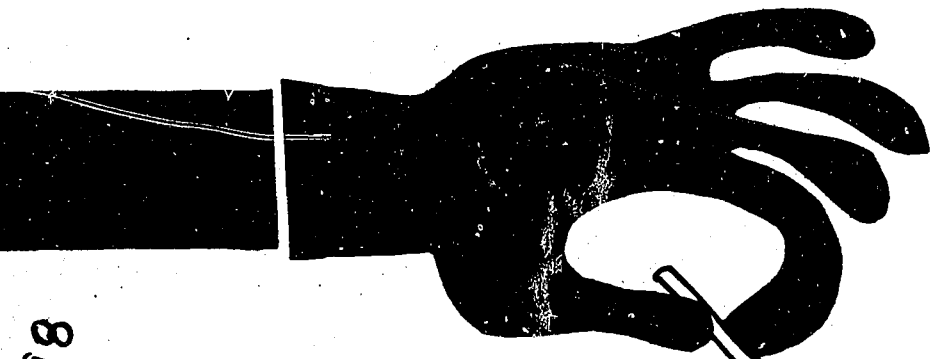
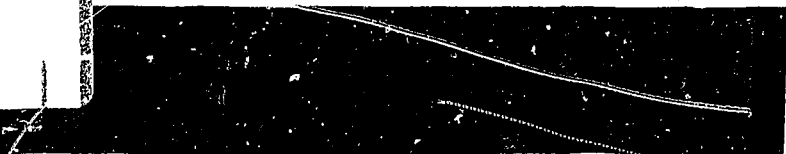
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ABSTRACT

This curriculum guide for developing musical behaviors in grades K-6 offers a model for moving the young child from basic knowledge attainments to higher levels of musical behavior. A procedure for developing and implementing course objectives is outlined. Concepts/skills to be acquired at given levels are provided to assist teachers and administrators in developing local programs. Sample lesson plans which illustrate a suggested model and contain appropriate content for selected concept/skills are included. (SHM)

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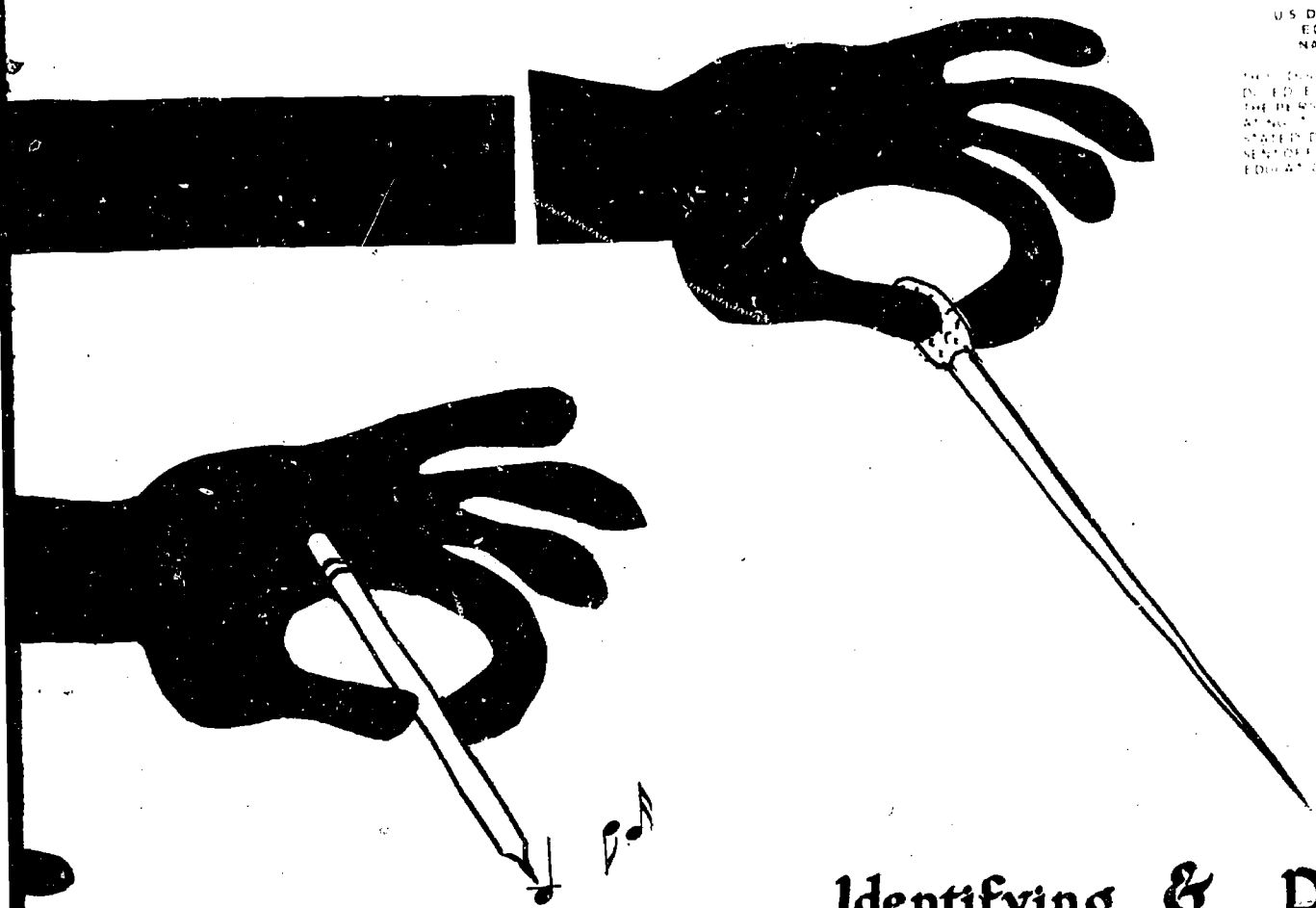
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# Identifying & Developing Musical Behaviors a design for learning (K-6)

E.S.E.A. TITLE III

Arizona Department of Education  
W. P. Shofstall, Ph.D., Superintendent

IDENTIFYING AND DEVELOPING  
MUSICAL BEHAVIORS

A

DESIGN FOR LEARNING

(K-6)

ARIZONA

DEPARTMENT OF EDUCATION

W. P. Shofstall, Ph.D., Superintendent

E.S.E.A. TITLE III

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## FOREWORD

The increasing rate of change, the development of technology, the increasing amount of leisure time for the common man and a society with ever greater mobility place new and greater demands upon the educational institutions of our society. In response to these factors, the teachers within the schools of Arizona must search for newer dimensions to the learning process.

The new Arizona design for music education is a document which I feel will make a significant contribution to the schools of Arizona. It is not a recipe book for individual tasks, but rather a framework within which many learning experiences can be structured. The concerns expressed within this document are the kinds of thought processes which students need to develop their attitudinal responses to music and for the development of a variety of skill responses through which they may learn.

Music, as well as many other areas of the curriculum, is concerned with more than understanding and skills development. It is concerned with the development of that part of man which expresses the broader spiritual and aesthetic values of life. Man must come to an awareness of the feeling responses in his life. This becomes one high priority for learning. Norman Cousins once said: "Art proceeds out of an exquisite awareness of life. The creative spirit and the compassionate spirit are not things apart but kindred manifestations of response to life . . . . The first aim of education should be to prepare young people to develop a respect for life." To this end may we proceed with music education for all students in this, our state of Arizona.



W. P. Shofstall

Superintendent of Public Instruction

## A C K N O W L E D G M E N T

The Department of Education would like to express its sincere gratitude to the many persons who have worked on this design for learning. It would not have been possible to produce this document without the cooperation of boards of trustees and superintendents throughout the State in releasing teachers and consultants from classroom and supervisory duties so that they might meet together to develop the Guide.

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## TABLE OF CONTENTS

	Page
Foreword . . . . .	i
Acknowledgment . . . . .	iii
Table of contents . . . . .	v
Why A Music Guide . . . . .	2
Goal for Arizona Music . . . . .	3
Concept Bank (Knowledge) . . . . .	4
Elements of Music . . . . .	
Pitch, Melody and Harmony . . . . .	6
Duration, Rhythm, Meter, Volume, and Dynamics . . . . .	7
Timbre . . . . .	8
Expressive Controls . . . . .	
Articulation . . . . .	8
Envelope and Tempo . . . . .	9
Structure Form . . . . .	9
Competency (Skill) Bank . . . . .	10
Listening and Singing . . . . .	11
Reading, Moving, and Writing . . . . .	12
Playing . . . . .	13
Concept/Competency Bank . . . . .	
Analysis . . . . .	14
Concept/Competency Bank . . . . .	
Synthesis . . . . .	16
Concept/Competency Bank . . . . .	
Valuing . . . . .	18
Role of Teacher . . . . .	22
Planning Student Interaction with Music . . . . .	24
Model for Setting Objectives and Identifying Musical Behaviors . . . . .	25
Kindergarten Through Second Grade . . . . .	27
Know Your Child (5 years) . . . . .	28
Know Your Child (6 years) . . . . .	29
Know Your Child (7 years) . . . . .	30
Behavior Bank (Concept/Competency) . . . . .	
Kindergarten—Second Grade . . . . .	
Pitch and Duration . . . . .	32
Timbre and Volume . . . . .	34
Expressive Controls and Structure . . . . .	36
Sample Lesson Plans, K-2 . . . . .	38
Third and Fourth Grades . . . . .	57
Know Your Child (8 years) . . . . .	58
Know Your Child (9 years) . . . . .	59
Behavior Bank (Concept/Competency) . . . . .	
Third and Fourth Grades . . . . .	
Pitch . . . . .	60
Volume and Duration . . . . .	62

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TABLE OF CONTENTS

Page		Page
i	Third and Fourth Grades (Continued)	
iii	Timbre and Expressive Controls	64
v	Structure	66
2	Sample Lesson Plans, 3-4	68
3	Beginning Strings	85
4	The Student and The Instrument	86
	String Choir Chart	87
6	Beginning String Competencies	89
7	Concept Cube	90
8	Sample Beginning String Lesson Plans	93
8	Fifth and Sixth Grades	105
9	Know Your Student (10 years)	106
9	Know Your Student (11 years)	107
10	Behavior Bank (Concept/Competency)	
11	Fifth and Sixth Grades	
12	Pitch and Duration	108
13	Volume and Timbre	110
	Expressive Controls and Structure	112
14	Sample Lesson Plans, 5-6	114
	Band and Orchestra Classes	129
16	The Student and The Instrument	130
	Competencies-Intermediate Strings	131
18	Competencies-Beginning Wind and Percussion	132
22	Competencies-Intermediate Wind and Percussion	133
24	Concept Cube	134
Behaviors	Model for Setting Objectives and Identifying Musical Behaviors	136
27	Sample Lesson Plans, Winds and Strings	137
28	Music In Time and Place	
29	Western and Non-Western	151
30	Music Of The World	
	North American (Indian and Eskimo), Latin American	152
32	East Asia (Japan, China and Korea), Southeast Asia (Malaysia	
34	and Indonesia), South Asia (India and Afghanistan)	153
36	Oceania (Polynesian Cultures), North Africa, Middle	
38	East, Sub-Sahara Africa	156
57	European Folk	157
58	Music in Time	
59	Renaissance, Baroque	160
	Classical, Romantic, Contemporary	161
	Typical Music For Elementary Groups	
	Renaissance, Baroque	168
	Classical, Romantic, Contemporary	169
60	Sample Lessons	170
62		

**Quality education should help every child acquire:**

**The greatest possible understanding of himself.**

**An appraisal of his worthiness as a member of society.**

**WHY...**

**...a MUSIC  
GUIDE?**

Teachers are continually seeking new procedures. This guide is one

- i. The guide offers "knowledge" attainable
- II. The teachers' content procedure for development
- III. Concepts/skills to be taught to teachers and administrators
- IV. The guide provides a suggested model of content for selected

Teachers are continually searching for means of improving instructional procedures. This guide is one means to this end.

- I. The guide offers a model for moving the child from basic "knowledge" attainments to higher levels of musical behavior.
- II. The teachers' concern for accountability finds in this guide a procedure for developing and implementing course objectives.
- III. Concepts/skills to be acquired in given levels are provided to assist teachers and administrators in developing local programs.
- IV. The guide provides sample lesson plans which illustrate a suggested model. These sample plans also contain appropriate content for selected concept/skills.

## **Goal:**

Musical experiences should result in a positive attitude toward music, a better understanding of music and a greater skill in expressing music.

## **General Objectives:**

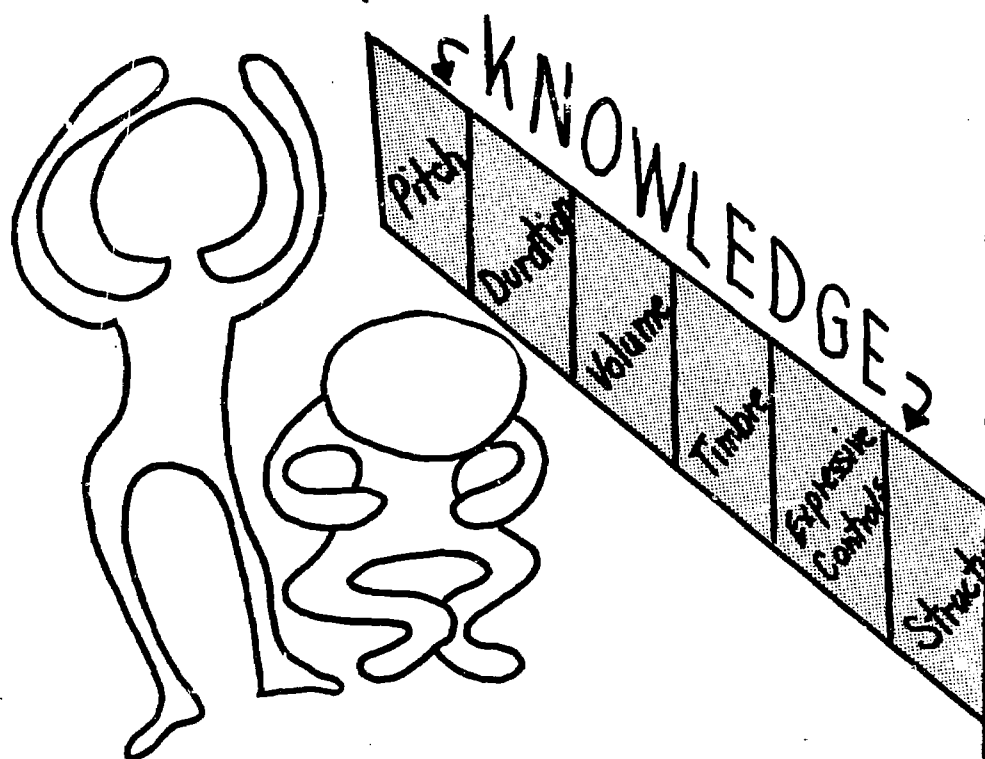
As a result of experiences with music the student will:

- I. Develop a commitment to music
- II. Understand and organize musical ideas
- III. Utilize musical competencies to explore alternatives in interpreting and expressing feelings and ideas
- IV. Make considered musical judgments
- V. Respond aesthetically to music

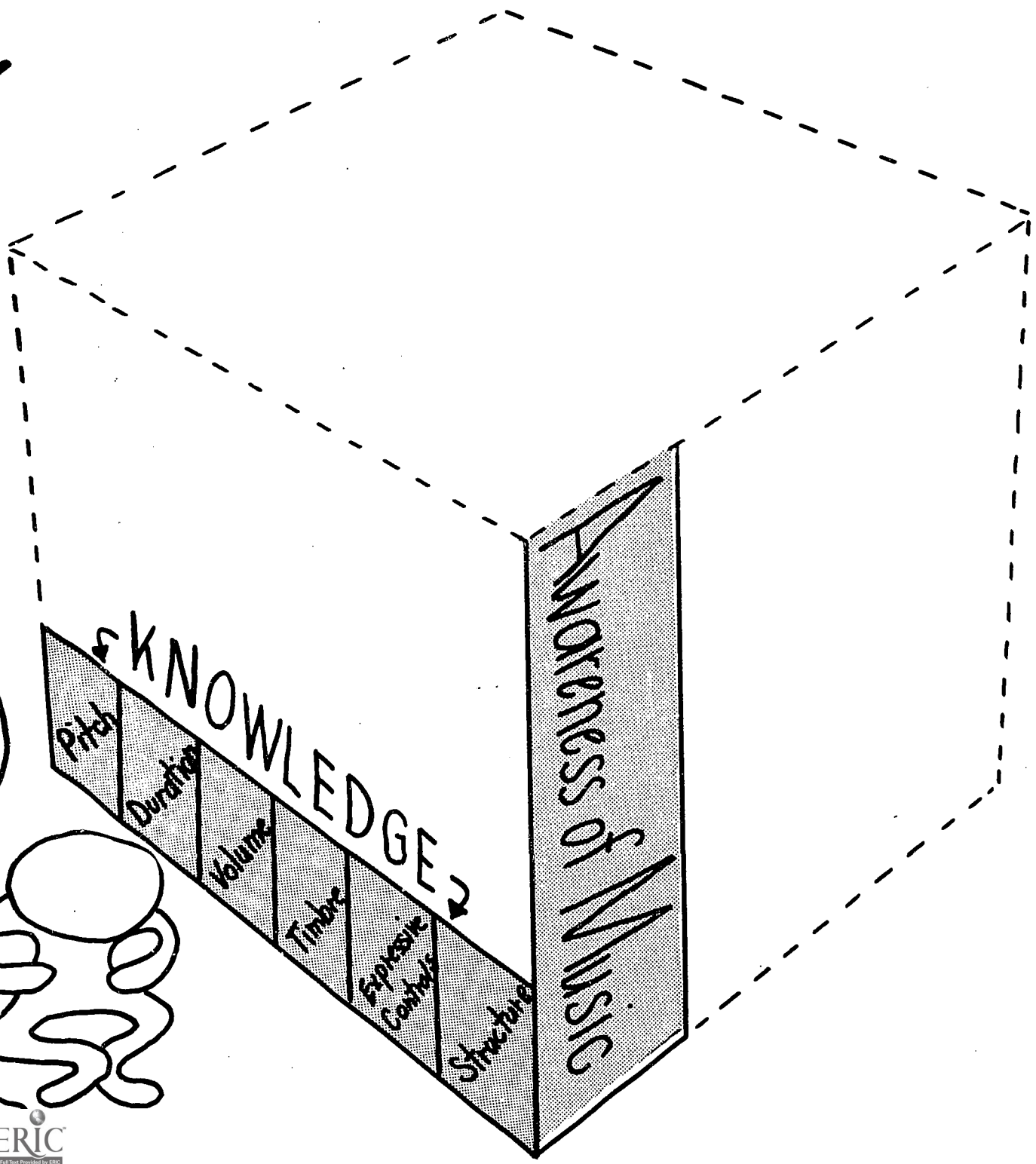
# CONCEPT BANK

Girls and boys need to develop concepts which will enable them to be aware of and to enjoy music.

When dealing only with KNOWLEDGE, the child is operating at the lowest cognitive level, thus the teacher must provide the opportunity for the child to use this information in a musical setting.



K



When girls and boys are exhibiting behaviors at the KNOWL  
skills in order to:

**NAME**

**DETERM**

**PORTRAY**

**RECALL**

**DEFINE**

**LIST**

**DECLA**

**REVIEW**

**DESCRIBE  
LABEL**



boys are exhibiting behaviors at the KNOWLEDGE level they will be using musical to:

AY  
RECALL

DETERMINE

RECOGNIZE

STATE

DEMONSTRATE

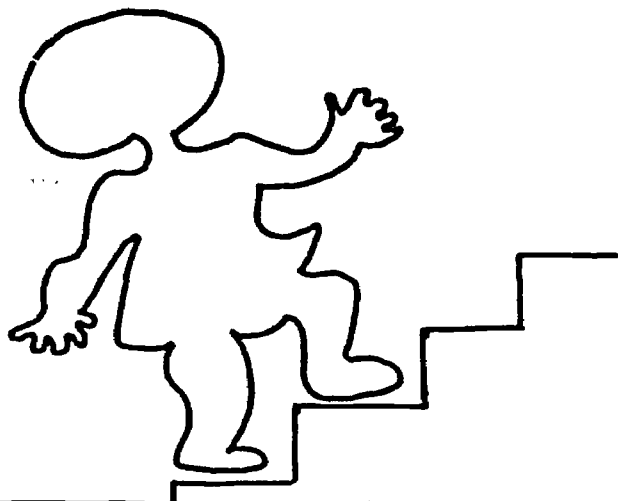
REPRESENT

DECLARE

SCRIBE  
LABEL

knowledge knowledge knowledge knowledge

**CONCEPTS**— as a result of his experience  
in k-6, the student will



## **I. ELEMENTS OF MUSIC**

### **1.0 pitch**

1.1 Sounds are relatively high or low.

### **2.0 melody**

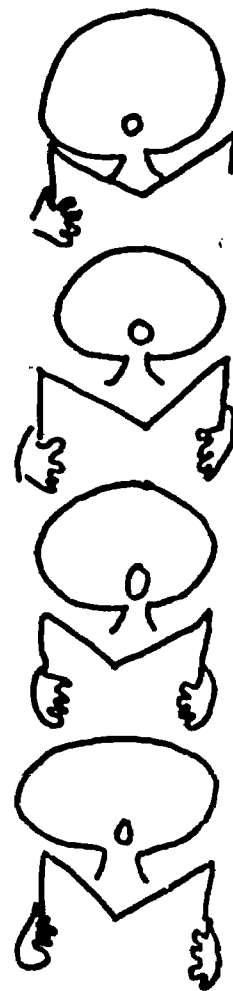
2.1 Melody is made up of a series of tones which may repeat or move up or down.

2.11 When tones in a melody change they usually move by half steps, steps or by leaps.

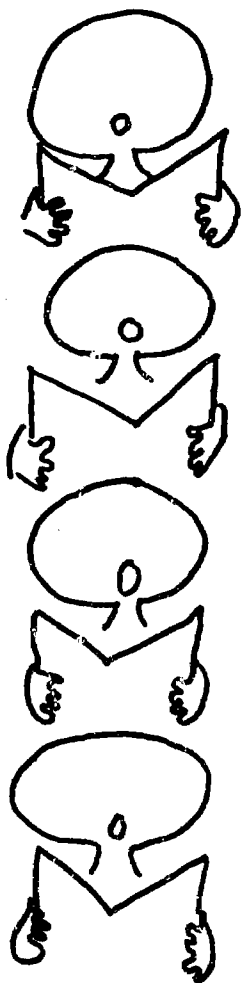
2.111 Parts of some melodies are built on the tones of the chord.

2.12 Melody is made up of pitch patterns and phrases.

2.13 When tones are arranged in a particular fashion distinctive melodic idioms may result.



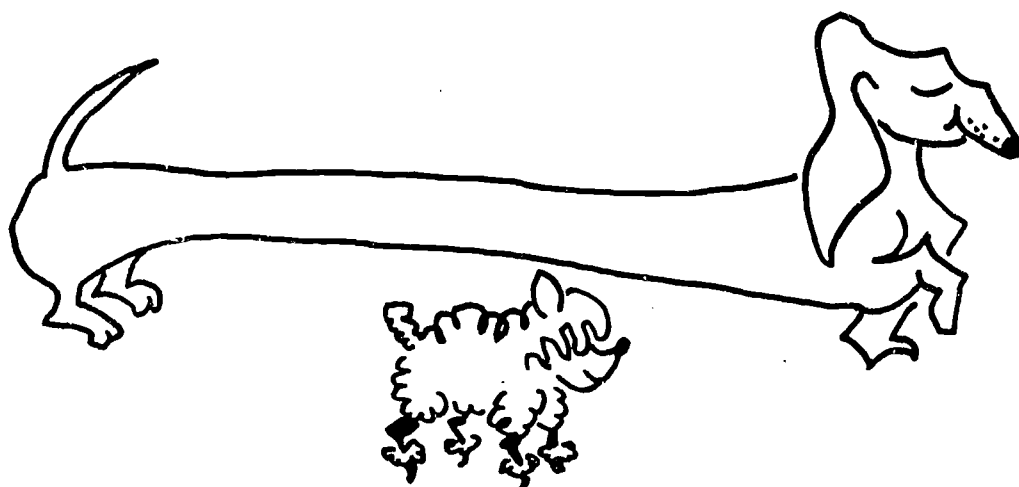
result of his experiences with music  
s, the student will know that:



### 3.0 **harmony**

- 3.1 Harmony is a vertical organization of two or more tones.
- 3.2 Harmony may be an accompaniment to a melody.
  - 3.21 When a succession of chordal tones appears in a melody, that chord is usually a fitting accompaniment.
  - 3.22 When the structure of a melody changes, the harmonic structure usually changes accordingly.
  - 3.23 A given melody may be harmonized in several ways.
- 3.3 When combinations of tones are arranged in a particular fashion, distinctive harmonic idioms may result.

move  
half  
the  
tive



6.0  
6.1

4.0 **duration**

4.1 Sounds are relatively long or short (duration).



88 =

7.0  
7.1

5.0 **rhythm**

5.1 Rhythm is a grouping of longer or shorter sounds or silences.

8.0  
8.1

5.2 Rhythm often has a recurring pulse or beat within it.

8.2

8.3

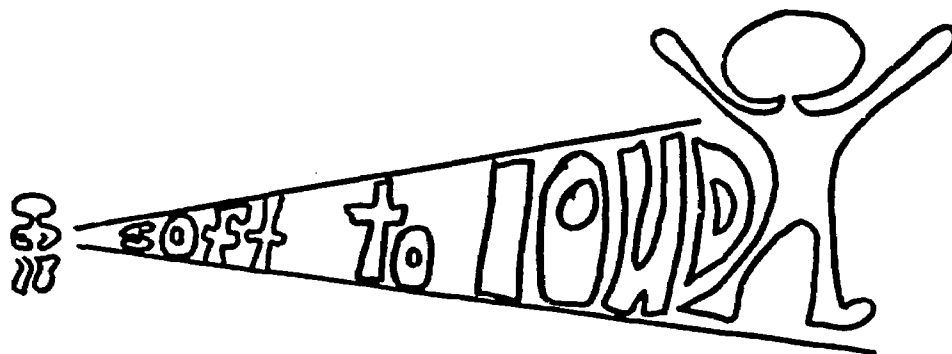
## 6.0 **meter**

6.1 Meter provides an organization of pulse within bar lines.

6.11 Metrical schemes imply the use of stronger and weaker pulses.

6.12 Within a given metrical scheme, numerous rhythmic combinations are possible.

6.13 Changes of meter may occur within a composition.



## 7.0 **volume**

7.1 Sounds are relatively loud or soft (volume)

## 8.0 **dynamics**

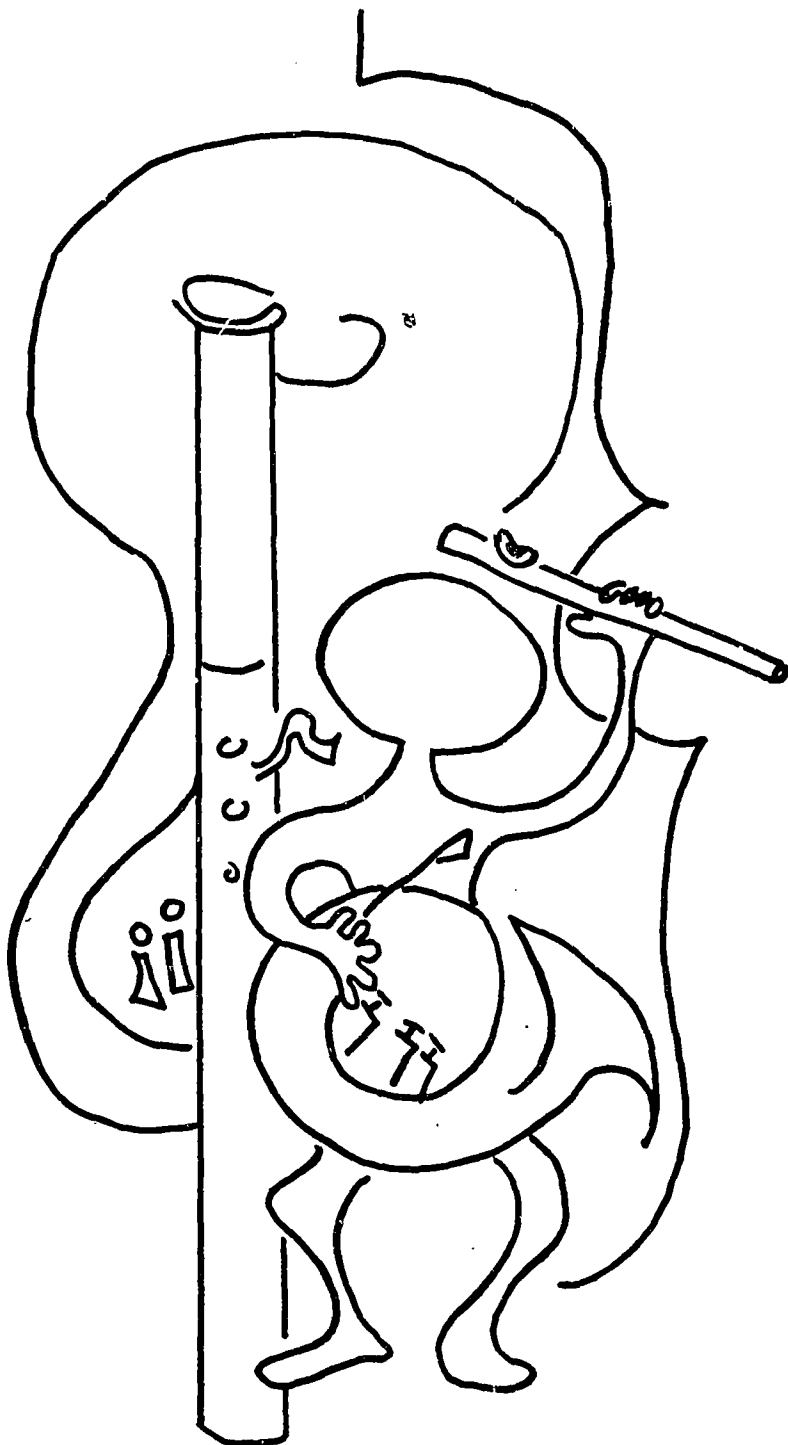
8.1 Dynamics is a change in volume.

8.11 Dynamic changes may occur quickly or slowly.

8.12 Dynamic changes may be great or small.

8.2 Dynamics often occur in relationship with other musical factors.

8.3 Dynamics provide a source of variety and expressiveness.



## 9.0 **timbre**

9.1 Sounds have characteristic

9.11 Timbres are caused

9.12 Timbres are determined by them.

9.121 When instruments play different timbres

9.13 When individual timbres are created.

## **II EXPRESSIVE**

### 10.0 **articulation**

10.1 The expressive quality of tones is articulated.

10.11 Tones are started with

10.12 Tones are stopped with

10.13 Sequential tones may

## 9.0 **timbre**

9.1 Sounds have characteristic qualities (timbre).

9.11 Timbres are caused by the relative strength or absence of overtones.

9.12 Timbres are determined by the voices or instruments that produce them.

9.121 When instruments are played in different ways, they produce different timbres.

9.13 When individual instruments and/or voices are combined, new timbres are created.

# **II EXPRESSIVE CONTROLS**

## 10.0 **articulation**

10.1 The expressive quality of music is affected in part by the way tones are articulated.

10.11 Tones are started with a relative degree of attack.

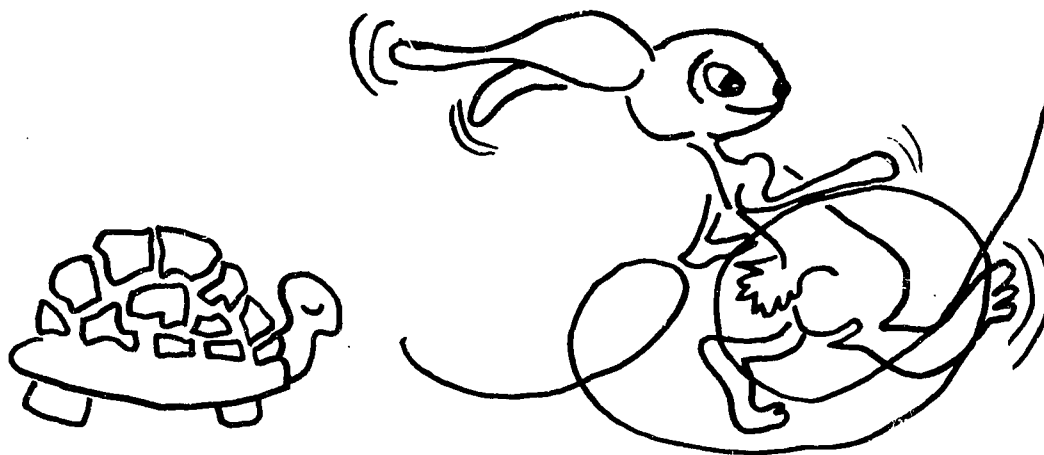
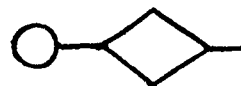
10.12 Tones are stopped with a relative degree of release.

10.13 Sequential tones may be either connected or detached.

11.0 **envelope**

11.1 Each tone has its own individual shape (envelope).

11.2 The shape of any tone may be programmed.



12.0 **tempo**

12.1 Music moves relatively fast or slow (tempo).

12.11 The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition.

12.12 Within a composition, the tempo may change for a variety of expressive purposes.

13.0 **fc**

13.1 Str  
col

13

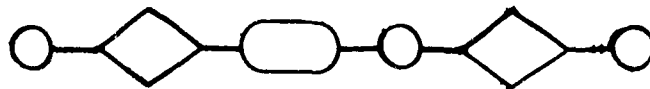
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13.



# III STRUCTURE



## 13.0 form

13.1 Structure is determined by the manner in which components are combined.

13.11 Musical form is determined by the use of repetition and contrast.

13.111 Unity is achieved when elements are repeated.

13.112 Variety is achieved when elements are altered.

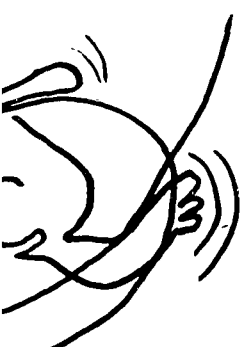
13.113 A given piece of music may contain both unity and variety, even simultaneously.

13.12 When several melodies of individual design are performed simultaneously, polyphonic/contrapuntal music results.

13.13 When two or more pitch systems occur simultaneously, poly-tonality results.

13.14 Poly-rhythms are created when contrasting rhythmic grouping occur simultaneously.

13.141 Contrasting metrical schemes may also occur simultaneously.



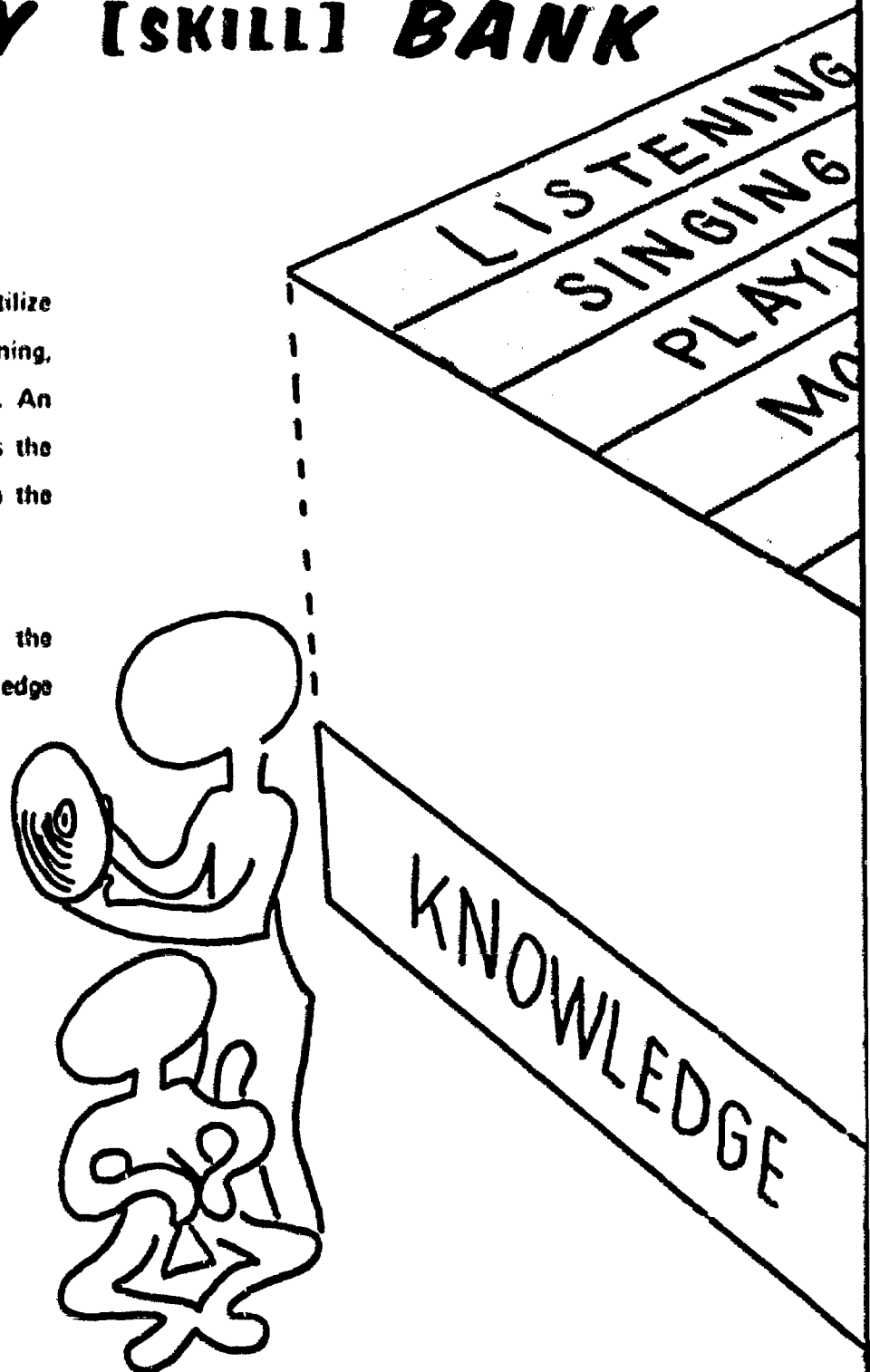
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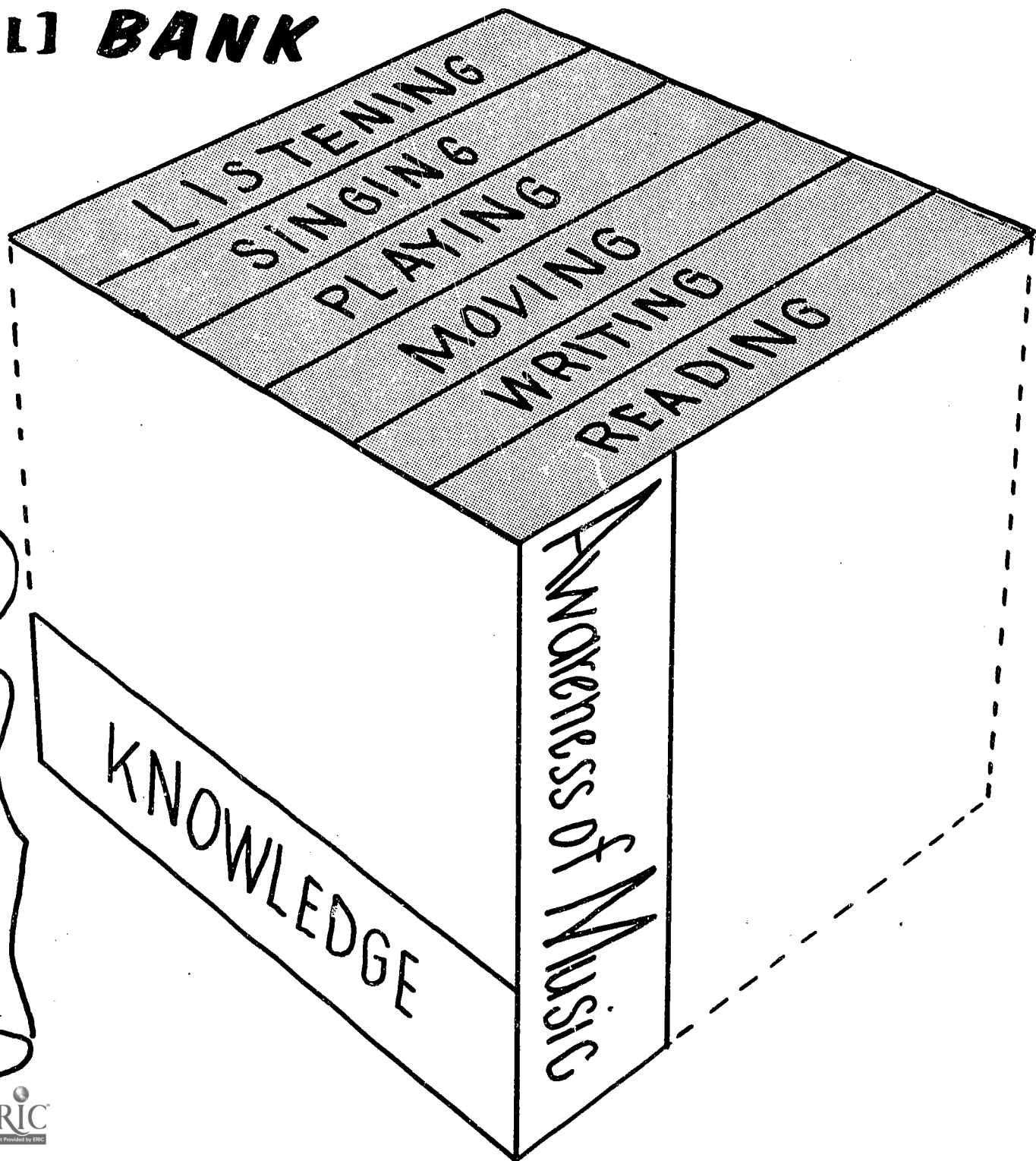
# COMPETENCY [SKILL] BANK

When exploring music, the young child will utilize the various psycho-motor competencies of listening, singing, playing, moving, writing and reading. An additional competency needed by the child is the ability to communicate musical ideas through the acquisition of an appropriate vocabulary.

Through this involvement in making music, the child will interact with basic musical knowledge and develop an awareness of music.



# SKILL BANK



# **COMPETENCIES - [SKILLS]**

**as a result of his  
the student (k-12)  
competencies &**



**He will:**

**hear pitch and rhythm patterns.**

**hear various levels of volume.**

**hear timbres of instruments and voices.**

**hear types of articulations and contrasts in tempi.**

**hear similarities and differences which combine to make musical form.**



**3-** as a result of his experiences with music, the student (k-6) will have the following competencies (skills):

n patterns.

volume.

ments and voices.

tions and contrasts in tempi.

differences which combine to make musical



He will:

use his voice for a variety of expressive purposes.

grow in ability to sing in tune.

be able to carry an independent part.



## MOVING

He will:

respond through  
phrases; various

move expressiv  
patterned respo

conduct simple

He will:

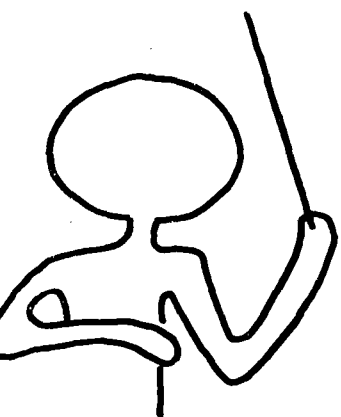
translate devised and traditional symbols to sound.

interpret symbols of volume, tempo and articulation.



## READING

## WRITIN



## MOVING

He will:

respond through movement to short and long sounds;  
phrases; various articulations and tempos.

move expressively to interpret music in free or  
patterned responses.

conduct simple meters.

on.

He will:

write using devised and  
traditional symbols.



## WRITING





He will:

develop coordination necessary to perform on classroom instruments.

The student enrolled in it  
will:

develop coordination necessary  
on the band or orchestral  
choice.

produce an acceptable tone

acquire listening skills necessary  
when the instrument is in

acquire techniques necessary  
expressive controls.

demonstrate appropriate posture  
instrument.

demonstrate ability to listen  
group tempo, balance, intonation



coordination necessary to perform on classroom instruments.

The student enrolled in instrumental music will:

develop coordination necessary to perform on the band or orchestral instrument of his choice.

produce an acceptable tone.

acquire listening skills necessary to recognize when the instrument is in tune.

acquire techniques necessary for appropriate expressive controls.

demonstrate appropriate position for holding instrument.

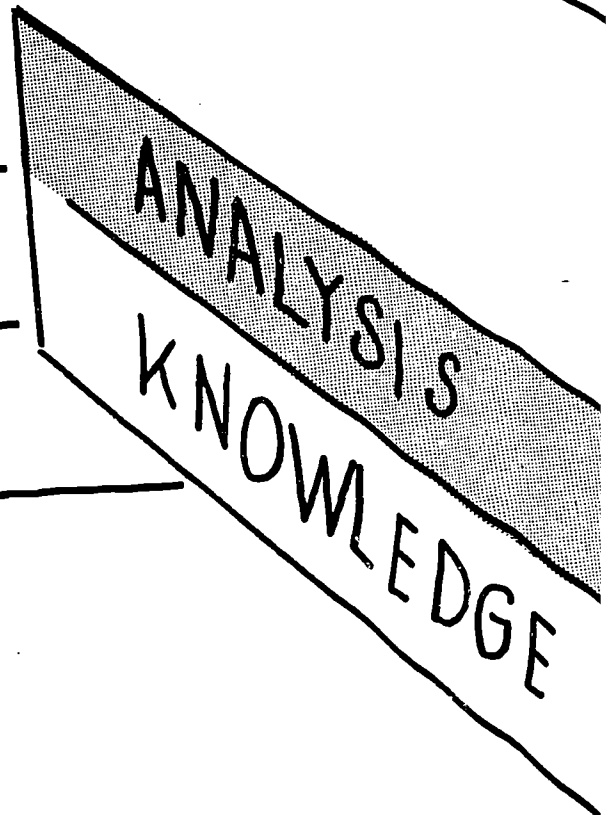
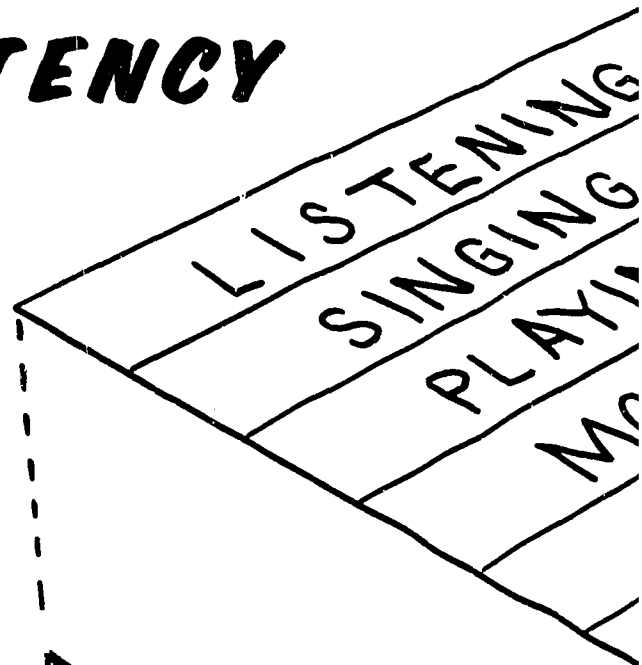
demonstrate ability to listen and respond to group tempo, balance, intonation and blend.

# CONCEPT/COMPETENCY BANK

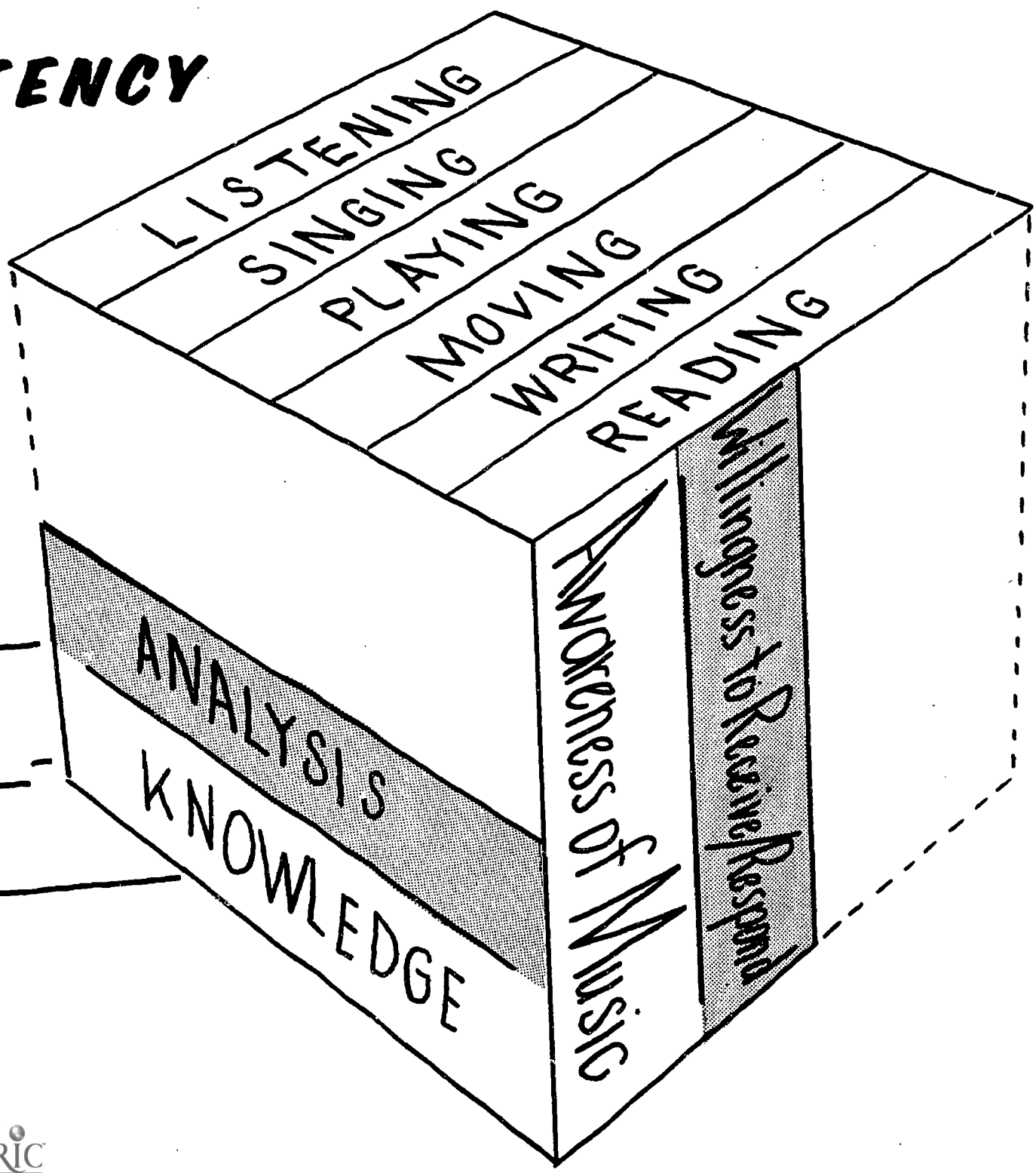
Girls and boys must have an opportunity to deal analytically with musical information in the context of a piece. ANALYSIS is a more sophisticated cognitive level for the child.

Analysis should assist the student in his awareness and willingness to receive/respond to music.

Many had a little....  
♪♪♪♪♪



**TENCY**



When girls and boys are exhibiting behaviors at the ANALYTICAL skills in order to:

**EXAMINE**

**DETECT**

**INVESTIGATE**

**COMPARE**

**ANALYZE**

**DISC**

**DIFFERENTIATE**

s and boys are exhibiting behaviors at the ANALYTICAL level they will be using musical  
order to:

**MINE**

**DISTINGUISH**

*isolate*

**INVESTIGATE**

**ANALYZE**

**DISCOVER**

**DIFFERENTIATE**

**CLASSIFY**

**analysis analysis analysis**

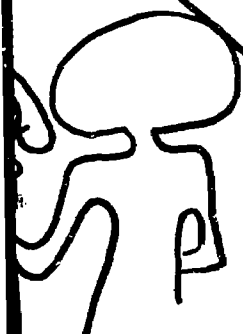
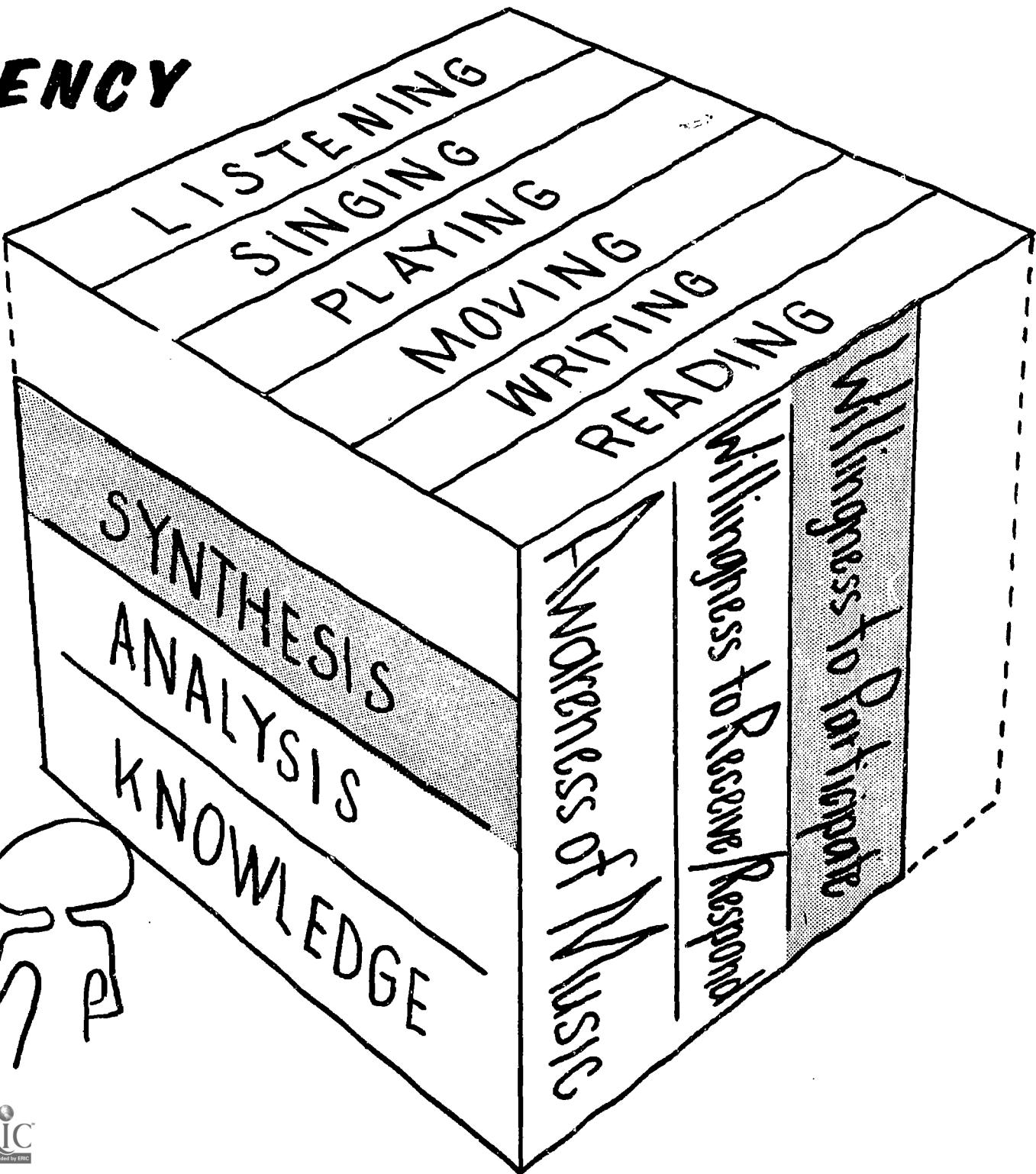
# CONCEPT/COMPETENCY BANK

Students must have an opportunity to use their musical knowledge by exhibiting such behaviors as composing, conducting and performing.

In the *SYNTHESIS* process, the child applies learned musical knowledge to existing literature and to his own compositions thus exhibiting a willingness to participate.



**TENCY**



When girls and boys are exhibiting behaviors at the SYNTHESIS musical skills in order to:

**COMPOSE**

**HARMONIZE**

**ARRANGE**

**CONDUCT**

**INTERPRET**

**OR**

**CREATE**

**PROCESS**

**SOLVE**

**IMPROVISE**

**INVENT**



synthesis

synthesis

synthesis

**HARMONIZE**

**PERFORM**

**CONDUCT**

**ATE**

**ORGANIZE**

**IMPROVISE**

**INVENT**

boys are exhibiting behaviors at the SYNTHESIS level they will be using order to:

# CONCEPT/COMPETENCY BANK

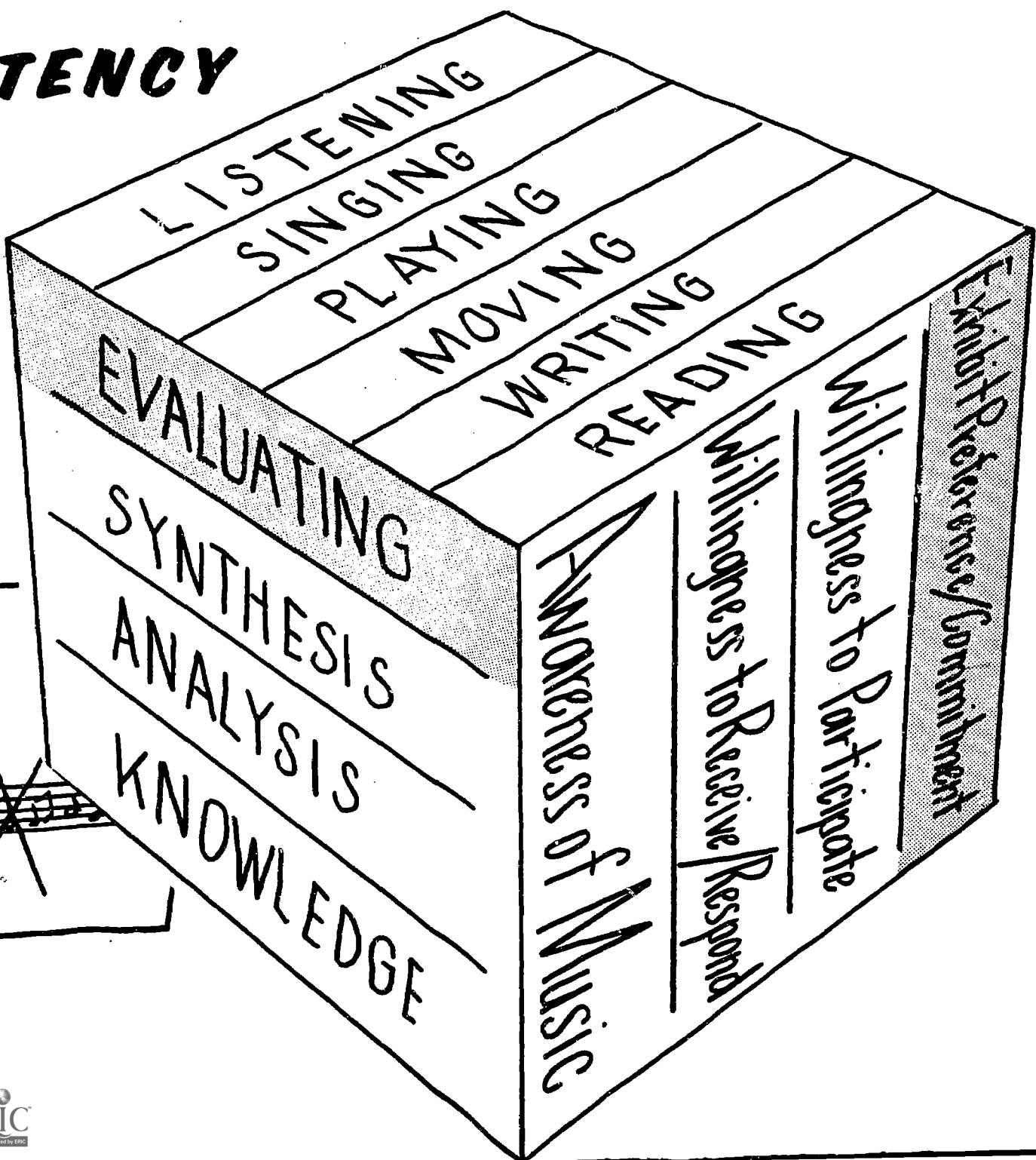
When students have a core of musical knowledge, have analyzed how it is used and have created music using this information, they are involved in the process of selecting alternatives.

It is through the interaction of these experiences that children demonstrate a commitment to music.

When children exhibit preferences based on valid information they are operating at the highest level of learning.



# COMPETENCY



When girls and boys are exhibiting behaviors at the EVALUATING musical skills in order to:

**DECIDE**

**JUDGE**

**PREFER**

**FAVOR**

**REGARD**

**APPROVE**

**ORDER**

**CHOOSE**

**OPT**

and boys are exhibiting behaviors at the EVALUATING level they will be using  
is in order to:

**JUDGE**

**CONCLUDE**

**FAVOR ACCEPT**

**APPROVE**

**REJECT**

**ORDER**

**OPPOSE**

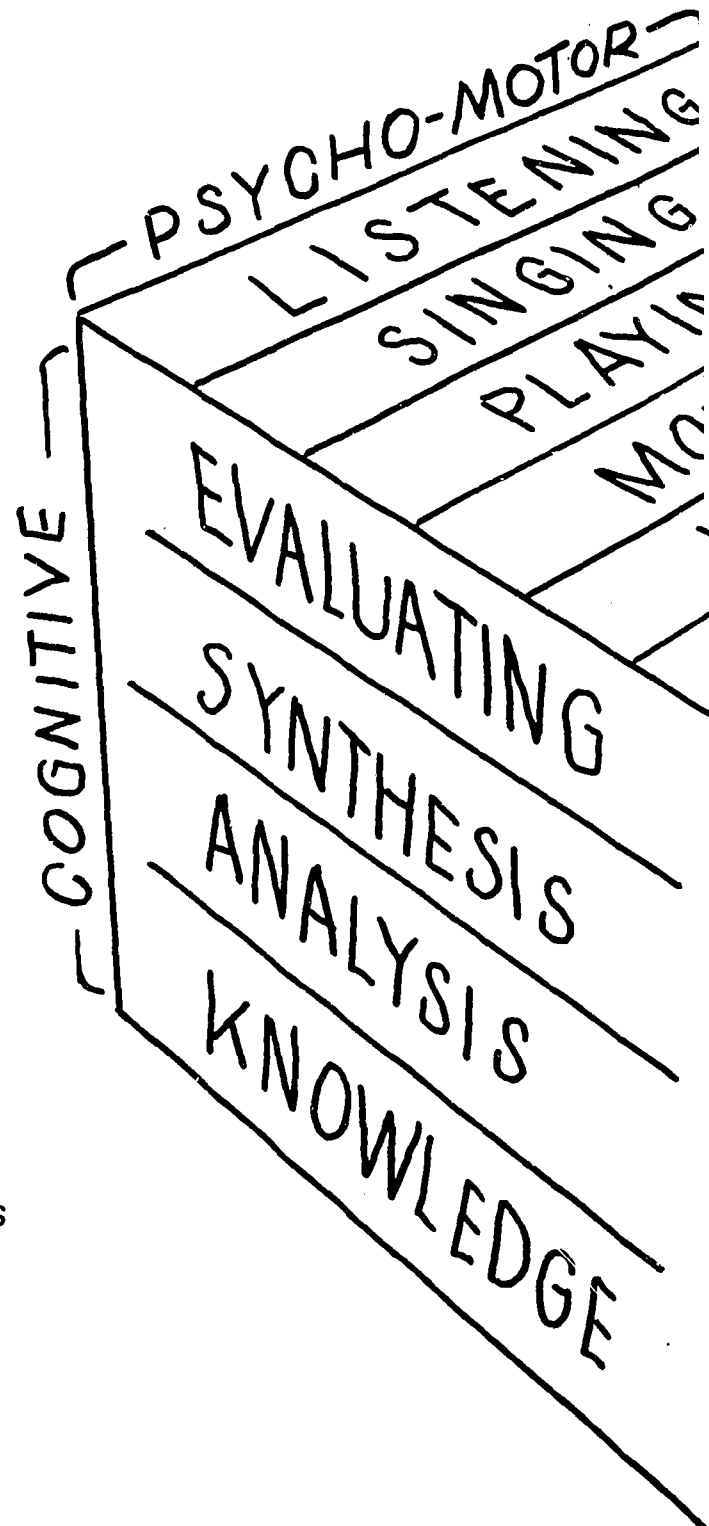
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evaluating

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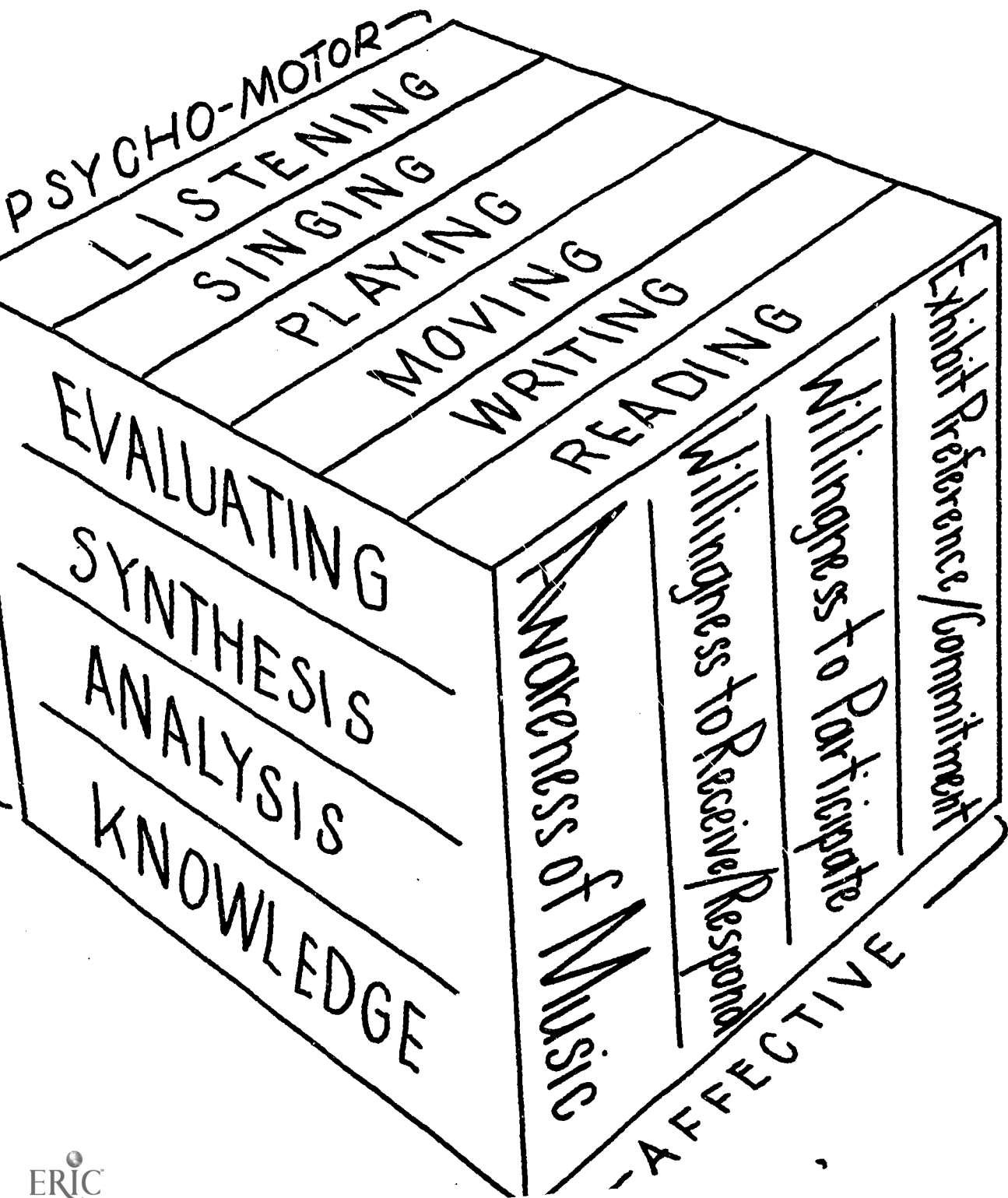
ing

When providing musical experiences for children we are setting the environment which will "result in a positive attitude toward music (AFFECTIVE DOMAIN), a better understanding of music (COGNITIVE DOMAIN) and a greater skill in expressing music (PSYCHO-MOTOR DOMAIN)."



\* p. 3

GOAL OF MUSIC IN ARIZONA SCHOOLS



It is *ESSENTIAL* that the learner involved in school music experiences *ALWAYS* be encouraged to focus on the expressiveness of the music. This is true because whether a contact with music gives rise to an aesthetic (emotional) response or merely to an intellectual or social response depends primarily on the expectation of the learning environment.

The instructional model used in this guide provides such a learning environment. It helps to assure that the student will not stop his music learning with the "means" of music...understandings and skills...but proceed to the "ends" of music...aesthetic sensitivity.



As the learning process progresses from the knowledge level through analysis, synthesis and valuing, the manner in which the learner relates to the components and structure of music changes. To become involved in the creative process and to be able to re-shape either a product or a process through one's own sense of valuing requires freedom within certain limits. This, then, suggests certain expectations of the teacher.

## ROLE 0

The teacher should help the learner in defining the problems or strategies to be explored. This requires a sensitivity to the nature of the art and an awareness of the perceptual growth and the skill development of the learner. A major role is to help the learner define the limits within which he will work.

The teacher should help the learner in becoming aware of the musical qualities which higher levels are offered. The process is a "turn of mind" and specific factors of value alternatives may be explored.

# **ROLE OF TEACHER**

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ning the problems or  
tivity to the nature of  
growth and the skill  
is to help the learner

The teacher should help the learner in the process of valuing. A teacher cannot give a learner a value. He can, by the shaping of questions, aid the learner in becoming sensitive to his feeling responses and aware of the musical qualities which evoked those responses. Musical growth at this higher levels are often dependent upon the feeling, whether the product or process is a "turn on" or a "turn off", and an understanding of the specific factors of which it is made. Once this is determined new alternatives may be established and the recycling process can begin.

The teacher needs to bring before the learner the exploration of more and more alternatives the presentations do not create a closure by dealing with an interpretation or creation. At the same time, the learner should have an opportunity to explore music within a style and to investigate, as broadly as possible, the music of all peoples while discovering something of the qualitative nature of the art.

The teacher needs to be aware of and sensitive to the feeling responses of his students. To explore alternatives and to move to the level of valuing suggests that a state of "becoming" is extremely important. To investigate alternatives runs a risk of something not functioning as anticipated. The learner must be able to feel that anything short of his artistic goal is all right provided other alternatives within his defined limits are then explored. The teacher must help in creating a caring community in which support for exploratory activities is valued.

The teacher needs to bring before the learner materials which aid him in the exploration of more and more alternatives. Care must be taken that the presentations do not create a closure by suggesting a single way of dealing with an interpretation or creation. At all times the learner must have an opportunity to explore music within good taste and appropriate style and to investigate, as broadly as possible, the music of all periods and of all peoples while discovering something of the quantitative and qualitative nature of the art.

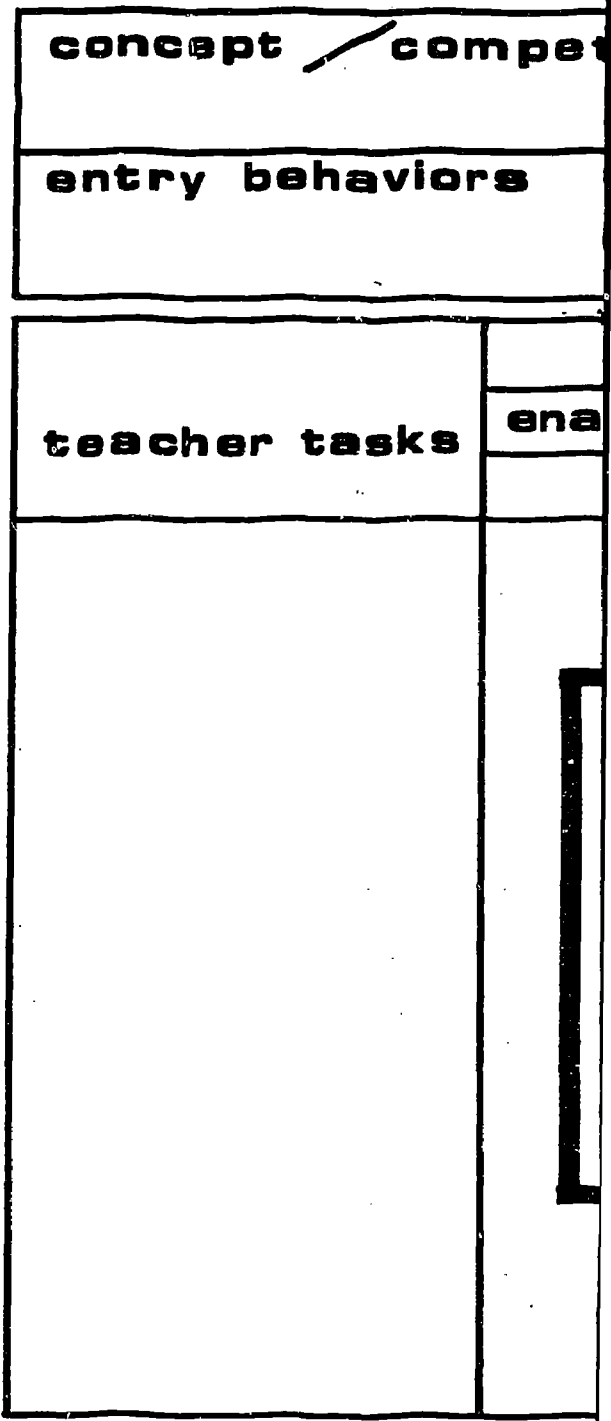
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which support for exploratory activities is valued.

# Planning Student Interaction with Music

- 1) Begin with the Concept (p. 6 )/Competency (p.11 ) behavior which is to be acted upon.
- 2) Determine what entry behaviors the child should possess.
- 3) Plan the learning environment which will enable the child to deal with music at the knowledge, analysis, synthesis and valuing level.
  - a. Decide what skills are to be used when interacting with the musical idea (singing, moving...).
  - b. Define the musical behavior the child will be demonstrating such as naming, analyzing, performing, conducting, composing or preferring.
- 4) Plan for evaluation by describing student behavior desired as a result of this lesson.

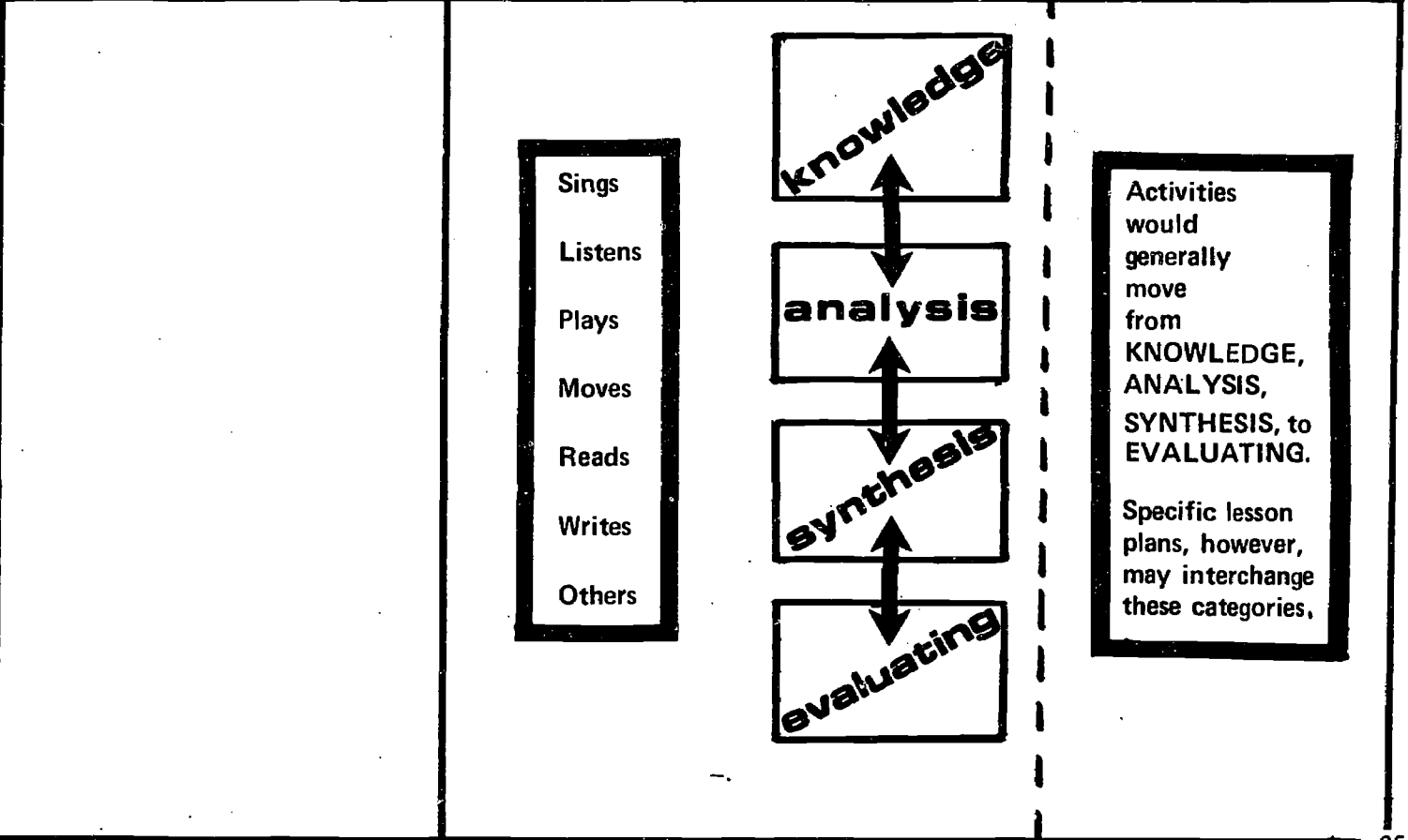
# *A Model*

FOR SETTING OBJECTIVES AND IDENTIFYING  
MUSICAL BEHAVIORS



<b>concept / competency</b>	<b>level</b> _____
<b>entry behaviors</b>	<b>materials</b>

<b>teacher tasks</b>	<b>student</b>	
	<b>enabling behaviors</b>	<b>learnings</b>





Identify  
Music



Kindergarten  
through  
Second Grade





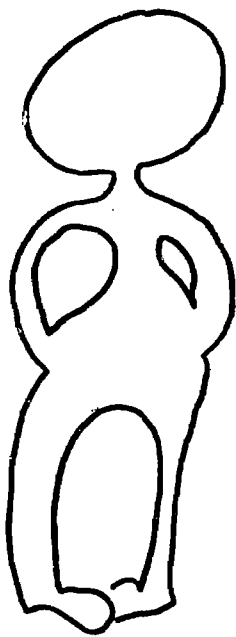
# Identifying & Developing Musical Behaviors



arten  
ugh

ERIC **r**ade  
Full Text Provided by ERIC

# Know Your Children



5 yrs.

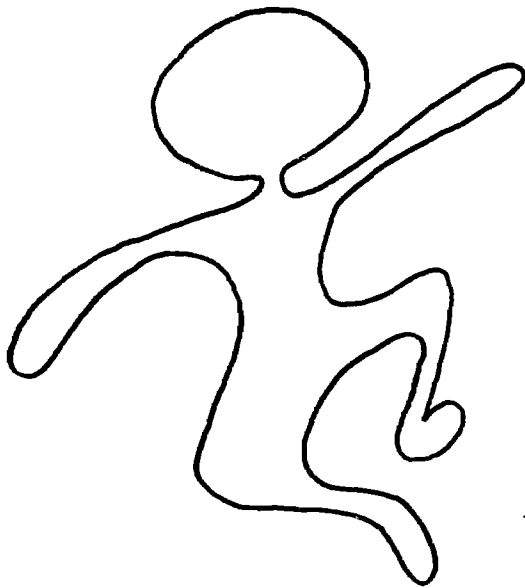
five

- . poised and controlled...gross
- . more adept with hands...hand
- . good observer, needs models
- . composure in sitting, does not
- . mother is center of Universe
- . self-limitation is stronger than
- . rather impersonal age...takes
- . makes impression of competence on tangents.
- . likes instruction, not so much
- . an age of conformity.
- . is a pragmatist rather than a dreamer with excessive unrealities expressed
- . places fingers on piano keys
- . is a great talker.
- . dramatic play is full of practical
- . has nightmares in which terror
- . on friendly and familiar terms

## five

- . poised and controlled...gross motor well established.
- . more adept with hands...handedness well established.
- . good observer, needs models, likes to copy designs.
- . composure in sitting, does not fidget in chair.
- . mother is center of Universe.
- . self-limitation is stronger than self-assertion.
- . rather impersonal age...takes self and others for granted.
- . makes impression of competence and stability because he doesn't go off on tangents.
- . likes instruction, not so much to learn but for social acceptance.
- . an age of conformity.
- . is a pragmatist rather than a romanticist (a horse is to ride). Fairy tales with excessive unrealities excite and confuse.
- . places fingers on piano keys and may experiment with chords.
- . is a great talker.
- . dramatic play is full of practical dialogue.
- . has nightmares in which terrifying animals figure more than people.
- . on friendly and familiar terms with his environment.

ren



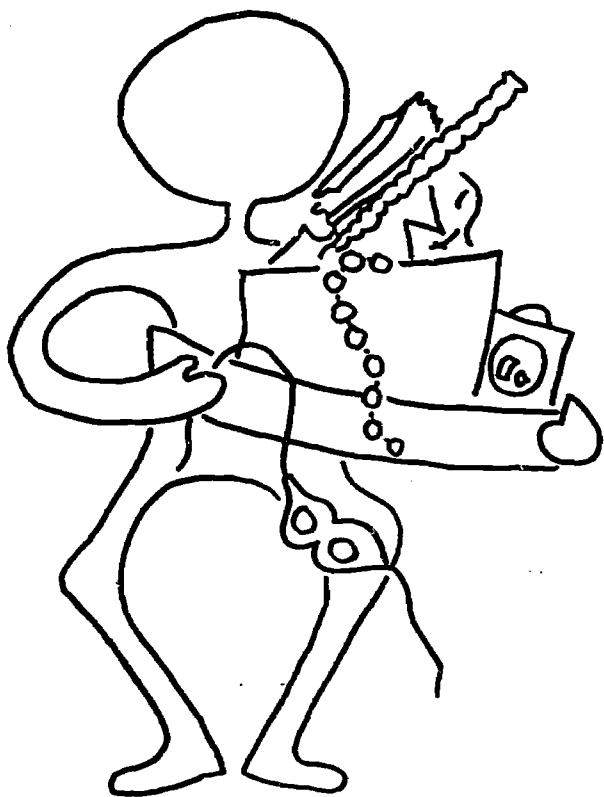
6 yrs.

## six

- . body is in active balance as he plays actively
- . very active...oriented to whole room and move.
- . overextends most of his motor behavior
- . responds to steady beat (marching).
- . becomes aware of hand as a tool, experimenting
- . interested in manipulation rather than what
- . child is center of his own Universe.
- . easily distracted in the environment.
- . likes to kick, bump chair leg when seated.
- . shows marked interest in piano. Usually uses
- . praise is elixer to six year old . . . correction is
- . becoming more happy, laughs and squeals. (e.g. grandeur of clouds, mysteriousness of insect control, however).
- . joy enters more strongly...enjoys a song...a
- . fear of dark as it destroys spatial relationships
- . fears being late.
- . marked interest in transportation.
- . likes school until end of the first year, disliking it if he has been unable to maintain place in group
- . help from teacher is welcome...likes to talk

## six

- . body is in active balance as he plays active games with singing or skips to music.
- . very active...oriented to whole room and to whole group...is constantly on the move.
- . overextends most of his motor behavior (jumps too far knowing he will fall).
- . responds to steady beat (marching).
- . becomes aware of hand as a tool, experiments with it as such.
- . interested in manipulation rather than what he accomplishes with tools.
- . child is center of his own Universe.
- . easily distracted in the environment.
- . likes to kick, bump chair leg when seated.
- . shows marked interest in piano. Usually uses both hands with unequal pressure.
- . praise is elixer to six year old . . . correction is poison.
- . becoming more happy, laughs and squeals. Seems to feel the beauty of a sunset, grandeur of clouds, mysteriousness of insect sounds (emotions still under crude control, however).
- . joy enters more strongly...enjoys a song...a poem.
- . fear of dark as it destroys spatial relationship.
- . fears being late.
- . marked interest in transportation.
- . likes school until end of the first year, dislike begins for one reason or another if he has been unable to maintain place in group.
- . help from teacher is welcome...likes to talk about finished product.



## seven

- . sudden spurts of active behavior.
- . less brisk than at six.
- . for all his noisy activity, the most characteristic is sitting, listening, planning.
- . more cautious...aware of possible hazards.
- . repeats performance over and over to master it.
- . his grasp, though tight, releases suddenly often drops.
- . initial tendency to withdraw from things rather than to approach.
- . less distracted by peripheral movement.
- . sets goals too high for self...wants to be perfect.
- . more aware of and withdrawn into himself.
- . does not want to explore new things by himself.
- . still fearful of dark...but controls it by "getting flashlight.
- . very ashamed to be seen crying.
- . can spend hours at what he is doing.
- . less able to pretend, more able to provide paraphrase.
- . wants a place in the group, does not like to be praised when he is part of the group. Group praise is important.
- . likes to gallop and do simple running steps.

7 yrs.

## seven

sudden spurts of active behavior.

less brisk than at six.

for all his noisy activity, the most characteristic is sitting quietly by self reading, listening, planning.

more cautious...aware of possible hazards.

repeats performance over and over to master it.

his grasp, though tight, releases suddenly often dropping objects repeatedly.

initial tendency to withdraw from things rather than to resist.

less distracted by peripheral movement.

sets goals too high for self...wants to be perfect.

more aware of and withdrawn into himself.

does not want to explore new things by himself.

still fearful of dark...but controls it by "getting sister to go, too" or by using flashlight.

very ashamed to be seen crying.

can spend hours at what he is doing.

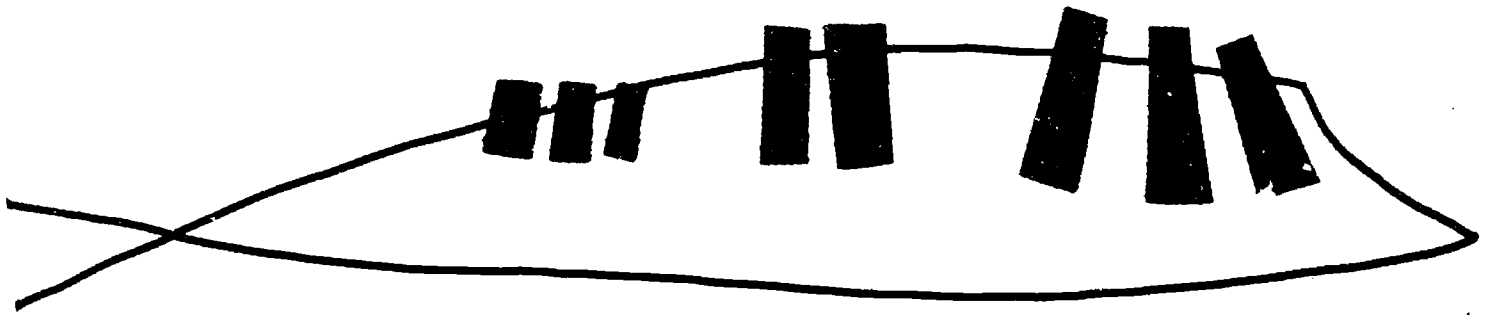
less able to pretend, more able to provide paraphanelia..demands more realism.

wants a place in the group, does not like to be singled out for reprimand or praise when he is part of the group. Group praise is a real spur.

likes to gallop and do simple running steps.







# Behavior Bank (Concepts)

the child will:

**K-2**

**express and interpret music**

## Listening

## Singing

**understand and organize**

**Pitch**

- hear that sounds are relatively high or low.
- identify scale and chord line patterns in terms of tones that repeat or move up or down.
- become sensitive to the existence of multiple harmonic sounds.
- hear that tones in a melody move by step or leap.
- hear that melody is made up of phrases and pitch patterns.
- develop an awareness that two or more tones result in harmony.
- hear that a melody may be accompanied.

- become able to sing in response to short melodic dictation.
- exhibit understanding of melodic movement by singing simple tonal patterns.
- display growing awareness of multiple sounds when performing 2 part chants (not melodic at this level).
- find alternative ways to complete the last phrase of a song.
- increase in ability to make judgements as to appropriate use of pitch.

**Duration**

- hear that sounds or silences are relatively long or short.
- become aware that silence is an important part of the organization of sounds.
- aurally identify beat, metrical accent and rhythm patterns.
- become sensitive to the existence of multiple rhythmic sounds simultaneously.

- increase in ability to control and sustain vocal sounds.
- demonstrate understanding of rhythm patterns through vocal performance (song rhythmic speech).
- utilize silence as a part of his composition.

# ank (Concept/Competency)

## ss and Interpret musical ideas

Singing	Playing
<ul style="list-style-type: none"> <li>- become able to sing in response to short melodic dictation.</li> <li>- exhibit understanding of melodic movement by singing simple tonal patterns.</li> <li>- display growing awareness of multiple sounds when performing 2 part chants (not melodic at this level).</li> <li>- find alternative ways to complete the last phrase of a song.</li> <li>- increase in ability to make judgements as to appropriate use of pitch.</li> </ul>	<ul style="list-style-type: none"> <li>- grow in ability to use individual instruments to produce high and low sounds.</li> <li>- develop skills in forming simple accompaniments.</li> </ul>
<ul style="list-style-type: none"> <li>- increase in ability to control and sustain vocal sounds.</li> <li>- demonstrate understanding of rhythm patterns through vocal performance (song rhythmic speech).</li> <li>- utilize silence as a part of his composition.</li> </ul>	<ul style="list-style-type: none"> <li>- produce a variety of short/long sounds on the same instrument.</li> <li>- play instruments in a group to produce different rhythm patterns simultaneously.</li> </ul>

<b>Moving</b>	<b>Writing</b>
<ul style="list-style-type: none"> <li>- use movement to illustrate high and low.</li> <li>- use hand movement to demonstrate pitch awareness when singing.</li> <li>- use large body movements to illustrate upward and downward direction of pitch.</li> </ul>	<ul style="list-style-type: none"> <li>- show increasing ability to notate pitch by use of contour lines, blank notations and own devised symbols.</li> <li>- become aware that melodic notation is written from left to right, up and down.</li> </ul>
<ul style="list-style-type: none"> <li>- respond to two rhythm patterns simultaneously.</li> <li>- respond with appropriate quality and movement to long/short sound.</li> <li>- be able to perform with a group using two part rhythm patterns.</li> </ul>	<ul style="list-style-type: none"> <li>- show an increasing ability to notate duration by use of blank notation (long and short lines) devised symbols.</li> <li>- begin to utilize traditional notation to represent musical ideas.</li> </ul>

## Writing

show increasing ability to notate pitch by use of contour lines, blank notations and own devised symbols.

become aware that melodic notation is written from left to right, up and down.

## Reading

— recognize and develop the understanding that symbols in space represent melodic direction (devised or traditional).

— develop an understanding of symbols such as: staff notes, treble clef. Can follow & sing contour of melodic line notation.

— become aware that melodic notations read from left to right - up and down.

show an increasing ability to notate duration by use of blank notation (long and short lines) devised symbols.

begin to utilize traditional notation to represent musical ideas.

— become aware that rhythmic notation is read from left to right.

— is acquiring an understanding of the music symbols for durational aspects of music such as eighth, quarter, half, and whole (sound & silence).

— identify even and uneven rhythm patterns in blank and traditional notation.

— become aware that music moves in 2's & 3's (meter).

# Behavior Bank (Concept)

the child will:

**K-2**

**express and interpret m**

## Listening

## Singing

**understand and organize**

**Volume**

- hear that sounds are relatively loud or soft.
- become aware that loud & soft (dynamics) contribute to the expressive qualities of music.
- hear that dynamic changes may be great or small.
- hear that changes in dynamics may occur quickly or slowly.

- increase ability to control & utilize dynam for expressive vocal purposes.
- respond appropriately with dynamic chang
- demonstrate an awareness that when singi together individual volume becomes importa to the group sound.

**Timbre**

- control of individual instruments to produce loud and soft sounds.
- develop skills in playing gradually louder or softer when creating his own music, or performing accompaniments.
- respond appropriately with dynamic changes which reflect the intent of music.

- use his voice with varying timbres to expre contrasts in moods of songs.

# nk (Concept/Competency)

## and Interpret musical ideas

### Singing

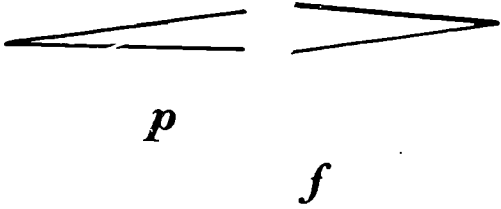
- increase ability to control & utilize dynamics for expressive vocal purposes.
- respond appropriately with dynamic changes.
- demonstrate an awareness that when singing together individual volume becomes important to the group sound.

- use his voice with varying timbres to express contrasts in moods of songs.

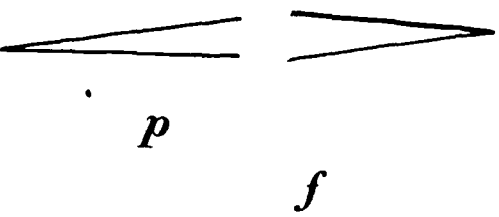
### Playing

- control of individual instruments to produce loud and soft sounds.
- develop skills in playing gradually louder or softer when creating his own music, or performing accompaniments.
- respond appropriately with dynamic changes which reflect the intent of music.
- be able to produce a variety of loud and soft body sounds by such movements as clapping, slapping and rapping.

- produce a variety of sounds on the same instrument.
- select the appropriate timbre when playing.
- combine instruments to produce different qualities.

Moving	Writing
<ul style="list-style-type: none"> <li>- become aware that the body can produce a variety of loud and soft sounds by such movements as clapping, slapping and tapping.</li> </ul>	<ul style="list-style-type: none"> <li>- grow in ability to write using own system to express his idea of loud and soft.</li> <li>- is being introduced to writing dynamic symbols such as:</li> </ul> <div style="text-align: center;">  <p style="text-align: center;"><i>p</i>                      <i>f</i></p> </div>
<ul style="list-style-type: none"> <li>- will respond to timbre of sound with appropriate quality of movement.</li> </ul>	<ul style="list-style-type: none"> <li>- acquire the ability to write words or symbols which describe the timbre he hears or produces (scrapping, scratching, beating, shaking).</li> </ul>



<b>Writing</b>	<b>Reading</b>
<p>grow in ability to write using own system to express his idea of loud and soft.</p> <p>is being introduced to writing dynamic symbols such as:</p> 	<ul style="list-style-type: none"> <li>- begin to respond to dynamic markings as an aid to listening, performing, and creating music.</li> <li>- use musical symbols when communicating dynamic changes.</li> </ul>
<p>acquire the ability to write words or symbols which describe the timbre he hears or produces (scrapping, scratching, beating, shaking).</p>	<ul style="list-style-type: none"> <li>- acquire ability to read words and symbols which describe the timbre he is to hear or produce.</li> </ul>

# Behavior Bank (Concept)

the child will:

**K-2**

**express and interpret music**

## Listening

## Singing

- develop the ability to hear tones that are smooth and connected (legato), or detached and separated (staccato).
- develop the ability to hear and identify music that moves relatively fast or slow (tempo).

- develop the ability to sing music that moves relatively fast or slow.
- learn to stop and start together in ensemble.

**understand and organize**

**Expressive Controls**

**Structure**

- develop the ability to hear that music is organized by the use of repetition and contrast.
- identify a pattern, phrase or section and recognize when it is repeated or different.

- demonstrate increasing awareness of phrase by singing each phrase as a complete musical thought.
- identify and sing patterns, phrases or sections that are alike or different.
- develop the ability to combine patterns into larger pieces by singing.

# ank (Concept/Competency)

## s and Interpret musical ideas

### Singing

- develop the ability to sing music that moves relatively fast or slow.
- learn to stop and start together in ensemble.

### Playing

- be able to play music that moves relatively fast or slow.
- learn to start and stop together when playing in ensemble.

- demonstrate increasing awareness of phrase by singing each phrase as a complete musical thought.
- identify and sing patterns, phrases or sections that are alike or different.
- develop the ability to combine patterns into larger pieces by singing.

- demonstrate increasing ability to play simple phrases and patterns (rhythmic, melodic).
- develop the ability to combine patterns into larger pieces.

## Moving

- be able to move to music that is fast or slow.
- learn to control stopping and starting movements.

## Writing

- develop the ability to symbolize legato and staccato movement.
- develop the ability to use descriptive words to designate fast and slow tempi.

- respond through movement to the overall mood—character of the piece.
- use appropriate movement to demonstrate repetition and contrast.
- develop awareness that dynamic changes may occur by several ways other than just "getting louder" such as using multiple sounds (more of same sound) or combination of timbre.

- be able to utilize symbols representing likeness and differences when planning or interpreting music.

## Writing

develop the ability to symbolize legato and staccato movement.

develop the ability to use descriptive words to designate fast and slow tempi.

be able to utilize symbols representing likeness and differences when planning or interpreting music.

## Reading

— develop the ability to interpret symbols for legato and staccato.

— develop the ability to interpret descriptive words for fast and slow tempi.

— be able to interpret symbols representing likeness and differences.

# **SAMPLE LESSON PLANS K-2**

The following pages contain lesson plans which are appropriate for girls and boys at the K-2 level (BEHAVIOR BANK p. 32).

These sample lessons in no way reflect a total program, rather they are models which may be referred to as the teacher develops individual lessons to meet the needs of specific students.

The BEHAVIOR BANK, K-2 represents musical objectives which should be attained by the time the child completes the second grade.

The MODEL provides an organizational plan to insure that the child develops the expected musical behaviors through the various levels of learning.



# ENCY

Music can begin softly, become increasingly louder and then gradually softer.

Level K-2

## Materials

Phonograph, piano, rhythm and/or melody instruments  
 Music: Battle Hymn of the Republic  
 Paper, pencil Recording: "Parade" by Ibert, RCA ADV. IN MUSIC, Grade I

## Student

### Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

### Learnings

listens  
moves

discriminate

as to which sounds are loud and soft. Express this by changing the manner of moving.

listens  
discusses

compare

gradual change in dynamics as contrasted with abrupt changes in dynamics of Stravinsky March.

moves  
sings

demonstrate

ability to control gradual changes in dynamics.

listens

detect

how the dynamics gradually become louder then softer as the parade moves down the street.



writes

interpret

using his own ideas, the way in which sounds became louder/softer.

music and make up his own symbols which reflect how he hears contrasting dynamics, an begin softly, become increasingly louder and then gradually softer again.





that produce them.

**Materials** Variety of percussion instruments for exploration.

**Student**

**Enabling Behaviors**

**Learnings**

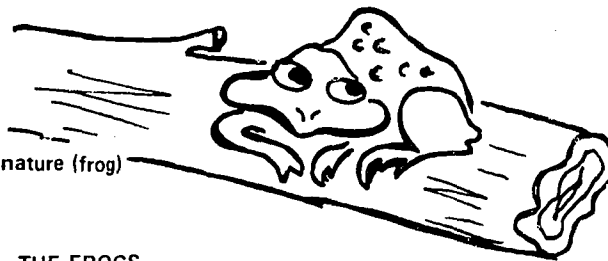
STUDENT DOES: IN ORDER TO:

listens familiarize

with the poem.

speaks imitate  
sings  
listens familiarize

sounds in nature (frog)



THE FROGS



Hear the live-ly song of the frog in yon - der pond,



Crick! Crick! Crickity Crick! Brrrrrrrrrrrrrr -ump!

sings familiarize

with the song, learn words, melody, rhythm.

listens differentiate

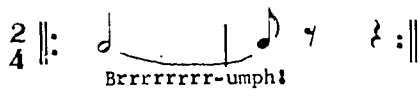
that "Brrumph" is a long sound.

plays discriminate choosing

finds appropriate timbre which expresses the musical idea of long sound (Brrumph)

"The Frogs"  
From ROUNDS  
c Informal Music Service, Delaware, Ohio  
Reprinted by permission

7. Ask child to use this sound as a repeated accompaniment to his song:



plays  
sings

produce

8. Find the short sounds Mr. Frog says: (Crickety)

listens

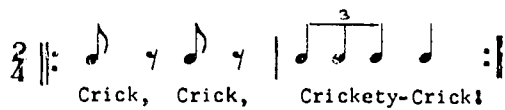
discriminate

9. Find an instrument with short sounds which express this idea.

plays

choose

10. Ask child to use this sound as a repeated accompaniment to his song:



plays  
sings

produce

11. Ask children to create their own introduction/coda using voice or instrumental sounds. Use song and accompaniment as learned.

plays  
sings

create

12. Go back to the dark pond. Select someone to turn lights out and perform your frog piece.

plays  
sings

enjoy

Give opportunity to explore a variety of sound sources the child will select to express a musical idea or mood.

ong:	plays sings	produce	child accompanies his song.
ong:	listens plays plays sings	discriminate choose produce	to find "Crick! Crick! Crickity Crick!" appropriate sounds. additional accompaniment for his song.
voice or	plays sings	create	introduction/coda for piece.
nd perform	plays sings	enjoy	"A Frog Piece"

an opportunity to explore a variety of sound sources the child will select appropriate timbres  
 press a musical idea or mood.

# CONCEPT/COMPETENCY

Sequential tones may be either connected or detached

<p><b>Entry Behaviors</b>      Sounds may be short or long</p>	<p><b>Materials</b>      Song - "London Hill" Recording</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p>	
<ol style="list-style-type: none"> <li>1. Present song "London Hill"</li> <li>2. Ask children to discuss and show through movement different ways to climb a hill.</li> <li>3. Select a student's movement which implies short detached sounds. Ask children to sing verse one in detached movement as an accompaniment for the selected movement such as "Can you sing up the hill using short sounds just like Johnny's sharp hopping movements?"</li> <li>4. Select another student's movement which implies smooth connected sounds. Ask the children to sing Verse 1 in a connected manner as an accompaniment for the selected movement such as "Can you sing up the hill using smooth sounds just like Mary's skating movements?"</li> </ol>	<p><b>Enabling Behaviors</b> STUDENT DOES:</p> <p>sings</p> <p>discusses moves</p> <p>moves sings</p> <p>moves sings</p>	<p><b>IN ORDER TO:</b></p> <p>familiarize himself</p> <p>demonstrate contrast</p> <p>demonstrate awareness</p> <p>demonstrate awareness</p>

LONDON HILL

As I was going up Lon -

I was going up Lon-don Hill

**Materials** Song - "London Hill," MAKING MUSIC YOUR OWN, Silver Burdett, Book K  
 Recording - "Leap Frog" from "Children's Games"  
 (Adventures in Music, Grade 1, Vol. 1)

**Student**

**Enabling Behaviors**

**Learnings**

STUDENT DOES:

IN ORDER TO:

sings familiarize

himself with melody and words of "London Hill."

LONDON HILL

As I was going up Lon-don Hill, Lon-don Hill, Lon-don Hill. As  
 I was going up Lon-don Hill, On a cold frost-y morn - ing.

"London Hill"  
 From MAKING MUSIC YOUR OWN, Book K  
 © 1971 General Learning Corporation  
 Reprinted by permission

discusses moves demonstrate

contrasting movements.

moves sings demonstrate

an awareness by matching sound with the short detached movement.

moves sings demonstrate

awareness by matching his vocal sounds with the connected movement.

5. Play the recording "Leap Frog" by Bizet. Do not mention the title. Ask children to skate up the hill as long as they hear smooth connected sounds: freeze when they do not.	listens moves	discriminate
6. Ask children to make sharp movements when they hear detached sounds: freeze when they do not.	listens moves	discriminate
7. Provide opportunity for children to choose which sound they will describe in movement. Teacher can identify who chooses detached sounds by asking them to turn to the back; connected sound to face forward, moving only when their sound occurs. (The student will indicate choice before selection is played by turning back...).	listens moves	discriminate
8. Provide opportunities for children to play two pieces; one using instruments which produce long sustained sounds (resonator bells, shaking tambourine and short sounds (sticks). Students may add descriptive movement to their sounds.	listens plays moves	select improvise

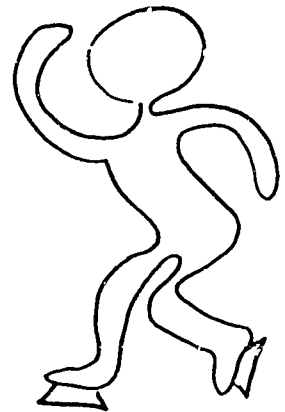
Given an opportunity to listen to and to perform music which utilizes connected sounds, a child will demonstrate an understanding that these contrasting sounds may be used to create different effects.

little. Ask  
connected

listens  
moves

discriminate

connected from detached sounds by moving.

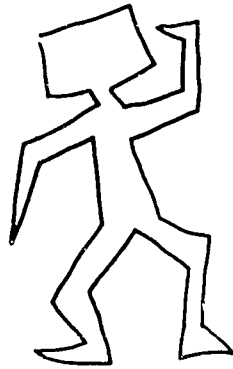


detached

listens  
moves

discriminate

detached from connected sounds by moving.

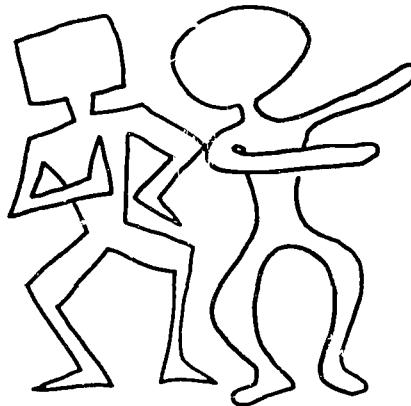


will describe  
sounds by  
rd, moving  
oice before

listens  
moves

discriminate

by choosing to move to detached or connected sounds.



one using  
ls, shaking  
descriptive

listens  
plays  
moves

select  
improvise

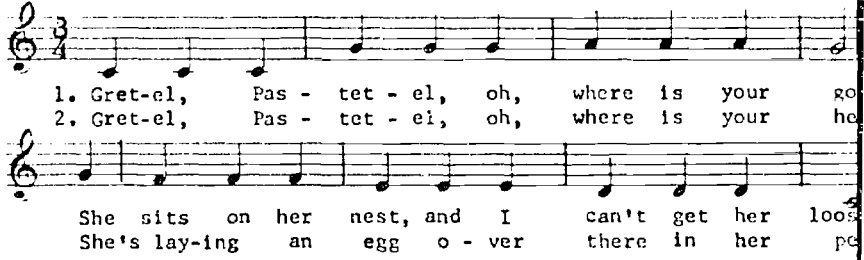
using instruments and movement in expressing detached and connected sounds.

an opportunity to listen to and to perform music which utilizes connected and detached tones, the  
te an understanding that these contrasting sounds may be used for expressive purposes.



# CONCEPT/COMPETENCY

Meter provides an organization of pulse within

Entry Behaviors	Materials																																				
<p>Awareness of relational value . Melody moves up, down or stays the same .</p>	<p>Song "Gretel Pastetel" A set of</p>																																				
Teacher Tasks	Student Behaviors																																				
<p>1. Provide opportunity for students to review songs which move in 3's</p> <p>2. Teach song "Gretel Pastetel!" (below):</p> <p><b>GRETTEL PASTETEL</b> German Folk Song</p>  <p>"How many beats in each measure?"</p> <p>"Let's clap and sing it to see".</p> <p>"Show me with your hands when the melody moves up, down and stays the same".</p> <p>3. Place line notation (right hand column) on the chalkboard, asking students to sing the song again.</p>	<table border="1"> <thead> <tr> <th>STUDENT DOES:</th> <th>IN ORDER TO:</th> <th>STUDENT KNOWS:</th> </tr> </thead> <tbody> <tr> <td>moves</td> <td>review</td> <td>music</td> </tr> <tr> <td>discusses</td> <td></td> <td></td> </tr> <tr> <td>sings</td> <td></td> <td></td> </tr> <tr> <td>sings</td> <td>familiarize</td> <td>song</td> </tr> <tr> <td>sings</td> <td></td> <td></td> </tr> <tr> <td>claps</td> <td>determine</td> <td>that</td> </tr> <tr> <td>sings</td> <td>describe</td> <td>melody</td> </tr> <tr> <td>moves</td> <td></td> <td></td> </tr> <tr> <td>sings</td> <td></td> <td></td> </tr> <tr> <td>listens</td> <td>recognize</td> <td>line</td> </tr> <tr> <td>reads</td> <td></td> <td></td> </tr> </tbody> </table> <p>3/4   1 1 1   5 5 5   6 6 6</p>	STUDENT DOES:	IN ORDER TO:	STUDENT KNOWS:	moves	review	music	discusses			sings			sings	familiarize	song	sings			claps	determine	that	sings	describe	melody	moves			sings			listens	recognize	line	reads		
STUDENT DOES:	IN ORDER TO:	STUDENT KNOWS:																																			
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sings	describe	melody																																			
moves																																					
sings																																					
listens	recognize	line																																			
reads																																					

**Materials**

Song "Gretel Pastetel," DISCOVERING MUSIC TOGETHER, Book 2, Follett

A set of resonator bells, Orff bells or piano keyboard.

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

moves  
discusses  
sings

review

music moves in 2's and 3's.

sings

familiarize

song "Gretel Pastetel."

Pas - tet - el, oh, where is your goose?  
 Pas - tet - el, oh, where is your hen?

s on her nest, and I can't get her loose.  
 y-ing an egg o - ver there in her pen.

**"Gretel Pastetel"**

From DISCOVERING MUSIC TOGETHER, Book 2  
 by Charles Leonhard, Beatrice  
 Perham Krone, Irving Wolfe & Maragret Fullerton  
 c 1970, 1966 by Follett Publishing Company,  
 Division of Follett Corporation  
 Reprinted by permission

sings

claps

determine

that there are 3 beats in each measure.

sings

describe

melodic direction.

moves

sings  
listens

recognize

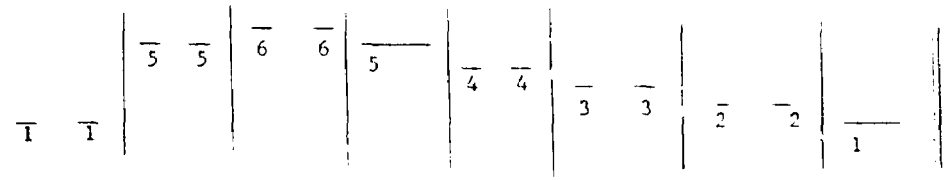
line notation for Gretel Pastetel.

reads

3/4 | 1 1 1 | 5 5 5 | 6 6 6 | 5 5 | 4 4 4 | 3 3 3 | 2 2 2 | 1

4. Tape the numbers 1 through 8 to the scale of C on the bells (or piano keyboard).	reads, sings, and plays	perform
"Can you play the melody on the bells as we sing the numbers?"		
"Now, watch what happens when I <i>take away</i> one beat from each measure;"		$\frac{2}{4}$
5. Erase one note from each measure on the chalkboard,	reads	identify
"Have we changed the direction of the tune?"	reads	identify
"What have we changed, then?"	reads	identify
"How many beats in each measure?"	reads	identify
6. Change the meter signature to $\frac{2}{4}$		
"Can you play this on your bells as we sing the numbers?"	reads, sings, and plays	perform
"What song has it become now?"	reads and discusses	discover
"Let's play it and sing it with the words of 'Twinkle, Twinkle, Little Star'."	reads, sings, and plays	perform
7. Echo clap different patterns in 2's & 3's.	moves	imitate
8. Divide the class into two groups, giving a hand drum to one child in each group.		
"When I hit the triangle, the drum in Group A will play two beats as the group moves in 2's."	moves and plays	improvise
"When I hit the triangle again, Group A stops and the drum in Group B plays three beats as the group moves in 3's."		
"Each time I hit the triangle, one group stops and the other group moves and plays."		




Given the opportunity to perform music with similar melodic contour but with a and weaker pulses the child will discover that meter provides an organizat

bells (or piano the numbers?" that from each	reads, sings, and plays	perform	the song with accuracy.
		$\frac{2}{4}$ 	
	reads	identify	the resulting change in notation.
	reads	identify	that the melodic direction was not changed.
	reads	identify	that the number of beats in each measure was changed.
	reads	identify	that there are now two beats in each measure.
ers?"	reads, sings, and plays	perform	the changed melody.
	reads and discusses	discover	the tune is now "Twinkle, Twinkle, Little Star."
	reads, sings, and plays	perform	the song.
	moves	imitate	rhythm patterns.
um to one	moves and plays	improvise	upon signal, drum beats and movement in 2's and drum beats and movement in 3's.
o beats as the			
Group B plays			
up moves and			

opportunity to perform music with similar melodic contour but with a different groupings of stronger  
er pulses the child will discover that meter provides an organization of pulse within bar lines.

# CONCEPT/COMPETENCY

Folk Music is usually aural at first.

Entry Behaviors	Materials														
Musical experience with folk songs and chants	Chant Jump														
Teacher Tasks	Student														
	<table border="1"> <thead> <tr> <th data-bbox="982 984 1392 954">Enabling Behaviors</th> <th data-bbox="1392 984 1696 954">IN ORDER TO:</th> </tr> <tr> <th data-bbox="982 954 1392 984">STUDENT DOES:</th> <th data-bbox="1392 954 1696 984"></th> </tr> </thead> <tbody> <tr> <td data-bbox="982 984 1392 1312">speaks</td> <td data-bbox="1392 984 1696 1312">familiarize with Rich Doc-t</td> </tr> <tr> <td data-bbox="982 1312 1392 1570">sings</td> <td data-bbox="1392 1312 1696 1570">familiarize with st  Rich man, Poor man, Beggarman, T</td> </tr> <tr> <td data-bbox="982 1570 1392 1689">moves</td> <td data-bbox="1392 1570 1696 1689">identify rhyth</td> </tr> <tr> <td data-bbox="982 1689 1392 1848">sings moves</td> <td data-bbox="1392 1689 1696 1848">produce the rhy</td> </tr> <tr> <td data-bbox="982 1848 1392 1974">sings moves</td> <td data-bbox="1392 1848 1696 1974">create produce his ow</td> </tr> </tbody> </table>	Enabling Behaviors	IN ORDER TO:	STUDENT DOES:		speaks	familiarize with Rich Doc-t	sings	familiarize with st  Rich man, Poor man, Beggarman, T	moves	identify rhyth	sings moves	produce the rhy	sings moves	create produce his ow
Enabling Behaviors	IN ORDER TO:														
STUDENT DOES:															
speaks	familiarize with Rich Doc-t														
sings	familiarize with st  Rich man, Poor man, Beggarman, T														
moves	identify rhyth														
sings moves	produce the rhy														
sings moves	create produce his ow														
1. Introduce Chant .															
2. Add simple melody to chant .															
3. Invite children to jump rope to the "chant song"															
4. Assign each child the task of teaching the song to a friend on playground as they jump rope .															
5. Assign each child to create a new verse to the melody and teach it to a friend .															

chants

**Materials**

Chant: Rich Man-Poor Man  
 Beggar Man-Thief  
 Doctor-Lawyer-Indian Chief  
 Jun. p Rope

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO

**Learnings**

speaks

familiarize

with chanting in rhythm:

Rich man, Poor man, Beg-gar- man, Thief  
 Doc-tor, Law -yer, In- di-an Chief!

sings

familiarize

with simple tune:

Rich man, Poor man, Beggarman, Thief, Doctor, Lawyer, In-di-an Chief!

moves

identify

rhythmic pulse of chant.

sings  
 moves

produce

the rhythm and melody of chant with another classmate.

create  
 produce

his own words to the chant with a classmate.

6. Lead children to understand that music is created by ordinary people for some reason (even if it is for fun) and that it is passed from person to person just by hearing it - not writing it down.

discusses

discover

7. Ask students to listen for their own song being sung on the playground.

listens

discover

8. Ask follow-up questions such as:

"Did the song change from the first time it was sung?"

"Would children have used this chant if they were not jumping rope?"

discusses

understand

Given an opportunity to create his own folk melody and orally transmit it to another, the child will be aware of the process through which music is passed on in tradition.

ordinary people for  
from person to

discusses

discover

how Folk Music is communicated.



the playground.

listens

discover

that he "helped to get a folk song 'born'."



ung?"  
e not jumping

discusses

understand

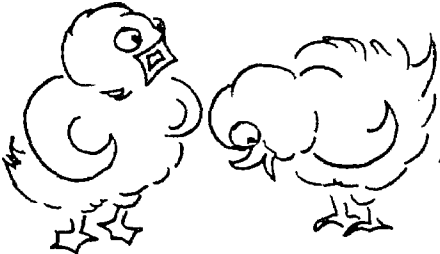


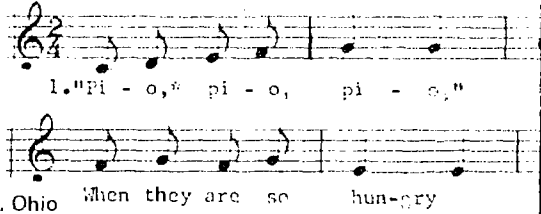
song may or may not change as it is passed from one to another.

Given an opportunity to create his own folk melody and orally transmit it from one person to another, the child will be aware of the process through which music becomes a part of the folk



# CONCEPT/COMPETENCY

Melody moves by steps and skips.

Entry Behaviors	Materials															
<p>Awareness of high-low, fast-slow.</p>	<p>Resonator Bells Song: "Little Chickens-Little Chickens"</p>															
Teacher Tasks	Student															
<p>1. Sing the song "Los Pollitos." Ask children to join in singing.</p>  <p>"Los Pollitos" From CABANA © Informal Music Service, Delaware, Ohio Reprinted by Permission</p> <p>2. Ask children to sing only the first part of the phrase:</p>  <p>Discuss and discover if the sound moves up-down.</p> <p>3. Provide the following resonator bells for children in scrambled fashion:</p>  <p>Ask children to experiment and arrange sounds so that they match the part we are singing.</p> <p>4. Help children decide that sounds move by steps as they go up.</p>	<table border="1"> <thead> <tr> <th data-bbox="956 1003 1303 1346">Enabling Behaviors STUDENT DOES:</th> <th data-bbox="1303 1003 1564 1346">IN ORDER TO:</th> <th data-bbox="1564 1003 1713 1346"></th> </tr> </thead> <tbody> <tr> <td data-bbox="956 1346 1303 1620">sings</td> <td data-bbox="1303 1346 1564 1620">familiarize</td> <td data-bbox="1564 1346 1713 1620">with melody</td> </tr> <tr> <td data-bbox="956 1620 1303 1874">listens sings</td> <td data-bbox="1303 1620 1564 1874">discriminate</td> <td data-bbox="1564 1620 1713 1874">as to whether</td> </tr> <tr> <td data-bbox="956 1874 1303 1999">listens plays sings</td> <td data-bbox="1303 1874 1564 1999">determine</td> <td data-bbox="1564 1874 1713 1999">that sounds</td> </tr> <tr> <td data-bbox="956 1999 1303 2016">listens</td> <td data-bbox="1303 1999 1564 2016">determine</td> <td data-bbox="1564 1999 1713 2016">if any be</td> </tr> </tbody> </table> 	Enabling Behaviors STUDENT DOES:	IN ORDER TO:		sings	familiarize	with melody	listens sings	discriminate	as to whether	listens plays sings	determine	that sounds	listens	determine	if any be
Enabling Behaviors STUDENT DOES:	IN ORDER TO:															
sings	familiarize	with melody														
listens sings	discriminate	as to whether														
listens plays sings	determine	that sounds														
listens	determine	if any be														

**Materials**

Resonator Bells  
Song: "Little Duckings," MAGIC OF MUSIC, Ginn, Book 1

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

sings

familiarize

with melody and words of VERSE 1.

Little Chickens--Los Pollitos

Guayaquil, Ecuador

1. "Pi - o," pi - o, pi - o," lit-tle chic-kens sing,  
When they are so hun-dry or want moth-er's wing.

Service, Delaware, Ohio  
mission

listens  
sings

discriminate

as to whether sounds move up or down. Discover that they move up.

listen  
plays  
sings

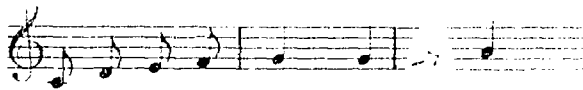
determine

that sounds of this part move up as they arrange bells and play:

determine

if any bells are skipped or if tune moves by steps.


5. Add second part of the phrase:



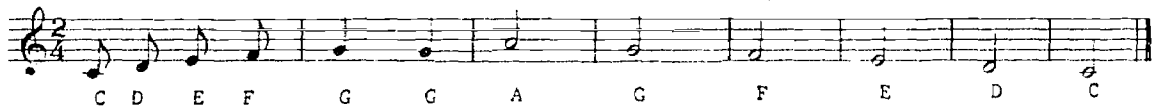
Pi - o, Pi - o, pi - o... Lit...

Decide if the next sound continues up or goes down.

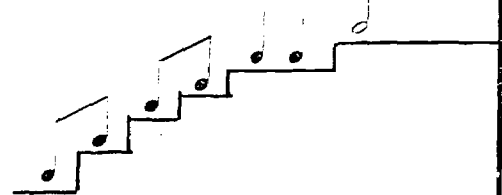
"Do we have a bell for this sound?"

6. Teacher adds  bell and asks students to play a special accompaniment for the remainder of the song. (play the contour of the melody as acc. - first note of each measure).

Bell part:



7. Play only the bell part. Discover that the sounds went up and down by providing the following visual for children on chart or chalkboard.



Discuss that some sounds move quickly, others slowly.

"When did we play exactly what we sang?"

"When did we play a different part?"

8. Sing song "LITTLE DUCKLINGS." Ask children to make up a stairstep accompaniment using the same bells for this new song.

9. Make a stairstep visual of their accompaniment for this new song.

listens  
sings

determine.

listens  
sings  
plays

produce

discusses  
writes

describe

sings  
plays

arrange

writes

portray

Given the opportunity to perform and respond to visuals for "Los Po Duckling," the child will discover that these melodies move by steps.

listens  
sings

determine

that melody moves up and that we do not have enough bells to play this higher sound.

by a special  
contour of

listens  
sings  
plays

produce

the first phrase of the song.

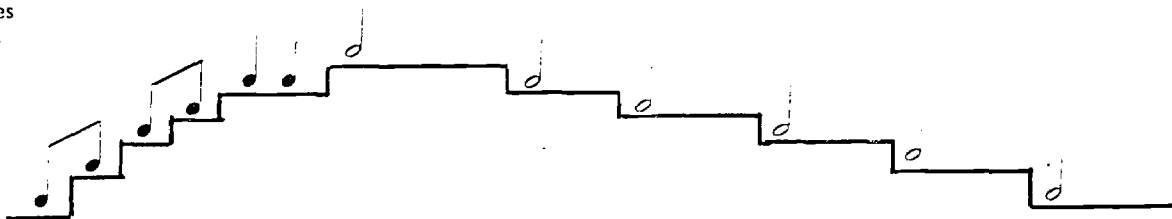


up and down  
on chalkboard.

discusses  
writes

describe

the melodic direction and if it moves by steps or skips.



make up a  
song.

sings  
plays

arrange

accompaniment to a different song.

new song.

writes

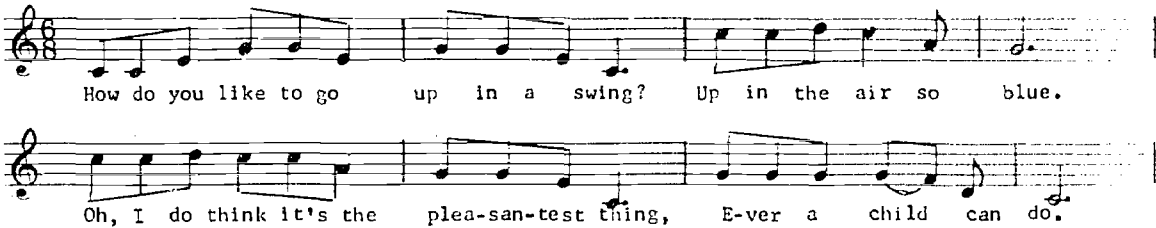

portray

the direction of the melody and whether it moves by steps or skips.

Even the opportunity to perform and respond to visuals for "Los Pollitos" and "The Little Rocking Horse" the child will discover that these melodies move by steps.

# CONCEPT/COMPETENCY

Musical form is determined by the use of repetition and

<p><b>Entry Behaviors</b> Awareness of same and different</p>	<p><b>Materials</b> Poem "Swing, Sing" Winston. Poem "Swing, Sing" (Set to music) Guitar, Or</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b> STUDENT DOES: IN ORDER TO:</p>	
<p>1. Teach song "Swing, Sing" by rote.</p> <p><b>SWING, SING</b> Sharon Falk</p>  <p>2. As class sings the song, play the ostinato on Glockenspiel (all bars removed except the C, G, and A). Then, ask student to play ostinato by note.</p> <p>3. Add guitar strum (Special tuning right hand column), first demonstrating, then asking student to play it.</p> <p>4. Ask student to listen carefully to make these parts fit the song. Build a longer piece by using above material for the section.</p> <p>5. Assist students in starting with bells, adding the guitar next and singing the song. Then, continue with the instruments while teacher chants the poem for B section.</p>	<p>sings listens plays</p> <p>sings listens plays</p> <p>sings listens plays</p> <p>sings listens plays</p>	<p>familiarize with wo</p> <p>perform song wit</p> <p>produce song wi</p> <p>produce with inc</p> <p>produce accomp the new</p> 

Swing, Swing,  
Sing, Sing,  
Here's my throne, and I am a King!  
Swing, Sing,  
Swing, Sing  
Farewell! earth, for I'm on the wing!

"Swing" by Allingham  
From EXPLORING MUSIC, Book 2  
c 1971 by Holt, Rinehart & Winston, Inc  
Reprinted by permission

**Materials**

Poem "Swing" by William Allingham, EXPLORING MUSIC, Book 2, Holt, Rinehart and Winston.  
 Poem "Swing" by Robert Louis Stevenson  
 (Set to music by Sharon Falk)  
 Guitar, Orff Glockenspiel and Orff Metallophone

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

sings

familiarize

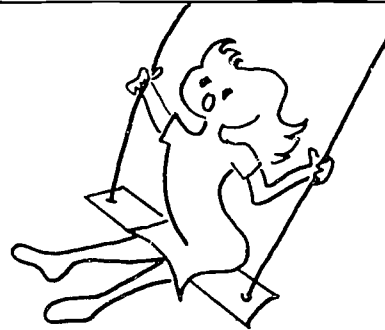
with words and melody.



in a swing? Up in the air so blue.



a-san-test thing, E-ver a child can do.



sings  
listens  
plays

perform

song with ostinato accompaniment.



Glockenspiel

sings  
listens  
plays

produce

song with added guitar part.



Guitar

sings  
listens  
plays

produce

with increasing awareness of good ensemble.

sings  
listens  
plays

produce  
identify

accompaniment for the song.  
the new part.

6. "What did I do when we had finished singing the song?"

"Was my part the same or different from your part?"

"How was it different?"

"Did the new part make the song more interesting?"

7. Repeat the song with students, using bells, guitar and chant as before.

"We talked about the things that were different. Were there any things that were the *same* in my new part?"

8. Teach the chant (by phrases).

"Since this new part is different, let's add a different bell sound. Listen and tell me how this sound is different." (Play the metallophone part.)

9. Label the song portion A and the chant B.  
Discuss the word "Introduction."

Put the song together as follows:

Introduction

A (song)

B (chant)

A (song)

10. "Can you make up a different B section? How could you make it different?"

11. Select individual students to use their ideas during the B section.

discusses

define

discusses

differentiate

discusses

compare

listens

review

plays

sings

discusses

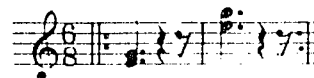
describe

listens

differentiate

discusses

metallophone



listens

label

discusses

sings

produce

chants

plays

discusses

create

sings

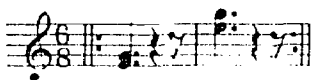
improvise

chants

produce

plays

Given the opportunity to perform music employing likeness and contrast, demonstrate an understanding that musical form is determined by the contrast.

	discusses	define	that the teacher added a part.
	discusses	differentiate	that the new part was different.
	discusses	compare	that it had different words and that the words were spoken, not sung. The different part made the song more interesting.
as before.	listens	review	the song.
Were there any	plays		
	sings	describe	that the guitar and bells were the same and that the words were also about swings.
	discusses		
nt bell sound.	listens	differentiate	metallophone has a sustained sound and is playing a slower swinging (low to high) pattern.
t." (Play the	discusses		
	metallophone		
			
	listens	label	with terms; A, B, and Introduction.
	discusses		
	sings	produce	A B A composition.
	chants		
	plays		
you make it	discusses	create	ways of making a different B section; using different instruments or different words, etc.
section.	sings	improvise	A B A composition with new B section.
	chants	produce	
	plays		

When the opportunity to perform music employing likeness and difference the child will demonstrate an understanding that musical form is determined by the use of repetition and contrast.



# CONCEPT/COMPETENCY

Ability to recognize that harmony is a vertical sound performed simultaneously.

Entry Behaviors	Know poems "Little Miss Muffet" and "Hickory Dickory Dock" Ability to follow the contour of a melody.		Materials	"My Little"
Teacher Tasks	Student			
	Enabling Behaviors	IN ORDER TO:		
STUDENT DOES:				
<ol style="list-style-type: none"> <li>Teacher and children recite poem "Little Miss Muffet"</li> <li>Establish idea of unison by asking, "Were we all saying the same thing?"</li> <li>"Let's add a different part that will have different words:</li> </ol>	<p>speaks</p> <p>discusses</p> <p>speaks</p>	<p>review</p> <p>define</p> <p>perform</p>	<p>text and th</p> <p>that one th</p> <p>rhythm acc</p>	
	<p>Oh, eek a spi - der</p>			
<ol style="list-style-type: none"> <li>"Now, let the girls be Little Miss Muffet and say the new part." Girls begin and then boys say the poem while girls continue their new part.</li> </ol>	<p>speaks</p> <p>listens</p>	<p>perform</p>	<p>two parts t</p>	
<ol style="list-style-type: none"> <li>"How many parts were heard at the same time?"</li> <li>Ask how many different ways the poem was performed. Which way was more fun? Why?</li> </ol>	<p>speaks</p> <p>discusses</p>	<p>analyze</p> <p>analyze</p>	<p>that there</p> <p>regarding t</p>	

CY

Ability to recognize that harmony is a vertical organization of multiple sounds performed simultaneously.

Level K-2

ory Dickory Dock"

**Materials**

"My Little Cat" from DISCOVERING MUSIC, Book1, Follett

**Student**

**Enabling Behaviors**

**Learnings**

STUDENT DOES:

IN ORDER TO:

speaks

review

text and rhythm.

discusses

define

that one thing is happening (unison).

speaks

perform

rhythm accurately.

speaks  
listens

perform

two parts together.

The musical score consists of two systems of two staves each. The first system has the following lyrics:   
 Top staff: sat on a Tuffett, eat -ing her curds and whey. A   
 Bottom staff: a spi - der. Oh, eek! a spi - der.   
 The second system has the following lyrics:   
 Top staff: and sat down be-side her and frightened Miss Muf -fett a - way.   
 Bottom staff: a spi - der. Oh, eek! a spi - der eeeeeek!

analyze

that there were two parts.

analyze

regarding the sound.

Teach the song "My Little Cats"

sings

familiar

My Little Cat

Our big cat had lit-tle cats; Three, six,  
One wee kit-ten had no tail; This I close

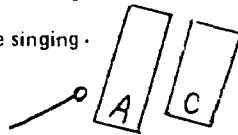
8. Play ostinato on the bells:

C A C A

9. "Is this the same tune as the song?"

Ask the children to sing the ostinato using the word "Meow."

Add bells to the singing.



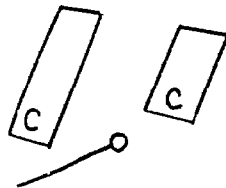
Divide into two groups, assigning "Meows" to one group and the tune to the other.

10. "How many parts did you hear at the same time?"

11. "We sang our song in two different ways. Which way did you think was more fun? Why?"

12. Sing the song "Hickory Dickory Dock" beginning on A.

13. Ask student to make up a second part to the song. "What sound does a clock make?" "Can you use one of these ideas for a second part?" Use these bells for a second part.



listens

discrimin

sings  
plays

familiar

sings  
plays

perform

listens

discrimin

discusses

make  
judgme

sings

create

sings  
plays  
speaks

improvis

As a result of the above activities, the students will know demonstrate that harmony is a vertical organization of multiple

sings

familiarize

words and melody.

### My Little Cat



Our big cat had lit-tle cats; Three, six, nine cats!



One wee kit-ten had no tail; This I chose for my cat.

"My Little Cat"  
From DISCOVERING MUSIC TOGETHER, Book 1  
by Charles Leonhard, Beatrice  
Perham Kronie, Irving Wolfe & Maragret Fullerton  
c 1970, 1966 by Follett Publishing Company,  
Division of Follett Corporation  
Reprinted by permission

listens

discriminate

that the tune is different.

sings  
plays

familiarize

words with the pattern.

and the tune to

sings  
plays

perform

as a member of a two-part singing group.

listens

discriminate

that there were two parts.

you think was

discusses

make  
judgments

regarding sound.

sings

create

chant.

and does a  
part?" Use

sings  
plays  
speaks




improvise

new harmony part to the familiar song.

a result of the above activities, the students will know and be able to  
demonstrate that harmony is a vertical organization of multiple sounds.

# CONCEPT/COMPETENCY

The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition.

Entry Behaviors	Materials	
Knowledge of the concepts fast and slow	Large Drum Small Drum 1 pr. sticks 1 pr sand	
Teacher Tasks	Student Behaviors	
	STUDENT DOES:	IN ORDER TO:
1. Ask children to sing Verse 1.	sings	familiarize himself w
 <p>El - e - phant, El - e - phant, Make the el - e - phant walk _____ . (SLOW)</p> <p>2. Discuss how an elephant walks: "Is it big? heavy? How fast does the elephant move?"</p> <p>Ask children to explore the following sounds and perform an elephant accompaniment to song in appropriate rhythm:</p> <p>Which of these sounds express the sound of a walking elephant?</p> 	discusses plays	compare choose perform as to ap
3. Learn Verse II	sings	familiarize with wo
 <p>Gal - lop - ing, Gal - lop - ing, Hear the gal - lop - ing horse _____ . (FAST)</p> <p>4. Discuss and choose appropriate instrumental sounds and rhythms to accompany the verse of the song.</p>	discusses performs	compare choose prepare as to ap



The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition .

**Materials**

Large Drum  
Small Drum  
1 pr. sticks  
1 pr sand blocks

**Student**

**Enabling Behaviors**

STUDENT DOES:

**Behaviors**

IN ORDER TO:

**Learnings**

sings

familiarize

himself with the words and melody of Verse 1.



discusses  
plays

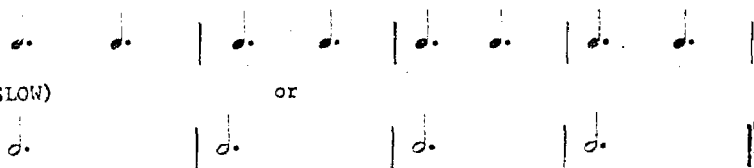
compare  
choose  
perform

as to appropriate instrument and rhythm/tempo to express sound of:



(SLOW)

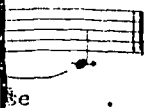
or



sings

familiarize

with words and melody of Verse II ,



discusses  
performs

compare  
choose  
prepare

as to appropriate instrument and rhythm to express the sound of the:



(FAST)



5. Teacher sings the song several times on the neutral syllable "loo" using only the large drum to indicate tempo and rhythm.

Ask children to indicate which verse is being sung by moving appropriately to the tempo and rhythm as the only clue.

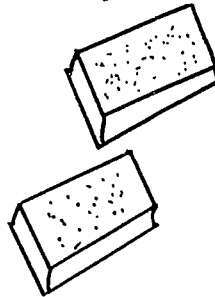
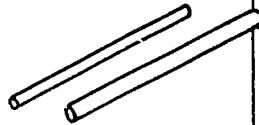
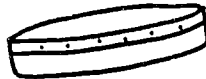
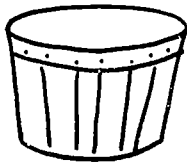
6. Ask children to make a list of things that move at different tempos (rate of speed). The child then selects one and improvises a movement which is appropriate as teacher (or other student) accompanies the movement on the drum or other instruments.

listens  
speaks  
moves

discrimina

moves  
plays

discrimina  
improvise  
choose



Given an opportunity to respond to music of contrasting tempi through the use of instruments the child will demonstrate an understanding that the tempo of realizing the expressive intent of the music.

is "loo" using  
 g by moving  
 ferent tempos  
 s a movement  
 companies. the

listens  
 speaks  
 moves

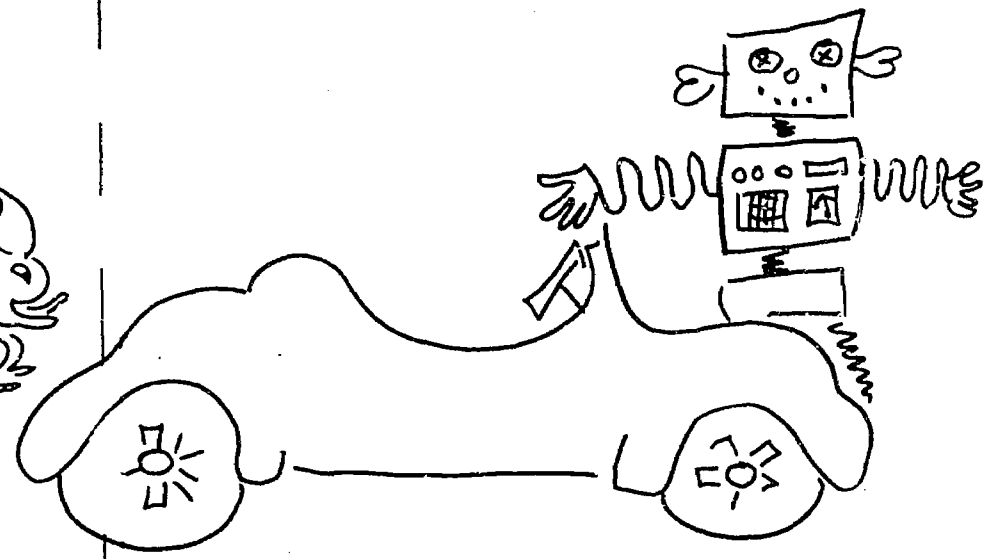
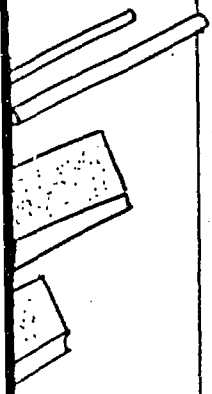
discriminate

indicating which tempo and rhythm is being presented by moving as a "horse" or "elephant".

moves  
 plays

discriminate  
 improvise  
 choose

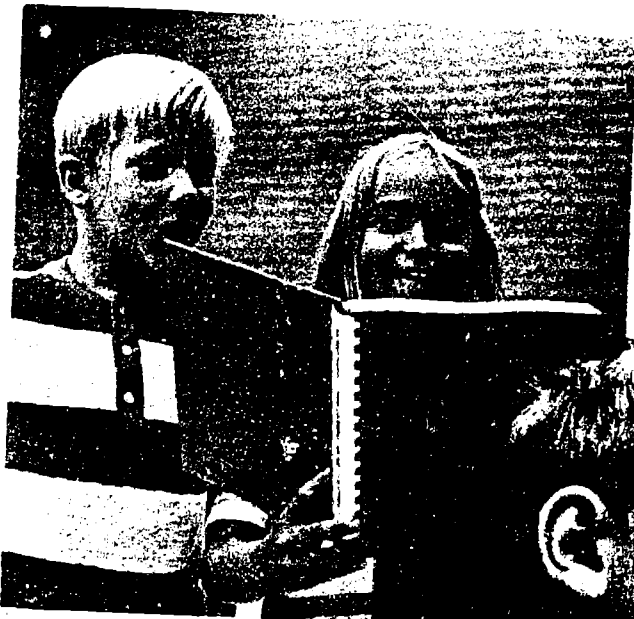
as to appropriate tempo which best expresses movement of the animal or object being presented.



Given an opportunity to respond to music of contrasting tempi through movement and the playing of instruments the child will demonstrate an understanding that the appropriate tempo is a means of realizing the expressive intent of the music.



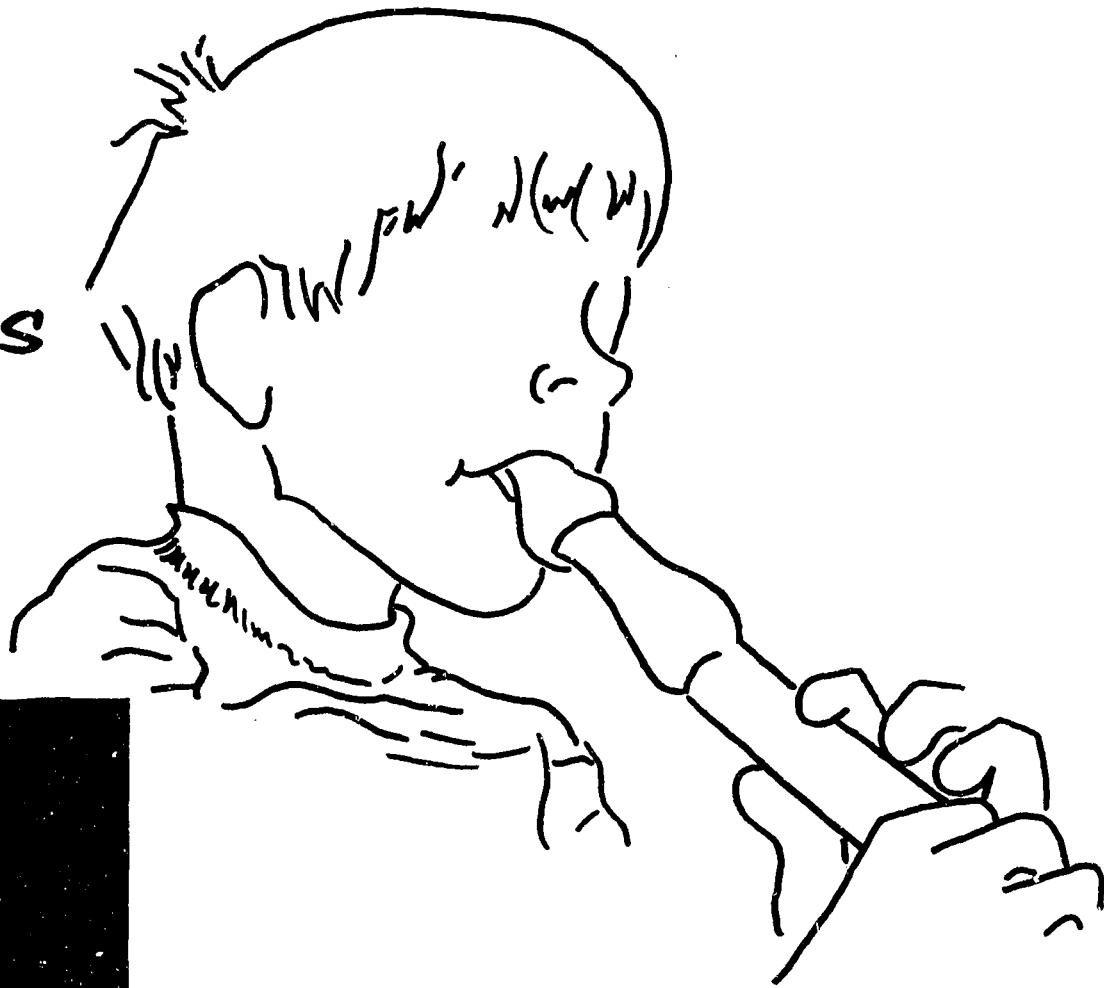
# Identifying & Developing Musical Behaviors



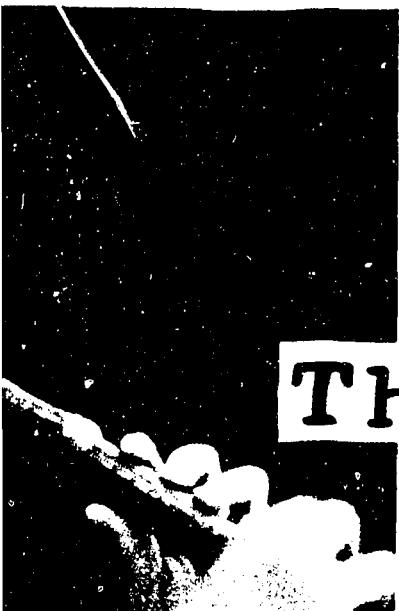
Third

G

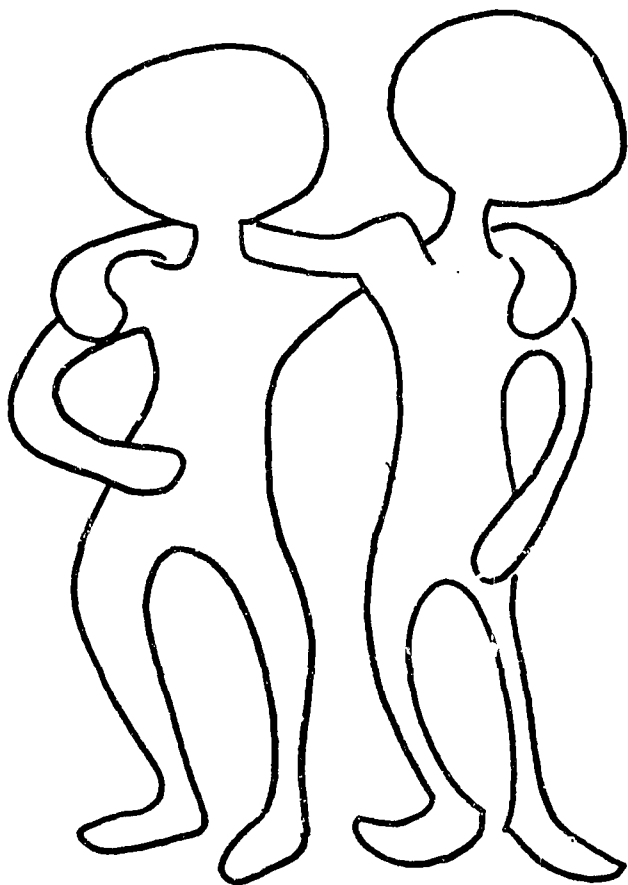
Developing  
Behaviors



# Third and Fourth Grades



# Know Your Children



8 yrs.

## EIGHT

- . body movement fluid, graceful and poised.
- . active doer but also becoming a good observer.
- . courage and daring are characteristic.
- . increase in speed and smoothness in fine motor performance.
- . more "outside himself" than at seven. Less sensitive, less contacting people.
- . interest is short lived but has more control in shifting from one activity to another.
- . full of impatience.
- . demands ones complete attention.
- . competes with other children...likes to argue.
- . still has a few fears but doesn't admit them even to himself.
- . more conscious of how he is different from others.
- . has very real ability to dramatize. Readily becomes the character.
- . evaluates his own performance, relationship with others.
- . likes a reward system.
- . age when "real," "bosom" friends begin to play a part.
- . does not play alone..must be with adult or another child of this other person.
- . is becoming more responsible for his acts.
- . many enjoy folk dances but do not like rhythms unlike nature.

movement fluid, graceful and poised.

not only a doer but also becoming a good observer.

Imagination and daring are characteristic.

Noticeable increase in speed and smoothness in fine motor performance.

More "outside himself" than at seven. Less sensitive, less apt to withdraw, constantly interacting with people.

Interest is short lived but has more control in shifting from one idea to the next.

Decrease of impatience.

Demands one's complete attention.

Competes with other children...likes to argue.

Has a few fears but doesn't admit them even to himself.

Not fully conscious of how he is different from others.

Very real ability to dramatize. Readily becomes the character of plot.

Evaluates his own performance, relationship with others.

Responds to a reward system.

When "real," "bosom" friends begin to play a part.

Does not play alone...must be with adult or another child...must have complete attention of another person.

Becoming more responsible for his acts.

Enjoys folk dances but do not like rhythms unless of a spontaneous dramatic nature.



9 yrs.

## NINE

- . works and plays hard. . . . .difficult to calm
- . likes to display his skills (motor performance)
- . two hands can generally be used quiet and
- . fairly deft with implements.
- . more responsible and dependable; obeys well
- . operates in a realm of more positive emotion  
something but tries to anyway."
- . is persistent and wants to complete what he  
that does not always hear).
- . is a loyal and devoted friend.
- . strong empathy for others when they are hurt
- . few fears but a great worrier.
- . "self-sufficient" and "on his own." Can manage
- . demands little of others time, as is so busy with
- . enjoys accomplishments of performing on music  
sounds he produces.
- . is an individualist, has positive likes and dislikes
- . more related to subject than to teacher.
- . likes to choose a best friend to work with.
- . rudiments of conscience are developing.

## **NINE**

- . works and plays hard. . . . .difficult to calm down.
- . likes to display his skills (motor performance).
- . two hands can generally be used quiet independently; fingers show new differentiation.
- . fairly deft with implements.
- . more responsible and dependable; obeys well.
- . operates in a realm of more positive emotions (self-organization), "may hate to do something but tries to anyway."
- . is persistent and wants to complete what he has planned to do (so absorbed in activity that does not always hear).
- . is a loyal and devoted friend.
- . strong empathy for others when they are hurt.
- . few fears but a great worrier.
- . "self-sufficient" and "on his own." Can manage his independence.
- . demands little of others time, as is so busy with his own life.
- . enjoys accomplishments of performing on musical instruments . . has better control over sounds he produces.
- . is an individualist, has positive likes and dislikes . . wants to be independent of teacher.
- . more related to subject than to teacher.
- . likes to choose a best friend to work with.
- . rudiments of conscience are developing.

# Behavior Bank (Concepts)

the child will:

3-4

express and interpret music

## Listening

## Singing

- hear that an orchestral instrument has a range which may be relatively high or low within its particular family of instruments.
- develop the ability to identify by range, soprano, alto, tenor, and bass.
- hear that some men have voices that are higher in range than others and that some women have voices that are higher in range than those of other women.
- hear that tones in a melody move by half-step, step or leap.
- grow in ability to identify that parts of some melodies are built on the tones of a chord.
- grow in ability to identify parts of melodies that are built on scale-wise progressions.
- identify pitch patterns.
- grow in the ability to identify music that is organized either in major, minor, pentatonic, whole tone or arbitrary scales.
- grow in the ability to identify that harmony is a vertical organization of two or more tones which often have a distinctive quality of either rest or motion.
- be aware that when a succession of chordal tones appear in a melody, often that chord is a fitting accompaniment.
- harmonic structure usually changes according to the melody.
- hear that a given melody may be harmonized in several ways.

- extend his singing range.
- develop the ability to sing songs which contain increasingly difficult melodic intervals.
- increase his tonal memory by repeating longer melodic phrases with accuracy.
- increase a repertoire of heritage, folk and art songs from different times and places.
- display a growing awareness of simultaneous sounds by singing rounds, canons, descants, ostinati, and partner songs.
- learn to harmonize endings of verses or refrains.

understand and organize

Pitch

# Link (Concept/Competency)

## and interpret musical ideas

### Singing

- extend his singing range.
- develop the ability to sing songs which contain increasingly difficult melodic intervals.
- increase his tonal memory by repeating longer melodic phrases with accuracy.
- increase a repertoire of heritage, folk and art songs from different times and places.
- display a growing awareness of simultaneous sounds by singing rounds, canons, descants, ostinati, and partner songs.
- learn to harmonize endings of verses or refrains.

### Playing

- demonstrate increased skill when playing classroom and orchestral instruments.
- be able to play many of the melodies he sings and hears.
- be able to play melodies which he has created.
- learn to build the scales for some of the melodies he sings or plays.
- experiment by building triads and tone clusters on the bells.
- display a growing awareness of simultaneous sounds by playing descants, ostinati, chord roots and chords.



## **Moving**

- exhibit a sensitivity to pitch and patterns when moving freely to listening selections or songs in the repertoire.

## **Writing**

- demonstrate greater skill in using traditional and devised symbols.
- be able to notate simple dictation.

## Writing

demonstrate greater skill in using traditional and devised symbols.

be able to notate simple dictation.

## Reading

- be able to interpret the pitch symbols, devised and traditional.
- demonstrate that notation can be and aid in communicating musical ideas.

# Behavior Bank (Concept)

the child will:

3-4

express and interpret music

## Listening

## Singing

- become increasingly aware that sounds and silences are arranged in patterns of note values which are relatively long or short in duration.
- hear that rhythm often has a recurring pulse or beat within it.
- hear that music usually moves in two's or three's.
- hear that music is made up of stronger and weaker pulses.
- relate the melodic rhythm pattern or a prominent accompaniment figure to the steady pulse of the music.
- sense changes of meter as they may occur within a composition.

- develop an ability to sing songs containing rhythm patterns of greater length and complexity.
- be able to exhibit by singing that some music does not contain metrical accent.
- demonstrate organizational pulse.
- sing songs containing a variety of metrical schemes.
- be able to sing songs in which changes of meter occur.

Duration

Volume

- hear that sounds are relatively loud or soft.
- will understand when listening to music that dynamics is change in volume.
- hear that dynamic changes may be great or small.
- hear that dynamics often occur quickly or slowly.
- hear that dynamics often occur in relationship with other musical factors such as timbre and density.
- hear that dynamics provide a source of variety and expressiveness.

- be aware that song lyrics may affect the volume of the piece.
- be able to sing expressively by using a loud or soft tone phrase in a song.
- be able to produce both loud and soft tones within the same composition.

understand and organize

# ank (Concept/Competency)

## s and interpret musical ideas

### Singing

- develop an ability to sing songs containing rhythm patterns of greater length and complexity.
- be able to exhibit by singing that some music does not contain metrical accent.
- demonstrate organizational pulse.
- sing songs containing a variety of metrical schemes.
- be able to sing songs in which changes of meter occur.

### Playing





- demonstrate a sensitivity to steady beat and metrical accent as he maintains longer and more complex rhythmical patterns in notated accompaniments and instrumental setting.
- demonstrate a sensitivity to steady beat and metrical accent as he utilizes longer and more complex rhythmical patterns in improvisations.
- be able to play a tone, phrase or song with the appropriate volume (loudly or softly).
- be able to play both loud and soft tones within the same composition.
- be able to demonstrate an understanding of dynamic changes such as great or small, quickly or slowly, timbre and density when performing improvisations or other compositions.
- be able to use volume to demonstrate the intent of the composition.

- be aware that song lyrics may affect the volume of the piece.
- be able to sing expressively by using a loud or soft tone phrase in a song.
- be able to produce both loud and soft tones within the same composition.

## Moving

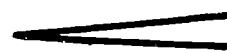
- exhibit a sensitivity to beat, accent, pattern and changing meters when moving freely to listening selections or songs in the repertoire.
- exhibit a sensitivity to beat, accent, pattern and changing meters when performing patterned movements in folk dances (square, line, circle or free improvisations).

## Writing

- demonstrate greater skill in using traditional and devised rhythmic notation.
- be able to use eighth (  ), quarter (  ) half (  ) and whole (  ) notes in recording his own rhythms and also the rhythm patterns encountered in singing and listening.
- be able to write simple patterns in 2/4, 3/4, and 4/4.

- demonstrate sensitivity to dynamic changes as revealed in his movement responses to music.
- demonstrate gradual changes in volume through appropriate movement.
- move expressively to loud-soft tones in phrases or larger sections.

- be able to use his own volume symbols so that another can reproduce a piece.
- be able to use traditional dynamic symbols such as:



crescendo



decrescendo





>  
*accent*

*f*-forte

*p*-piano

## Writing




demonstrate greater skill in using traditional and devised rhythmic notation.



be able to use eighth (  ), quarter (  ) half (  ) and whole (  ) notes in recording his own rhythms and also the rhythm patterns encountered in singing and listening.

be able to write simple patterns in 2/4, 3/4, and 4/4.

## Reading

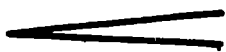
be able to interpret rhythmic symbols, devised and traditional.

gain skill in reading music in which added beats (  ), divided beats (  ) and single beats (  ) are employed in 2/4, 3/4, and 4/4.

gain skill in reading even (  ) and uneven (  ) patterns in 2/4, 3/4, and 4/4.

be able to use his own volume symbols so that another can reproduce a piece.

be able to use traditional dynamic symbols such as:



crescendo



decrescendo

  
accent

*p* -piano

be able to interpret dynamic symbols:



crescendo



decrescendo

*f* *P*

*mf*

*mp*

  
accent

*f* -forte

*p* -piano

# Behavior Bank (Concept)

the child will:

3-4

express and interpret m

## Listening

## Singing

Timbre

- hear that new timbres are created when individual instruments and/or voices are combined or withdrawn from the groups.
- hear that different kinds of sounds may be produced from a single sound source.

- use his voice with varying timbres to express contrasts in the moods of songs.
- improve in control of tone production.

Expressive Controls

- continue to develop the ability to hear tones that are legato (smooth and connected) or staccato (detached and separated).
- discriminate tempo contrasts in music (fast-slow).

- sing legato and staccato tones within the musical context.
- demonstrate the ability to sing a song in relation to its setting.

# ank (Concept/Competency)

## s and Interpret musical ideas

### Singing

- use his voice with varying timbres to express contrasts in the moods of songs.
- improve in control of tone production.

### Playing

- select instruments and plan accompaniments which show sensitivity to the expressive possibilities of various instrumental combinations.
- experiment with producing a variety of timbres from one sound source.
- utilize sounds other than traditional musical sounds when creating his own composition.

- sing legato and staccato tones within the musical context.
- demonstrate the ability to sing a song in relation to its setting.

- employ legato and staccato playing techniques on appropriate instruments.
- demonstrate an ability to perform accompaniments at a proper tempo to convey mood of music.
- employ a variety of tempi.



## Moving

- . use body sounds to produce a variety of timbres.
- . respond to timbre of sound with appropriate quality of movement.

## Writing

- . acquire the ability to write words or symbols which describe the timbre he hears or produces (such as rasping, silken).

- . make appropriate body movements to staccato and legato sounds.
- . move in relation to the tempo of the composition.

- . draw the phrase or staccato marks in compositions.
- . indicate in music notation appropriate terms to denote expressive controls such as *accelerando*, *ritard*, etc.

## Writing

- acquire the ability to write words or symbols which describe the timbre he hears or produces (such as rasping, silken).

## Reading

- acquire the ability to read words and symbols which describe the timbre he is to hear or produce such as:

alto                      orchestra  
soprano                band  
chorus                 ensembles  
names of instruments.

- draw the phrase or staccato marks in compositions.
- indicate in music notation appropriate terms to denote expressive controls such as *accelerando*, *ritard*, etc.

- interpret the phrase and staccato markings found in music.
- perform with expression music being read relating to such terms as *accelerando*, *ritard*, etc.

# Behavior Bank (Concept)

the child will:

**3-4**

**express and interpret mu**

**Listening**

**Singing**

**understand and organize**

**Structure**

- identify variation within a repetition (sequence, theme, and variation).
- identify simple polyphonic form (partner songs, round).
- recognize 2 and 3 part song form, simple rondo form.

- sing sequences within music.
- sing rounds, partner songs, verse-refrain, 2-3 part song.
- use improvisation in building question/answer phrases.

# nk (Concept/Competency)

**and interpret musical ideas**

## **Singing**

- sing sequences within music.
- sing rounds, partner songs, verse-refrain, 2-3 part song.
- use improvisation in building question/answer phrases.

## **Playing**

- play sequences within music.
- play rounds, partner songs, verse-refrain, 2-3 part song form.
- improvise using free form, contrasting sections (2 part-3 part, rondo).

---

---

<b>Moving</b>	<b>Writing</b>
<p>use contrasting movements to illustrate understanding of patterned and free forms.</p>	<p>will write appropriate letters to indicate rondo (ABACA) two or three part (ABA) or (AB) in interpreting music.</p>

## Writing

will write appropriate letters to indicate rondo (ABACA) two or three part (ABA) or (AB) in interpreting music.

## Reading

- will recognize verse, refrain, sequence from notation.
- will visually recognize simple song form (AB) (ABA).

THE

FOLLOWING

PAGES

CONTAIN

**m  
o  
d  
e  
l  
l  
e  
s  
s  
o  
n  
s**

# CONCEPT/COMPETENCY

The expressive quality of music is affected in part by how tones are articulated.

Entry Behaviors	Sounds are relatively long or short Legato - smooth, attached Staccato - detached, separated	Materials	"Tinga Layo" "BINGO" percussion
-----------------	--	-----------	---------------------------------------

Teacher Tasks	Enabling Behaviors		Student
	STUDENT DOES:	IN ORDER TO:	

1. Ask children to listen to "Tinga Layo."

listens

familiarize

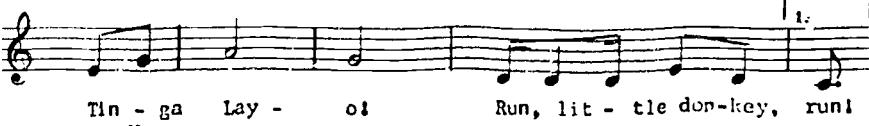
with r

**tinga layo**

Refrain:



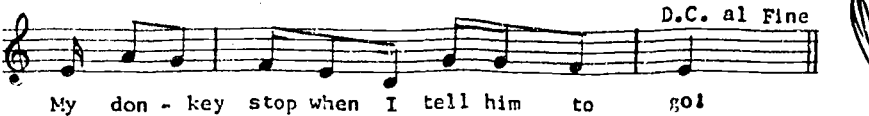
Tin-ga Lay - oi Run lit - tle don-key, run!



Tin - ga Lay - oi Run, lit - tle don-key, run!

Verse:

1. My don-key yes, my don - key no,



My don - key stop when I tell him to go!

"Tinga Layo"  
From MAKING MUSIC YOUR OWN, Book 3  
c 1971 General Learning Corporation  
Reprinted by permission

2. Ask children to find parts of the song that are legato and staccato.

listens

differentiate

betwee

3. Ask children to sing "Tinga Layo."

sings

contrast

stacca

4. Divide the class into two groups. One group sings legato part and the other staccato.

sings

contrast

stacca

# ICY

The expressive quality of music is affected in part by way tones are articulated.

Level 3-4

## Materials

"Tinga Layo" song and recording from MAKING MUSIC YOUR OWN, Book 3  
 "BINGO" Silver Burdett  
 percussion instruments.

## Student

### Enabling Behaviors

### Learnings

STUDENT DOES:

IN ORDER TO:

listens

familiarize

with rhythm, words and melody of song.

## tinga layo

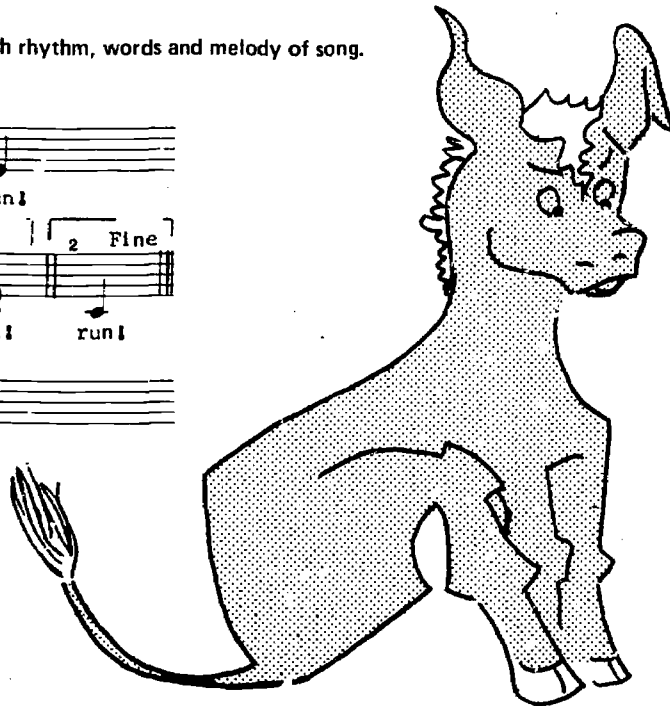
Lay - oi (run lit - tle don-key, run!

Lay - oi Run, lit - tle don-key, run! run!

yes, my don - key no,

ey stop when I tell him to go!

D.C. al Fine



listens

differentiate

between legato (as in "Tinga Layo") and staccato (as in "Run little donkey run My donkey yes, my donkey no My donkey stop when I tell him go").

contrast

staccato and legato.

contrast

staccato and legato.



5. Ask children to experiment with clapping to demonstrate legato and staccato
6. Explore percussion instruments then choose appropriate sounds for legato and staccato.
7. Ask children to sing song, "BINGO" and decide which part might be legato/staccato.

Ask children to slide feet for "BI" and stamp for "NGO"

moves

demonstrate

plays

determine

sings  
moves

interpret

## bingo

There was a farm-er had a dog, And Bin-go w

B - I - N-G - O, B - I - N - G - O, B - I - N - G - O

### "Bingo"

From MAKING MUSIC YOUR OWN, Book 3  
 c 1971 General Learning Corporation  
 Reprinted by permission

8. Ask children to compose an accompaniment for a favorite song using legato and staccato.
9. Ask children to exchange accompaniments and perform on instruments the legato and staccato phrase markings as the class sings.

writes

compose

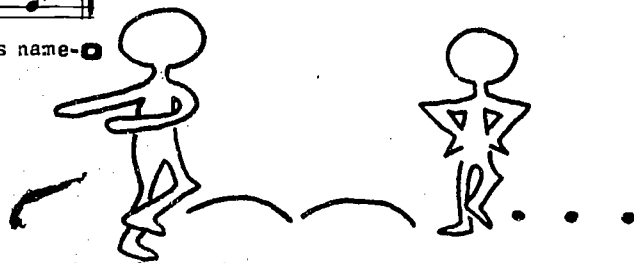
reads  
performs

interpret

Given an opportunity to perform music the student will demonstrate how the staccato can affect expressive qualities in music.

legato and	moves	demonstrate	awareness of legato and staccato by using hands in a long sliding motion for legato and short claps for staccato.
sounds for	plays	determine	appropriate sound of percussion instruments to express ideas of legato and staccato.
might be	sings moves	interpret	song by using legato sounds for "B - I" and staccato for "N - G - O."

## bingo



ong using	writes	compose	legato and staccato accompaniment for favorite song.
struments	reads performs	interpret	accompaniments of other classmates.

opportunity to perform music the student will demonstrate how the use of legato and in affect expressive qualities in music.

# CONCEPT/COMPETENCY

Sequence - a given piece of music may have both unit

<p><b>Entry Behaviors</b> Ability to discern unity and variety</p>	<p><b>Materials</b> Song - Recordings, Orff, res, Variety</p>
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b> STUDENT DOES: IN ORDER TO:</p>

- Ask students to look around the classroom and name pairs of items which are
  - exactly the same as each other
  - very different from each other
  - almost the same
- Ask a student to create a rhythmic pattern on a percussion instrument.  
Ask another student to play the same pattern on a different percussion instrument.  
Relate these patterns to the visual variation discussed above.
- Teach song, "Kookaburra."

looks  
speaks

observe  
discuss  
review

visual  
perc  
visual  
desk  
visual  
red

plays

create

a rhyth

listens  
plays

imitate

the rhyt

listens  
discusses

observe

variation

sings

familiarize

words ar

## KOOKABURRA

M. Sinclair

I  
Kook - a - bur - ra sits on an old gum tree,

II  
Mer - ry, mer - ry king of the bush is he.

III  
Laugh, kook - a - bur - ra, laugh, kook - a - bur - ra, Gay your life mus

"Kookaburra"  
From THE DITTY BAG  
c 1946 by Janet Tobitt  
Reprinted by permission

Sequence - a given piece of music may have both unity and variety, even simultaneously.

Level 3-4

**Materials**

Song - "Kookaburra" from Silver Burdett, MAKING MUSIC YOUR OWN' Book 4,  
Recording - 3rd Mov't. from "Concerto in G min. recordings for Silver Burdett"  
MUSIC YOUR OWN, Book 4,  
Orff, resonator bells or piano keyboard  
Variety of percussion instruments

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

looks  
speaks

observe  
discuss  
review

visual *unity* by naming such pairs as, window-window, desk-desk, pencil-pencil, etc.  
visual *contrast* (variety) by naming such pairs as, window-student, desk-chalkboard, pencil-flag, etc.  
visual *variation* by naming such pairs as girl-girl, student desk-teacher desk, red pencil-yellow pencil, etc.

plays

create

listens  
plays

imitate

a rhythmic pattern.  
the rhythmic pattern.

listens  
discusses

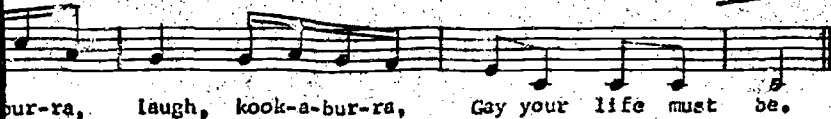
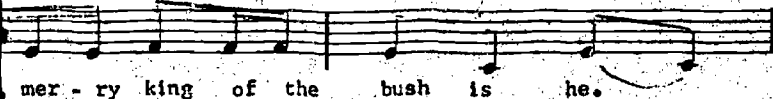
observe

variation due to different instrument (timbre).

sings

familiarize

words and text of the song.



4. "How many phrases are there in the song?"

"Are there any phrases exactly alike?"

"Are there any phrases very different?"

"Are there any phrases almost alike?"

"If so, how are they alike?"

"Do similar phrases add unity? Variety?"

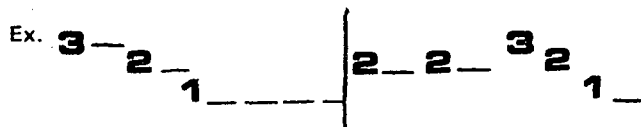
5. Apply the word, "sequence" to this example of a phrase repeated higher or lower.

6. Play the first portion of the third Movement of "Concerto in Gmin." by Vivaldi asking the students to listen for an example of sequence.

7. Ask a student to create a melodic phrase using pitches 1, 2, and 3 of the C scale.

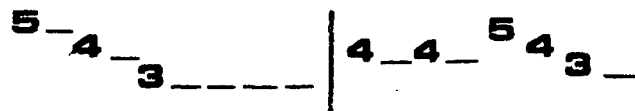
(Isolate these pitches by using only the three resonator or Orff bars or by placing masking tape on the three piano keyboard notes.)

8. Assist the class in writing this phrase on the chalkboard in number notation.



9. Add pitches 4 and 5 to the other three in use. Ask a member of the class to write the original pattern, starting on pitch 5.

Ask a student to play the phrase and its sequence.



10. Ask the class to use the pattern and its sequence, combined with another pattern, in a composition, notated in number notation.

speaks

indicate

listens

familiarize

listens

discover

plays

compose

plays  
speaks  
writes

represent

reads  
writes

develop

reads  
listens

perform  
hear

plays  
speaks  
writes

compose

Given an opportunity to listen to or write music the student will realize the u  
means of developing unity and contrasts.

	speaks	indicate	that there are three phrases. no phrase is exactly like the others. that phrase 3 is very different from 1 and 2. that phrase 2 is the same rhythmic pattern but is two notes lower.
higher	listens	familiarize	with the word, "sequence."
in." by	listens	discover	that early in the composition, the flute plays a phrase, answered in sequence by the oboe.
of the	plays	compose	a melodic phrase.
ff bars			
number	plays speaks writes	represent	the melodic phrase in number notation.
e class	reads writes	develop	a melodic sequence (to the original pattern ),
	reads listens	perform hear	the phrase and its sequence.
other	plays speaks writes	compose	a piece using melodic sequence.

opportunity to listen to or write music the student will realize the use of sequence as a  
development of unity and contrasts.

# CONCEPT/COMPETENCY

High and low sounds may be used for particular purposes.

<p><b>Entry Behaviors</b></p> <p>Awareness of high and low sounds.</p>	<p><b>Materials</b></p> <p>Filmstrip Song: "C Woodblo</p>
--	---

<p><b>Teacher Tasks</b></p>	<p><b>Stud</b></p> <p><b>Enabling Behaviors</b></p> <p>STUDENT DOES:                      IN ORDER TO:</p>
-----------------------------	--

1. Show filmstrip MEET THE INSTRUMENTS "Strings." Ask children to notice the sizes of the different viols and the sounds they make.
2. Discuss the fact that the bigger the instrument the lower the sound; the smaller the higher. Use instrument charts as a visual aid to learning.
3. Teach the song "Cherry Blossoms" (Sakura).

<p>looks listens</p>	<p>associate</p>	<p>that b a high</p>
<p>discusses</p>	<p>identify demonstrate</p>	<p>his aw</p>
<p>sings</p>	<p>familiarize</p>	<p>with so</p>

**CHERRY BLOSSOMS**

Japanese Folk Song

Cher-ry bloom, cher - ry bloom, How your fra-grance fills the air,

Trees in blos-som ev - ry - where, Joy to all your blos-soms bring.

Joy that makes our glad hearts sing, Cher - ry blooms, cher - ry blooms,

Fair flow'rs of the spring.

4. Provide two wood blocks of different sizes.  
Play:   
Ask children to identify the wood block that produced the higher sound.
5. Use two pitches on autoharp as accompaniment for song and determine which pitch is higher than the other:  
Discuss which string is shorter - longer.

<p>looks listens</p>	<p>identify</p>	<p>which</p>
<p>plays discusses</p>	<p>perform compars</p>	<p>two long</p>

High and low sounds may be used for particular purposes.

**Materials**

Filmstrip - MEET THE INSTRUMENTS - "Strings" - Bowmar  
 Song: "Cherry Blossoms" - DISCOVERING MUSIC, Follett, Book 4  
 Woodblocks, claves and drums

**Student**

**Enabling Behaviors**

**Learnings**

STUDENT DOES:

IN ORDER TO:

looks  
listens

associate

that bigger instruments have a lower sound and that smaller instruments have a higher sound.

discusses

identify  
demonstrate

his awareness of this concept through his discussion of film presentation.

sings

familiarize

with song either through note or rote process.



"Cherry Blossoms"  
 From DISCOVERING MUSIC TOGETHER, Book 4  
 by Charles Leonhard, Beatrice  
 Perham Krone, Irving Wolfe & Maragret Fullerton  
 c 1970, 1966 by Follett Publishing Company,  
 Division of Follett Corporation  
 Reprinted by permission

looks  
listens

identify

which instrument is making the higher sound (smaller wood block).

plays  
discusses

perform  
compare

two sounds of the strings determining which is higher - lower; which is longer - shorter.





6. Ask one child to play the pattern as class sings the song. (wood blocks and strings)
7. Provide three different size drums. Ask children to compose their own pieces using devised notation to represent the three sounds. Perform the compositions.

plays  
sings

perform

writes  
plays

compose  
perform

8. Play recording "Fairies and Giants" by Elgar. Ask students to raise their right hand when they hear the giants, left hand - fairies.
9. Ask the children to discuss whether or not the composer chose instruments that represented the sizes of fairies and giants.
10. Have children read the poem:

listens  
moves

differentiate

discusses

determine

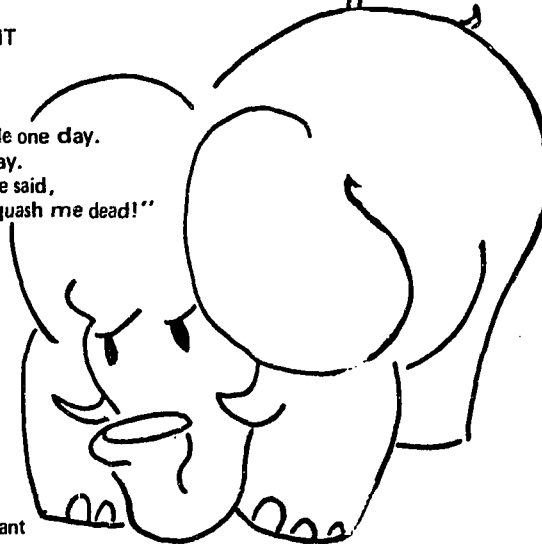
speaks

familiarize

### THE MOUSE AND THE ELEPHANT

Sharon Falk

A mouse scampered out in the jungle one day.  
He saw a big elephant coming his way.  
"Oh, goodness me!" the little mouse said,  
"That elephant will crush me and squash me dead!"



Closer and closer came the big elephant  
When he saw the mouse, away he went.  
The little mouse said, "Why, goodness me,"  
"I think that old elephant was afraid of me!"

11. Ask children to choose instruments which represent a little mouse and an elephant. Read the poem again adding appropriate instrumental parts.

plays  
speaks

choose

Given an opportunity to write music the student will use high and low purposes.

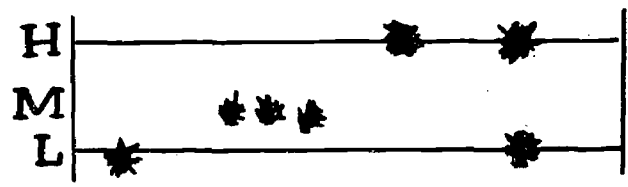
and blocks  
their own  
form the

plays  
sings  
writes  
plays

perform  
compose  
perform

the high/low pattern accurately as an accompaniment for the song.  
his own composition using devised notation which represents high, middle  
and low pitches of the drums.

Ex.



raise their  
er chose

listens  
moves  
discusses

differentiate  
determine

between the sounds of the giants and the sounds of fairies.  
the appropriateness of the composer's choice.

speaks

familiarize

with poem.

se and an  
parts.

plays  
speaks

choose

appropriate pitches which relate sizes of the animals which they are  
musically depicting.

When an opportunity to write music the student will use high and low sounds for particular  
poses.

# CONCEPT/COMPETENCY

Sounds have characteristic qualities (Timbre) and are used for various purposes.

<b>Entry Behaviors</b>	Sounds have characteristic qualities. Timbres are determined by the voices of instruments that produce them.	<b>Materials</b>	Recording "Legend" Poem - "Waiting for Dawn" (on transparency)
------------------------	---	------------------	---

<b>Teacher Tasks</b>	<b>Student</b>	
	<b>Enabling Behaviors</b>	
	STUDENT DOES:	IN ORDER TO:

1. Have students experiment with various classroom instruments, listening to the sound of each.

Place the instruments behind some sight barrier. Play each instrument, asking students to identify it by sound.

2. Read the poem, "Waiting for Dawn" to the class.

Guide the students to select appropriate instruments to represent each of the following:

For each idea below, play two contrasting instruments—for example, for the star play drum and finger cymbals—giving the student the opportunity to decide which one best fits the star.

star (finger cymbals, bell or triangle) cloud (drum played with brush)  
wind (autoharp, fingers sweeping open strings) trees (tambourine or maracas) dawn (gong or bell chord)

plays  
listens

discuss  
identify

that each sound

listens

identify

each instrument

listens

familiarize

text of poem

listens

discriminate  
select

appropriate instruments

WAITING FOR DAWN by: Sharon Falk

A tiny star shines in the night  
With a glimmering, shimmering, shivering light.  
A soft gray cloud floats in the sky  
Drifting and sifting and billowing by  
The night wind blows a soft, gentle breeze.  
It rustles and bustles and leaves of the trees.  
Then the star rolls behind the rim of the hill.  
The wind stops blowing and all is still.  
The soft gray cloud has faded and gone.  
For the world is awaiting the rose-colored dawn.

3. Display the poem (transparency or chalkboard) adding the sounds selected by the students.

Ask individual students to perform as the class reads the poem.

reads  
plays

perform

the poem



4. "A famous composer, Saint-Saens, wrote a piece of music called "Danse Macabre." It tells a story about a church graveyard at night when the graves open and the skeletons and ghosts have a party."

"As you listen, try to hear what instruments he uses for the church bells, the rooster, and the rattling of bones."

(Play the "Danse Macabre" recording.)

"What did you think of the instruments the composer used?"

"If you were writing music for this story, would you have chosen any different ones? Which ones? Why?"

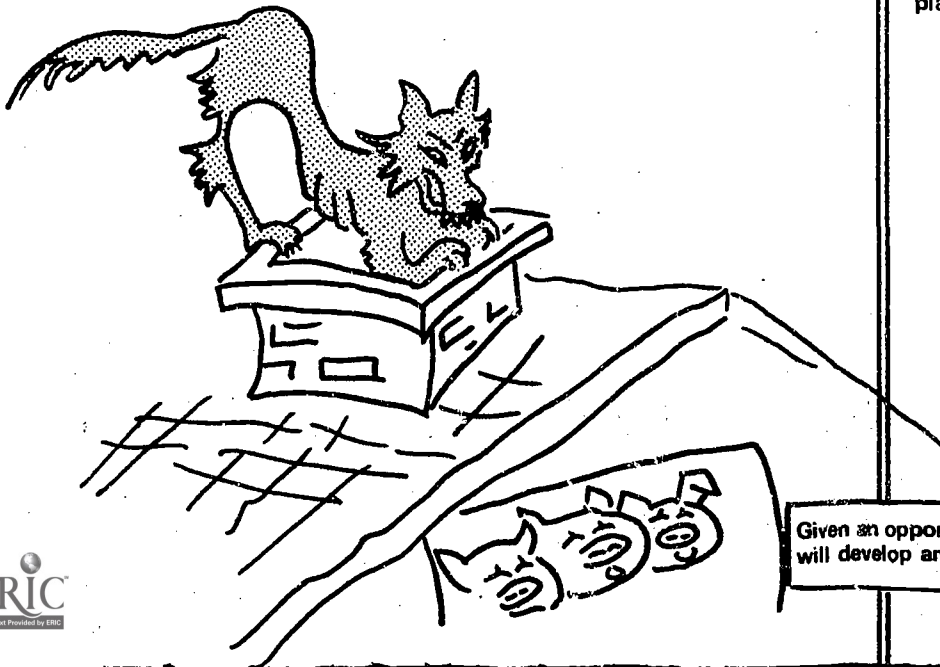
5. "Now, let's see what we can do as composers."

Ask the class to tell the story of the "Three Little Pigs."

Ask students to select instruments to represent

- straw
- sticks
- bricks
- huffing and puffing
- down and up the chimney

Ask one student to tell the story, others to dramatize while others play the selected instruments.



listens

discuss  
identify

speaks

nar a

speaks

hypothes

speaks

sequence

speaks  
plays

select

speaks  
moves  
plays

create  
dramatize

Given an opportunity to explore the timbre potential of a variety of instruments, students will develop an awareness of the alternatives possible for expressing

listens

discuss  
identify

instruments the composer used to tell the story.

speaks

name

the instruments used by the composer to tell the story.

speaks

hypothesize

about possible alternatives.

speaks

sequence

the familiar story.

speaks  
plays

select

appropriate instruments.

speaks  
moves  
plays

create  
dramatize

the story with appropriate instrumental background.

Given an opportunity to explore the timbre potential of a variety of instruments the student will have an awareness of the alternatives possible for expressing an idea through music.

# CONCEPT/COMPETENCY

Music moves relatively fast and slow.

<p><b>Entry Behaviors</b>      Sounds may be longer or shorter</p>	<p><b>Materials</b>      Song Percu Reco</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES:      IN ORDER TO:</p>	
<p>1. Ask children to sing the song.</p>	<p>sings</p>	<p>familiarize      the</p>

## HIKING SONG

Scandinavian

1. The morn-ing is bright and we're gay, Fa-le- ral  
 2. The night shadows slow-ly close in, Fa-le- ral

We are hap-py to be out this love-ly day, Fa - le - ral  
 We're so tired we don't know just where we've been, Fa-le-ral

We stride a-long with ease, charming birds out of the trees,  
 We stum-ble thro' the door, we are wea-ry and foot-sore,

As we sing the songs we please on our way, Fa - le - ral  
 But we'll sing one cho-rus more com - ing in, Fa - le - ral

- Ask the children to determine what tempo each verse should be sung? Do the words suggest the tempo?
- Help children compose an introduction for each verse using appropriate musical terms such as allegro and largo. Provide instruments.
- Ask the children to dramatize using body movements the meaning of each verse.

reads

determine  
differentiate

thro  
as to

plays

compose  
demonstrate

an ir  
used

moves

demonstrate

awar

**Materials**

Song - "Hiking Song" from EXPLORING MUSIC, Holt Rinehart and Winston, Book III  
 Percussion instruments  
 Recording - Hungarian Dance Number V by Brahms; Bowmar No. 55 Dances, Part I

**Student**

**Enabling Behaviors**

**Learnings**

STUDENT DOES:

IN ORDER TO:

ings

familiarize

the song.

Morning is bright and we're gay, Fa-le-ral  
 Light shadows slowly close in, Fa-le-ral  
 Happy to be out this love-ly day, Fa-le-ral  
 I dread we don't know just where we've been, Fa-le-ral  
 I walk along with ease, charming birds out of the trees,  
 I knock them thro' the door, we are weary and foot-sore,  
 Sing the songs we please on our way, Fa-le-ral  
 Sing one cho-rus more com-ing in, Fa-le-ral

"Hiking Song" by Charles Winter, p. 3  
 From SONGTIME 4 by Vera Russell, John Wood,  
 Lansing MacDowell, Charles Winter  
 © 1963 by Holt, Rinehart and Winston  
 of Canada Limited. Reprinted by permission of Holt  
 Rinehart and Winston of Canada Limited, Publishers, Toronto

reads

determine  
differentiate

through words the appropriate manner in which verses should be expressed  
as to fast (Verse I) and slow (Verse II).

plays

compose  
demonstrate

an introduction which would prepare the listener for tempi changes to be  
used.

mon

demonstrate

awareness of tempo changes by moving fast to Verse I and slow to Verse II.



5. Play recordings such as "Hungarian Dance No. V" by Brahms. Ask the children to decide which parts are slow and fast. Children should raise their hand when they hear a slow tempo and lower it when they hear a faster tempo.

listens

differentiate

6. Choose a student director. Ask children to select a favorite song for which the director may designate the tempo.

sings  
moves

perform  
conduct



Given an opportunity to choose the tempo for a particular song the student will perform which embodies the expressive intent of the words and music.

Ask the  
could raise  
by hear a

listens

differentiate

between tempo changes in the selection.

song for

sings  
moves

perform  
conduct

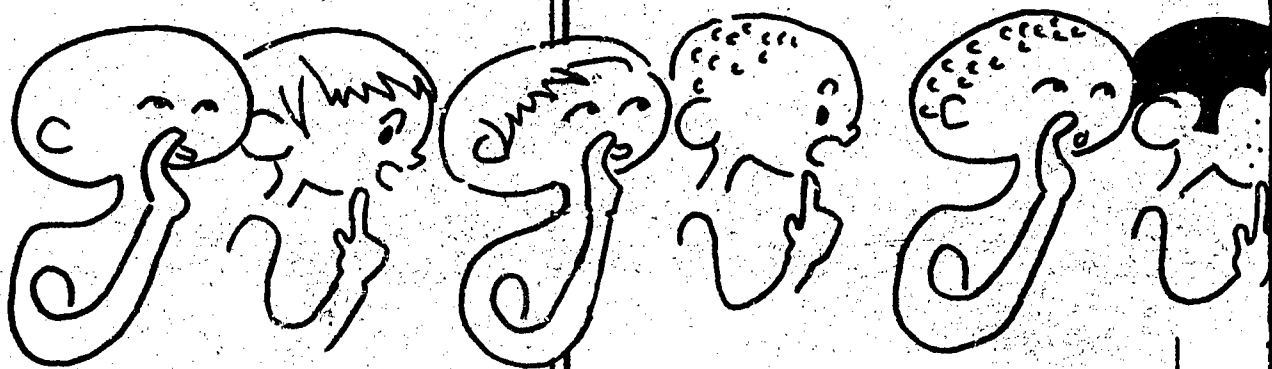
song using the appropriate tempo.

opportunity to choose the tempo for a particular song the student will select a tempo  
that reflects the expressive intent of the words and music.

# CONCEPT/COMPETENCY

Dynamic changes may occur quickly.

Entry Behaviors	Materials	
<p>Sounds are relatively loud or soft. Dynamics is a change in volume</p>	<p>ECHO SO WHISPER SURPRIS Classroom</p>	
Teacher Tasks	Student	
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:
<ol style="list-style-type: none"> <li>Discuss with children the traditional symbols musicians use to indicate loud and soft. Make symbols on board: <math>P</math> = soft <math>f</math> = loud</li> <li>Ask class to read poem from board: <b>WHISPER YOUR SECRET</b> Whisper your secret, tell it to me I won't tell a single soul, you'll see Ha, ha, ha, hey! Guess what I know Johnny loves Mary, he just told me so!</li> <li>Ask children to use dynamic marks to indicate how they will express the poem.</li> <li>Explain that dynamic changes may occur quickly in music. Discuss dynamic changes in "echoes".</li> <li>Have children play echo games by echo-singing one another's names, or phrases.</li> </ol>	<p>discusses</p> <p>speaks</p> <p>speaks reads</p> <p>discusses listens</p> <p>sings</p>	<p>associate</p> <p>familiariza</p> <p>differentiate</p> <p>discriminate</p> <p>demonstrate</p>



**CY** Dynamic changes may occur quickly.

Level 3.4

**Materials**

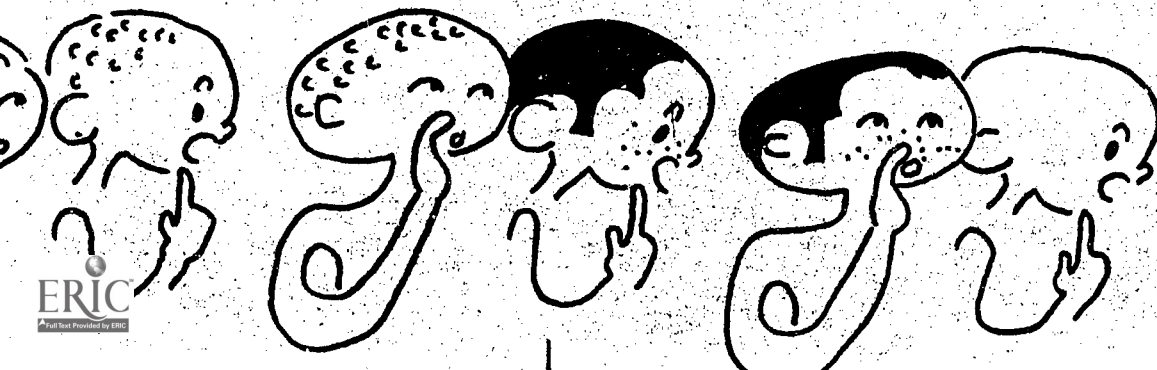
ECHO SONG - by Sharon Falk  
WHISPER YOUR SECRET (poem) - by Sharon Falk  
SURPRISE SYMPHONY - Haydn Bowmar Orchestral Library "Master of Music"  
Classroom Instruments

**Student**

**Enabling Behaviors**  
STUDENT DOES: IN ORDER TO:

**Learnings**

discusses	associate	musical meaning of symbols ( <i>p</i> <i>f</i> ) with loud and soft sounds.
reads	familiarize	the poem.
reads	differentiate	between expressive use of loud and soft by marking, then speaking the first two lines soft ( <i>p</i> ), last two loud ( <i>f</i> ).
discusses	discriminate	between level of dynamics by recognizing that echoes are softer than the original sound source.
reads	demonstrate	loudness and softness of echoes.



6. Introduce "Echo Song" to students:

||| sings **echo song** familiarize

Hel - lo, I'm o - ver here, Hel - lo, I'm o - ver  
 hear me call? Can you hear me call? But there's no  
 no one o - ver there, No, there's no one there at all, No,  
 Well then who can that voice be? Well then who can that voice  
 think I know! Won't you tell me, are you me? Won't you  
 Are you my e - cho? I cer - tain - ly an  
 (one child sings)

7. Ask children to place dynamic markings in appropriate places in the song. Then sing again.

8. Ask children to create their own echo compositions and perform them. Have children become both the original sound source as well as the echo, rather one child being the original sound and another the echo. This is done in order to provide the experience of both loud and soft playing for each child. Use percussion instruments.

9. Discuss how composers use sudden dynamic changes for expressive purposes. Play Haydn's "Surprise Symphony, 2nd Movement and discuss his reason for using dynamics in the manner in which he did.

writes  
sings

plays

listens  
discusses

determine

improvise

differentiate  
determine

Given an opportunity to create music the student will use sudden dynamic demonstrating extreme expressive contrasts.

sings

# echo song

familiarize

with new song.

Sharon Falk



Hel - lo, I'm o - ver here, Hel - lo, I'm o - ver here. Can you



me call? Can you hear me call? But there's no one o - ver there, But there's



no one o - ver there, No, there's no one there at all, No, there's no one there at all



then who can that voice be? Well then who can that voice be? Oh, I



know! Won't you tell me, are you me? Won't you tell me are you me?



you my e - cho? I cer - tain - ly am!  
(one child sings)

es in the

writes  
sings

determine

the appropriate use of loud and soft when singing the "Echo Song."

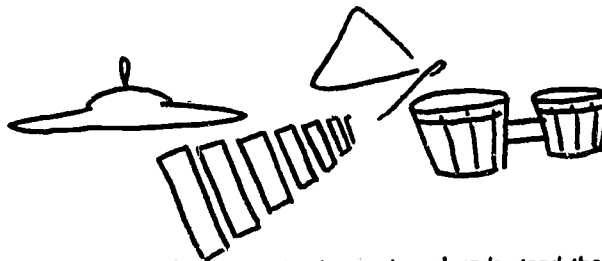
m them.

plays

improvise

his own loud and soft piece selecting from a variety of sound sources:

he echo,  
This is  
aying for



xpressive  
d discuss

listens  
discusses

differentiate  
determine





between the dynamic changes in the music and understand the composer's reason for using them as he did.

er  
nc  
ERIC  
Full Text Provided by ERIC  
rtunity to create music the student will use sudden dynamic changes as a means of extreme expressive contrasts.

# CONCEPT/COMPETENCY Dynamic changes may occur slowly.

<p><b>Entry Behaviors</b></p> <p>Sounds are relatively loud <i>f</i> or soft <i>p</i></p> <p>Dynamics is a change in volume</p>	<p><b>Materials</b></p> <p>Song - "In the Dark" Recording Variety of piano</p>
---	--

<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b></p> <p>STUDENT DOES:                      IN ORDER TO:</p>
-----------------------------	---

<ol style="list-style-type: none"> <li>1. "What happens when you hear a band marching by in a parade? If you were a composer writing music about that band, how would you make it sound like that?"</li> <li>2. Remind the class that we use the word "dynamics" for a change in volume.</li> <li>3. Play the recording, "Parade" by Ibert, asking students to listen to the way this composer wrote his parade band music.  "When we write music, what symbols do we use for soft and loud?" Put on chalkboard and discuss <i>p</i>  <i>p</i> using the term "crescendo" if you wish.</li> <li>4. Play the recording again, asking students to fold their arms close to their body to indicate when the band is far away, and to gradually open up their arms as the band gets closer; reversing the process as the band moves off in the distance.</li> <li>5. Without expressing the dynamics, sing the song, "In the Dark" asking students to think about possible dynamic changes to fit the words.  "What musical symbol do we use for this dynamic change?"</li> </ol>	<table border="1"> <tr> <td>speaks</td> <td>discuss determine</td> <td>that the so the band p</td> </tr> <tr> <td>listens</td> <td>review</td> <td>the word "</td> </tr> <tr> <td>listens</td> <td>determine</td> <td>that the co</td> </tr> <tr> <td>speaks</td> <td>review</td> <td>the symbol</td> </tr> <tr> <td>listens observes</td> <td>familiarize</td> <td></td> </tr> <tr> <td>listens moves</td> <td>differentiate</td> <td>the dynam</td> </tr> <tr> <td>listens</td> <td>analyze</td> <td>that the throughou</td> </tr> <tr> <td>speaks</td> <td>indicate</td> <td>is the appr</td> </tr> </table>	speaks	discuss determine	that the so the band p	listens	review	the word "	listens	determine	that the co	speaks	review	the symbol	listens observes	familiarize		listens moves	differentiate	the dynam	listens	analyze	that the throughou	speaks	indicate	is the appr
speaks	discuss determine	that the so the band p																							
listens	review	the word "																							
listens	determine	that the co																							
speaks	review	the symbol																							
listens observes	familiarize																								
listens moves	differentiate	the dynam																							
listens	analyze	that the throughou																							
speaks	indicate	is the appr																							

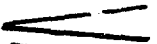
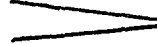
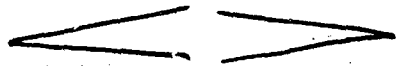
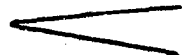
**CY** Dynamic changes may occur slowly.

Level 3-4

**Materials:**

Song - "In the Dark" by Sharon Falk  
Recording - "Parade" by Ibert - Adventure in Music, Grade 1, Vol. 1  
Variety of percussion instruments.

**Student**

<b>Enabling Behaviors</b>		<b>Learnings</b>
<b>STUDENT DOES:</b>	<b>IN ORDER TO:</b>	
speaks	discuss determine	that the sound would start soft, gradually get louder, then gradually softer as the band passed by.
listens	review	the word "dynamics,"
listens	determine	that the composer used dynamics for expressive purposes.
speaks	review	the symbols are soft <i>p</i> and loud <i>f</i> .
listens observes	familiarize	 represents gradually getting louder.  represents gradually getting softer.
listens moves	differentiate	the dynamic changes they hear in the music. 
listens	analyze	that the words suggest starting softly and gradually getting louder throughout the song.
speaks	indicate	is the appropriate symbol. 





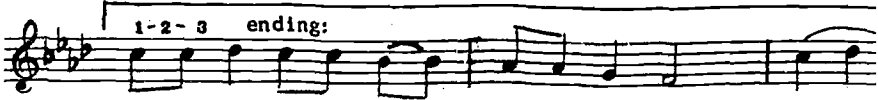
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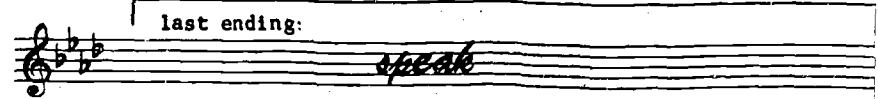
It's dark in my room and it's late at night, it's the  
 But there it is again at the foot of the stair, There's  
 I can hear it's footsteps now at the top of the stair  
 It's turning my door knob, it's opening up the door



out my little light. But, what's that I hear down stairs  
 know \_\_\_\_\_ it's there! It could be that tiger I saw  
 big \_\_\_\_\_ black bear. Closer and closer, it's comin'  
 two, or three, or four! It's coming in my room, Oh! what



Maybe it's nothing, it's nothing at all. Oooooo  
 coming up the stairs to gobble up me.  
 What if it's a vampire who es-caped from his tomb?



Oh! Hello, Mother, it's only you. Oooooooooo I'm glad!

6. Divide the class into groups of five or six students each.

Ask each group to use rhythm instruments to create its own piece using :

Tape record each piece as it is performed to be replayed for interpretive movement by that group (or another group) and for evaluative discussion.

plays  
 listens  
 moves  
 speaks

create  
 interpret  
 evaluate

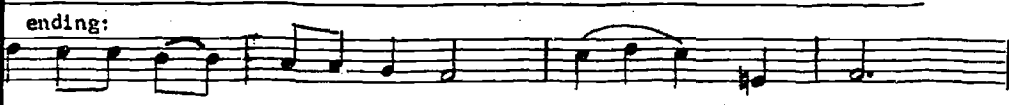
Given the opportunity to perform music, the student will utilize grade an expressive element.



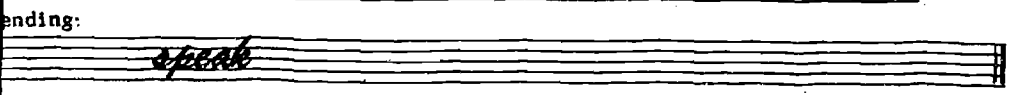
k in my room and it's late at night, it's the first time I'm sleeping with-  
 ere it is again at the foot of the stair. There's something in the house, I  
 ear it's footsteps now at the top of the stair — Maybe it's a lion or a  
 urning my door knob, it's opening up the door — Maybe it's a dragon, maybe



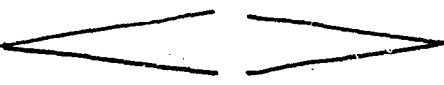
ttle light. But, what's that I hear down stairs in the hall?  
 — it's there! It could be that tiger I saw on T. V. It's  
 — black bear. Closer and closer, it's coming to my room!  
 three, or four! It's coming in my room, Oh! what'll I do....?



s nothing, it's nothing at all. Oooooooooo, I'm scared!  
 the stairs to gobble up me.  
 t's a vampire who es-caped from his tomb?



ello, Mother, it's only you. Oooooooooooooo I'm glad!

using : pretive luative	plays listens moves speaks	create interpret evaluate	rhythmic compositions using 
-------------------------------	-------------------------------------	---------------------------------	---

he opportunity to perform music, the student will utilize graded dynamic changes as  
 ressive element.

# CONCEPT/COMPETENCY

Will be able to read and notate trad

<b>Entry Behaviors</b>	<p>Sounds and silences are arranged in patterns of note values which are relatively long and short in duration.</p> <p>Rhythm often has an underlying pulse or beat.</p>	<b>Materials</b>	<p>Chart of Triangle 3 flash c</p>
------------------------	--	------------------	--

<b>Teacher Tasks</b>	<b>Enabling Behaviors</b>		<b>Stud</b>
	STUDENT DOES:	IN ORDER TO:	

1. Ask one student to provide a steady beat with a drum.

Explain that each beat would use a quarter note (♩) in written music. Place quarter notes on the chalkboard. Ask students to clap or move with the beat.

2. Start the drum beat again, this time clapping two eighth notes to each beat (♪). Explain that eighth notes are twin or double sounds. Place ♪ under each ♩ on the chalkboard.

Ask students to clap ♪ as the drums continue the beat.

Ask students to tap their toes with each beat (♩), adding hand clapping of the eighth notes (♪) when the beat is secure.

3. Start drum beat again, clapping one half note (♩) to each two drum beats. Chant "clap-out" for each half note to emphasize the "feel" of the second half of the half note. Ask students to imitate.

Place a half note above each two quarter notes on the chalkboard.

Ask students to tap their toes to each drum beat (♩), adding hand clapping of the half note (♩) when the beat is secure. Chant "clap-out" for each half note.

plays  
claps  
moves  
reads

identify  
review

a basic  
that th

listens

review

that th

reads  
moves

perform  
compare

eighth  
the rel

listens  
moves

review


that a

listens  
reads  
moves  
chants

compars

the rel

ACY

Will be able to read and notate traditional rhythms using  Level 3-4

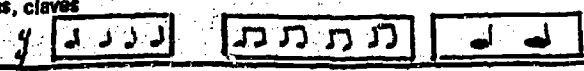
forms of note values  
notation.  
beat.

**Materials**

Chart of transparency of poem "Swimming in the Water" (below)

Triangle, drums, claves

3 flash cards:



**Student**

**Enabling Behaviors**

STUDENT DOES:


IN ORDER TO:

**Learnings**

plays  
claps  
moves  
reads

identify  
review

a basic beat.

that this beat is notated as a quarter note (  ).



listens

review

that there are two eighth notes in each quarter note.



reads  
moves

perform  
compare

eighth notes.

the relationship between  and .

listens  
moves

review

that a half note lasts for two beats—twice as long as a quarter note.



compare

the relationship between  and .

4. GAME:

- a) Select a student to show the three flash cards.
- b) Another student begins the drum beat.
- c) Class (or individual or group within the class) claps the rhythm on the card being shown, changing each time the student leader shows a different card.

(With individuals, this can work like an old fashioned "spell-down.")

5. Show chart or transparency of the poem, "Swimming in the Water." (Note: The accents should not be written on the student copy.) Teach the poem to the students with vocal accents as indicated.

6. As a student starts the drum beat, clap the word-rhythm as you read "All the fish are." Ask students to imitate, then notate this part of the poem.

7. Start drum beat, then clap the word-rhythm as you read "swimming in the water." Ask students to imitate, then notate this part of the poem.

8. Continue with the remainder of the poem (as above): With the last line, assist the students by chanting "clap-out, clap-out, doub-le 'doub-le, clap-out."

9. Use a drum for the beat while one group of students chants. "All the fish are."

Add triangle for "swimming in the water" with students chanting words.

(These parts continue throughout)

Add claves and other students using rhythm and chant for the entire poem.

reads  
claps

reinforce



chants

familiarize

SWIMMING IN THE WATER

> All the fish are swimming in the water,  
 > swimming in the water,  
 > swimming in the water,  
 > All the fish are swimming in the water,  
 > Fal - de, fal-de ral-de ray.

listens  
claps  
chants

discover

listens  
claps  
chants

discover

listens  
claps  
chants

discover

plays  
reads  
chants

perform

compare

Given an opportunity to read, play, clap, and chant in response to various notations, the student will read and notate traditional patterns.

reads  
claps

reinforce

ability to read notes.



chants

familiarize

words and rhythm of poem.

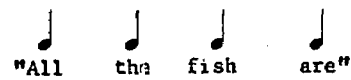
### SWIMMING IN THE WATER

> > > >  
 All the fish are swimming in the water,  
 > > > >  
 swimming in the water,  
 > > > >  
 swimming in the water,  
 > > > >  
 All the fish are swimming in the water,  
 > > > >  
 Fal - de, fal-de ral-de ray.

listens  
claps  
chants

discover

that the word rhythm is:



listens  
claps  
chants

discover

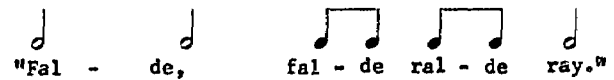
that the word rhythm is:



listens  
claps  
chants

discover

repeated word phrases have the same rhythm pattern, and that the final phrase is:



plays  
reads  
chants

perform

poem.

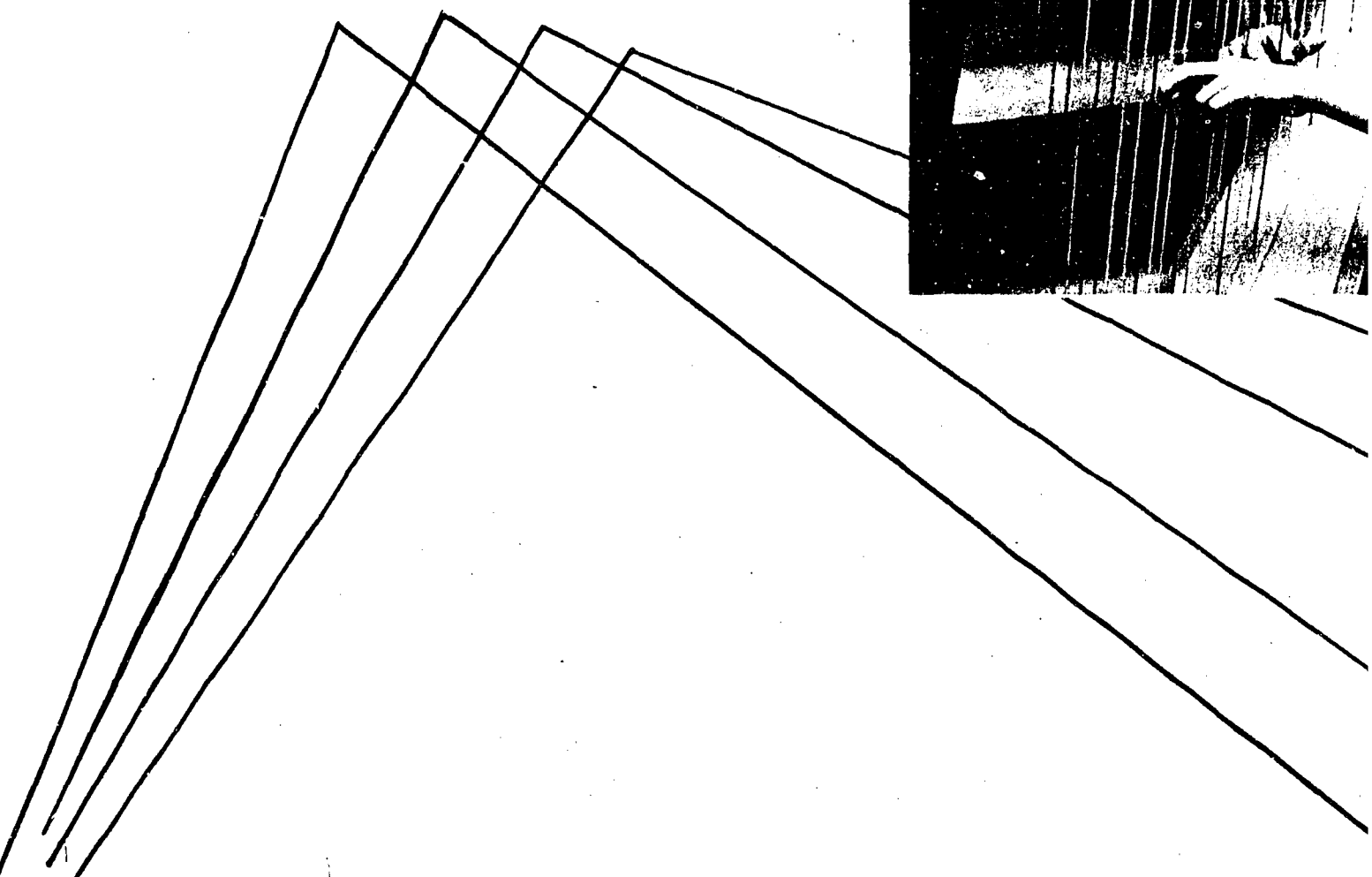
ng words.

compare



the entire

an opportunity to read, play, clap, and chant in response to various notational patterns the  
nd notate traditional patterns.







Third and Fourth Grade boys and girls experiences by exploring a string instrument

The teacher of Stringed instruments is concerned with musical concepts, as well as the development

Through a program in which the conceptual and technical skills are well balanced, the child's experience is comprehensive musicianship. Skillful performance and involvement of the child through the instrument and valuing levels.



# BEGINNING STRINGS

Third and Fourth Grade boys and girls should have the opportunity to extend their General Music experiences by exploring a string instrument.

The teacher of Stringed instruments is concerned about the student's acquisition and understanding of musical concepts, as well as the development of skills necessary to perform on the instrument.

Through a program in which the conceptual development (p90 ) and the instrumental competencies (p 89 ) are well balanced, the child's experiences in the instrumental class become another challenge of comprehensive musicianship. Skillful performance on the instrument is then not the only goal, rather the involvement of the child through the instrument in the study of music at the knowledge, analysis, synthesis and valuing levels.

# BEGINNING STRINGS

# THE STUDENT & The I

The student needs guidance when selecting a string instrument for study. The following relative to size of the instrument and pupil should be carefully considered when making

	INSTRUMENT SIZE	LEFT HAND SPAN	RIGHT ARM LENGTH	HEIGHT
Violin	Full	5-6"	over 24"	Not important for the violinist
	3/4	4½-5"	21-24"	
	1/2	4-4¼"	18-21"	
	1/4	3½-4"	under 18"	
Viola	Large	6" or over	27-30"	Not important for the violist
	Medium	5½"	24-27"	
	Small	5"	at least 24"	
Violon- cello	Full	6"	24"	60" or more
	3/4	5"	22"	56"
	1/2	4"	20"	52"
	1/4	3"	18"	48"
Double Bass	Full	Not used in schools	24"	over 60"
	3/4	6½"	22"	56"
	1/2	5¾"	20"	52"
	1/4	5"		

# IT & The Instrument

When selecting a string instrument for study. The following measurements, height and pupil should be carefully considered when making the selection.

## RIGHT ARM LENGTH

## HEIGHT

over 24"	Not
21-24"	important
18-21"	for the
under 18"	violinist
27-30"	Not
24-27"	important
at least 24"	for the
	violinist
24"	60" or more
22"	56"
20"	52"
18"	48"
24"	over 60"
22"	56"
20"	52"



# Str

## SIZE

Violin  
Full  
3/4  
1/2  
1/4

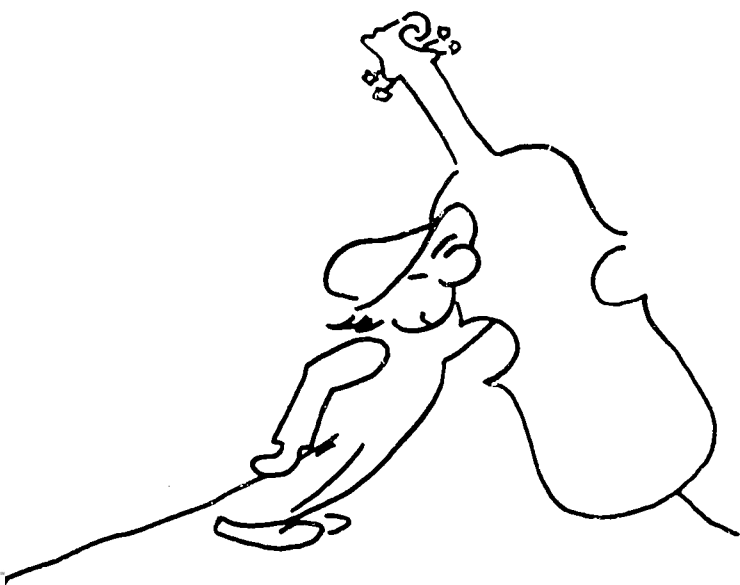
Viola\*  
Large\*\*  
Medium  
Small

Violon-  
cello  
Full  
3/4  
1/2  
1/4

Double  
Bass  
Full (Rare—3  
3/4  
1/2  
1/4

\* All violas ar

\*\* The bow st

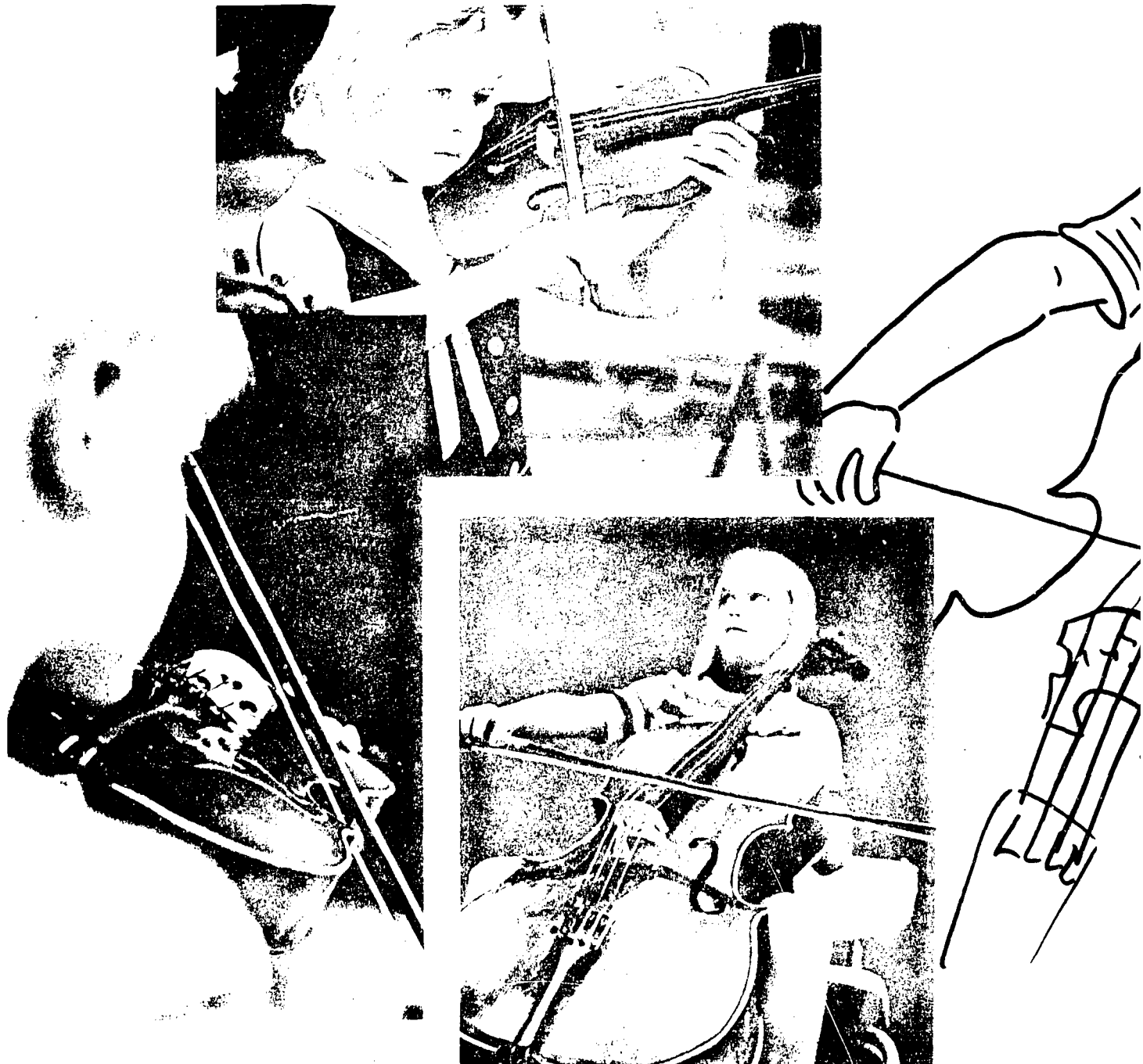


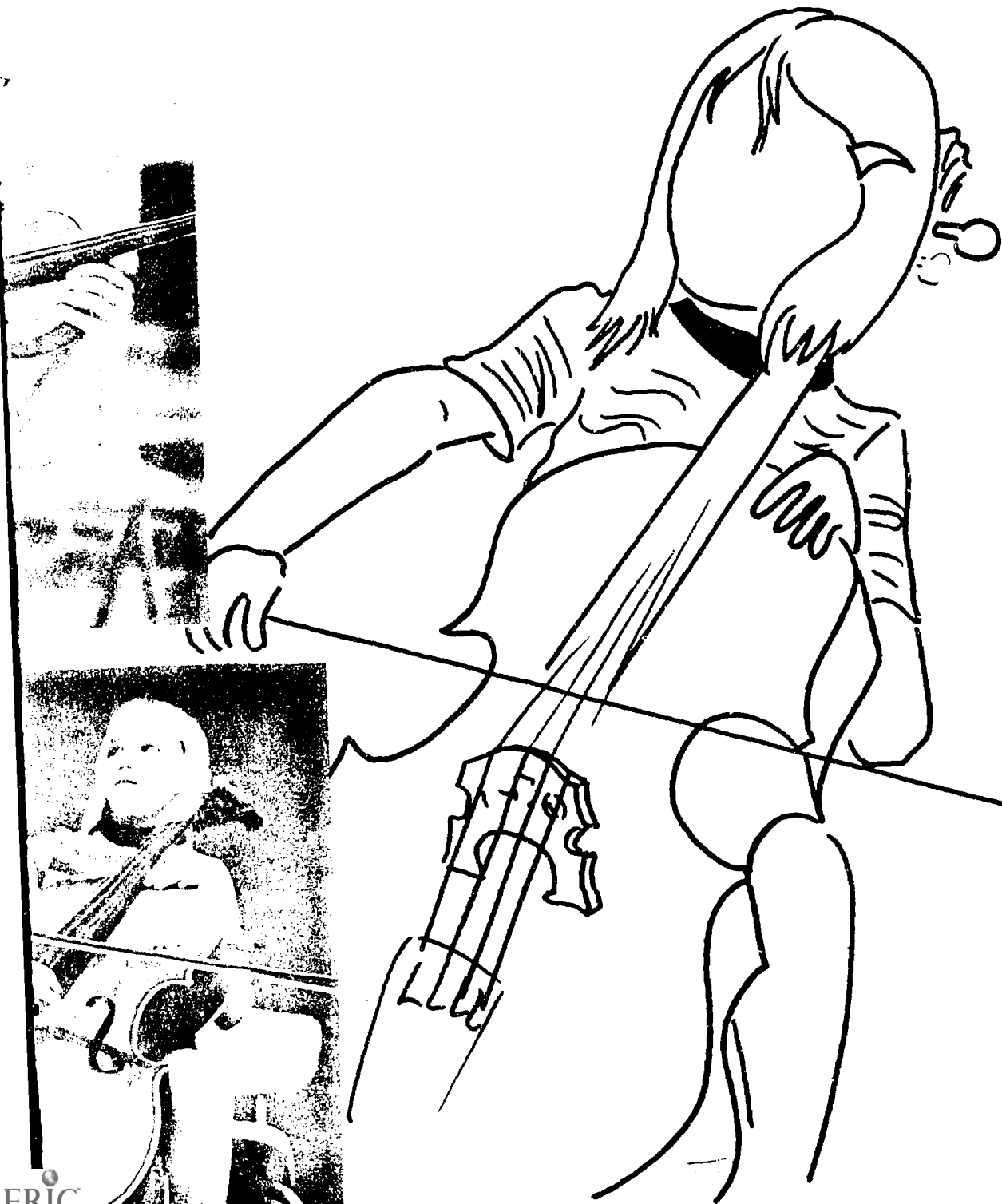
# String Choir

	SIZE	STRING LENGTH	BODY LENGTH	BOWHAIR	END-PIN LENGTH
Violin	Full	13"	14"	25"	
	3/4	12"	14"	23"	
	1/2	11"	12"	20-21"	
	1/4	10"	11"	18-19"	
Viola*	Large**		17"	26"	
	Medium		16"	25½"	
	Small		15" (or less)	25½"	
Violon- cello	Full	27½"	29½"	24"	8-10"
	3/4	25½"	27½"	22½"	6-8"
	1/2	23¾"	25½"	20½"	5-6"
	1/4	21¾"	23½"	18½"	4-5"
Double Bass	Full (Rare—3/4 is usual size for adults)			(German Style Bow)	
	3/4	40½"	43"	22½"	8-10"
	1/2	37"	39"	20"	6-8"
	1/4	33"	35"	18"	5-6"

\* All violas are considered "full" size, yet have different back lengths.

\*\* The bow stick and frog are a little heavier for the Viola than for the Violin.







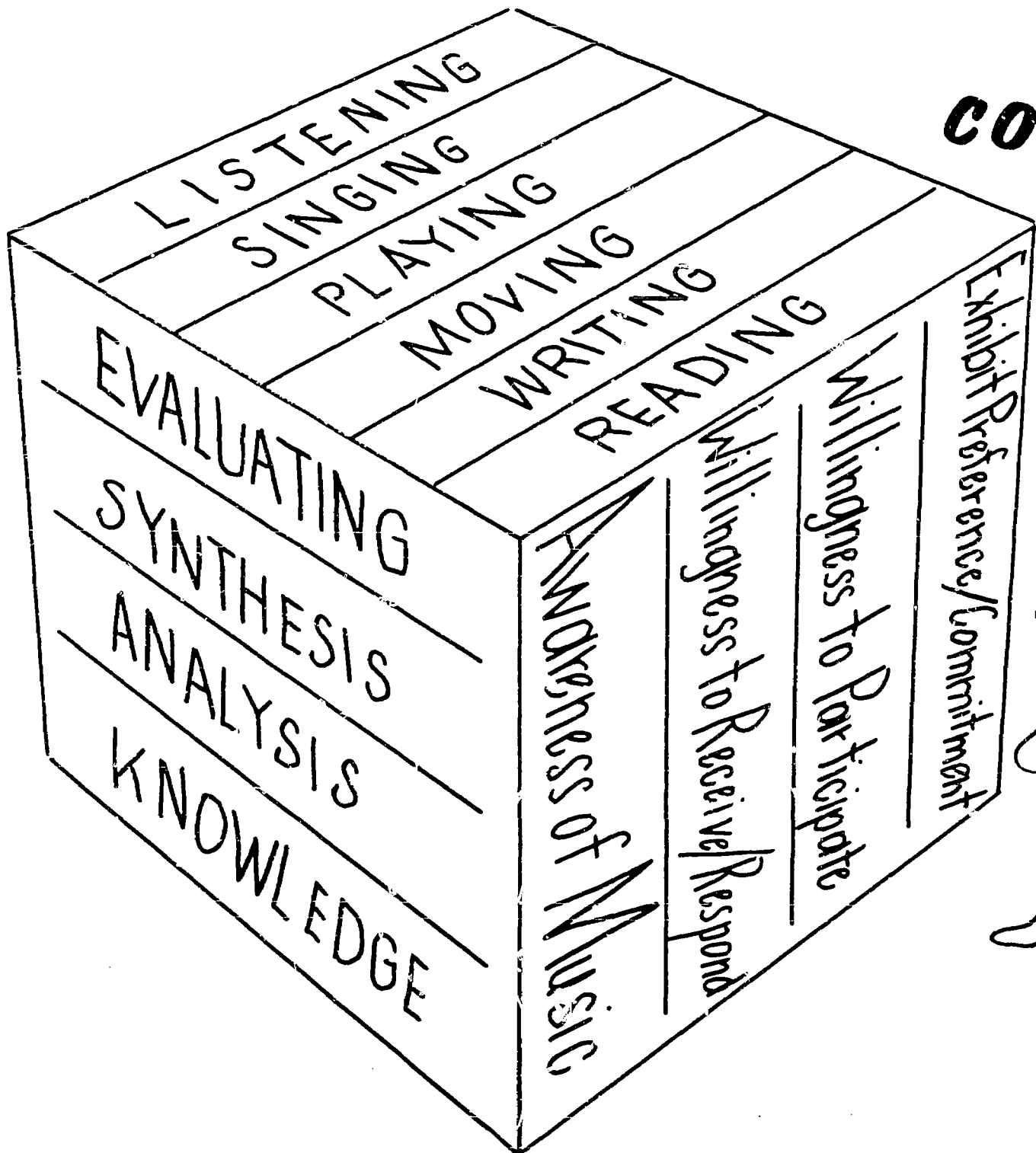
# **BEGINNING STRING COMPETENCIES**

In addition to the experience of the General Music class, the child will know and be able to do the following by the end of the first year.

The child will demonstrate:

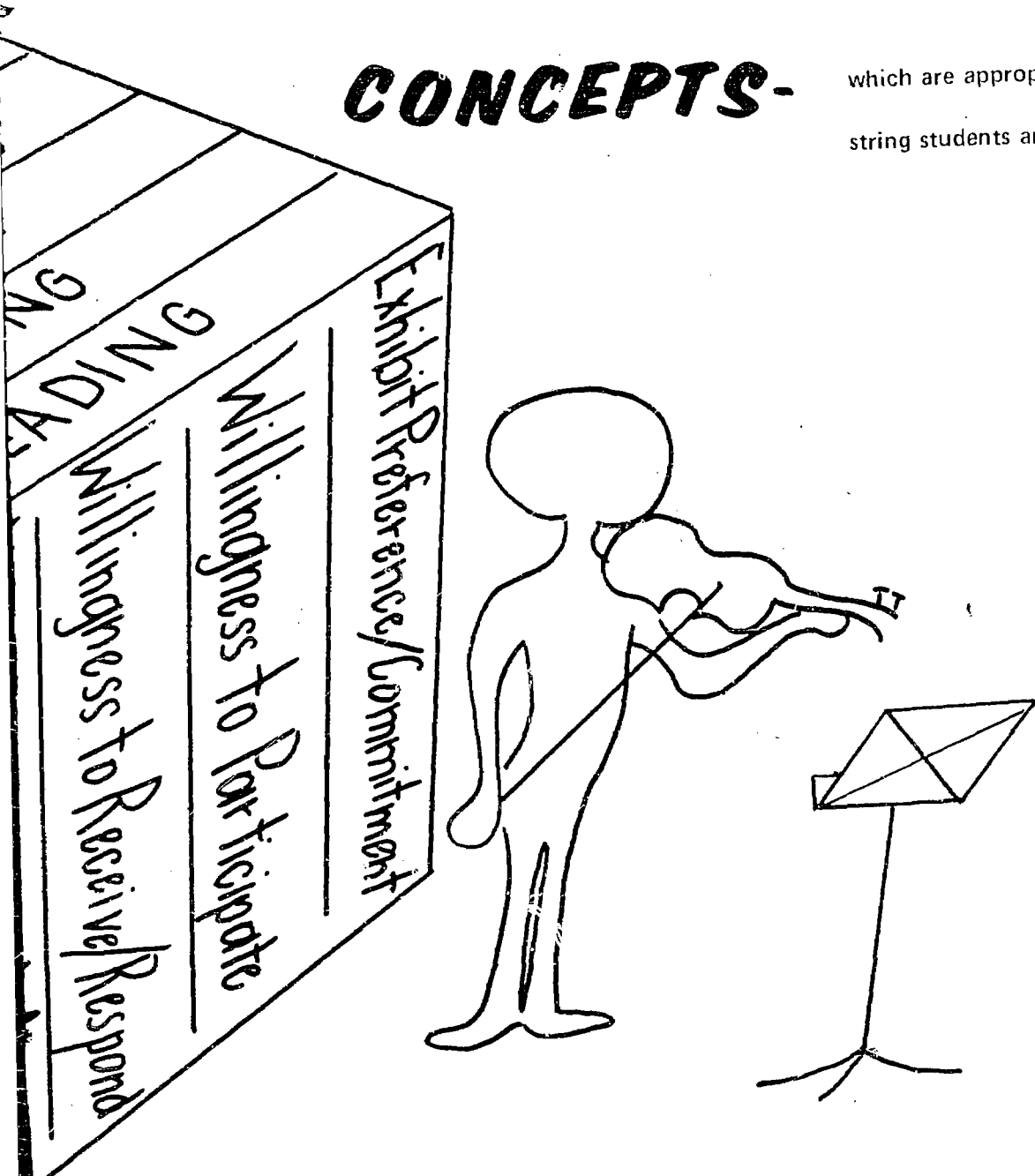
- . appropriate positions for holding the instrument and bow.
- . finger patterns for 1/2 and whole steps.
- . two ways of producing tone on violin - bowing and pizzicato.
- . ability to play appropriate finger patterns for the scales:
  - D G A C (Violin)
  - C D G (Cello - Viola) position work for cello
  - G D (Bass) - position work
- . how sharps, flats and naturals modify fingering patterns.
- . appropriate bowing techniques in relation to:
  - 1. Dynamic changes
  - 2. Legatto - staccato
  - 3. Tie - slur
- . bowing technique in response to down/up symbols.
- . ability to recognize when instrument is in tune and is acquiring skills in tuning.
- . familiarity with nomenclature of the various parts of the instrument and bow.
- . ability to interpret musical symbols found in method book.

# CONCEPT



# CONCEPTS-

which are appropriate for 3-4 grade  
string students are found on page 60.



THE TEACHER OF STRINGS SETS THE ENVIRONMENT FOR MUSICAL  
PLANNING LESSONS IN WHICH THE CHILD EXHIBITS MUSICAL BEHAVIOR

**Discovers** the use of expressive controls when interpreting  
music study lines or complete compositions.

**Chooses** appropriate  
approach on the

**Names** notes and positions for playing.

**Rejects**

**Compares** various pitch and timbre differences of string instruments.

**Determines** if sound matches pitch of another source.

**Differentiates** voicing, articulation,  
instrumentation

**Demonstrates** proper techniques of bowing,

**Improvises** own pieces using

**Conducts** classmates either when performing study lines (exercise)  
of music or full musical compositions.

**Distinguishes** melodic

**Performs** with increasing skill on his instrument.

**Arranges** study lines (exercises) into various

SETS THE ENVIRONMENT FOR MUSICAL GROWTH WHEN  
WHICH THE CHILD EXHIBITS MUSICAL BEHAVIORS SUCH AS:

**Chooses** appropriate sounds when expressing a musical idea  
on the basis of valid information

interpreting  
tions.

**Rejects** a musical idea on the basis of valid information.

various pitch and timbre differences of string instruments.

**Differentiates** voicing, as melody moves among the various  
instruments in simple orchestral pieces.

source -

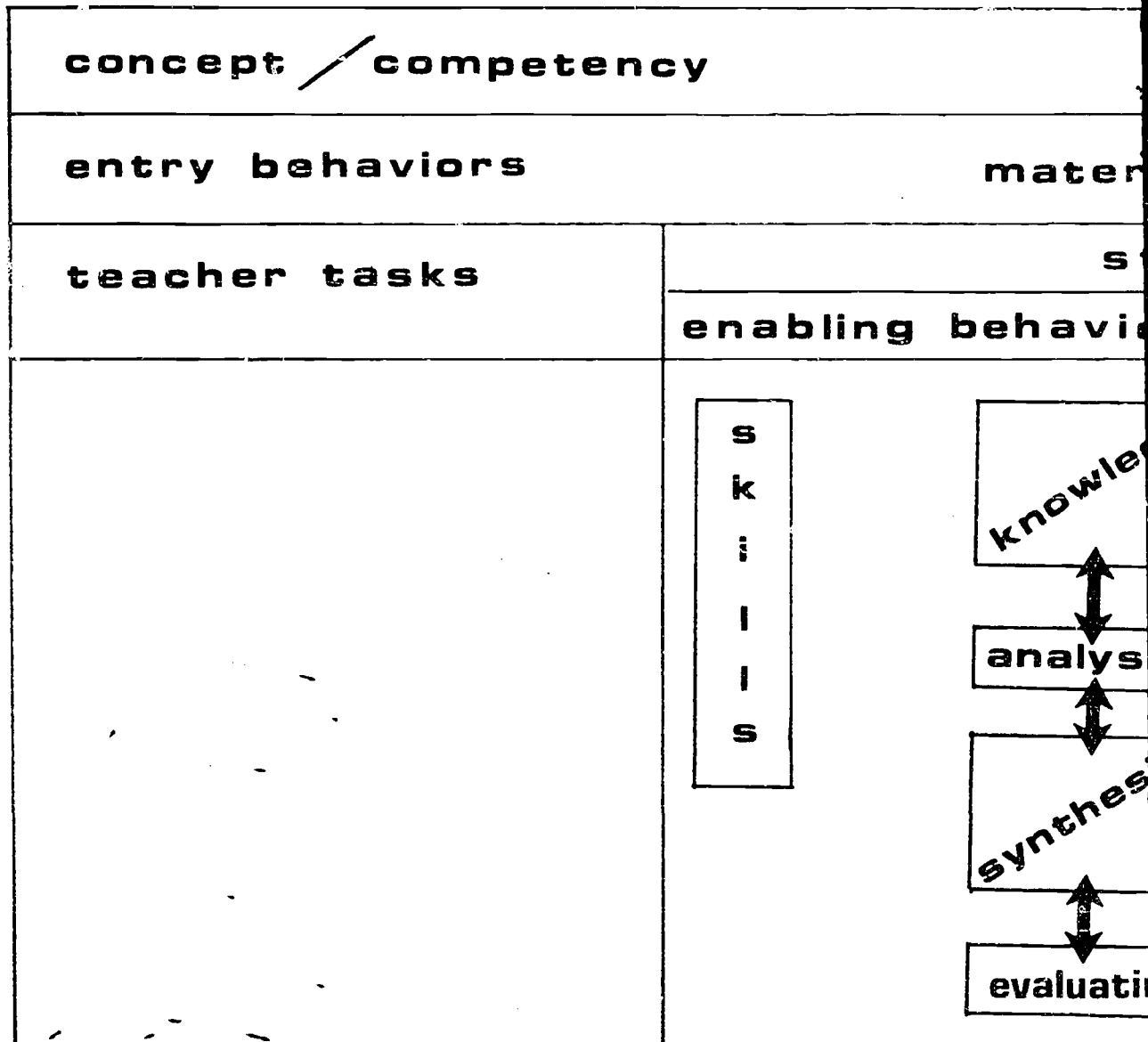
**Improvises** own pieces using such musical sounds as high-low, loud-soft and long-short.

exercise)

**Distinguishes** melodic line from harmony.

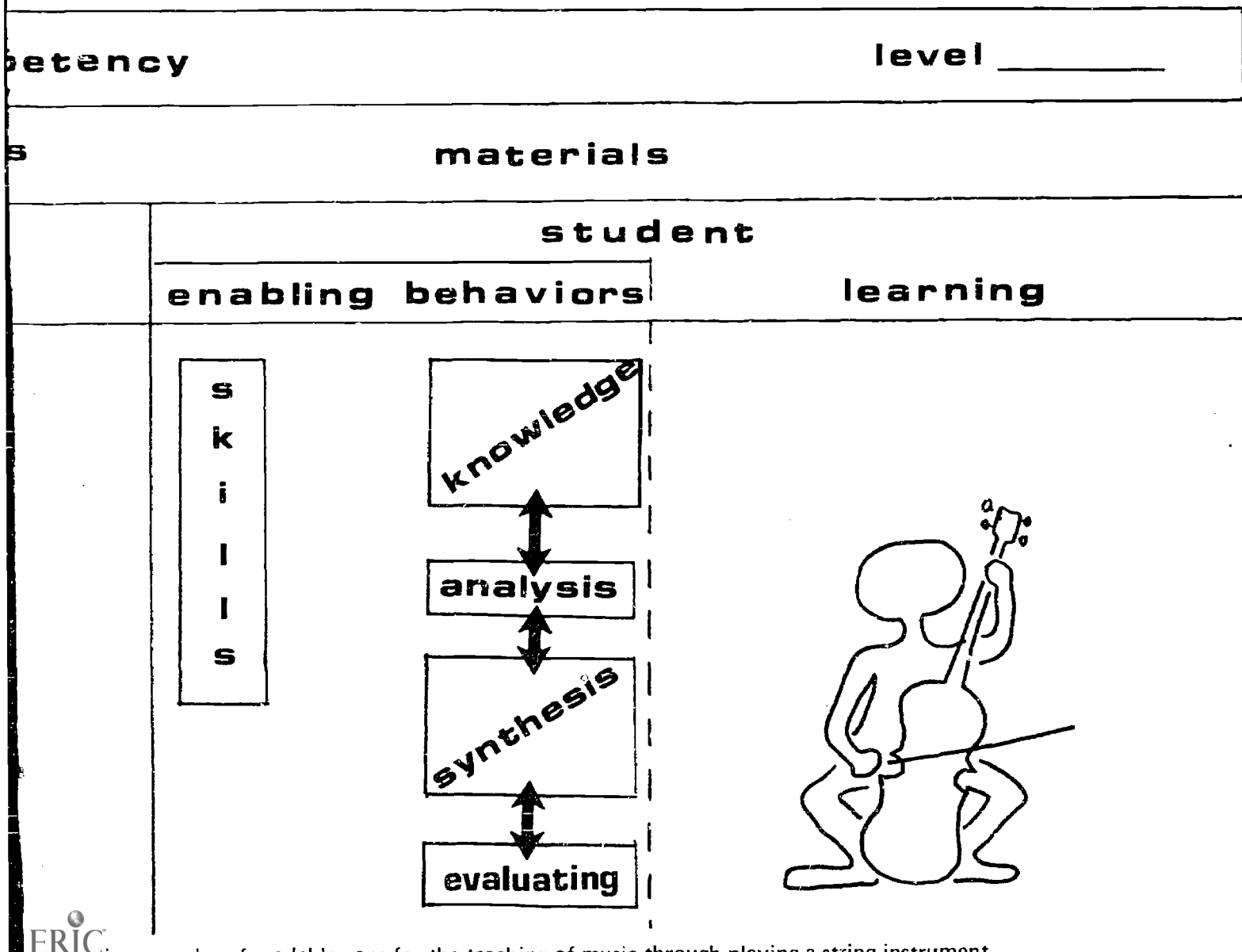
**Arranges** study lines (exercises) into various forms (ABA/ABACA).

The model for learning is then the same as that used in the  
 The media through which learning takes place is the string



The following pages contain examples of model lessons for the teaching of

The model for learning is then the same as that used in the General Music Classes.  
 The media through which learning takes place is the string instrument.



# CONCEPT/COMPETENCY

Musical Form is determined by the contrast

<p><b>Entry Behaviors</b></p>	<p>The student will be able to recognize ABA form in "Twinkle, Twinkle Little Star," and will demonstrate the ability to compose in simple ABA form by combining two possible sound combinations on his instrument.</p>	<p><b>Materials</b></p>
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES:                      IN ORDER TO:</p>	
<ol style="list-style-type: none"> <li>1. Have the class play "Twinkle, Twinkle."</li> <li>2. Ask, "Who can find and sing the two parts of the song that are exactly alike?"</li> <li>3. Ask, "Who can find and sing the part that is different than what was just sung?"</li> <li>4. Have each student find three different kinds of sounds he can make on his instrument. (explore unconventional ways of producing sounds)</li> <li>5. Ask each child to combine his two favorite sounds into ABA form totaling 15 seconds.</li> <li>6. Have students notate, using devised notation.</li> <li>7. Have students perform own or trade compositions among class members!</li> <li>8. Class discussion and evaluation of the compositions. Ex: "What did you like best in this one?"</li> </ol>	<p>plays</p> <p>sings discusses</p> <p>sings discusses</p> <p>plays</p> <p>plays</p> <p>writes</p> <p>reads plays</p> <p>discusses</p>	<p>perform familiarize</p> <p>compare</p> <p>differentiate</p> <p>choose create differentiate</p> <p>organize</p> <p>derive</p> <p>reproduce</p> <p>analyze discriminate</p>

Given the opportunity to explore unconventional ways of producing sound instruments the student will be able to use repetition and contrast to create a



minimize ABA form in "Twinkle, Twinkle  
 demonstrate the ability to compose in simple  
 possible sound combinations on his

**Materials** Instrument

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

plays

perform  
familiarize

himself with the melody.

sings  
discusses

compare

like musical phrases.

sings  
discusses

differentiate

between like and unlike musical phrases.

plays

choose  
create  
differentiate

different sound possibilities on his instrument.

plays

organize

sounds into a set time structure.

writes

derive

a system of recording his composition.

reads  
plays

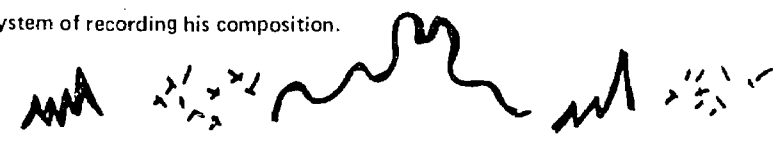
reproduce

the composition.

discusses

analyze  
discriminate

as to the success of each composition.



the opportunity to explore unconventional ways of producing sounds on string  
 instruments the student will be able to use repetition and contrast to create a musical form.

# CONCEPT/COMPETENCY

An orchestral instrument has a range which may or low within a particular family of instruments.

**Entry Behaviors** String instruments are relatively high or low in pitch

**Materials** STRING  
M. M. C  
String I

## Teacher Tasks

## Student

### Enabling Behaviors

STUDENT DOES: IN ORDER TO:

1. Play and discuss which instrument in the string family has the highest, lowest, next highest, and next lowest sounds.
2. Ask students to hold up their instruments in the order of highest to lowest pitch.

plays  
discusses

differentiate  
compare

violin  
next

observes

determine  
order

the st  
way t

Vio

3. Ask violin students to play their lowest string, then viola, cello, and bass.
4. Explain similarity of string instruments to the voice parts of soprano, alto, tenor, and bass.

plays

compare

lowest

discusses

compare

in the  
plays  
violin  
plays

5. Ask students to play page 25 of Merle Issac, Book 1, taking different parts of the quartet.

plays

distinguish

four p

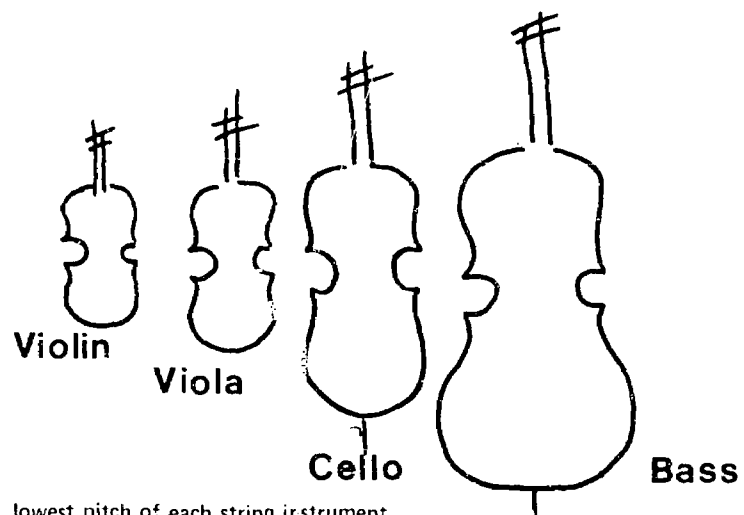
An orchestral instrument has a range which may be relatively high or low within a particular family of instruments.

Level BEGINNING STRINGS

low in pitch	<b>Materials</b> STRING CLASS METHOD, by Merle Issac M. M. Cole Publishing Co. - Violin, Viola, Cello, and Bass String Instruments
--------------	--

**Student**

<b>Enabling Behaviors</b> STUDENT DOES:	<b>Learnings</b> IN ORDER TO:
--	----------------------------------

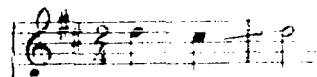
<p>plays discusses</p> <p>observes</p>	<p>differentiate compare</p> <p>determine order</p>	<p>violin can play highest pitch, bass lowest, viola next highest, and cello the next lowest.</p> <p>the string instruments compare from highest to lowest in pitch in the same way they compare in size.</p> <div style="text-align: center;">  <p>Violin      Viola      Cello      Bass</p> </div>
<p>plays</p> <p>discusses</p>	<p>compare</p> <p>compare</p>	<p>lowest pitch of each string instrument.</p> <p>in the orchestra the violin usually plays soprano, viola plays alto, (cello plays alto) cello plays tenor, and bass plays bass. In the string quartet 1st violin plays soprano, 2nd violin plays alto, viola plays tenor and cello plays bass.</p>
<p>plays</p>	<p>distinguish</p>	<p>four part harmony for string choir.</p>

6. Explain the structure of the tonic and dominant seventh chords in the key of D. Ask student to write the I & V7 chords in D, placing the violin tone on the soprano, viola - alto, cello - tenor, and bass - bass.

listen  
write

arrange

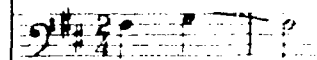
Violin



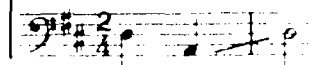
Viola



Cello



Bass



7. Ask student to play chords written above in different rhythms .

2/4 I V7 I

3/4 I V7 I

4/4 I V7 I

plays

improvise

8. Guide children in creating harmony for simple melody using I, V7, & I in key of D.

writes

compare

9. Ask children to play original exercise.

plays

identify

ords in the  
placing the  
bass.

listens  
writes

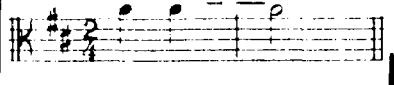
arrange

string instrument placement of pitch using I, V7, I chords in the key of D.

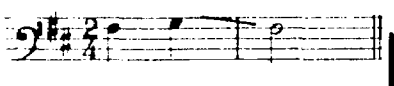
Violin



Viola



Cello



Bass



plays

improvise

different rhythms using I & V7 in key of D.

Sop.

Violin

Alto

Viola

Ten.

Cello

Bass

Bass

I I V7 I

V7, & I in

writes

compare

harmony for simple  
melody.


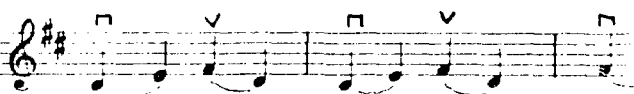

plays

identify

chord changes of I, V7 & I in key of D.

# CONCEPT/COMPETENCY

Similar phrases usually use similar bowing techniques.

<p><b>Entry Behaviors</b> Be familiar with several slurring techniques</p>	<p><b>Materials</b> String instru</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p>	
<ol style="list-style-type: none"> <li>1. Ask students to identify phrases and phrase segments which are alike in "Brother John."</li> <li>2. Teacher demonstrates proper slurring and bowing techniques of phrase segments in "Brother John."</li> <li>3. Ask students to perform phrases and sections as demonstrated.</li> <li>4. Ask students to mark bowing and to play "London Bridge."</li> </ol>	<p><b>Enabling Behaviors</b> STUDENT DOES:</p> <p>reads</p>  <p>listens</p>  <p>reads plays</p> <p>reads marks plays</p> 	<p>IN ORDER TO:</p> <p>identify phrases</p> <p>observe proper s</p> <p>imitate bowing</p> <p>analyze proper b</p>

Evaluation - As the result of the above experiences the student will be able to identify similar phrases and phrase segments and to apply the appropriate bowings.

**HCY** Similar phrases usually use similar bowing techniques.

Level BEGINNING STRINGS

**Materials** String Instruments

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

reads

identify

phrases and phrase sections.



listens

observe

proper slurring and bowing techniques.



reads  
plays

imitate

bowing style.

reads  
marks  
plays

analyze

proper bowing and phrase style for "London Bridge."



above experiences the student will be able to identify similar segments and to apply the appropriate bowings.

# CONCEPT/COMPETENCY

When instruments are played in different different timbres.

<p><b>Entry Behaviors</b></p>	<p>Experimenting with producing a variety of timbres with violin, viola, cello, and bass. (Use of pizzicato and legato (arco) bowing technique)</p>	<p><b>Materials</b></p>
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES: IN ORDER TO</p>	
<ol style="list-style-type: none"> <li>1. Ask students to listen to the Strauss "Pizzicato Polka" and the 2nd Movement of the Haydn "Emperor String Quartet."</li> <li>2. Demonstrate pizzicato technique and legato bowing techniques.</li> <li>3. Demonstrate correct pizzicato technique on simple D scale patterns. Ask students to imitate.</li> <li>4. Demonstrate slow bow technique and ask students to imitate.</li> <li>5. Teacher performs pizzicato and legato bowing on characteristic pieces.</li> <li>6. Ask students to perform "The Jolly Farmer" with both pizzicato and legato bowing, choosing the appropriate techniques for each section of the piece.</li> </ol>	<p>listens listens observes plays plays plays</p>	<p>identify discriminate imitate review choose judge produce choose</p>

As the result of the above activities students will be able to choose the appropriate timbre for performance of "The Jolly Farmer."



# ENCY

When instruments are played in different ways, they produce different timbres.

Level BEGINNING STRINGS

a variety of timbres with violin, viola, cello and legato (arco) bowing technique)

**Materials** String Instruments

## Student

### Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

### Learnings

2nd

listens

identify

the difference in timbre of plucked (pizzicato) and bowed (arco) tones in compositions played on the same instrument.

listens  
observes

discriminate

between pizzicato and legato techniques.

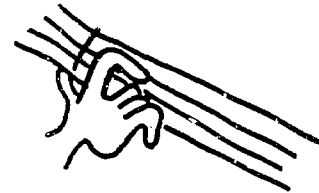


Ask

plays

imitate

pizzicato technique.



plays

review

slow bow (legatto) technique.

plays

choose  
judge

proper style of performing for appropriate composition.

nd  
of

plays



produce  
choose

appropriate timbre for performance.

the above activities students will be able to choose the appropriate performance of "The Jolly Farmer."

# CONCEPT/COMPETENCY

Identify and produce melodic sequences in music

<p><b>Entry Behaviors</b> Be able to recognize patterns</p>	<p><b>Materials</b> String Lear</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES, IN ORDER TO:</p>	
<p>1. Ask students to identify repeated patterns (sequence) around the room.</p> <p>2. Ask students to identify sequences on the printed page.</p> <p>3. Teacher demonstrates a tonal sequence.</p>	<p>observes identify</p>	<p>re</p>
<p>2. Ask students to identify sequences on the printed page.</p>	<p>observes identify</p> 	<p>se</p>
<p>3. Teacher demonstrates a tonal sequence.</p>	<p>observes identify</p> 	<p>t</p>
<p>4. Ask the students to play the same example.</p>	<p>plays express</p>	<p>sc</p>

**ICY** Identify and produce melodic sequences in music,

**Level** BEGINNING STRINGS

**Materials** String Instruments  
Learn to Play, Violin and Viola, method books by Ralph Matesky

**Student**

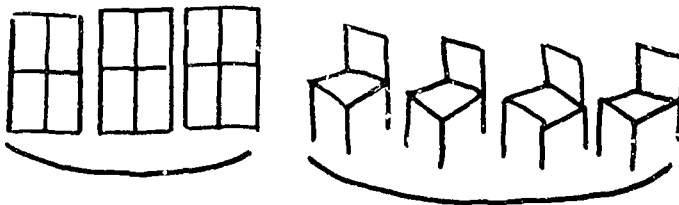
**Enabling Behaviors**

**Learnings**

observes

identify

repeated patterns in form, design and furnishings.



observes

identify

sequences in "Brother John."



observes

identify

tonal sequences.



express

sounds of a tonal sequence.

5. Ask students to play the same sequences on different strings.
6. Ask students to create different melodic sequences, having other students imitate.
7. Have students play "Learn and Play", lesson 32, picking out the sequences.

plays

compare

plays

create

listens  
plays  
reads

observe  
learn

Evaluation - As the result of the above experiences the students be able to identify the melodic sequences in melo



plays

compare

pitch differences when using the same sequence .

plays

create

new melodic sequences.

listens  
plays  
reads

observe  
learn

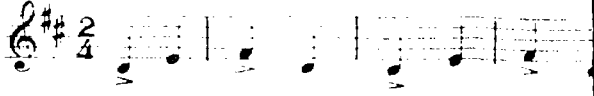
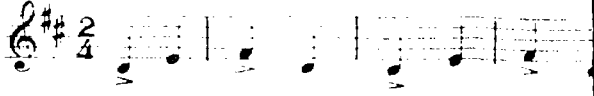
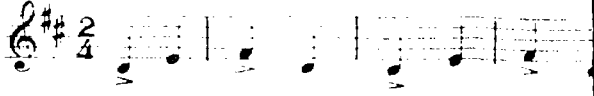
the ability to identify and play melodic sequences.

Evaluation - As the result of the above experiences the student will be able to identify the melodic sequences in melodies.



# CONCEPT/COMPETENCY

Music is made up of strong and weak pulses

Entry Behaviors	Materials																					
<p>Students are playing in the keys of G &amp; D with the meters of 2, 3, &amp; 4</p> <p style="text-align: center;">4 4 4</p>	<p>STRING Issac, M. String In</p>																					
Teacher Tasks	Student																					
<ol style="list-style-type: none"> <li>Teacher plays 4 measures of "Jolly Fellow" (p. 39) <math>\frac{4}{4}</math> (or other <math>\frac{4}{4}</math> selection).  Ask student to listen and determine which of the 4 beats are strong and which are weak.</li> <li>Ask children to play "Jolly Fellow," using very slight pressure on bow ("leaning into" the stick with forefinger) for stronger pulses on 1st &amp; 3rd beats.</li> <li>Ask children to look on next page, (p.40) observing <math>\frac{2}{4}</math> meter and deciding which beat is strongest.</li> <li>Ask children to play "Are You Sleeping" as a round -- stressing the strong beat.</li> <li>Suggest that <math>\frac{2}{4}</math> meter is like saying the word "music" (ONE-two). Have children repeat the word several times and identify other 2 syllable words.</li> <li>Ask the students to play the scale of D in <math>\frac{2}{4}</math> (DD, EE, etc.). As they are playing ask them to determine and demonstrate the natural strong beat (on one).</li> </ol>	<table border="1"> <thead> <tr> <th data-bbox="980 827 1333 832">Enabling Behaviors</th> <th data-bbox="1333 827 1701 832">STUDENT DOES</th> <th data-bbox="1602 827 1701 832">NUMBER TO</th> </tr> </thead> <tbody> <tr> <td data-bbox="980 832 1333 964">listens</td> <td data-bbox="1333 832 1602 964">determine</td> <td data-bbox="1602 832 1701 964">stronger weak be</td> </tr> <tr> <td data-bbox="980 964 1333 1058">plays</td> <td data-bbox="1333 964 1602 1058">demonstrate</td> <td data-bbox="1602 964 1701 1058">correct</td> </tr> <tr> <td data-bbox="980 1058 1333 1151">reads</td> <td data-bbox="1333 1058 1602 1151">determine</td> <td data-bbox="1602 1058 1701 1151">that the</td> </tr> <tr> <td data-bbox="980 1151 1333 1245">plays</td> <td data-bbox="1333 1151 1602 1245">produce</td> <td data-bbox="1602 1151 1701 1245">strong p</td> </tr> <tr> <td data-bbox="980 1245 1333 1433">  </td> <td data-bbox="1333 1245 1602 1433">express</td> <td data-bbox="1602 1245 1701 1433">pulse o</td> </tr> <tr> <td data-bbox="980 1433 1333 1868">plays</td> <td data-bbox="1333 1433 1602 1868">determine</td> <td data-bbox="1602 1433 1701 1868">strong</td> </tr> </tbody> </table>	Enabling Behaviors	STUDENT DOES	NUMBER TO	listens	determine	stronger weak be	plays	demonstrate	correct	reads	determine	that the	plays	produce	strong p		express	pulse o	plays	determine	strong
Enabling Behaviors	STUDENT DOES	NUMBER TO																				
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plays	demonstrate	correct																				
reads	determine	that the																				
plays	produce	strong p																				
	express	pulse o																				
plays	determine	strong																				

with the meters	<p><b>Materials</b></p> <p>STRING CLASS METHOD, by Merle Issac, M. M. Cole Publishing Co. - Violin, Viola, Cello, and Bass String Instruments</p>
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**Student**

<p><b>Enabling Behaviors</b> STUDENT DOES:</p>	<p><b>Learnings</b></p>
--	-------------------------

listens	determine	stronger pulse of $\frac{4}{4}$ is on count 1, with second strongest pulses on count 3 (2 & 4 are weak beats).
---------	-----------	--

plays	demonstrate	correct bow pressure or playing strong pulses.
-------	-------------	--

reads	determine	that the strong pulse in $\frac{2}{4}$ is on count 1 and the weak pulse is on count 2.
-------	-----------	--

plays	produce	strong pulse on one in $\frac{2}{4}$
-------	---------	--------------------------------------



verbalizes	express	pulse of "mu-sic" and other two syllable words.
------------	---------	---

plays	determine	strong & weak pulses of $\frac{2}{4}$
-------	-----------	---------------------------------------



7. Suggest that meter is like saying "tri-po-let" (one-two-three). Have children repeat the word several times and identify other two syllable words.

verbalizes

express

8. Ask students to play the scale of D in 3 (DDD, EEE, FFF, ETC.). As they are playing ask them to determine and demonstrate the natural strong beat (on one).

plays

determine

9. Ask children to verbalize their own name to decide which rhythm pattern it fits.

verbalizes

differentiate

Ex.

$\begin{array}{l} 2 \\ 4 \end{array}$  Alice      $\begin{array}{l} 3 \\ 4 \end{array}$  Jennifer      $\begin{array}{l} 4 \\ 4 \end{array}$  Mary  
           1 2           1 2 3           1 2  
           >               >

10. Ask children to choose two open strings and to play their own name in rhythmic notation.

plays

improvise

11. Instruct the rest of the class to echo these rhythm patterns

plays

imitate

As a result of the above activities the students will know and demonstrate that strong and weak pulses occur in the following

$\begin{array}{l} 4 \\ 4 \end{array}$  1 & 3 are strong and 2 & 4 are weak  
 $\begin{array}{l} 3 \\ 4 \end{array}$  1 is strong and 2 & 3 are weak  
 $\begin{array}{l} 2 \\ 4 \end{array}$  1 is strong and 2 is weak



tree). Have  
two syllable

verbalizes

express

pulse of the word "tri-po-let" and other 3 syllable words.

(F, ETC.). As  
the natural

plays

determine

strong and weak pulses of  $\frac{3}{4}$



which rhythm

verbalizes

differentiate

rhythm pattern and pulse of name.

Ex.

$\frac{2}{4}$  Alir  $\frac{3}{4}$  Jennifer  $\frac{4}{4}$  Maryanna  
1 2 1 2 3 1 2 3 4  
> > >

their own name

plays

improvise

rhythmic pulse using names of students on open strings.

ns

plays

imitate

rhythm patterns.

As a result of the above activities the students will know and be able to demonstrate that strong and weak pulses occur in the following manner:

$\frac{4}{4}$  1 & 3 are strong and 2 & 4 are weak

$\frac{3}{4}$  1 is strong and 2 & 3 are weak

$\frac{2}{4}$  1 is strong and 2 is weak

# CONCEPT/COMPETENCY

Student should know how loud and soft tones are produced, the placement and use of the bow; its relative closeness to the bridge or finger board.

<p><b>Entry Behaviors</b>      Sounds are relatively loud or soft.</p>	<p><b>Materials</b>      instruments</p>			
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p>			
<ol style="list-style-type: none"> <li>1. Ask students to discuss the difference between loud and soft sounds. Teacher performs an example (or plays a recording) of solo literature with soft and loud passages. Teacher discusses the use of p &amp; f.</li> <li>2. Teacher demonstrates that soft tones are produced with the bow positioned near the finger board, using a lighter stroke.</li> <li>3. Teacher demonstrates that loud, full tones are produced with the bow positioned near the bridge, using a heavier, longer stroke.</li> <li>4. Ask students to demonstrate loud and soft tones moving the bow to the proper placement, using sustained bow motion.</li> <li>5. Ask student to play loud and soft (f &amp; p) tones using different amounts of pressure on the bow.</li> <li>6. Ask students to demonstrate the use of p &amp; f while performing a familiar composition.</li> </ol>	<p><b>Enabling Behaviors</b></p>	<p>STUDENT DOES:</p>	<p>IN ORDER TO:</p>	<p>soft and</p> <p>that soft</p> <p>that loud</p> <p>loud and motion.</p> <p>tone difference pressure</p> <p>loud and</p>
	<p>discusses listens</p> <p>observes listens</p> <p>observes listens</p> <p>listens plays</p> <p>plays</p> <p>plays</p>	<p>p = piano = soft f = forte = loud</p>	<p>identify</p> <p>recognize</p> <p>recognize</p> <p>produce compare</p> <p>compare</p> <p>demonstrate</p>	

Evaluation - As the result of experiences with the above processes students will know "sounds are relatively loud and soft."

ncy

Student should know how loud and soft tones are produced through the placement and use of the bow; its relative closeness to the bridge or finger board.

Level BEGINNING STRINGS

Materials instruments

Student

Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

Learnings

discusses  
listens

identify

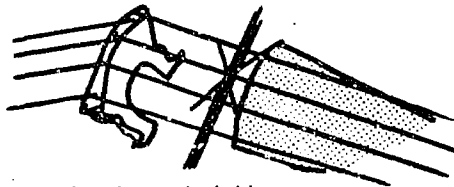
soft and loud passages.

p = piano = soft  
f = forte = loud

observes  
listens

recognize

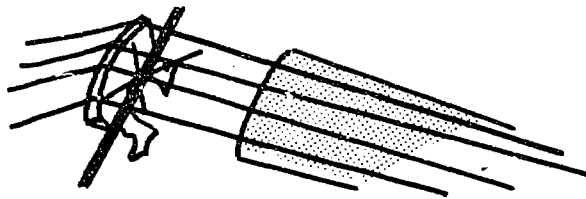
that soft tones are produced near the fingerboard.



observes  
listens

recognize

that loud tones are produced near the bridge.



listens  
plays

produce  
compare

loud and soft tones by changing placement of bow, using sustained bow motion.

plays

compare

tone differences by using different amounts of the bow with varying pressure.


plays

demonstrate

loud and soft.

# CONCEPT/COMPETENCY

Ability to combine patterns into pie

<p><b>Entry Behaviors</b> Ability to play simple tunes in <math>\frac{4}{4}</math> on the D string in the key of D</p>	<p><b>Materials</b></p>												
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES: IN ORDER TO:</p>												
<ol style="list-style-type: none"> <li>1. Teacher asks students to listen and to identify rhythm and melody pattern the teacher plays on the violin.</li> <li>2. Teacher asks students to listen and to identify rhythm and melody pattern No. 2 that the teacher plays on the violin.</li> <li>3. Ask children to play melody No. 1.</li> <li>4. Ask children to play melody No. 2.</li> <li>5. Ask children to identify the parts of the castle and describe its form.</li> <li>6. Ask children to arrange the melodies in: A B A form and to play them.</li> </ol>	<table> <tr> <td>listens reads</td> <td>identify</td> </tr> <tr> <td>listens reads</td> <td>identify</td> </tr> <tr> <td>plays</td> <td>demonstrate</td> </tr> <tr> <td>plays</td> <td>demonstrate</td> </tr> <tr> <td>looks</td> <td>identify</td> </tr> <tr> <td>arranges plays</td> <td>demonstrate</td> </tr> </table> 	listens reads	identify	listens reads	identify	plays	demonstrate	plays	demonstrate	looks	identify	arranges plays	demonstrate
listens reads	identify												
listens reads	identify												
plays	demonstrate												
plays	demonstrate												
looks	identify												
arranges plays	demonstrate												

Evaluation - As the result of experiences with the above processes students will two melodies in A B A form comprises simple A B A form in mus

# TENCY

Ability to combine patterns into pieces



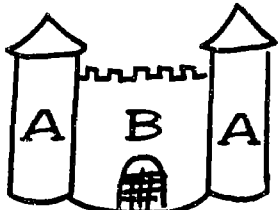

Level BEGINNING STRINGS

4 on the D string in the key of D

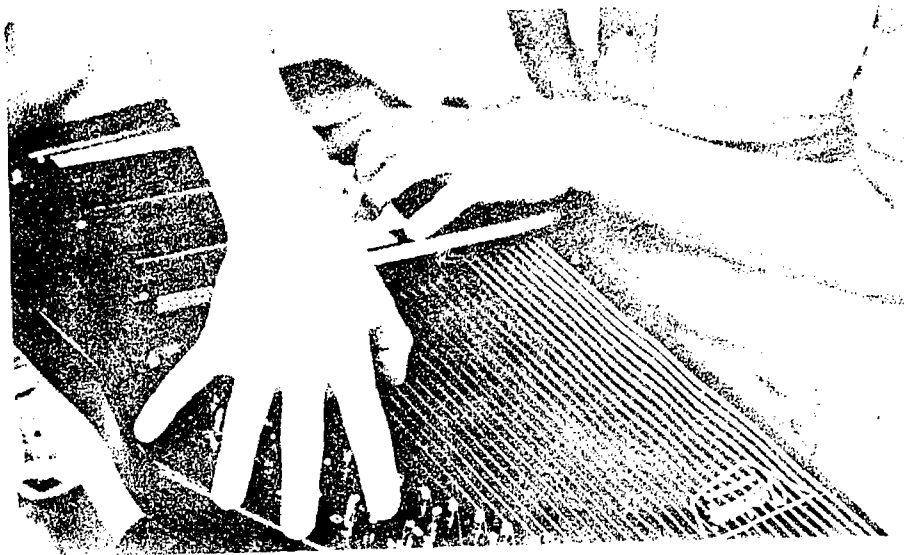
**Materials** String instruments

**Student**

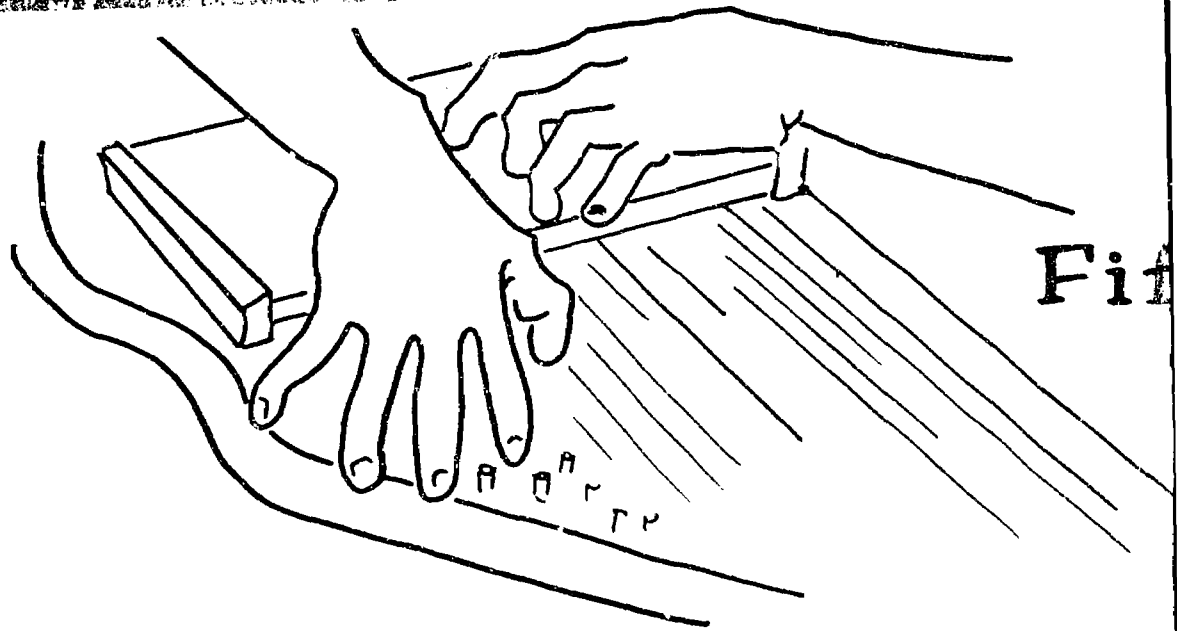
Enabling Behaviors STUDENT DOES:	Learnings IN ORDER TO:
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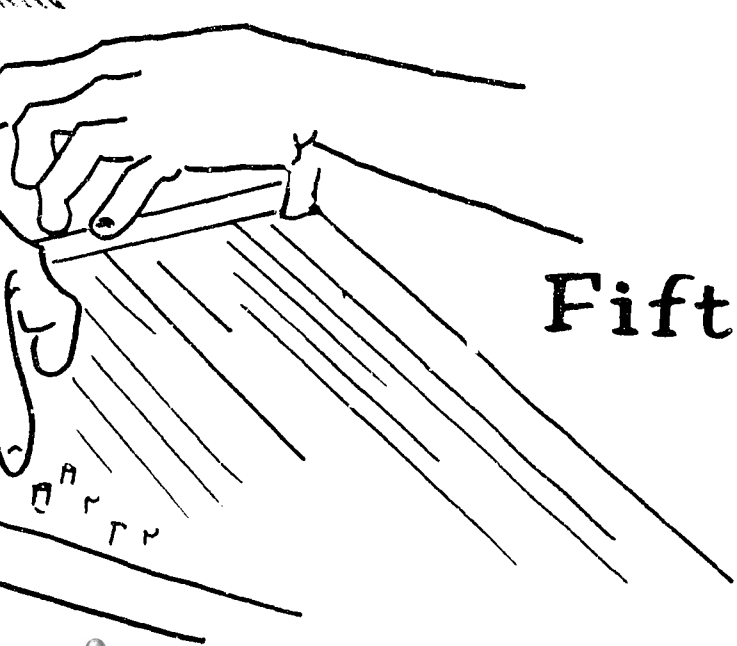
<p>listens reads</p>	<p>identify</p>	<p>melody and rhythm pattern.</p> 
<p>listens reads</p>	<p>identify</p>	<p>2nd melody and rhythm pattern.</p> 
<p>plays plays</p>	<p>demonstrate demonstrate</p>	<p>melody No. 1, melody No. 2.</p>
<p>looks</p>	<p>identify</p>	
<p>arranges plays</p>	<p>demonstrate</p>	<p>form (A B A) form in music.</p> 

ERIC Full Text Provided by ERIC  
 result of experiences with the above processes students will know that combining  
 dies in A B A form comprises simple A B A form in music.



# Identifying Musical

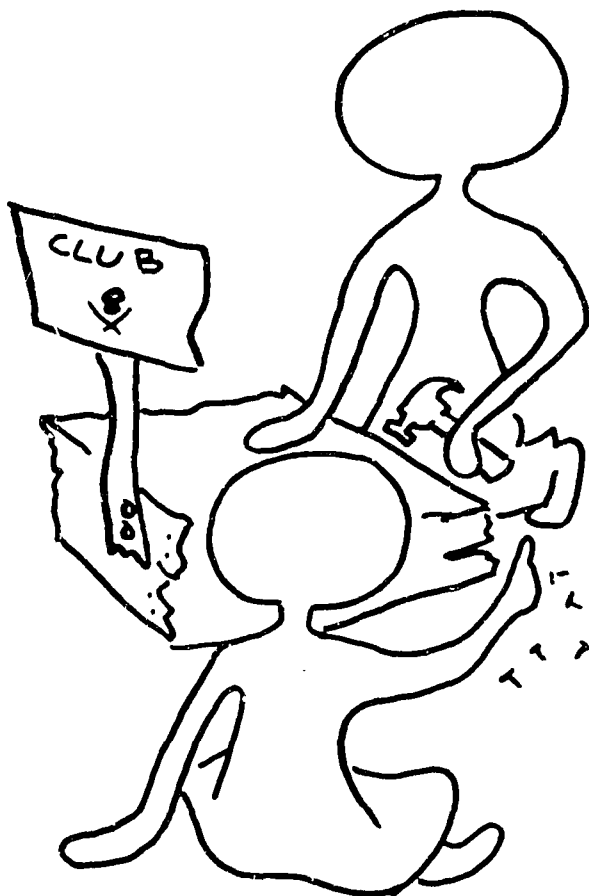


A line drawing of a hand playing a xylophone. The hand is positioned on the left, with fingers striking the bars. The xylophone has several parallel bars, and the sound is represented by diagonal lines radiating from the bars. The drawing is simple and illustrative.

Identifying & Developing  
**Musical Behaviors**

**Fifth and Sixth  
Grades**

# Know Your Students



10 yrs.

## ten

- . loves outdoor gross motor games.
- . man of more action than thought.
- . animals, pets in particular, are of great interest.
- . fears at low ebb.
- . most universal emotional expression is anger.
- . tends to cover up any "hurt feelings".
- . is casually sure of himself.
- . likes to complete a task but not erudite.
- . not time for deep growing, rather "grows everything".
- . moves through quicker superficially.
- . thinks in broad general terms of people.
- . "secret," "mystery" are key words.
- . needs many friends all the time.
- . play is paramount in his life; school is secondary.
- . likes to construct.
- . clubs of all kinds are strong ("I'll be a leader tomorrow").
- . is becoming aware of responsibility.
- . makes some of his own decisions.
- . now more ruler than ruled.



## **ten**

- . loves outdoor gross motor games.
- . man of more action than thought.
- . animals, pets in particular, are of great interest.
- . fears at low ebb.
- . most universal emotional expression is anger.
- . tends to cover up any "hurt feelings."
- . is casually sure of himself.
- . likes to complete a task but not enlarge upon it.
- . not time for deep growing, rather wide expanding, various experience, "he wishes to try everything."
- . moves through quicker superficial world of thought rather than deeper feelings.
- . thinks in broad general terms of peace on earth, good health, happiness.
- . "secret," "mystery" are key words for interest.
- . needs many friends all the time.
- . play is paramount in his life; school and routines are considered interruptions.
- . likes to construct.
- . clubs of all kinds are strong (however, may be quite fluid "here today, gone tomorrow").
- . is becoming aware of responsibilities that going out into the world demands.
- . makes some of his own decisions.
- . now more ruler than ruled.

## eleven

- . increased motor activity; incessant body of inner changes, seething).
- . talks with speed, lack of restraint in voice.
- . self-conscious.
- . may revert to earlier stage of falling down.
- . resists work; spends energies in finding ways.
- . unaccountable shifts in mood; fidgety, and sulky.
- . may re-stabilize himself after a fit of possession.
- . acts most positively away from home.
- . is aware he has a disposition.
- . needs a simplified program, more time for when he works, he works intensively some spontaneous and immediate in his expression.
- . afraid to be alone. . . does not talk about his more vulnerable about his feeling than at needs love, but approach must be his, not of affection.
- . can be very good for a spell then very bad humor is expanding.
- . can pull together better on a business like.
- . often dreams of the stage as a career.
- . spends little time in room, is constantly going to do now?"
- . does not like to be demanded of or criticized.
- . rarely chooses to be alone; is forever in on badly with both parents and siblings.
- . comes to school chiefly because of other prefers a tough teacher "one who does endearing facts is if teacher occasionally personal basis (choose a moment when s before the group).
- . has real difficulty getting up in the morning fatigues rapidly.
- . is adamant on subject of fairness.
- . more concerned about self protection than is indignant about cheating and stealing.



11 yrs.

## eleven

- . increased motor activity; incessant body activity and expenditure of energy (outer signs of inner changes, seething).
- . talks with speed, lack of restraint in voice.
- . self-conscious.
- . may revert to earlier stage of falling down, breaking things.
- . resists work; spends energies in finding ways to get out of it.
- . unaccountable shifts in mood; fidgety, disagreeable, resentful, argumentative, insolent, and sulky.
- . may re-stabilize himself after a fit of temper by generously giving away a prized possession.
- . acts most positively away from home.
- . is aware he has a disposition.
- . needs a simplified program, more time for play and sports.
- . when he works, he works intensively sometimes to point of exhaustion.
- . spontaneous and immediate in his expressions, leaving no doubt as to how he feels.
- . afraid to be alone. . .does not talk about his fear.
- . more vulnerable about his feeling than at ten, will go off and cry by himself.
- . needs love, but approach must be his, not mothers; is embarrassed by public expressions of affection.
- . can be very good for a spell then very bad.
- . humor is expanding.
- . can pull together better on a business like bargain basis "If you do this. .I'll do that."
- . often dreams of the stage as a career.
- . spends little time in room, is constantly with family interrupting with "What are we going to do now?"
- . does not like to be demanded of or criticized.
- . rarely chooses to be alone; is forever in midst of family circle, even though he may get on badly with both parents and siblings.
- . comes to school chiefly because of other ' kids' being there.
- . prefers a tough teacher "one who doesn't treat us like babies"; one of the most endearing facts is if teacher occasionally cracks a joke; likes to be teased by teacher on a personal basis (choose a moment when she has his attention alone and not expose him before the group).
- . has real difficulty getting up in the morning.
- . fatigues rapidly.
- . is adamant on subject of fairness.
- . more concerned about self protection than truth.
- . is indignant about cheating and stealing.

# Behavior Bank (Concept)

the child will:

express and interpret music

## Listening

## Singing

understand and organize

Pitch

- hear that an orchestral instrument has a range which may be high or low in relation to other orchestral instruments.
- identify by range; soprano, alto, tenor, and bass.
- identify music that is organized in major, minor, pentatonic, whole tone, twelve tone, and devised scales.
- become aware of scale patterns used in other modes such as Dorian and Aeolian.
- hear when harmonies are by 3rds and/or 6ths.

- further extend his singing range.
- be able to sing intervals of increasing difficulty.
- further develop a tonal memory by repeating longer melodic phrases with accuracy.
- be able to sing accurately, melodies in the major, minor, pentatonic, whole tone and devised scales when they occur in the song material.
- continue to acquire a repertoire of heritage, folk, and art songs from different times and places.
- be able to maintain a simple harmony part.
- develop the ability to harmonize by 3rds and 6ths.

Duration

recognize the use of polymeters, polyrhythms and syncopation in compositions.

- develop increasing skills in singing songs containing rhythm patterns of greater length and complexity.
- be able to accurately sing simple syncopated rhythms.
- be able to accurately sing rhythms which occur in combination with or contrast to other rhythms.

# Rank (Concept/Competency)

## es and interpret musical ideas

### Singing

### Playing

- . further extend his singing range.
- . be able to sing intervals of increasing difficulty.
- . further develop a tonal memory by repeating longer melodic phrases with accuracy.
- . be able to sing accurately, melodies in the major, minor, pentatonic, whole tone and devised scales when they occur in the song material.
- . continue to acquire a repertoire of heritage, folk, and art songs from different times and places.
- . be able to maintain a simple harmony part.
- . develop the ability to harmonize by 3rds and 6ths.

- . further increase his skill when playing classroom and orchestral instruments.
- . be able to play many of the melodies he sings and hears.
- . be able to play the more complex melodies he has created.
- . be able to utilize the autoharp in accompaniments more complex than those using merely I, IV, and V<sub>7</sub> chords.

- . develop increasing skills in singing songs containing rhythm patterns of greater length and complexity.
- . be able to accurately sing simple syncopated rhythms.
- . be able to accurately sing rhythms which occur in combination with or contrast to other rhythms.

- . demonstrate a sensibility to steady beat and metrical accent as he maintains longer and more complex rhythmical patterns in notated accompaniments and instrumental settings.
- . be able to play simple syncopated rhythmic patterns in notation.
- . be able to employ syncopated rhythmic patterns in improvisations.


## Moving

- use movement when appropriate to reflect pitch level.

## Writing

- demonstrate skill in simple use of musical symbols such as sharps ( # ), flats ( b ), and natural ( ♮ ).
- be able to notate increasingly more difficult dictation.

- be able to conduct patterns of 2, 3, and 4 beats.
- demonstrate by conducting, sensitivity to beat, accent, rhythmic patterns, changing meters and syncopation.
- exhibit a sensitivity to beat, accent, pattern and changing meter when moving freely to listening selections or songs in the repertoire...and when performing patterned movements in folk dances.

- demonstrate increasing skill in using traditional and devised notation.
- be able to use  and dotted notes in recording his own rhythms and also the rhythmic patterns encountered in singing or listening.
- be able to write simple rhythm patterns in 2/4, 3/4, 4/4, and 6/8.

## Writing

demonstrate skill in simple use of musical symbols such as sharps (  $\sharp$  ), flats (  $\flat$  ), and natural (  $\natural$  ).


be able to notate increasingly more difficult dictation.

## Reading

be able to interpret simple notation including skips of a 3rd, 4th, 5th, and octave.

be able to follow the musical score for a single voice or instrumental line among one or two others.

demonstrate increasing skill in using traditional and devised notation.

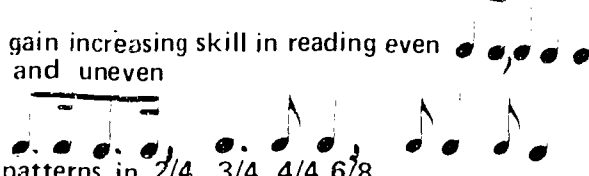
be able to use  and dotted notes in recording his own rhythms and also the rhythmic patterns encountered in singing or listening.

be able to write simple rhythm patterns in 2/4, 3/4, 4/4, and 6/8.

gain increased skill in interpreting rhythmic symbols, devised and traditional.

gain increasing skill in reading music in which notes and rests of one beat, more than one beat and less than one beat are employed in 2/4, 3/4, 4/4, 6/8.

gain increasing skill in reading even and uneven

  
patterns in 2/4, 3/4, 4/4, 6/8.

# Behavior Bank (Concepts)

the child will:

		express and interpret mu	
		Listening	Singing
understand and organize	Volume	<ul style="list-style-type: none"> <li>grow in his ability to hear that sounds are relatively loud or soft and are employed by the composer for specific expressive purposes.</li> <li>hear that dynamic changes may sometimes be used to express musical excitement and relaxation within a phrase or composition.</li> </ul>	<ul style="list-style-type: none"> <li>be aware that song lyrics may affect the dynamic changes of the song.</li> <li>be able to sing expressively by using a broad range of dynamic controls.</li> </ul>
	Timbre	<ul style="list-style-type: none"> <li>hear and identify the unique sounds of instrumental ensembles such as woodwing quintets, string quartets and mixed groups.</li> <li>grow in ability to abstract a specific timbre sound from a large ensemble.</li> <li>hear and identify timbre of various ethnic instruments such as a koto, sitar, and kilimba.</li> <li>grow in ability to hear the tone quality in the separate lines within various vocal groups.</li> <li>hear and become aware of uses of electronic sounds in music.</li> <li>be able to identify the unique timbre of an orchestra or concert band.</li> <li>hear that instrument voices are used in different ways to produce different timbres.</li> </ul>	<ul style="list-style-type: none"> <li>be able to use a variety of vocal sounds in the expression of musical styles.</li> <li>become aware that vowels and consonants affect enunciation and tone quality.</li> <li>grow in the ability to produce a free, open and well-supported tone which promotes a safe vocal development.</li> </ul>



# nk (Concept/Competency)

and interpret musical ideas	
Singing	Playing
<ul style="list-style-type: none"><li>· be aware that song lyrics may affect the dynamic changes of the song.</li><li>· be able to sing expressively by using a broad range of dynamic controls.</li></ul>	<ul style="list-style-type: none"><li>· is able to play a tone, phrase or song with the appropriate dynamic control to demonstrate the intent of the composition.</li><li>· is able to demonstrate a variety of dynamic changes through manipulations of textures while performing improvisations or other compositions.</li><li>· develop the necessary motor-controls to demonstrate a variety of dynamic changes.</li></ul>
<ul style="list-style-type: none"><li>· be able to use a variety of vocal sounds in the expression of musical styles.</li><li>· become aware that vowels and consonants affect enunciation and tone quality.</li><li>· grow in the ability to produce a free, open and well-supported tone which promotes a safe vocal development.</li></ul>	<ul style="list-style-type: none"><li>· exhibit greater ability in obtaining a variety of timbre when performing on a single instrument.</li><li>· use a greater variety of instrumental timbre in musical expression.</li><li>· experiment in creating and playing new instruments.</li></ul>

## Moving

demonstrate a response to a variety of dynamic changes while moving to phrases or larger sections of music.

be increasingly sensitive to the manner in which specific timbres influence movement.

## Writing

use appropriate symbols to show increased sensitivity to possibilities of dynamic changes as he writes music.

be able to use traditional notation in writing simple scores for two or more timbres.

devise his own notation for use with complex groupings or sounds.

## Writing

use appropriate symbols to show increased sensitivity to possibilities of dynamic changes as he writes music.

be able to use traditional notation in writing simple scores for two or more timbres.

devise his own notation for use with complex groupings or sounds.

## Reading

will increase his ability to interpret additional dynamic symbols and/or terminology.

be able to interpret timbral notation (muted sounds, non-pitched sounds).

# Behavior Bank (Concept

the child will:

		express and interpret m	
		Listening	Singing
understand and organize	Expressive Controls	<ul style="list-style-type: none"> <li>grow in his ability to hear tones that are smooth and connected (legato) short and detached (staccato).</li> <li>grow in ability to recognize tempi, terms such as largo, allegro, andante, etc.</li> <li>grow in ability to recognize tempo changes, such as accelerando, ritard, a tempo, rallentando.</li> </ul>	<ul style="list-style-type: none"> <li>sing expressively a variety of articulation such as legato, staccato, marcato slur.</li> <li>utilize a variety of tempi for expressive purposes such as slow, moderate, fast.</li> <li>utilize a variety of changes in tempo within piece, accelerando, ritard, a tempo rallentando.</li> </ul>
	Structures	<ul style="list-style-type: none"> <li>demonstrate increased ability in hearing repetition and contrast such as: AB, ABA, Rondo, Fugue.</li> <li>demonstrate increased ability in recognizing variations within repetition such as theme and variation.</li> <li>grow in ability to identify patterns and motives, phrases, sections, and movements as contained in suites, sonata allegro, symphony, march.</li> <li>identify major musical forms such as opera, musical shows, operetta, cantata, ballet, symphony, concerto, art song.</li> </ul>	<ul style="list-style-type: none"> <li>with understanding music in short forms of AB, AA BB, ABA and other forms involving imitation such as rounds and canons.</li> <li>increase in ability to use repetition, contrast and sequence when vocally improvising melodies.</li> </ul>

# ank (Concept/Competency)

## and interpret musical ideas

### Singing

- sing expressively a variety of articulations such as legato, staccato, marcato, slur.
- utilize a variety of tempi for expressive purposes such as slow, moderate, fast.
- utilize a variety of changes in tempo within a piece, accelerando, ritard, a tempo, rallentando.

### Playing

- play expressively using a variety of articulations such as legato, staccato, marcato, slur.
- utilize a variety of tempi when playing such a slow, moderate, fast.
- utilize a variety of changes in tempo within a piece such as accelerando, ritard, a tempo, rallentando.

- with understanding music in short forms of AB, AA BB, ABA and other forms involving imitation such as rounds and canons.
- increase in ability to use repetition, contrast and sequence when vocally improvising melodies.

- play with increasing understanding music in short forms (AB, ABA, rondo, etc.).
- grow in ability to extend or develop another person's musical idea.
- increase in ability to use repetition, contrast and sequence when improvising melodies with instruments.

Moving	Writing
<ul style="list-style-type: none"> <li>. move expressively to legato, staccato, marcato, slur.</li> <li>. utilize a variety of tempi when moving such as slow, moderate, fast.</li> <li>. utilize a variety of changes in tempi within a piece such as accelerando, ritard, a tempo, rallentando.</li> <li>. increase ability to communicate expressive intent of the music through conducting.</li> </ul>	<ul style="list-style-type: none"> <li>. use musical articulation symbols such as slur, staccato mark, phrase marking, marcato, accent.</li> <li>. mark tempi by use of terms such as allegro, andante and vivace.</li> <li>. show change in tempi within a composition by using terms such as ritard, a tempo, rallentando, accellerando.</li> </ul>
<ul style="list-style-type: none"> <li>. move with contrasting movements to demonstrate AB, ABA, etc.</li> <li>. improvise with expressive contrasting movements in response to music.</li> <li>. increase in ability to respond through movement to repetition, contrast and sequence in music.</li> </ul>	<ul style="list-style-type: none"> <li>. grow in the ability to symbolize with letters or of figures the forms (AB, ABA, AA, rondo, etc.).</li> <li>. notate his own music into established forms or create new forms identified by letter names or by using other traditional or devised systems.</li> </ul>

Writing	Reading
<p>use musical articulation symbols such as slur, staccato mark, phrase marking, marcato, accent.</p> <p>mark tempi by use of terms such as allegro, andante and vivace.</p> <p>show change in tempi within a composition by using terms such as ritard, a tempo, rallentando, accellerando.</p>	<ul style="list-style-type: none"> <li>. grow in the ability to interpret musical articulation symbols such as staccato, legato phrase, accent, slur.</li> <li>. grow in ability to interpret tempo markings of allegro, largo, moderato, and terms showing changes in tempo, ritard, rallendando, a tempo, accellerando.</li> </ul>
<p>grow in the ability to symbolize with letters or of figures the forms (AB, ABA, AA, rondo, etc.).</p> <p>notate his own music into established forms or create new forms identified by letter names or by using other traditional or devised systems.</p>	<ul style="list-style-type: none"> <li>. observe from notation that patterns within phrases are repeated or contrasted.</li> <li>. observe from notation that phrases within a section are repeated or contrasted.</li> </ul>

THE  
 FOLLOWING  
 PAGES  
 CONTAIN

**Modern  
 Lessons**

# CONCEPT/COMPETENCY

Dynamics provide a source of variety and expressiveness.

<p><b>Entry Behaviors</b> Awareness that sounds are relatively loud or soft.</p>	<p><b>Materials</b> Recording</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b></p> <p>STUDENT DOES.                      IN ORDER TO</p>	
<ol style="list-style-type: none"> <li>1. Have class discuss story of "William Tell." Discuss the terms opera and overture.</li> <li>2. Ask the children to think about what happens before, during, and after a storm. Does a storm begin and end suddenly or does it build and die away.</li> <li>3. Then play record "The Storm." Ask children to listen and see if the composer captured the mood of a storm and how.</li> <li>4. After listening to piece, ask children if they could tell when the storm was in full force and how? Does a storm begin with a torrent of rain or does it begin softly with a few scattered rain drops? Did the composer show this in his music? How did all the instruments of the orchestra play at the beginning? Were the notes frequent, heard in quick, sustained succession or were there spaces or silences between the notes? Did this add to the dynamics and the mood of the piece?</li> </ol>	<p>discusses                      familiarize</p> <p>discusses                      identify relate</p> <p>listens                      relate</p> <p>discusses                      analyze</p>	<p>with sto the mea</p> <p>that mos space s of light grows.</p> <p>that th by con</p> <p>that the the storm played a orchestra frequen increas and the e</p>



ICY

Dynamics provide a source of variety and expressiveness.

Level 5-6

soft.

**Materials**

Recording - "William Tell" by Rossini  
BOWMAR ORCHESTRAL LIBRARY NO. 76

**Student**

Enabling Behaviors STUDENT DOES IN ORDER TO	Learnings
discusses	familiarize with story of "William Tell" and understand the meaning of the terms opera and overture
discusses	identify relate that most storms begin with the darkening of the sky, sparse scattered drops of rain and perhaps an occasional roll of thunder or bolt of lightning. Then the raindrops fall faster and in greater numbers as the storm grows.
listens	relate that the composer tried to imitate this phenomenon in nature in his music by contrast in using such devices as volume and instrumentation.
discusses	analyze that the music became much louder to indicate the fury of the storm. At the beginning of the piece, only a few instruments of the orchestra played and there was more space, time or silence between the notes. They played to indicate sparse or scattered raindrops. As the storm grew, the orchestra did not only play louder, but more instruments were added and the frequency of the notes played increased (duration of the notes was less) This increased the density of the parts and added to the dynamic change in the music and the excitement. The reverse occurred as the storm died away.

5. Ask children to create their own storm compositions using instruments such as drums, cymbals, triangles, tambourines, autoharp, and resonator bells. Have the children work in groups so an ensemble can be created. Then have the children perform their composition. Remind them to use dynamics to add to the excitement.

plays

create

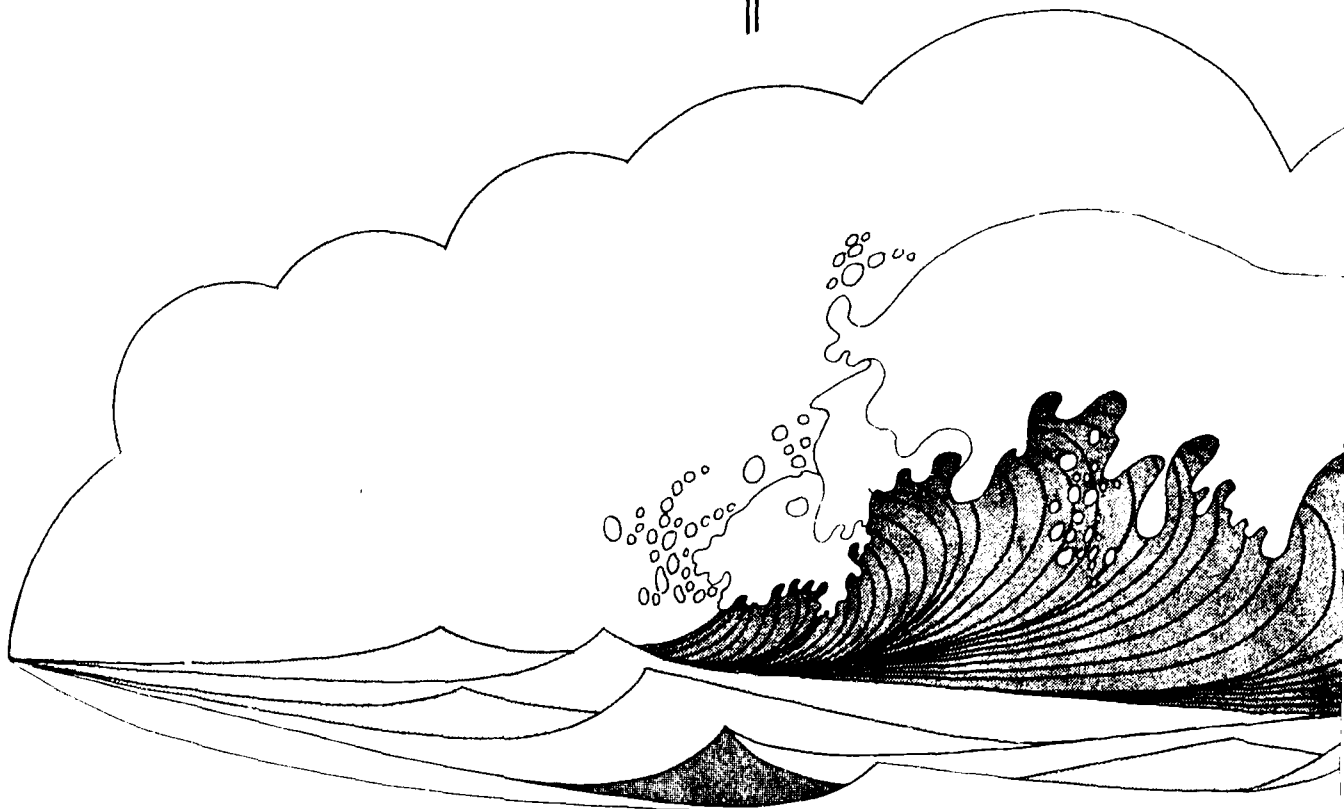
Other related listening activities are:

"Cloud Burst" from the Grand Canyon Suite  
by Ferde Grofe

"Third Movement" from Symphony No. 6  
by Beethoven

"Storm" from the Peer Gynt Suite  
by Grieg

Given an opportunity to listen and to create pieces using dynamic contrast, the composers may use dynamics to express musical excitement or relaxation within a phrase.



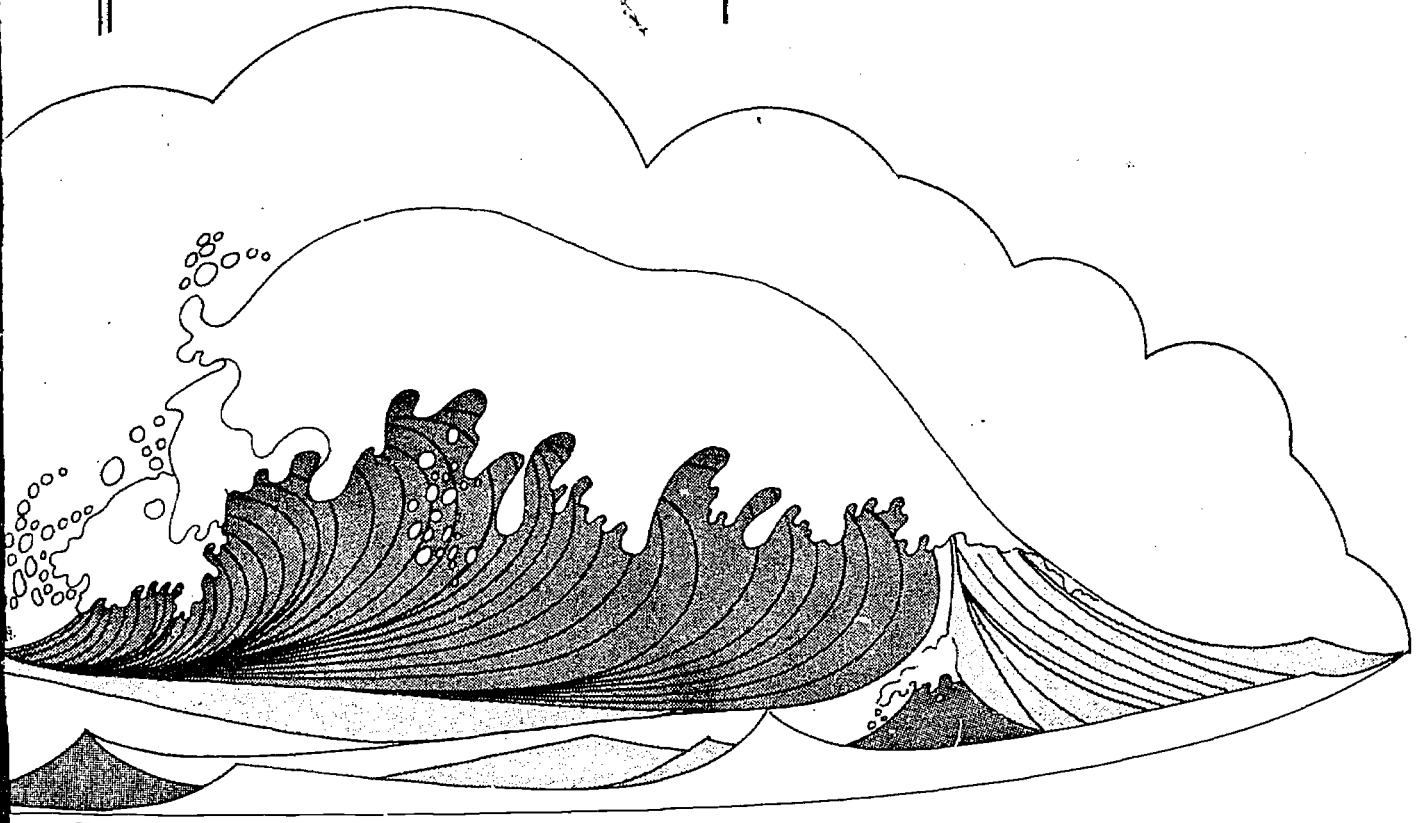
struments  
sonator  
created.  
to use

plays

create

their own pieces representing a storm recalling the information they have previously acquired and will use dynamic change to add to the excitement and mood of their pieces. They will be able to perform their compositions accurately.

portunity to listen and to create pieces using dynamic contrast, the student will be aware that use dynamics to express musical excitement or relaxation within a phrase or composition.



# CONCEPT/COMPETENCY

Rhythm is a grouping of longer or shorter sounds

<p><b>Entry Behaviors</b> Can find beat and accent</p>	<p><b>Materials</b> (Write Other Select)</p>
--	--

<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b></p>
-----------------------------	----------------------------------

1. Have class sing song (learn) song(s) which have syncopated rhythm in some portion such as, "Water Come a Me Eye".  
They conduct the beat and accent, listening for syncopation. "What are the words of the syncopated part?"
2. Have class select one rhythm which is syncopated, playing that rhythm as an ostinato to the song.

sings  
conducts  
listens

identify  
familiarize

sings  
plays  
moves (clap)

discriminate



# ENCY

Rhythm is a grouping of longer or shorter sounds.

Level 5-6

## Materials

"Water Come a Me Eye" Holt, Rinehart, Winston Grade 6  
 (Other calypso song)  
 Selection of Rhythm instruments

## Student

### Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

### Learnings

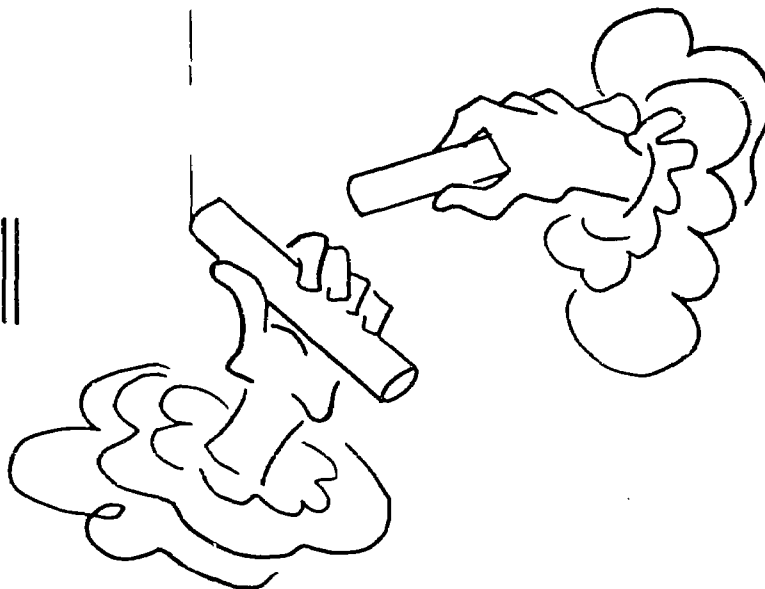
sings  
 conducts  
 listens

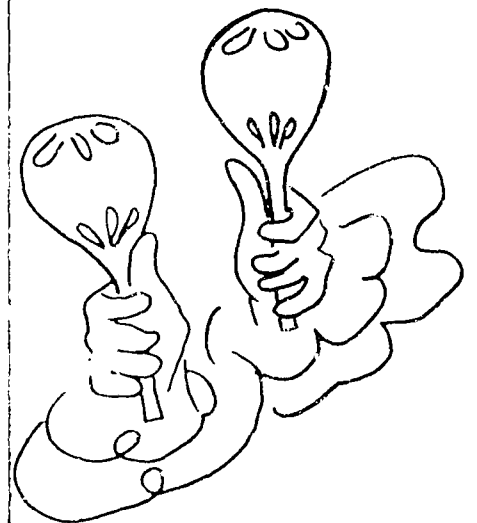
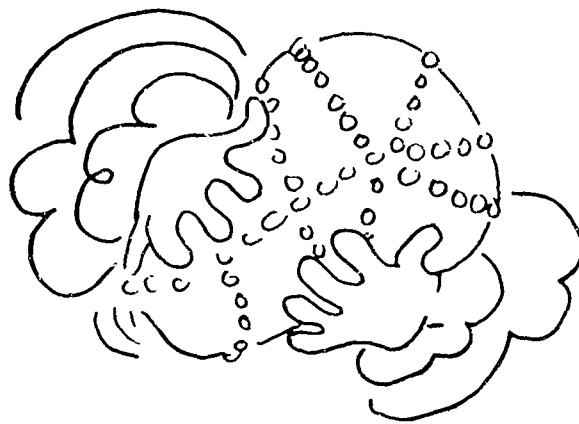
identify  
 familiarize

syncopation in songs.

sings  
 plays  
 moves (clap)

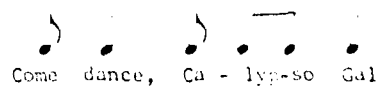
discriminate





3. Ask the class to then play the syncopated pattern from the written notation in the song. Use latin instruments of their choice.
4. Divide the class into groups of 5-6 students each, to create compositions using this (or another) syncopated rhythmic pattern in combination with other instruments.

such as:



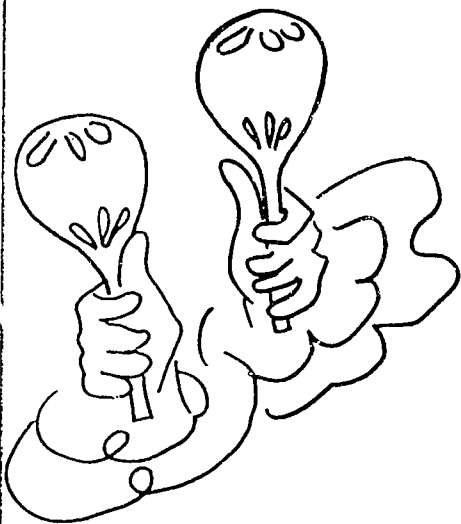
reads  
plays

interprets

sings  
plays

creates

Given an opportunity to sing and play simple syncopation from notation, the student will be able to create syncopation in a different composition.



the written  
compositions  
notation with

reads  
plays  
  
sings  
plays

interpret  
  
create

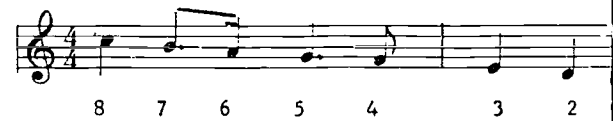
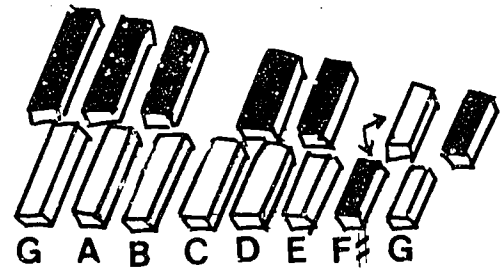
written notation for the syncopation.  
  
composition employing syncopation.

opportunity to sing and play simple syncopation from notation, the student will be able to use this  
in a different composition.

# CONCEPT/COMPETENCY

will become aware of devised scales

<p><b>Entry Behaviors</b></p> <p>Aural knowledge of the sound of the major scale          Knowledge of the half and whole step arrangement of the major scale.</p>		<p><b>Materials</b></p> <p>Resonator          (display)          of the          music</p>
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b></p> <p>STUDENT DOES:                      IN ORDER TO:</p>	
<p>1. Select a simple major scale (C, F, or G).</p> <p>Ask students to arrange the <math>\sharp</math> or <math>\flat</math> bars of the resonator bells so that the scale fits the right half step and whole step pattern and "sounds" like a major scale.</p> <p>2. Have students play a well-known tune, using this major scale (reading from notation or numbers).</p> <p>Examples: "Lavender's Blue"          "White Coral Bells"          "Joy to the World"          "Three Blind Mice"</p> <p>Tape record the tune being played in the traditional major scale (saving tape for later additions)</p> <p>3. Ask a student to change any two pitches (except 1 or 8) by exchanging the bar with an adjacent bar from the black note level.</p> <p>Have student play the same tune (above) in this devised scale, tape recording the result on the tape.</p>	<p>listens works</p> <p>review determine arrange</p> <p>listens reads works</p> <p>reads plays</p> <p>moves</p> <p>reads plays</p>	<p>resonator proper half (that half</p> <p>determine</p> <p>perform</p> <p>create</p> <p>perform</p> <p>familiar so</p> <p>a devised</p> <p>the famil</p>





Y will become aware of devised scales

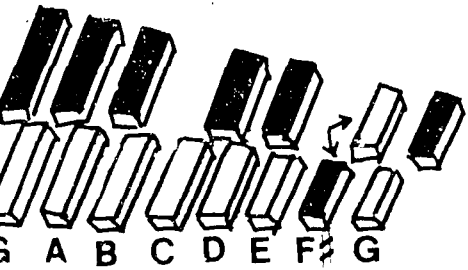
Level 5-6

ent of the major scale.	<p><b>Materials</b></p> <p>Resonator bells (displayed like a keyboard at the front of the classroom, on an easel, heavy music stand or chalkboard tray)</p>
-------------------------	---

**Student**

Enabling Behaviors STUDENT DOES: IN ORDER TO:	Learnings
---	-----------

review  
determine  
arrange



resonator bars in a major scale, demonstrating the knowledge of proper "sound" and proper half step and whole step arrangement (that half steps occur between 3-4 and 7-8).

determine



that the correct notes have been selected for the scale.

perform

familiar song in major scale.

create

a devised scale.

perform

the familiar song in the devised scale.

4. Play the tape containing the song in major and in the devised scale.

5. Discuss the half and whole step arrangement of this new scale.

(In order to do this, the black notes may need to be returned to the upper visual level, placing the unused white bars UPSIDE DOWN in the case.)

6. Return the scale to major and repeat step 3 (above) devising, hearing, and analyzing new scales.

(With each new scale, tape record the song, adding it to the others on the tape)

7. Replay the entire tape containing the song in major, then several devised scales.

"Which scale was more interesting?"  
restful?"  
exciting?"  
etc.?"

"Can you give a reason why?"

"Which scale was more interesting?"  
restful?"  
exciting?"  
etc.?"

"Can you give a reason why?"

Have the class select one devised scale.

8. Divide the class into small groups, asking each group to create new melodies using this common devised scale. Each melody may be notated by number to be performed by other groups.

Tape all compositions for further study and discussion, perhaps using one or more of them in a more complex composition.

listens

compare

speaks

analyze  
compare

moves  
plays  
listens

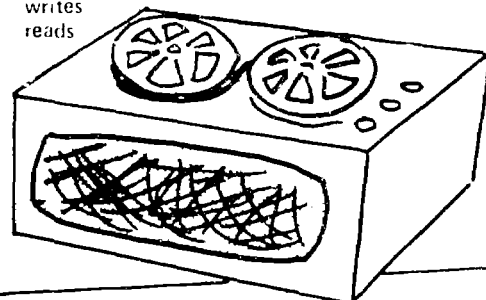
analyze  
compare

listens  
discusses

compare  
judge

plays  
writes  
reads

create



Given an opportunity to perform the same piece in first a major, then a devised scale, aware of devised scales.

to the  
WN in  
earing,  
ners on  
evised  
sting?"  
stful?"  
iting?"  
etc.?"  
why?"

listens

compare

the changes which occurred with the new tonal relationships.

speaks

analyze  
compare

where this scale differs from that of the major scale.

moves  
plays  
listens

analyze  
compare

each new set of tonal relationships.

listens  
discusses

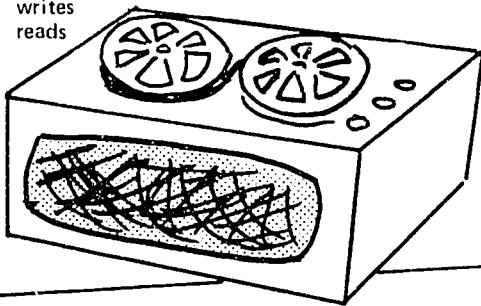
compare  
judge

new sounds created by the devised scales.

plays  
writes  
reads

create

melodies using a devised scale.



ability to perform the same piece in first a major, then a devised scale, the student will become  
scales.

# CONCEPT/COMPETENCY

Sounds and silences are relatively long or short (duration)

**Entry Behaviors** Knowledge of musical symbols.

**Materials** Copies of Drum

**Teacher Tasks**

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

1. Motivate through discussion: "Who has had the sinking feeling of "striking out" in softball or Little League?"
2. Introduce poem (distribute ditto copies to students or use board, transparency). Discuss the two parts of the poem (Umpire-Crowd)

$\frac{2}{4}$

*p* Umpire Ball one, Strike one.

*p* Crowd A hit! A hit!

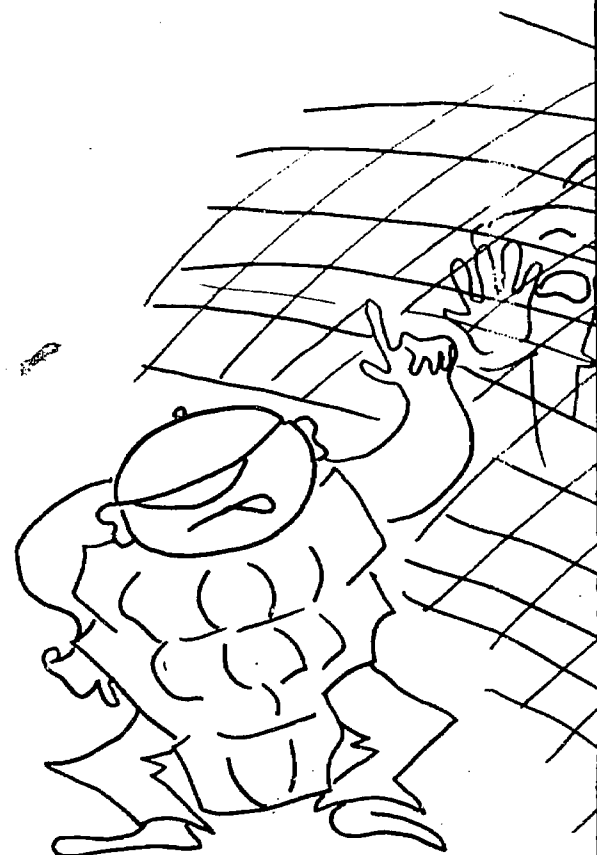
*p* Umpire Ball two, Strike two.

*f* Crowd A hit! A hit!

*p* Umpire Ball three, Foul Ball

*ff* Crowd A hit! A hit!

*>* Umpire Strike three! You're OUT!



**Materials**

Copies of baseball chant  
Drum, maracas

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**

discusses

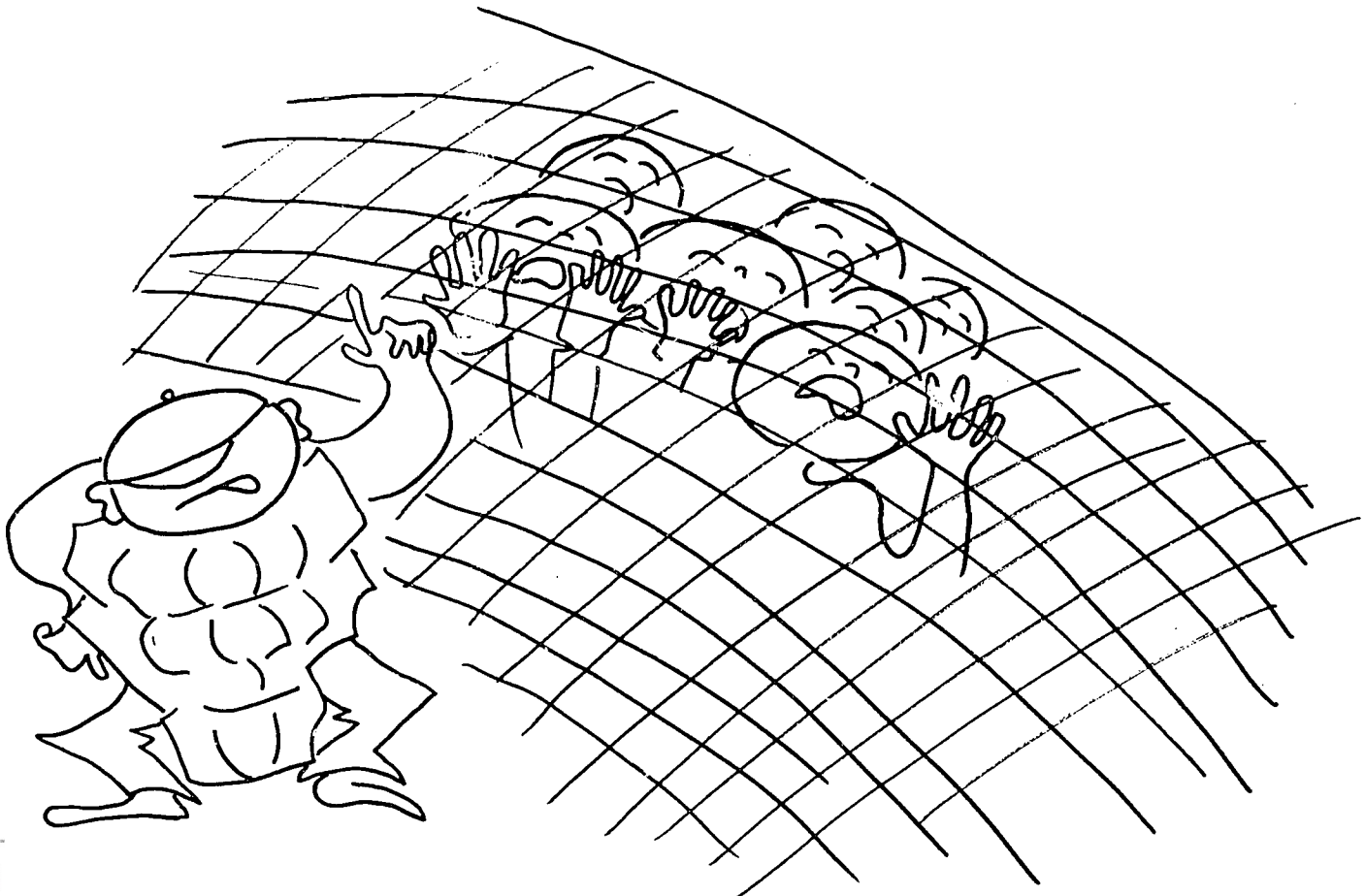
recall

experience that occurred to students on ball field.

listens

discriminate

between the two parts of the chant.



3. Determine the meter of the chant.	discusses	discover
4. Questions: Is there a line that does not speak on the first part of a beat? In which there are no words on the first part of the beat? Which lines are exactly the same? (the crowds)	discusses	interpret perform differentiate
5. Entire class sets the beat in motion by clapping a 2 beat pattern.	claps	interpret perform
6. With the beat in motion, class will speak the chant.	speaks	perform
7. Continue the beat silently. Divide the class into Umpire and Crowd parts. Speak noting the syncopation of the crowd part. Speak with attention given to the notation of syncopation in Crowd's part.	speaks	read perform
8. Respond to dynamic markings as a further means to expressing the excitement of a ball game.	reads speaks	read perform

Given an opportunity to rhythmically read and chant a poem, the students will know and silences are grouped into longer or shorter patterns.

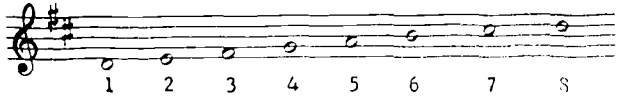
part of a beat?  
 which lines are  
 ern.  
 crowd parts.  
 attention  
 essing the

discusses	discover	that the chant is in 2 meter. Each part is two measures per line. 4
discusses	interpret perform differentiate	the "crowd's" rhythm in speech.
claps	interpret perform	a two beat pattern.
speaks	perform	both parts of the chant in rhythm as the hand clap supplies the basic beat.
speaks	read perform	the base ball chant noting the partial rest on the first beat (Crowd's part).
reads speaks	read perform	chant responding to dynamic markings.

opportunity to rhythmically read and chant a poem, the students will know that sounds  
 s are grouped into longer or shorter patterns.

# CONCEPT/COMPETENCY

Sequence - A given piece of music may contain both even simultaneously.

Entry Behaviors	Materials																											
<p>Recognizes same and differences in musical ideas.</p>	<p>Percussion Song: "M"</p>																											
Teacher Tasks	Student																											
<ol style="list-style-type: none"> <li>1. Play the record or sing the song "MARIANINA."</li> <li>2. Ask the children to sing the song.</li> <li>3. Ask the students to look and listen for the phrases as they sing a second time.</li> <li>4. Ask if phrases 1 and 2 are alike in anyway? Write out the D-major scale, giving it numbers. Ask the children to sing the notes in phrases 1 and 2 by numbers. Chant the notes by numbers.</li> </ol>  <ol style="list-style-type: none"> <li>5. Ask the students to look for other sequences in the song, as they sing.</li> <li>6. Ask the students to coordinate a body movement to each sequence. One kind of movement for one phrase and another for the second phrase.</li> <li>7. Make the percussion instruments available. Ask the students to compose an accompaniment for each phrase of each sequence.</li> </ol>	<table border="1"> <thead> <tr> <th data-bbox="1024 1088 1367 1164">Enabling Behaviors</th> <th data-bbox="1367 1088 1631 1164">IN ORDER TO:</th> <th data-bbox="1631 1088 1732 1164"></th> </tr> <tr> <th data-bbox="1024 1121 1232 1164">STUDENT DOES:</th> <th data-bbox="1232 1121 1406 1164"></th> <th data-bbox="1406 1121 1631 1164"></th> </tr> </thead> <tbody> <tr> <td data-bbox="1024 1185 1128 1218">listens</td> <td data-bbox="1232 1185 1354 1218">familiarize</td> <td data-bbox="1631 1185 1732 1218">words,</td> </tr> <tr> <td data-bbox="1024 1239 1128 1272">sings</td> <td data-bbox="1232 1239 1354 1272">familiarize</td> <td data-bbox="1631 1239 1732 1272">words,</td> </tr> <tr> <td data-bbox="1024 1293 1128 1347">listens sings</td> <td data-bbox="1232 1293 1354 1325">differentiate</td> <td data-bbox="1631 1293 1732 1325">like ph</td> </tr> <tr> <td data-bbox="1024 1369 1128 1401">sings</td> <td data-bbox="1232 1369 1354 1401">compare</td> <td data-bbox="1631 1369 1732 1412">phrases sequen</td> </tr> <tr> <td data-bbox="1024 1918 1128 1972">listens sings</td> <td data-bbox="1232 1918 1354 1951">discover</td> <td data-bbox="1631 1918 1732 1972">other s "Ma</td> </tr> <tr> <td data-bbox="1024 1994 1128 2026">moves</td> <td data-bbox="1232 1994 1354 2026">distinguish</td> <td data-bbox="1631 1994 1732 2026">body m</td> </tr> <tr> <td data-bbox="1024 2048 1128 2080">plays</td> <td data-bbox="1232 2048 1354 2080">differentiate</td> <td data-bbox="1631 2048 1732 2080">each ph</td> </tr> </tbody> </table>	Enabling Behaviors	IN ORDER TO:		STUDENT DOES:			listens	familiarize	words,	sings	familiarize	words,	listens sings	differentiate	like ph	sings	compare	phrases sequen	listens sings	discover	other s "Ma	moves	distinguish	body m	plays	differentiate	each ph
Enabling Behaviors	IN ORDER TO:																											
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listens sings	discover	other s "Ma																										
moves	distinguish	body m																										
plays	differentiate	each ph																										



**CY**

Sequence - A given piece of music may contain both unity and variety, even simultaneously.

Level 5-6

**Materials**

Percussion instruments, autoharp, bells  
Song - "Marianina" from THIS IS MUSIC FOR TODAY, Book 6  
Allyn & Bacon

**Student**

**Enabling Behaviors**

**Learnings**

STUDENT DOES:                      IN ORDER TO:

listens                      familiarize

words, rhythm and melody.

sings                      familiarize

words, rhythm and melody.

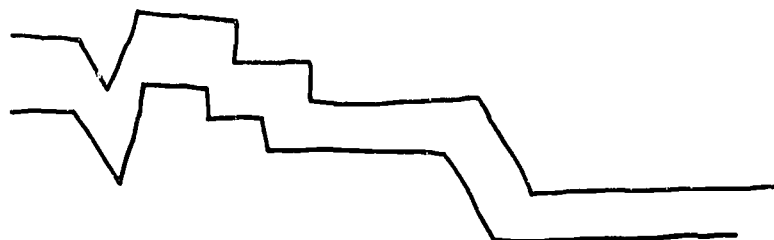
listens                      differentiate

like phrases. (Phrases 1 & 3, 2 & 4).

sings

sings                      compare

phrases 1 & 2. (Same contour - second phrase is one step higher. . .called a sequence).



listens                      discover

other sequences in the song. (Phrases 3 & 4 are repetition of first sequence. "Marianina too - la - la", another sequence.)

sings

moves                      distinguish

body movements for each phrase of each sequence.

play                      differentiate

each phrase of each sequence.

8. Have students work in pairs. One creates a pattern, the other imitates the pattern at a new pitch level. Combine pitch patterns and play as a phrase of music.

plays

improvise

9. Ask students to write, then exchange phrases of music to create sequences using the phrases to make a melody.

reads  
plays

compose

10. Play the melodies on the bells and choose which seems most expressive.

performs


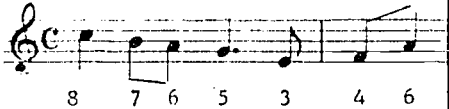


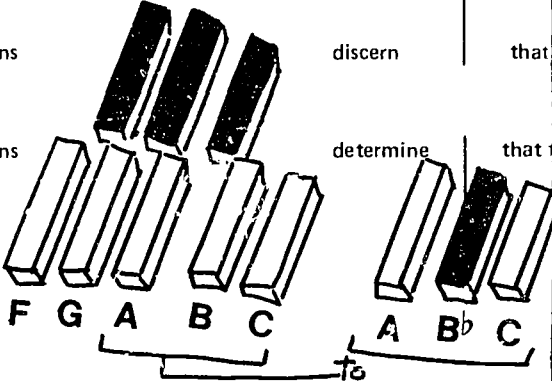
choose

Given an opportunity to write and perform music, the student will demonstrate how se  
means of creating unity and variety.

itates as a	plays	improvise	a phrase of music
reate	reads plays	compose	the second phrase of the sequence.
sive.	performs	choose	sequences composed by the students.
to write and perform music, the student will demonstrate how sequences can be used as a y and variety.			

# CONCEPT/COMPETENCY

When tones are arranged in a particular fashion (dissonance), melodic idioms may result (Scales),

<p><b>Entry Behaviors</b>      Aural awareness of the sound of the major scale</p>	<p><b>Materials</b>      Resonator bells (dissonance), musical instruments</p>
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b> STUDENT DOES:      IN ORDER TO:</p>
<p>1. Start on C on resonator bells, playing up an octave on white notes. Play a familiar tune using this scale.</p> <p>JOY TO THE WORLD</p>  <p>2. Start on F, playing up eight notes, using only white notes. "Is the relationship of tones the same as the scale starting on "C"?" "Count as you listen this time and tell me which note or notes need to be changed."</p> <p>Have students find the note that needs to be changed. ("B<sup>b</sup>" instead of "B") Play a familiar tune on this rearranged set of bars.</p>	<p>listens      review      that</p>   <p>THREE BLIND MEN</p>  <p>listens      discern      that</p> <p>listens      determine      that</p>  <p>listens      determine      that</p>

major scale	<p><b>Materials</b></p> <p>Resonator bells (displayed like a keyboard at the front of the classroom, on an easel, heavy music stand or chalkboard tray)</p>
-------------	---

**Student**

<p><b>Enabling Behaviors</b></p> <p>STUDENT DOES:</p>	<p><b>Learnings</b></p>
---	-------------------------

listens review

that the correct sound of the C major scale is all on white notes.

WHITE CORAL BELLS

LAVENDER'S BLUE

THREE BLIND MICE

listens

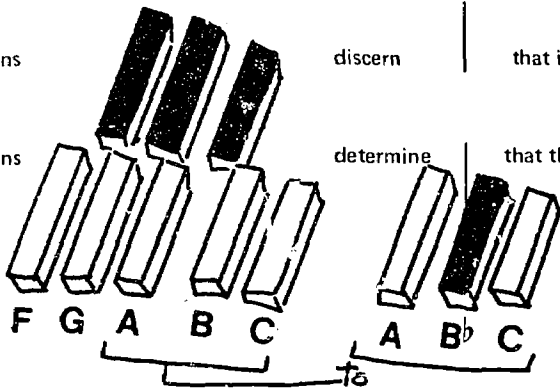
discern

that it is not the same.

listens

determine

that the fourth note (B) must be changed.



listens

determine

that the B $\flat$  bell must be used to make the tune sound right.

3. Start on G, repeating the "F" Scale process above.

Proceed to the keys of D and A, if you wish, using only AURAL reasons for the arrangement of bell bars.

4. Return to the C Scale, listening to it using all white notes.

Discuss this scale by half and whole steps showing on the displayed resonator bellis that

half steps are "next door"

C - C# (D<sup>b</sup>) etc.  
E - F

who... steps have one in between

C - D  
G# - A#  
E - F#  
etc.

5. Provide the opportunity for students to practice naming half steps and whole steps.

"When I point to a note on our resonator keyboard, show me the note that is a half step higher. . . a half step lower. . . a whole step higher. . . whole step lower. . . is a black or a white note."

Identify notes by name, visually applying the terms "sharp" (#) and "flat" (b).

Then, aurally identify # and (also ♮, natural)

Write on board, then ask students to sing:

This note the pitch called "G."

When a sharp (#) is placed in front of the note it identifies a pitch one half step higher (G#).

listens

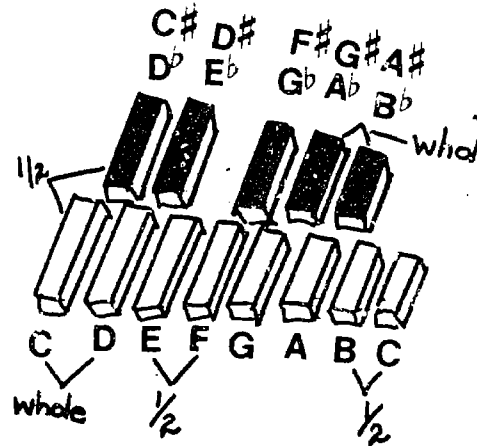
determine  
verify

listens

review

listens

familiarize



speaks

name

listens

identify

A natural sign (♮) is used to cancel a # (or b) and this pitch becomes G again.

A flat (b) a note to half step



Sing G



Sing G#



Sing G<sup>♮</sup>

6. Start on F (or other note), asking students to build the scale BY RULES (half steps between 3-4 and 7-8). Check scale aurally by playing a scale tune.

look:  
speaks  
plays  
listens

apply  
perform  
verify

Given an opportunity to perform in traditional and altered scale patterns the when tones are arranged in a particular fashion distinctive melodic idioms 'scales

listens

determine  
verify

that the F# bell must be used to make the tune sound right.

listens

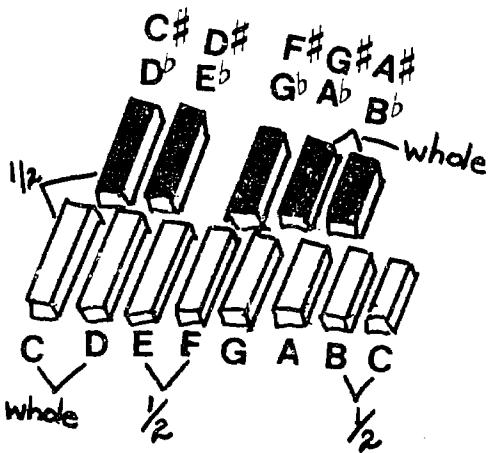
review

that no black notes are needed for the scale of C.

listens

familiarize

how half steps and whole steps differ in appearance on the keyboard



and that in the major scale, half steps occur between 3-4 and 7-8 in order to "sound" right.

speaks

name

half steps and whole steps from their appearance on the keyboard.

listens

identify

note names and see and hear # and b.

A natural sign (♮) is used to cancel a # (or b) and this pitch becomes G again.

A flat (b) is placed in front of a note to identify a pitch one half step lower.

This natural sign (♮) identifies G again.

Sing G<sup>♮</sup>

Sing G<sup>b</sup>

Sing G<sup>♮</sup>

looks  
speaks  
plays  
listens

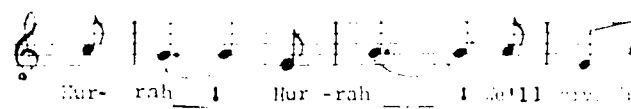


apply  
perform  
verify

rules for building a major scale.

aurally that the rule use was correct.

# CONCEPT/COMPETENCY

Unity and variety create various forms in music such

<p><b>Entry Behaviors</b></p>	<p>Ability to read and write simple melodic and rhythmic patterns. Ability to read and interpret common meter and volume symbols.</p>	<p><b>Materials</b></p> <p>Song Recorder</p>
<p><b>Teacher Tasks</b></p>	<p><b>Student Behaviors</b></p> <p>STUDENT BEHAVIORS   BEHAVIORS   OBJECTIVES</p>	
<p>1. Play only the opening few measures (rhythmic introduction) of the recording of "American Salute" asking students if they recognize the familiar song. (Play this portion two or three times, if necessary.)</p> <p>"Morton Gould started this composition with only the rhythm, yet we could recognize it that way. Let's hear just that much again to be sure we had no melodic clues." (Play this much again.)</p> <p>"Composers often use familiar tunes, changing them in various ways for increased interest. Let's take this tune and see how we might change it."</p> <p>2. Have class sing the song, "When Johnny Comes Marching Home."</p> <p>3. Discuss Theme and Variation form... that is, a theme, once presented, is heard several more times using a different type of variation each time.</p> <p>4. Ask class to suggest changes for this song. List and discuss student answers, then add those they miss (from list below and others).</p> <p>Select some of them as they are suggested to use as illustrations by applying them to the song.</p>	<p>listens   identify</p> <p>listens   verify prove</p>  <p>sings   perform</p> <p>listens   familiarize</p> <p>speaks sings   discuss compare reorganize</p>	<p>rhythm</p>  <p>notation</p> <p>text of</p>  <p>with</p> <p>some of</p>

meter (6/8 vs 4/4)  
tempo (fast vs slow)  
dynamics (loud vs soft)  
mode (minor vs major)  
tone color (various instruments)

harmony (simple vs complex background, or like a canon)  
augmentation (melody "stretched out" filling a longer space)  
diminution (melody "compressed" into a smaller space)  
ornamentation (notes, trill, etc. added to melody)  
etc.



And we'll all feel



... and rhythmic patterns.  
... meter and volume symbols.

**Materials**

Song - "When Johnny Comes Marching Home"  
Allyn and Bacon, THIS IS MUSIC FOR TODAY, Book 4, page 28.  
Recording - "American Salute" by Morton Gould  
BOL NO. 65

**Student**

**Enabling Behaviors**

STUDENT DOES

IN ORDER TO

**Learnings**

listens identify

rhythm of the song, "When Johnny Comes Marching Home."

When Johnny comes march-ing home a - gain  
no melodic clues.

listens verify  
prove

Bur-rah | Hur-rah | We'll give him a heart-y welcome then, Bur-rah | Hur-rah |

sings perform

text and music.

The men will cheer the boys will shout,

listens familiarize

with the form.

The la-dies, they will all turn out,

speaks discuss  
sings compare  
reorganize

some of the suggested changes with the familiar treatment of this song.

(background, or like a canon)  
(stretched out" filling a longer space)  
(compressed" into a smaller space)  
(etc. added to melody)

And we'll all feel gay when John-ny comes march-ing home |

5. "Which of our variations did you think were more interesting?"  
"Why?"

"We've already heard the opening portion of Morton Gould's "American Salute." He used the Theme and Variations form we have just discussed, and used it with the song "When Johnny Comes Marching Home."

6. Play the entire recording *twice*, asking the students to notice and give you a list for the chalkboard as each variation occurs.

speaks

analyze  
judge

listens

recall  
identify  
discuss  
analyze  
compare

(During the first hearing, list only the major sections of the composition for discussion between the hearings):

INTRODUCTION

THEME

VARIATION I

VARIATION II

VARIATION III

VARIATION IV

VARIATION V

VARIATION VI

CODA

Given an opportunity to plan his own variations on a familiar melody, the student composes music (theme and variations).

interesting?"

speaks

analyze  
judge

regarding the suggested changes.

on Gould's  
when we have  
any Comes

ce and give

listens

recall  
identify  
discuss  
analyze  
compare

the variation techniques Morton Gould used, by listing the information they hear during their two hearings:

(During the first hearing, list only the major sections of the composition for discussion between the hearings):

(During the second hearing, add notes about the variations the composer used):

INTRODUCTION

melodic rhythm and melodic fragments

THEME

bassoon choir, soft and low

VARIATION I

oboe solo, with bassoons in background

VARIATION II

full strings, in a different key

VARIATION III

upper woodwinds, with ornamentation

VARIATION IV

full orchestra, jazzy rhythm then repeated in sequence (one key higher)

VARIATION V

(after a step-wise interlude, continued as an ostinato)  
first phrase - augmented (four times as long)  
second phrase - also augmented (but echoed)  
third phrase - quick Irish jig  
fourth phrase - full orchestra

VARIATION VI

(after percussion interlude, using rhythmic and melodic fragments)  
full orchestra - slightly faster

CODA

rhythmic fragments

opportunity to plan his own variations on a familiar melody, the student will recognize this as a form in (me- tions).

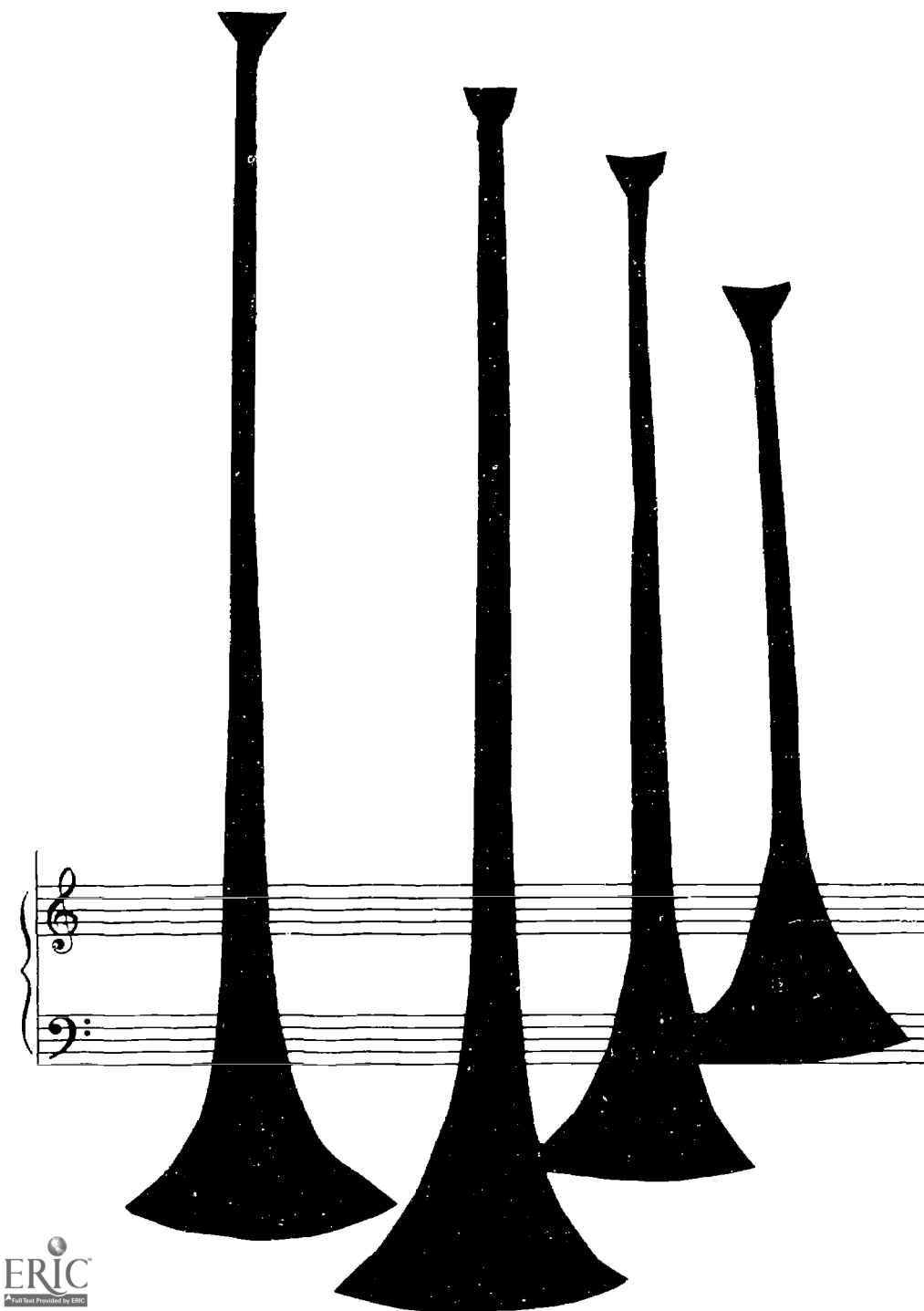
## *Band & O*

The opportunity to study music through available to students in the fifth and musical learnings through performing instrument.

The instrumental teacher can provide th his students by offering a program in CONCEPTS and INSTRUMENTAL CO of mutual concern. The student sho manipulations of the instrument to be musical ideas (concepts) to express him

With this comprehensive approach to successfully achieve mastery of the instr way counted a failure, but rather have far beyond that possible in the General

The student who achieves mastery of hi has an opportunity to become a more s in his life beyond the realm of the perfor



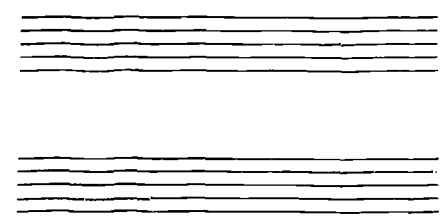
# ***Band & Orchestra Classes***

The opportunity to study music through a band or orchestral instrument should be available to students in the fifth and sixth grades. The student will extend his musical learnings through performing on a wind, string, brass or percussion instrument.

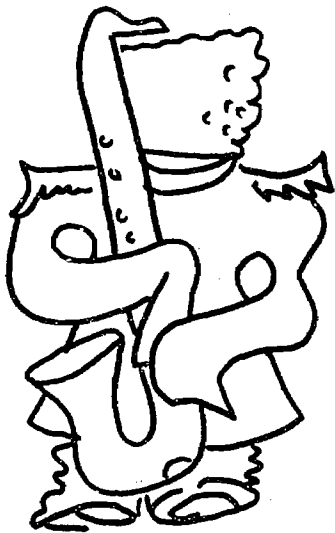
The instrumental teacher can provide the most comprehensive music education for his students by offering a program in which the student's growth in MUSICAL CONCEPTS and INSTRUMENTAL COMPETENCIES occur simultaneously and are of mutual concern. The student should not wait until he has mastered the manipulations of the instrument to become aware of how the composer has used musical ideas (concepts) to express himself.

With this comprehensive approach to musicianship, those students who may not successfully achieve mastery of the instruments and thus drop the program are in no way counted a failure, but rather have had an enriching musical experience which is far beyond that possible in the General Music Class.

The student who achieves mastery of his instrument through a program such as this, has an opportunity to become a more sensitive performer and will have much music in his life beyond the realm of the performing group.

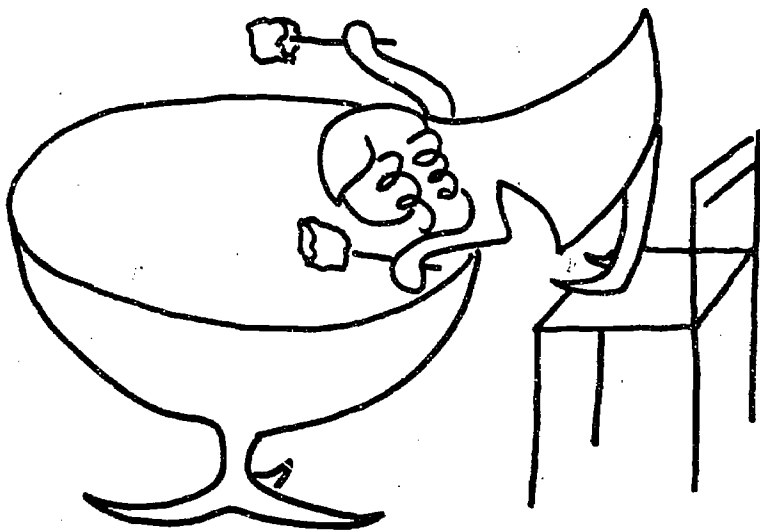


# The Student & The



The student needs guidance when selecting the instrument. The following are concerns when helping him make the decision.

- interest of the student in a particular instrument.
- size of the student relative to the instrument.
- hand size in reaching necessary keys.
- mouth/teeth structure (thick lips, thin lips).
- consider slight physical handicaps which may require an alternative instrument.
- insist on excellent playing condition of the instrument.
- recommend several dependable companies for obtaining quality instruments.



# ***Student & The Instrument***

The student needs guidance when selecting the instrument for study. The following are concerns when helping him make the decision:

- . interest of the student in a particular instrument.
- . size of the student relative to the instrument.
- . hand size in reaching necessary keys.
- . mouth/teeth structure (thick lips, thin lips, protruding teeth).
- . consider slight physical handicaps which may indicate more success on an alternative instrument.
- . insist on excellent playing condition of selected instrument.
- . recommend several dependable commercial houses to student as resources for obtaining quality instruments.

# ***Competencies - Intermediate Strings***

In addition to an understanding of musical concepts appropriate to this level and one year of beginning string classes, the student will know and be able to do the following by the end of the sixth grade.

The student will demonstrate:

- . increased proficiency in playing 1st position finger patterns.
- . appropriate bowing techniques including:
  - spiccato
  - portamento
  - de tache
  - col legno
- . ability to tune his instrument.
- . ability to interpret musical symbols in the literature.
- . vibrato.
- . ability to perform literature which includes:
  - 2 - 4 position (cello)
  - 3 - 5 position (violin - viola)
  - (bass)
- . ability to use harmonics.
- . increasing musicianship through performing in ensemble.



# Competencies - Beginning

## Wind & Percussion



In addition to an unders  
beginning instrumental stu  
of his first year of study.

The student will demonstr

- . appropriate positio
- . finger patterns and
- . the ability to prod
- . the ability to play
- . the ability to play
- . how sharps, flats ai
- . appropriate techniq  
dynamic ch  
legato-stacc  
tie-slur
- . ability to recognize
- . familiarity with no.
- . ability to interpret
- . ability to demonstr
- . appropriate care of

In addition to an understanding of musical concepts appropriate for this level, the beginning instrumental student will know and be able to do the following by the end of his first year of study.

The student will demonstrate:

- . appropriate position for holding the instrument.
- . finger patterns and/or slide position patterns as needed for first year method(s).
- . the ability to produce an acceptable tone.
- . the ability to play an eight tone chromatic sequence appropriate to his instrument.
- . the ability to play a diatonic scale appropriate to his instrument.
- . how sharps, flats and naturals affect fingering or slide positions.
- . appropriate techniques in relation to:
  - dynamic changes
  - legato-staccato
  - tie-slur
- . ability to recognize when instrument is in tune and is acquiring skills in tuning.
- . familiarity with nomenclature of the various parts of the instrument.
- . ability to interpret musical symbols found in method book.
- . ability to demonstrate correct use of:
  - a) bass drum
  - b) snare
  - c) glockenspiel
  - d) cymbal
- . appropriate care of his instrument.

inning



# Competenci

In addition to an understanding of musical concepts, appropriate for this level, and experience in beginning instrumental class, the student will know and be able to do the following by the end of the second year of study.

The student will:

- grow in ability to play fingerings and positions as learned in class.
- increase ability to produce a tone which reflects the appropriate quality of the specific instrument.
- perform appropriately in ensemble experiences in relation to:
  - a) ability to play one rhythmic pattern simultaneously as another performer plays a different pattern.
  - b) ability to play one of two or more parts in ensemble.
  - c) ability to articulate tone in attack and release within an ensemble.
  - d) ability to listen and respond to groups' tempi, balance, intonation and blend.
- continue to acquire listening skills necessary to recognize when the instrument is in tune.
- increase in ability to respond more accurately when interpreting more difficult musical symbols as found in intermediate method literature.

Wil



# Competencies - Intermediate

s, appropriate for this level, and  
ent will know and be able to do

## Wind & Percussion

ns as learned in class.

ffects the appropriate quality of

es in relation to:

ern simultaneously as another

rts in ensemble.

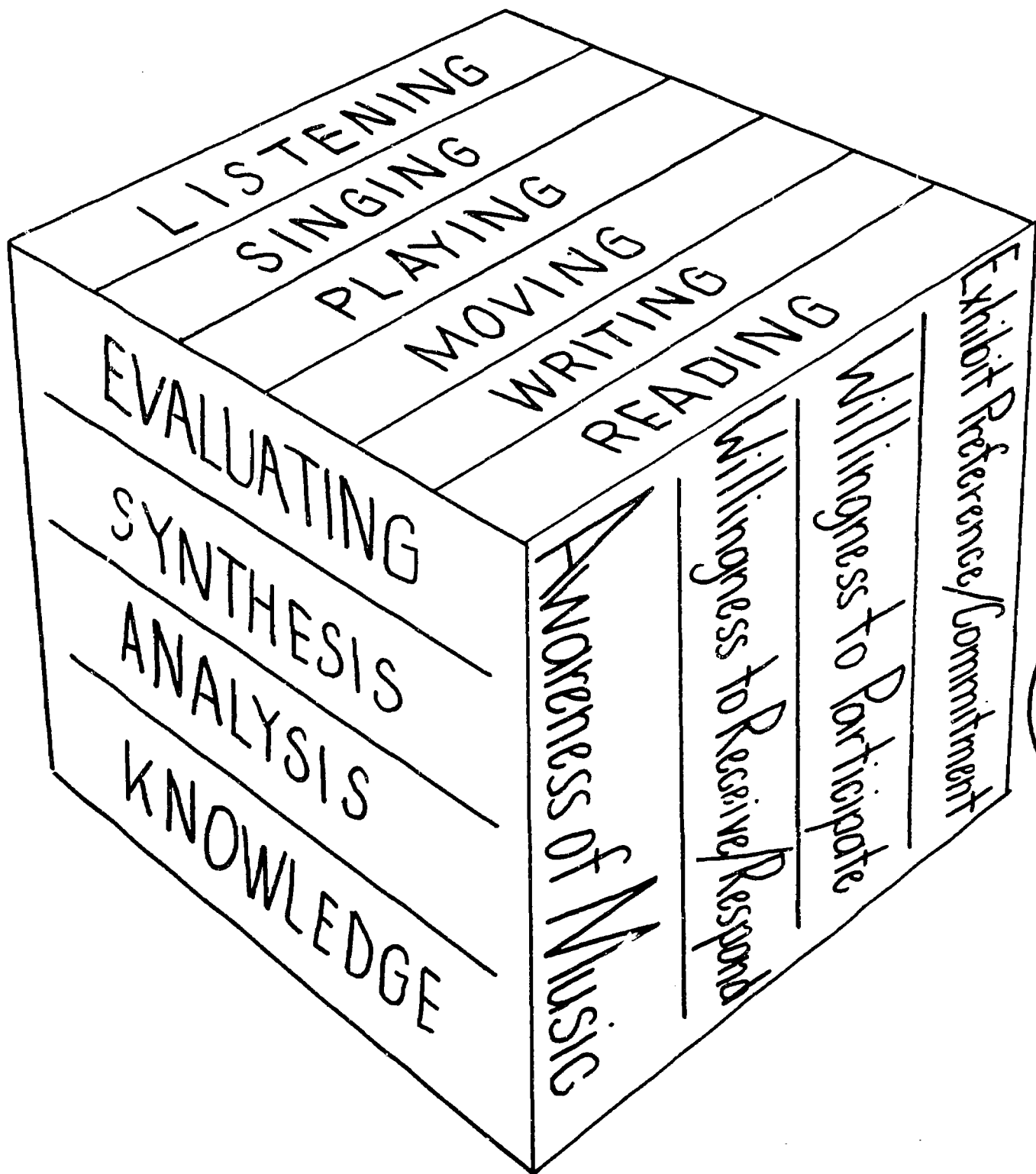
d release within an ensemble.

's tempi, balance, intonation and

ssary to recognize when the

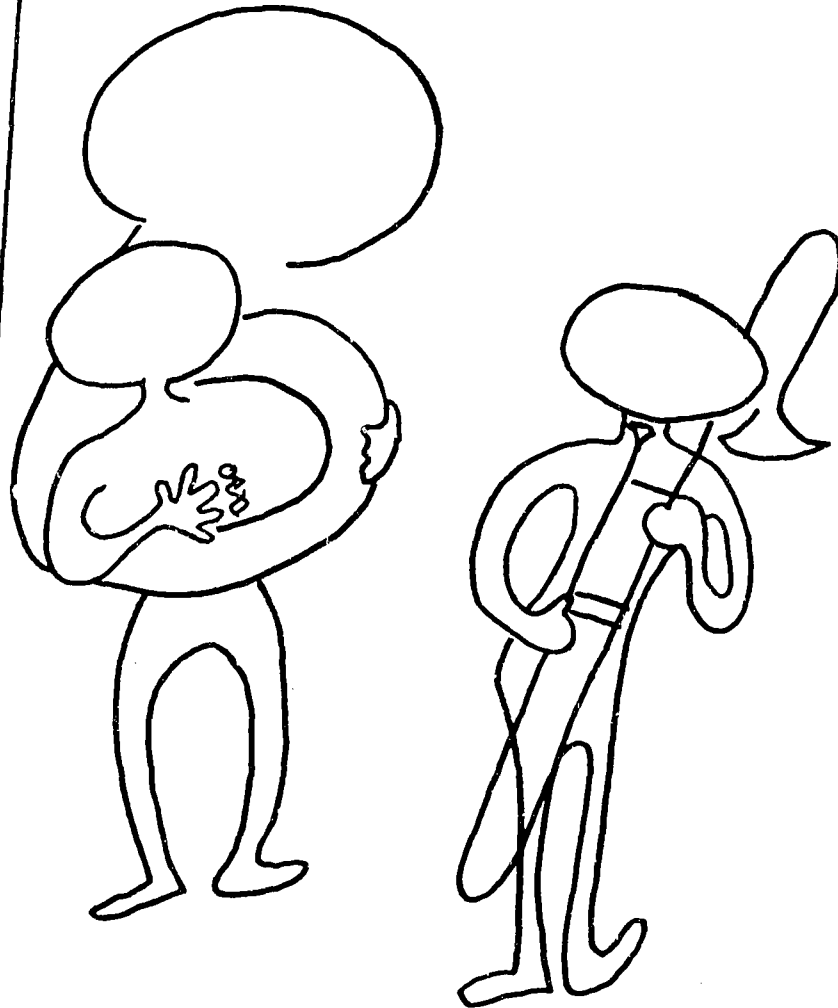
rately when interpreting more  
diate method literature.





# Concepts

which are appropriate for fifth and sixth grade  
instrumental students are found on page



The teacher of instrumental music sets the environment for musical growth planning lessons in which the student exhibits musical behaviors such as:

**Determines** embouchure or playing position appropriate to his given instrument.

**Performs** with increasing sensitivity on his instrument.

**Improvises** music with two or more parts using pre-determined pitches.

**Demonstrates** an understanding of rhythm patterns by using first large body movement, then transferring to playing on instrument.

**Different**

**Chooses**

**Identifies** the beginning and which he is perform

**Composes** setting smaller sections into larger forms.

**Rejects** a musical idea on the basis of valid information.

**Accepts** a musical idea on the basis of valid information.

**Discovers** a rhythmic or melodic pattern within a composition.

**Distinguishes** melody from rhythmic study line

**Identifies** the beginning a piece of r

ntal music sets the environment for musical growth when  
the student exhibits musical behaviors such as:

nt.  
music with two or more parts  
using pre-determined pitches.

patterns by using first large  
ranging to playing on instrument.

**Differentiates** between loudness and softness when  
dealing with expressive nature of a  
piece.

**Chooses** to attend concerts and other performances  
within his school and community.

**Identifies** the beginning and ending of a phrase within a piece of music  
which he is performing.

musical idea on the  
of valid information.

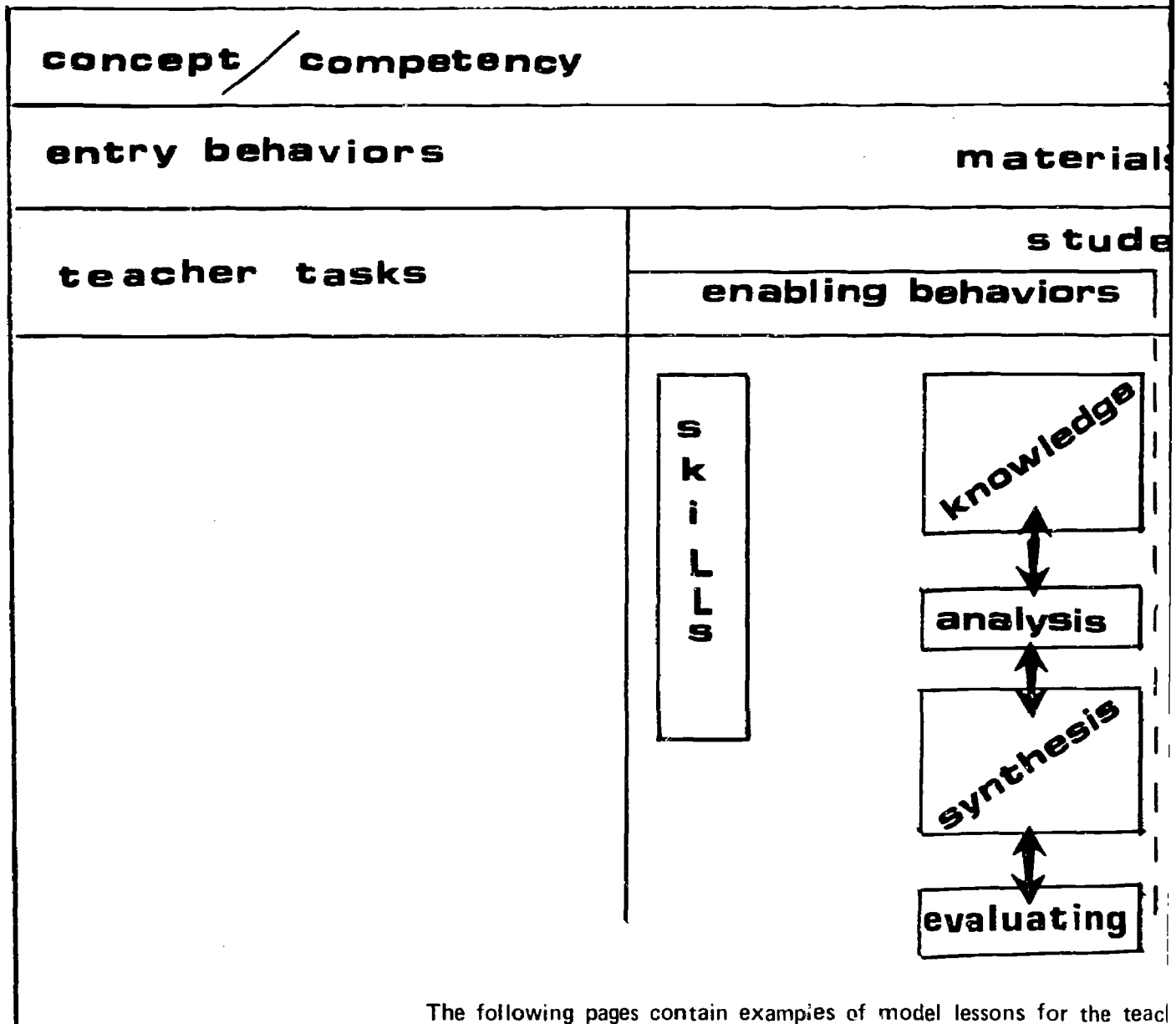
**discovers** a rhythmic or melodic pattern  
within a composition.

**Distinguishes** melody from harmony by devising simple  
rhythmic or melodic accompaniments for  
study lines (exercises) in method books.

**Identifies** the beginning and ending of a phrase within  
a piece of music which he is performing.

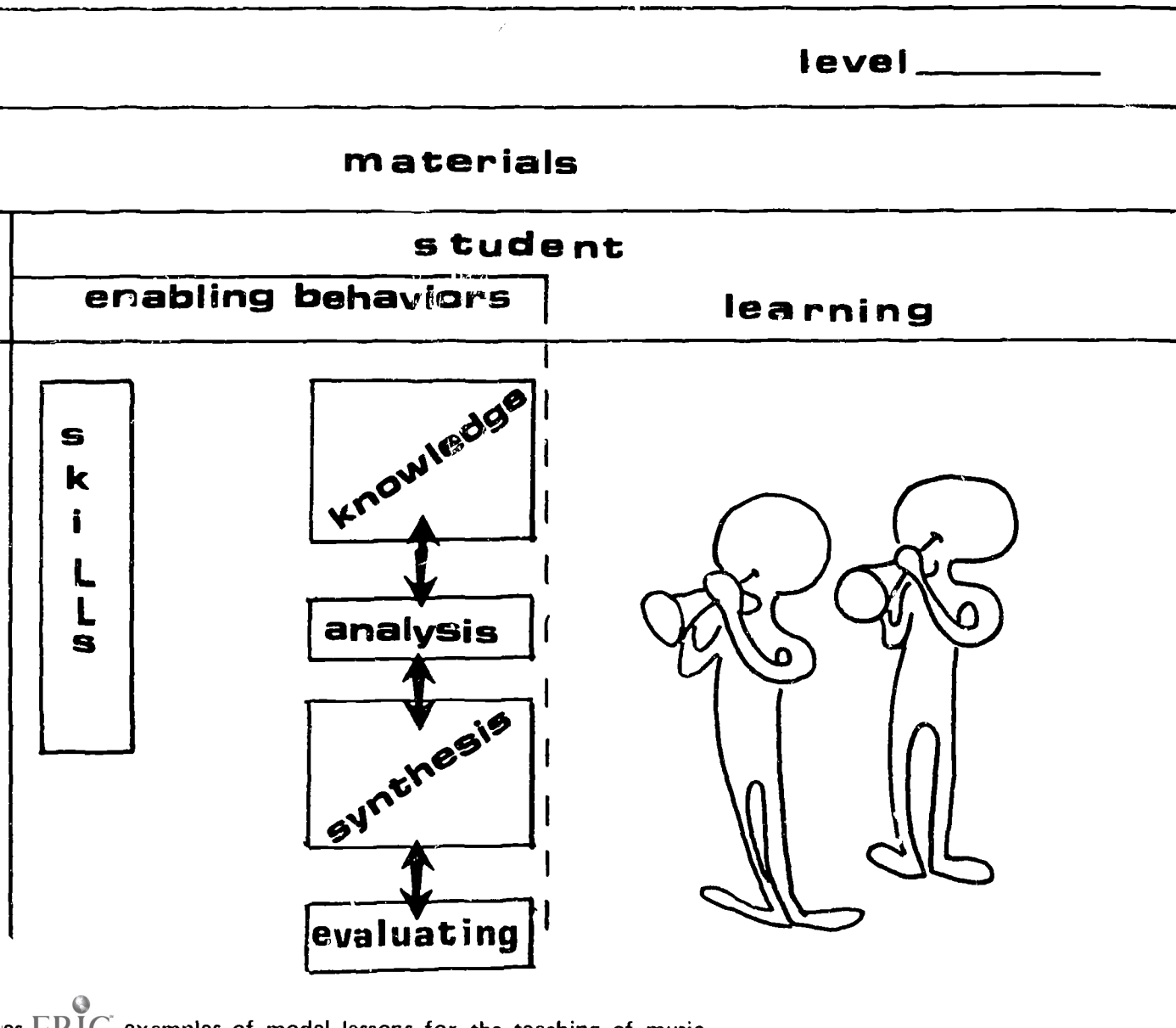


The model for learning is then the same as that used in the General Mus  
 The media through which learning takes place is the wind, string, or per




The following pages contain examples of model lessons for the teach  
 through playing a band or orchestral instrument.

ning is then the same as that used in the General Music Classes.  
n which learning takes place is the wind, string, or percussion instrument.



# CONCEPT/COMPETENCY

Sequential tones may be either connect

<p><b>Entry Behaviors</b>      The ability to produce three good basic tones.</p>	<p><b>Materials</b></p>	
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES:                      IN ORDER TO:</p>	
<ol style="list-style-type: none"> <li>1. Ask children to listen to two tones played detached and slurred in order to recognize a difference.</li> <li>2. Discuss the fact that detached tones are each tongued, but slurred tones have only the first tone tongued.</li> <li>3. Have children sing two detached tones, saying tw-tw; then two slurred tones, saying tw-ooh.</li> <li>4. Ask children to play the two tones detached and then slurred.</li> <li>5. Let students try playing various arrangements of tones both detached and slurred.</li> <li>6. Ask children to play "Hot Cross Buns." Choose one pattern to be detached and the other slurred.</li> </ol>	<p>listens</p> <p>discusses</p> <p>sings</p> <p>plays</p> <p>plays</p> <p>plays</p>	<p>differentiate</p> <p>determine</p> <p>discriminate</p> <p>perform</p> <p>improvise</p> <p>differentiate</p>
	<p>Given an opportunity to perform a piece of music using slurred and tongued tones, the student will demonstrate an understanding that sequential tones may be connected.</p>	

# TECHNICAL

Sequential tones may be either connected or detached.

Level BEGINNING BAND

ood basic tones.

**Materials**

Instrument

## Student

### Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

### Learnings

der

listens

differentiate

tones may be connected or detached.

nes

discusses

determine

first tone is always tongued, but in a slur the remaining tones are not.

red

sings

discriminate

vocally produces detached and slurred tones.

hed

plays

perform

correlate tonguing and fingering.

be

plays

improvise

any series of tones may be tongued or slurred.

plays

differentiate

between two types of articulation.

an opportunity to perform a piece of music using slurred and tongued tones, the student demonstrate an understanding that sequential tones may be connected or detached.

# CONCEPT/COMPETENCY

Sounds and silences are organized to form rhythm

<p><b>Entry Behaviors</b>      Awareness of basic beat.</p>	<p><b>Materials</b>      Begin</p>
---	------------------------------------

<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b></p> <p>STUDENT DOES:      IN ORDER TO:</p>
-----------------------------	---

1. Select 4 exercises using only ○ and ■. Count aloud traditionally (1,2,3,4) as students play.
2. Demonstrate new counting method concept by singing the exercise, counting only the 1st beat aloud, but sustaining sound through other 3 beats, using body motion (conduct, tap foot, or clap) to "feel" the other beats.

Sing	○	■
	1 —————	- - - - -
Clap	Clap, beat, beat, beat (in air —)	think 4 beats
Walk	Step, dip, dip, dip	"
Tap	heel, toe, toe, toe	"



3. Ask students to play and/or move to the exercise as teacher counts.
4. As each new rhythmic pattern is introduced throughout the year(s) this procedure can be followed:

reads plays	review	4 bea
listens reads sings moves	observe	○ is con
plays	demonstrate	susta

NCY

Sounds and silences are organized to form rhythm patterns.

Level BEGINNING BAND

**Materials** Beginning Book of any band or string method.

**Student**

**Enabling Behaviors**

**Learnings**

STUDENT DOES:

IN ORDER TO:

reads  
plays

review

4 beats to each ○ or ▣.

listens  
reads  
sings  
moves

observe

○ is continuous sound (not re-tongued or re-bowed on each beat).

▣ is measured silence.



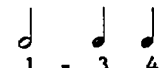
plays

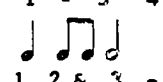
demonstrate


sustained ○ and counted ▣.

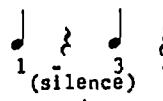
- a) Introduce new counting problem, discussing and demonstrating visually and aurally.
- b) Transfer new problem to singing, using counting number only for the beginning of each note. (Reinforcement: game with each student, desk, or section singing one measure, progressing to next student in rhythm.)
- c) Ask students to play the example as teacher counts and/or moves (can also become a game.)


Examples:


a)   
 count → 1 - 3 4

b)   
 1 2 & 3 -

c)   
 1 - 4

d)   
 1 (silence) 3 -

e)   
 1 & 3 4

f)   
 - - 3 4



looks  
discusses  
  
reads  
sings  
  
reads  
plays  
speaks  
sings

familiarize  
  
demonstrate  
  
perform

"SKIP TO MY LOU"


cornet  
clarinet  
T. Sax

Sing: 1 2 3 4 1 2 & 3 - 1

1 2 3 4 1 2 & 3 -

flute  
oboe  
trombone

Sing  
Sing

Given an opportunity to respond to notational values through singing, moving will accurately interpret  and dotted notes/rests.

strating  
for the  
student,  
ident in  
moves

looks  
discusses



reads  
sings

reads  
plays  
speaks  
sings

familiarize

demonstrate

perform

use of new counting problem.

ability to sing a rhythm pattern in response to notation (also sing special part accurately within the established meter of the piece).

"Skip to My Lou" by counting the rhythm pattern, singing using counting numbers, then performing melody and harmony on appropriate instruments.

"SKIP TO MY LOU"

cornet  
clarinet  
T. Sax

Sing: 1 2 3 4 1 2 & 3 - 1 2 3 4 1 2 & 3 -


1 2 3 4 1 2 & 3 - 1 2 & 3 4 1 3

flute  
oboe

Sing: - 2 - 4 - 2 - 4

trombone



Sing: 1 - 3 - 1 - 3 -

an opportunity to respond to notational values through singing, moving, and playing, the student accurately interpret  and dotted notes/rests.



# CONCEPT/COMPETENCY

Establishing the embouchure on brass instrument.  
First tones on brass instrument.

Entry Behaviors	Materials Brass Instr	
Teacher Tasks	Student	
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:
<p><b>INTRODUCTION:</b> (to teachers) The most critical time in establishing a proper embouchure for playing a brass instrument is the first time the student attempts to produce a tone. For this reason, it is most important that both the teacher and the student be extremely patient in following the procedure outlined below.</p> <p><b>1. FORMING THE EMBOUCHURE</b></p> <p>a. Show student how to close the lips with teeth not touching. Ask student to imitate. (See pictures 1 and 2).</p> <p>b. Draw corners of the mouth slightly down and out as if uttering a disgusted "h-m-m-m-m!" Ask student to imitate. (See picture 3).</p> <p>c. Repeat a. and b. above.</p> <p><b>2. CENTERING THE AIR FLOW</b></p> <p>a. With the embouchure set as shown above, hold the mouthpiece (only) to the center of the lips. Ask student to imitate. (See picture 4).</p> <p>b. Gently blow a stream of air through the <i>center</i> of the mouthpiece. <i>Feel</i> the air by placing a finger slightly in front of the mouthpiece shank. Ask student to imitate.</p> <p><b>NOTE:</b> At this point do not blow enough air through the lips to cause them to vibrate.</p>	<p><b>1.</b> </p> <p>looks does</p> <p>looks does</p> <p>looks does</p> <p><b>3.</b> </p> <p>looks does</p> <p>looks does</p>	<p><b>2</b></p> <p>correct</p> <p>"disgust"</p> <p>until the</p> <p>proper pl</p> <p>gentle fl the mou</p> <p>1. t e</p> <p>2. t l</p>

**Materials** Brass Instruments

**Student**

**Enabling Behaviors**

STUDENT DOES:

IN ORDER TO:

**Learnings**



looks does observe imitate

looks does observe imitate

looks does practice



correct position of the teeth and lips (Pictures 1 and 2).

"disgusted 'h-m-m-m'" position of the corners of the mouth (Picture 3).



looks does observe imitate

looks does observe imitate



until these positions are established.

proper placement of the mouthpiece (Picture 4).

gentle flow of air through the *center* of the mouthpiece (not the corners of the mouth), maintaining correct position.

1. being careful not to allow any air out of the corners of the embouchure.

2. being careful to maintain the embouchure with the corners of the lips in the disgusted "h-m-m-m!"

p. 2 – Beginning Brass lesson (embouchure and first tones)

- c. Increase the flow of air, in order to feel the air flow approximately 5" from the mouthpiece shank (Still do not attempt to vibrate lips.)
- d. To begin the lip vibration,
  - 1) use the same flow of air ("c." above).
  - 2) teeth still not touching.
  - 3) begin to pull lips toward the center as if they alone were holding an object (see picture 5).
  - 4) increase flow of air and pull lips more toward center. If lips do not vibrate, repeat the process from the beginning.
- e. With the lips vibrating, you will get a "buzz" through the mouthpiece. Attempt to get a higher "buzz" by increasing the air flow and drawing lips more toward the center of the mouthpiece. Attempt to get a lower "buzz" by decreasing air flow and relaxing lips.

NOTE: Be careful to maintain the corners of the lips in "h-m-m-m" position.

3. PRODUCING A TONE

- a. Repeat the process for "buzzing" with the mouthpiece inserted into the instrument. The pitch played will probably be either second line G or low C. Less likely, but possibly a third space C or even a fourth space E.
- b. Remove the mouthpiece from the instrument. Sound a second line G on piano. Repeat "buzz" procedure, attempting to match the "buzz" with the G sounded on the piano.
- c. After the G "buzz" is obtained, insert the mouthpiece into the instrument to produce the tone G.
- d. Follow processes "b." and "c." (above) to produce the low C and fourth space C pitches.

4. MAINTAINING PROPER EMOUCHURE

- a. In all steps described above:
  - 1) check to insure that lips are not tense, jaws are not rigid (See pictures 6 and 7).
  - 2) mouth corners are drawn as if saying a disgusted "h-m-m-m."
  - 3) make sure air flow is centered.
  - 4) emphasize that blowing is gentle.

does

feel

does

produce

does

produce

does

produce

does

determine

6.



proper

approximately  
(gate lips.)

does

feel

increased flow of air through the center of the mouthpiece.

does

produce

a buzz through the mouthpiece (only).

5.



the holding

If lips do

does

produce

a higher and a lower buzz through the mouthpiece (only).

ough the  
ing the air  
outhpiece.  
relaxing

lips in

does

produce

a designated pitch on the instrument.

rted into  
cond line  
a fourth

nd line G  
e "buzz"

into the

ow C and

does

determine

that the proper position is constantly maintained.

6.



7.



igid (See

-m-m."

proper

poor

# CONCEPT/COMPETENCY

Rhythm often has a recurring pulse or beat within

<p><b>Entry Behaviors</b></p> <p>The student will be able to recognize aurally, and reproduce various word rhythms and combinations; and differentiate them from the beat.</p>	<p><b>Materials</b> Instrument</p>	
<p><b>Teacher Tasks</b></p>	<p><b>Student</b></p> <p><b>Enabling Behaviors</b></p> <p>STUDENT DOES: IN ORDER TO:</p>	
<ol style="list-style-type: none"> <li>Using easy word rhythms, the teacher will play and have students copy these rhythms, using open strings. Ex: Rotten Bananas... ( ) (Make up your own)</li> <li>Have violin and viola students walk to the beat while playing the rhythms, cello and bass students can clap for them.</li> <li>Ask each student to make up a word rhythm combination and have him put it on the board, if possible.</li> <li>Have the class walk through all rhythms.</li> <li>Let each composer mark the syllables in his rhythm pattern that fell in line with a step.</li> <li>Ask one performer to play the rhythm pattern of the words on open string of their choice, while others play the basic beat pizzicato on open G.</li> </ol>	<p>plays</p> <p>reproduce restate</p> <p>moves</p> <p>define</p> <p>writes</p> <p>create</p> <p>moves</p> <p>define</p> <p>writes</p> <p>isolate</p> <p>plays</p> <p>create differentiate</p>	<p>easy wo</p> <p>the beat</p> <p>his own</p> <p>the beat</p> <p>the beat</p> <p>the rela</p>
<p>Given an opportunity to perform, the student will demonstrate an understanding of basic beat and rhyt</p>		

ENCY

Rhythm often has a recurring pulse or beat within it.

Level

STRINGS

ize aurally, and combinations;	<b>Materials</b> Instrument
--------------------------------	-----------------------------

**Student**

**Enabling Behaviors**

STUDENT DOES:

**IN ORDER TO:**

**Learnings**

plays	reproduce restate	easy word rhythms.
moves	define	the beat.
writes	create	his own word rhythm pattern.
moves	define	the beat.
writes	isolate	the beat in a rhythmic pattern.
plays	create differentiate	the relationship of rhythm pattern to the beat.

Form, the student will demonstrate an understanding of basic beat and rhythm patterns.

# CONCEPT/COMPETENCY

Melody is made up of pitch patterns

<b>Entry Behaviors</b>	The student will be able to use various finger patterns to communicate his feelings in a given play: "The Fair Maiden Story."	<b>Materials</b>
<b>Teacher Tasks</b>	<b>Enabling Behaviors</b>	
	STUDENT DOES:	IN ORDER TO:
<p>As a class or in groups, assign one student for each character as follows:</p> <ul style="list-style-type: none"> <li>Fair Maiden Music....</li> <li>Castle Music....</li> <li>Monster Music....</li> <li>* Tapping-on-the shoulder music....</li> <li>*Scream!....</li> <li>Sad, Dying Music....</li> <li>Happily Ever After Music....</li> </ul> <p>*these don't necessarily need to be melodic.</p> <ol style="list-style-type: none"> <li>1. Ask each student to make up a short musical phrase that goes with his character. (Students should utilize the various finger patterns as they described them in the previous lesson.)</li> <li>2. Before reading the play, have each student play his part.</li> <li>3. Ask the class, "Does the piece fit the character?" Why or why not?"</li> <li>4. Perform the play in class.</li> </ol>	plays	create
	plays	present
	discusses	judge
	plays reads	combine produce
5. Tape performance and ask students to evaluate.	discusses	evaluate

(At each "...," insert the proper music)

Once upon a time there was a *fair maiden* ... who lived in a *castle* ... by a *meadow* ... went out to the meadow to pick some flowers. While she was *working* ... sneaked up behind her and *tapped her on the shoulder* ... When she turned around and saw the *monster* ... she *screamed* ... The people from the *castle* ... saw the *fair maiden* ... but it was too late. The *fair maiden* ... was *dead* ... *Meow* ... sneaked away and lived *happily ever after* ...

Note: If you object to the ending, you can change it around.

THE END

Given an opportunity to create a sound story, the student will utilize a variety of pitch patterns for expressive purposes.

# TENCY

Melody is made up of pitch patterns and phrases,

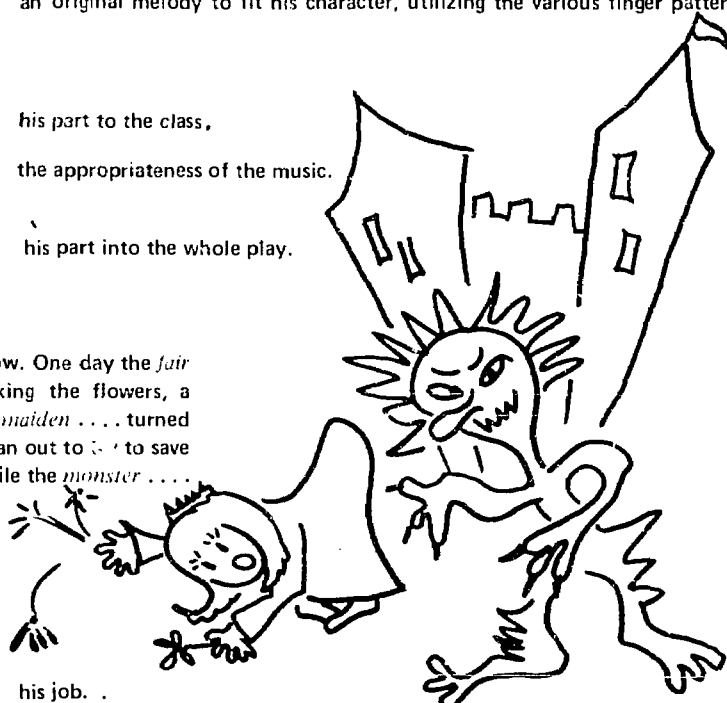
Level INTERMEDIATE STRINGS

Use various finger patterns in a given play: "The	<b>Materials</b> Instrument
<b>Student</b>	
<b>Enabling Behaviors</b> STUDENT DOES:	<b>Learnings</b>

with his described	plays	create	an original melody to fit his character, utilizing the various finger patterns.
	plays	present	his part to the class,
	discusses	judge	the appropriateness of the music.
with his described	plays	combine	his part into the whole play.
	reads	produce	his job.

...," insert the proper music)  
 a time there was a *fair maiden* . . . who lived in a *castle* . . . by a meadow. One day the *fair*  
 .went out to the meadow to pick some flowers. While she was picking the flowers, a  
 .sneaked up behind her and *tapped her on the shoulder* . . . When the *fair maiden* . . . turned  
 d saw the *monster* . . . , she *screamed* . . . The people from the *castle* . . . ran out to . . . to save  
*hidden* . . . , but it was too late. The *fair maiden* . . . was *dead* . . . Meanwhile the *monster* . . .  
 way and lived *happily ever after* . . .  
 ou object to the ending, you can change it around.


THE END





# CONCEPT/COMPETENCY

Melody is made up of pitch patterns and phrases .

Entry Behaviors	Materials	
The student will be able to differentiate aurally between the various finger patterns on his instrument	Instrum	
Teacher Tasks	Student	
	Enabling Behaviors	IN ORDER TO:
	STUDENT DOES:	
<ol style="list-style-type: none"> <li>1. Ask students to hold up their hands in particular finger patterns as you ask for them.</li> <li>2. Play several short phrases using different patterns and ask students to copy them.</li> <li>3. Have each child combine the notes of a given finger pattern on a particular string into a short melody.</li> <li>4. Have each child play his for the class to copy.</li> <li>5. While the class shuts their eyes, have each student perform his melody in another finger pattern.</li> <li>6. Ask class members to (by number) identify the "secret" finger patterns they just heard.</li> <li>7. Ask students to find some words that could describe the musical feeling of each different pattern.</li> </ol>	 <p>moves</p> <p>plays</p> <p>plays</p> <p>plays</p> <p>speaks</p> <p>discusses</p>	<p>familiarize</p> <p>recall</p> <p>create</p> <p>perform recall</p> <p>create</p> <p>identify differentiate</p> <p>compare</p> <p>with (v</p> <p>short m</p> <p>an origi</p> <p>the mel</p> <p>the pat</p> <p>aural di</p> <p>the aur</p>


differentiate aurally  
his instrument

**Materials** Instrument

**Student**

**Enabling Behaviors**  
STUDENT DOES: IN ORDER TO:

**Learnings**

moves		familiarize
plays		recall
plays		create
plays		perform recall
plays		create
speaks		identify differentiate
discusses		compare

with (visually) finger patterns.

short melodic phrases in a given pattern.

original melody in a given finger pattern.

the melody.

the pattern and the melody.







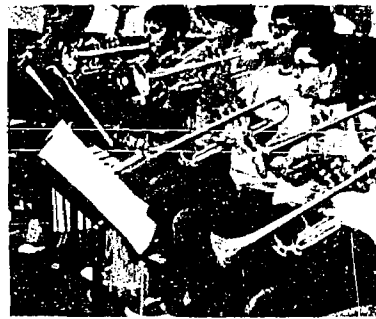
aural differences in finger patterns.

the aural differences.

Given an opportunity to improvise, the student will discover that pitch patterns are related to various finger patterns on his instrument.

# CONCEPT/COMPETENCY

Harmony may be an accompaniment to a

<p><b>Entry Behaviors</b>      Harmony is a vertical organization of two or more tones.</p>	<p><b>Materials</b></p>												
<p><b>Teacher Tasks</b></p>	<p><b>Enabling Behaviors</b> STUDENT DOES:      IN ORDER TO:</p>												
<ol style="list-style-type: none"> <li>1. Ask children to listen as teacher plays a song with 2-pt. harmony on piano, first, with melody only; second, with both parts.</li> <li>2. Have students all play melody line, and then, the harmony line, calling each part by its proper name.</li> <li>3. Ask half of the students to play melody and other half to play harmony; REVERSE Parts.</li> <li>4. Have only one student playing each part, take turns.</li> <li>5. Divide students into three or more parts and play together.</li> <li>6. Give students the following Concert pitches.</li> </ol> <div style="text-align: center;">  </div> <p>Have students work in pairs. One student plays harmony patterns using  or .</p> <p>Other student plays melody patterns using , , .</p> <p>Perform the composition for other members of the class.</p>	<table border="0"> <tr> <td>listens</td> <td>identify</td> </tr> <tr> <td>plays</td> <td>identify</td> </tr> <tr> <td>plays</td> <td>discover</td> </tr> <tr> <td>plays</td> <td>discriminate</td> </tr> <tr> <td>plays</td> <td>determine</td> </tr> <tr> <td>plays</td> <td>create</td> </tr> </table> <div style="text-align: right;">  </div>	listens	identify	plays	identify	plays	discover	plays	discriminate	plays	determine	plays	create
listens	identify												
plays	identify												
plays	discover												
plays	discriminate												
plays	determine												
plays	create												

Given an opportunity to perform in ensembles with two or more parts, students develop an understanding that music may contain both melody and harmony.

# TENCY

Harmony may be an accompaniment to a melody.

Level BEGINNING BAND

ization of two or more tones.

**Materials** Instrument

## Student

### Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

### Learnings

on

listens

identify

that a melody can have a second part played with it.

ling

plays

identify

that he associates proper vocabulary with melody and harmony.

ony;

plays

discover

two parts played simultaneously create harmony.

plays

discriminate

between two parts.

plays

determine

there may be more than one harmony part.

plays

create

a short composition with two-part harmony



Community to perform in ensembles with two or more parts, students will understand that music may contain both melody and harmony parts.

# CONCEPT/COMPETENCY

Correct Hand positions for clarinet and flute.

Entry Behaviors	Materials Clarinets
-----------------	---------------------

Teacher Tasks	Student	
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:

## I. CLARINET HAND POSITIONS

A. Demonstrate correct *left hand* position. Have student imitate.

1. The thumb is placed on the thumb hold at a 45° angle (see picture 1).
2. The first, second and third fingers are placed on the holds. (Note: if the thumb is at a 45° angle, the fingers will lay with the correct slant so that the index finger is in correct position for the "A" key (see picture 2).

B. Demonstrate correct *left hand* position. Have student imitate.

1. The thumb is placed beneath the thumb rest directly in back of the clarinet, with the thumb rest between the tip of the thumb and the first knuckle (see picture 3).
2. With the thumb in correct position, the fingers will lay at the correct angle on the holes so that the index finger is over (but not touching) the "E<sup>b</sup>" key (see picture 4).

1

looks  
does



imitate

2

correct

looks  
does

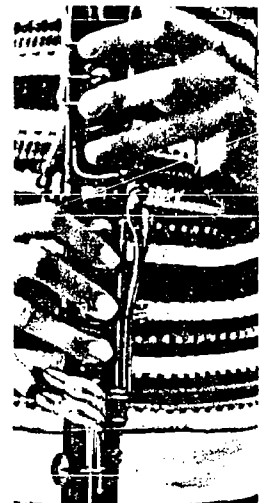
imitate

correct

3



4



5 WRONG



Materials Clarinets/Flutes

Student

Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

Learnings

1

looks  
does



imitate

2

correct position of the *left hand*.



correct position of the *right hand*.

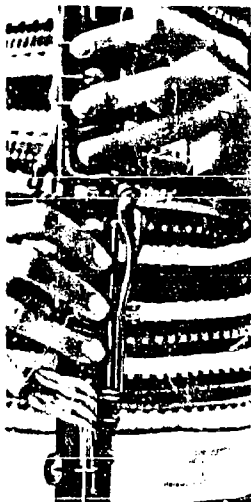
looks  
does

imitate

3



4



5 WRONG



6 WRONG



7 WRONG



## II. FLUTE HAND POSITIONS

A. Demonstrate correct *left hand* position. Have student imitate (See picture 8).

1. The flute is supported with four points of contact.
  - a. against the chin.
  - b. left index finger, between the second and third joints.
  - c. right thumb.
  - d. right little finger on the "E<sup>b</sup>" key.
2. The thumb is on the thumb key at an approximate right angle.
3. The first finger is "cocked" with the flute resting on the third joint.
4. The fingers will then be at the correct angles, with the little finger directly over the "A<sup>b</sup>" key.

B. Demonstrate correct *right hand* position. Have student imitate (See picture 9).

1. The thumb is "squarely" under the flute, between the first and second fingers.
2. The fingers are curved over the keys with the tips of the fingers on the keys. The fingers will not touch the rod. "Pretend you are holding a ball in your right hand."

11. wrong

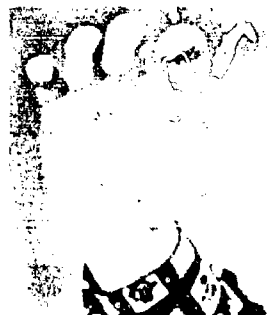


NOTE: OTHER WOODWIND INSTRUMENTS have hand positions similar to the clarinet, with minor variations.

looks  
does

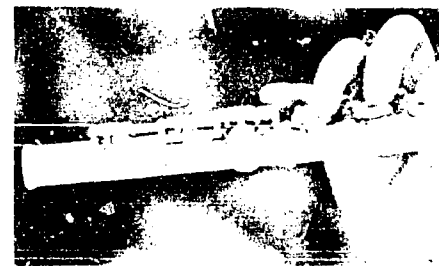
imita

8.

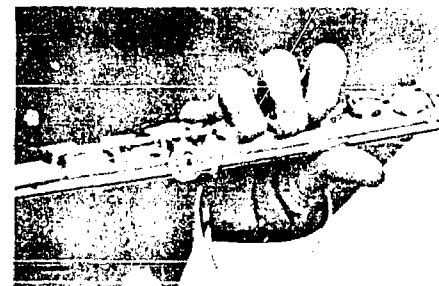


looks  
does

9



12. wrong



Given an opportunity to experiment using his instrument, the student will learn the correct hand position when playing clarinet or flute.

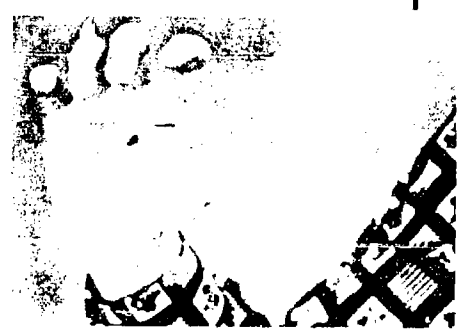
dent imitate (See  
 .t.  
 id joints.  
 te right angle.  
 ting on the third  
 s, with the little  
 dent imitate (See  
 een the first and  
 ps of the fingers  
 "Pretend you are  
 d positions similar

looks  
does

imitate

correct position of the *left hand*.

8.



look:  
does

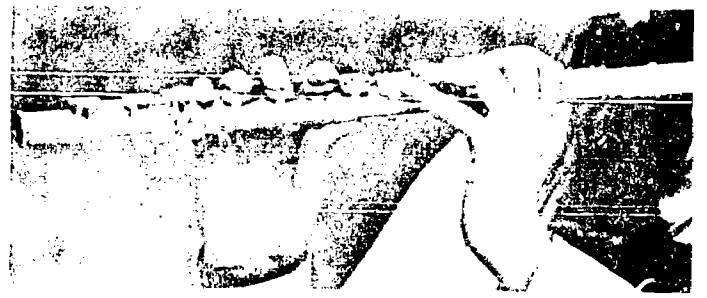
correct position of the *right hand*.

9

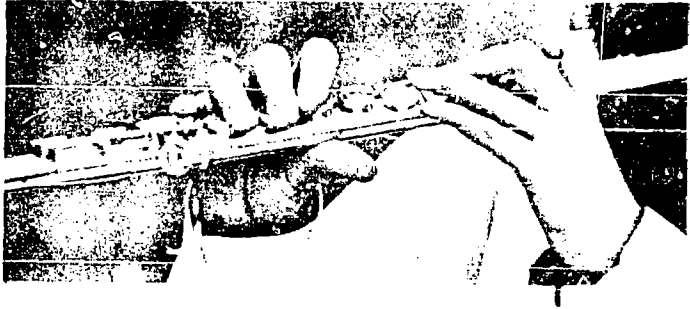


10.

*wrong*



12. *wrong*



13.

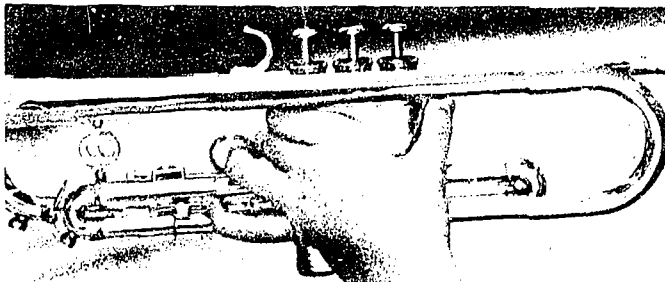
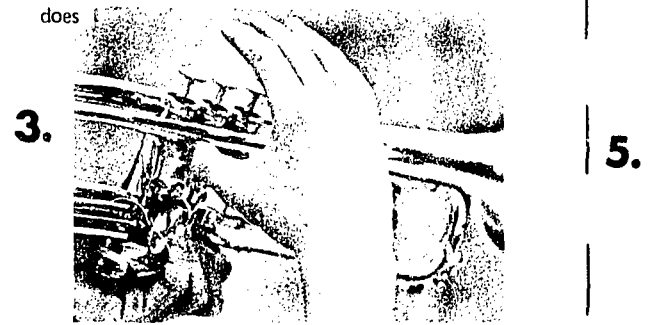
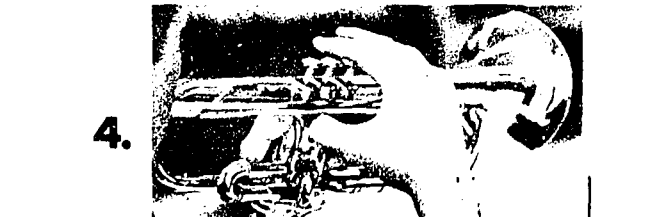


Given an opportunity to experiment using his instrument, the student will demonstrate the correct hand position when playing clarinet or flute.



# CONCEPT/COMPETENCY

Correct hand positions for Trumpet and Trombone

Entry Behaviors	Materials Trumpet	
Teacher Tasks	Student	
	Enabling Behaviors	IN ORDER TO:
	STUDENT DOES:	
<p>I. TRUMPET HAND POSITIONS</p> <p>A. Demonstrate correct <i>left hand</i> grip around the valve casing. Have student imitate.</p> <ol style="list-style-type: none"> <li>1. Third and Fourth fingers may need to "fan out" slightly over the third valve slide (see picture 1).</li> <li>2. <i>Avoid</i> placing the index finger over the bell tubing (see picture 2). This:               <ol style="list-style-type: none"> <li>a. causes the player to lose holding balance.</li> <li>b. wears the lacquer.</li> <li>c. looks wrong.</li> </ol> </li> </ol> <p>B. Demonstrate correct <i>right hand</i> position. Have student imitate.</p> <ol style="list-style-type: none"> <li>1. Extend the thumb with the thumbnail directly facing the nose (see picture 3).</li> <li>2. Place the thumb directly between the first and second valves (see picture 4).</li> <li>3. Curve the first, second and third fingers over the valves with the tips of these fingers on the valve caps (see picture 5).</li> <li>4. <i>Avoid</i> placing the little finger in the finger hook (see picture 6). This               <ol style="list-style-type: none"> <li>a. limits the freedom of movement of the third finger.</li> <li>b. causes the first, second and third fingers to "overlap" the valve caps.</li> </ol> </li> </ol>	<p>looks does</p> <p><b>1.</b></p>  <p>looks does</p> <p><b>3.</b></p>  <p><b>4.</b></p> 	<p>imitate</p> <p>correc</p> <p>imitate</p> <p>correc</p> <p><b>5.</b></p>

Materials Trumpets/Trombones

Student

Enabling Behaviors

STUDENT DOES:

IN ORDER TO:

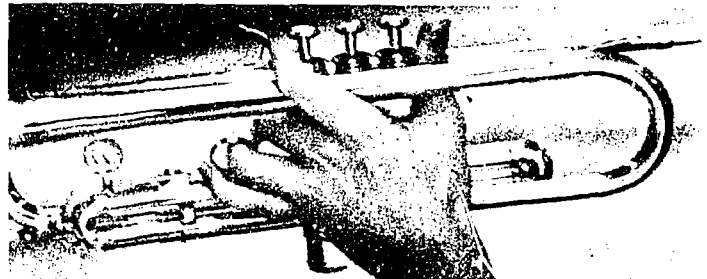
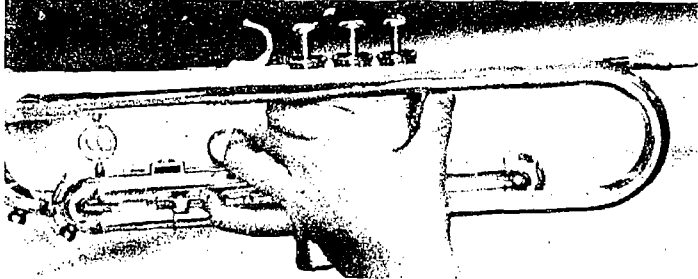
Learnings

looks  
does

1.

imitate

correct position of the *left hand*. **2. wrong**



looks  
does

3.

imitate

correct position of the *right hand*.



5.



wrong

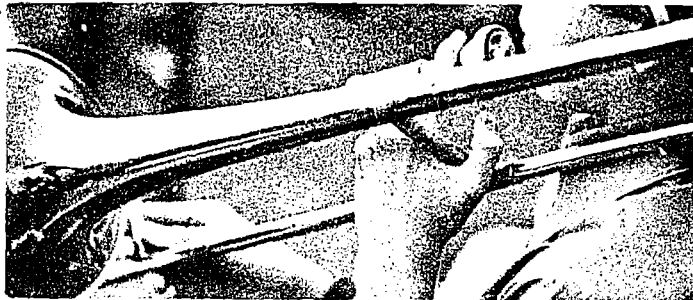


4.

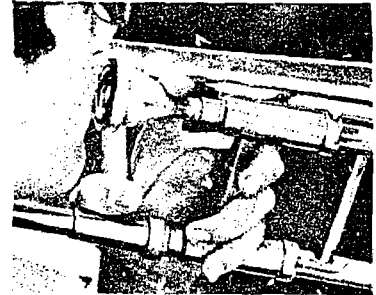


6.

7.  
wrong



8. wrong



## II. TROMBONE HAND POSITIONS

A. Demonstrate *left hand* position. Have student imitate (See pictures 9 and 10).

1. The thumb is placed behind the brace on the bell section.
2. The index finger extends over the mouthpiece.
3. The second, third and fourth fingers are placed in the "square" of the slide section.

B. Demonstrate *right hand* position. Have student imitate (See picture 11).

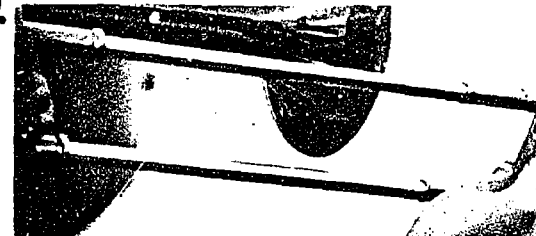
1. The thumbnail points directly toward the nose, at the lowest point of the slide brace.
2. Use the first and second fingers only for the grip.
3. The third and fourth fingers are below the slide. This allows the wrist to work freely and most naturally.

NOTE: OTHER BRASS INSTRUMENTS have hand positions similar to the trumpet, with minor variations.

looks  
does

imitate

9.



looks  
does

imitate

11.



Given an opportunity to experiment, using this instrument, the student will demonstrate the correct hand position for either trumpet or trombone.

8. wrong

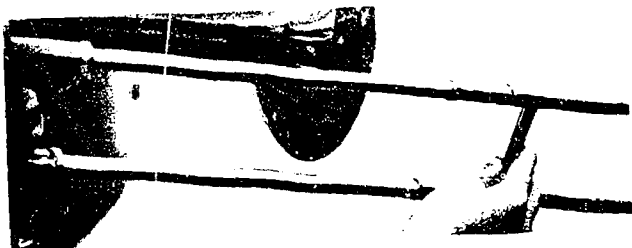


looks  
does

imitate

correct position of the *left hand*.

9.

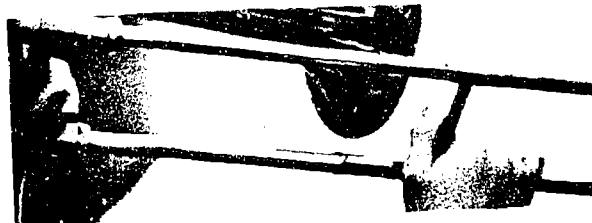


looks  
does

imitate

correct position of the *right hand*.

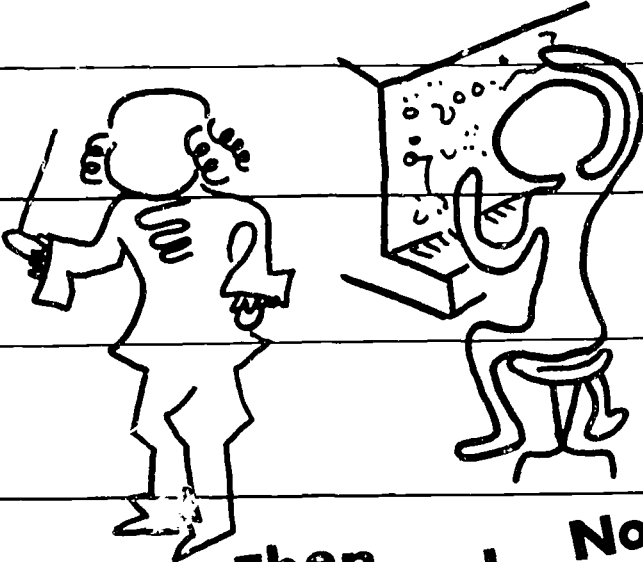

10.



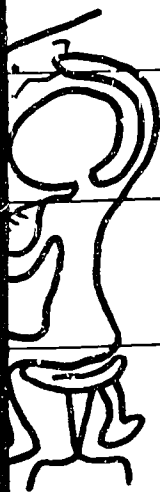
11.



Given an opportunity to experiment, using his instrument, the student will demonstrate the correct hand position for either trumpet or trombone.

	Western	Non-Western
pitch		
duration		
volume		
timbre		
expressive controls		
structure	<p>Then and Now</p>	<p>Ethnic</p>

# Non-Western



Now



Ethnic



Folk

# MUSIC in TIME and PLACE

The study of music is centered upon specific concepts which pertain to pitch, duration, volume, timbre, expressive controls and structure.

As the student progresses through the grades, the emphasis begins to shift to include more concern for how these various components are combined in Time and Place, reflecting the music of man.

The comparative study of the components and how they are used by the various Ethnic groups presents one way to further understand man and his music. An awareness of how music developed through the periods of Western Cultures provides the student with yet another means to understanding music.

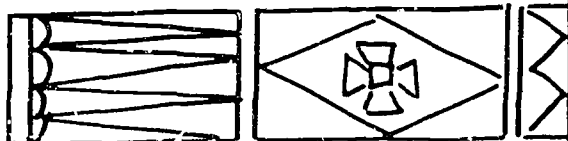
If the student is to have an opportunity to perform, discuss and listen to music of many styles and periods, the teacher must have access to resources which aid in determining these likenesses and differences.

The following pages represent a summary of practices within a given period and/or place as they relate to the basic concepts of all music (pitch, duration, volume, timbre, expressive controls and structure). The aesthetic premise represents the feeling of man for his music during each period of time.


These materials are to be used as a resource, not necessarily as a "bank of material" to be covered at a given grade level. The suggested literature for study may be found in such materials as the state adopted textbooks, the "Julliard Repertory Library" and current recordings on the market.

The lesson plans are examples of a means of involving students in the study of music in Time and Place at the various learning levels of knowledge, analysis, synthesis and valuing.

# MUSIC OF THE WORLD



## *North American - Indian & Eskimo*

Pitch	<ul style="list-style-type: none"> <li>· scales are often, but not always, pentatonic.</li> <li>· Eskimo—minor seconds,</li> <li>· Pueblo—Plain, descending terraced melodic movement.</li> </ul>
Duration	<ul style="list-style-type: none"> <li>· metrical organization most often duple.</li> <li>· Eskimo—complex rhythms in drumming.</li> <li>· Navajo and Apaches — simple rhythms with .</li> <li>· Eastern portion of U.S. — regular rhythmic units.</li> </ul>
Timbre	<ul style="list-style-type: none"> <li>· mostly vocal, monophonic, little melodic instrumental music.</li> <li>· accompaniment by drum or rattle.</li> <li>· men have leading role in singing.</li> <li>· voice has tense, harsh, strident character.</li> <li>· Navajo and Apaches often use clear falsetto voice.</li> <li>· Plains—Pueblo—New Mexico—Arizona — harsh, tense, pulsating vocal technique.</li> </ul>



# F THE WORLD

## North American - Indian & Eskimo

scales are often, but not always, pentatonic.

Eskimo—minor seconds,

Pueblo—Plain, descending terraced melodic movement.

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Navajo and Apaches — simple rhythms

with .

Eastern portion of U.S. — regular rhythmic units.

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men have leading role in singing.

voice has tense, harsh, strident character.

Navajo and Apaches often use clear falsetto voice.

Plains—Pueblo—New Mexico—Arizona —

harsh, tense, pulsating vocal technique.

## Latin American

- augmented and minor 2nds found in melody.

- much music follows Western European pitch organization.

- parallel 3rds and 6ths.

- lack of strong tonality, use of a few tones typical of Spanish and Indian music.

- pentatonic and mixtures with European scales.

- often triple meter, sometimes duple,

- irregular (compound), changing meters.

- some driving syncopated rhythm related to African music.

- shifting rhythms.

- rhythmic movement follows the text rather than dance patterns.

- vocal production — harsh and nasal.

- Mariachi orchestra — 3 to 12 instruments, mandolins, guitars, double basses and brass instruments.

- gourd, stick instruments.

- clay flutes, claves.

- steel drum bands (Jamaica).

- double drums.

- guiro (notched wood or gourds),

<i>East Asia - Japan, China, &amp; Korea</i>	<i>Southeast Asia - Malaysia &amp; Indonesia</i>
<ul style="list-style-type: none"> <li>. pentatonic .</li> <li>. stereotype patterns in melody.</li> <li>. harmony-combined pentatonic pitches.</li> </ul>	<ul style="list-style-type: none"> <li>. Javanese music — 2 basic scales are 5 toned slendro and 7 tones pelog.</li> <li>. Bali — instruments are tuned to slightly different pitches to create shimmering quality.</li> </ul>
<ul style="list-style-type: none"> <li>. elastic, rhythm follows breath .</li> </ul>	<ul style="list-style-type: none"> <li>. most often poly-rhythmic.</li> </ul>
<p>String: Japan: koto, shamisen, biwa.  China: Ch'in (seven string instr.)  T'sin Chin (e strings) Nan Hu (2 string bowed instr.)  P'i Pa (4 string fretted instr.)</p> <p>Wind: Japan: shakuhachi (bamboo flute);  sho (mouth organ),  China: Sheng (mouth organ),</p> <p>Percussion: drums, gongs, bells.</p> <p>Voice: Often continues instrumental part; nasal quality.</p>	<ul style="list-style-type: none"> <li>. Javanese Gamelon (orchestra from a few to over 75).</li> <li>. two basic kinds, loud style with emphasis on bronze instruments struck with metal hammer and soft style which uses flutes, rebab, chelampung (zither), usually made of metal or bamboo.</li> <li>. Kendang (double headed drum).</li> <li>. gong.</li> <li>. solo and unison chorus singing.</li> </ul>

<i>Southeast Asia - Malaysia &amp; Indonesia</i>	<i>South Asia - India &amp; Afghanistan</i>
<ul style="list-style-type: none"> <li>. Javanese music — 2 basic scales are 5 toned slendro and 7 tones pelog.</li> <li>. Bali — instruments are tuned to slightly different pitches to create shimmering quality.</li> </ul>	<ul style="list-style-type: none"> <li>. subdivision into microtones, sruti, within an octave there are 22 tones.</li> <li>. not mathematically alike and are not used in succession.</li> <li>. basis of melody and scale is the raga, ascending and descending organization are usually different, specific notes within a raga will have special ornamentation.</li> </ul>
<ul style="list-style-type: none"> <li>. most often poly-rhythmic.</li> </ul>	<ul style="list-style-type: none"> <li>. basic rhythmic system is called tala, a cycle of from 3 to 128 beats marked off by accents into smaller rhythmic groups.</li> <li>. tempo often increases near the end of the composition to achieve musical climax.</li> <li>. variation within tempo in improvisatory instrument or voice.</li> </ul>
<p>Javanese Gamelon (orchestra from a few to over 75).</p> <p>two basic kinds, loud style with emphasis on bronze instruments struck with metal hammer and soft style which uses flutes, rebab, chelampung (zither), usually made of metal or bamboo.</p> <p>Kendang (double headed drum).</p> <p>gong.</p> <p>solo and unison chorus singing.</p>	<ul style="list-style-type: none"> <li>. Sitar (5 melody strings, 2 drone strings, with additional sympathetic strings and movable frets).</li> <li>. vina (S.I.) tuned differently and played on knee.</li> <li>. sarod (N.I.) plucked or bowed.</li> <li>. murali (flute), shahnai (oboe-like), Pungi and Tabla (N.I.), Mridanga (S.I.).</li> <li>. Vocal improvisations employed. (Wide variation of volume employed).</li> </ul>



## North America - Indian & Eskimo

### Structure

- California—Yuma tribes — short repeated section alternates with section at a higher pitch.
- North California, Nevada, Utah — characterized by forms that are repeated (aa, bb, etc.).
- Plains-Pueblo Indians of New Mexico and Arizona — forms consist of two identical sections except second is incomplete repetition of first.
- Eastern portion of continent — call/response type singing.

### Aesthetic Premise

Music is rarely performed for its own sake; associated with special activity, religious rite or tribal custom; song regarded as property of the composer.

*North America - Indian & Eskimo*

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- . Eastern portion of continent — call/response type singing.

Music is rarely performed for its own sake; associated with special activity, religious rite or tribal custom; song regarded as property of the composer.

*Latin American*

- . musical forms influenced by European and African traditions.

Music is nearly always used in connection with a social activity (Example: Dancing).

<i>East Asia - Artistic &amp; Cultural Tradition</i>	<i>Southeast Asia - Malaysia, Indonesia</i>
<ul style="list-style-type: none"> <li>. transparent texture.</li> <li>. combined voices and instruments.</li> <li>. theater music.</li> <li>. singing by actors with few instrumental accompaniment.</li> </ul>	<ul style="list-style-type: none"> <li>. basic melody played in relatively slow unadorned fashion.</li> <li>. many layers of elaborations are constructed on this theme.</li> <li>. gong is used to divide melody into various temporal sections.</li> <li>. forms and structures constantly modified.</li> <li>. repetition of patterns.</li> </ul>
<p>Association with nature; original form related to Buddhist religion – similar to Gregorian chant in Western music; Chamber music-like.</p>	<p>Gamelon music is to accompany dancing and drama; used in important religious and secular ceremonies; native notational systems exist but traditionally handed down orally.</p>

<i>Southeast Asia - Malaysia, Indonesia</i>	<i>South Asia - India, Afghanistan</i>
<ul style="list-style-type: none"> <li>. basic melody played in relatively slow unadorned fashion.</li> <li>. many layers of elaborations are constructed on this theme.</li> <li>. gong is used to divide melody into various temporal sections.</li> <li>. forms and structures constantly modified.</li> <li>. repetition of patterns.</li> </ul>	<ul style="list-style-type: none"> <li>. a scale is presented which outlines pitches to be used, then performer improvises around the raga.</li> <li>. the tala outlines rhythmic structure and then improvisations must fit within the rhythmic pattern.</li> <li>. tambura provides drone accompaniment to maintain a tonal center; it most often sounds the tonic and dominant pitches.</li> </ul>
<p>Gamelon music is to accompany dancing and drama; used in important religious and secular ceremonies; native notational systems exist but traditionally handed down orally.</p>	<p>Artists are rated on ability to improvise; ragas are selected for performance according to time of day, occasion, or mood desired.</p> <p>(N.I. – Hindustani music; S.I. – Karnadic) basic concepts the same but use different instruments. The music grew basically from worship, ceremonies.</p>

	<i>Oceania (Polynesian Cultures)</i>	<i>North Africa - Middle East</i>
<i>Pitch</i>	<ul style="list-style-type: none"> <li>limited to a few tones, usually 2 or 3 within a chant.</li> <li>some Polynesian cultures use harmony, others do not.</li> </ul>	<ul style="list-style-type: none"> <li>melodies made of quarter-tones and microtones.</li> <li>traditional pitch patterns are used at specific times and are passed on aurally.</li> <li>accompaniment usually in unison or at the octave.</li> </ul>
<i>Duration</i>	<ul style="list-style-type: none"> <li>usually in duple meter.</li> <li>melodic rhythm derived from flow of text.</li> </ul>	<ul style="list-style-type: none"> <li>traditional rhythm patterns similar to ragas of India are employed, patterns are transmitted aurally.</li> <li>like ragas in Indian music, different patterns are employed for different times each day. These patterns are called magamat.</li> </ul>
<i>Timbre</i>	<ul style="list-style-type: none"> <li>Double and single gourds, drums, pebbles, sticks, gourd rattles, slit bamboo sticks, bamboo pipes, hand clapping, body slapping, foot stamping, nose flute (used both in ancient Hawaiian music and today), ukulele, steel guitar used with voice in chanting (mele).</li> </ul>	<ul style="list-style-type: none"> <li>percussion instruments used are: tambourine, pot drums, double kettledrums, tambak, hand clapping, foot stamping, body slapping.</li> <li>wind instruments used are: end blown flute (yarul).</li> <li>string instruments used are: Kanun (played with mallets or plectra), plucked lute, keman, rebab, sentur dulcimer, kanan (zither type instrument) amzhad (one-two string instrument).</li> </ul>



## *North Africa-Middle East*

## *Sub-Sahara Africa*

- . melodies made of quarter-tones and microtones.
- . traditional pitch patterns are used at specific times and are passed on aurally.
- . accompaniment usually in unison or at the octave.

- . spoken language is tonal.
- . the pitch of a syllable can vary the meaning of the work.
- . limited range of melodies.
- . extended duration of melodies.
- . harmony sometimes heard in 3rds, 4ths, and 5ths.

- . traditional rhythm patterns similar to ragas of India are employed, patterns are transmitted aurally.
- . like ragas in Indian music, different patterns are employed for different times each day. These patterns are called magamat.

- . polyrhythm.
- . cross-rhythm.

- . percussion instruments used are: tambourine, pot drums, double kettledrums, tambak, hand clapping, foot stamping, body slapping.
- . wind instruments used are: end blown flute (yaru).
- . string instruments used are: Kanun (played with mallets or plectra), plucked lute, keman, rebab, sentur dulcimer, kanan (zither type instrument) amzhad (one-two string instrument).

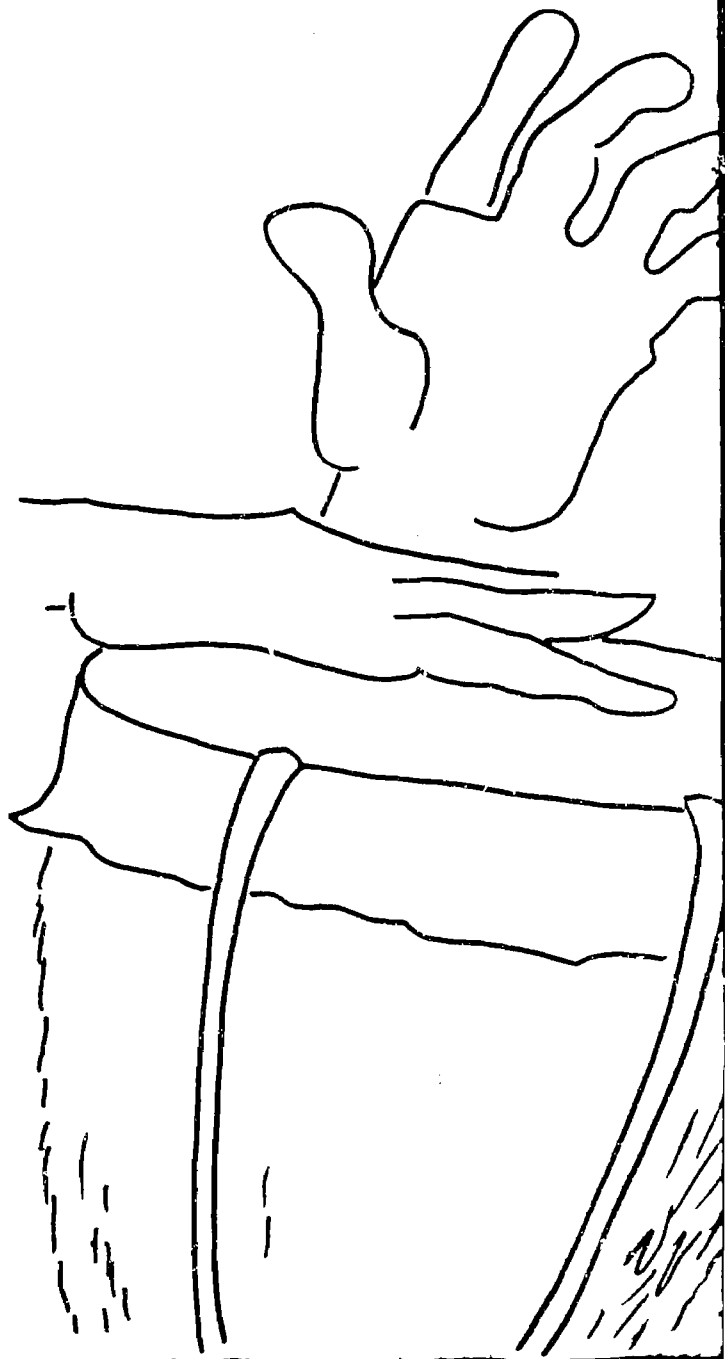
- . drums, bells, rattles, m'bira (thumb piano), ballophone, (xylophone with resonators) kora (stringed instrument).

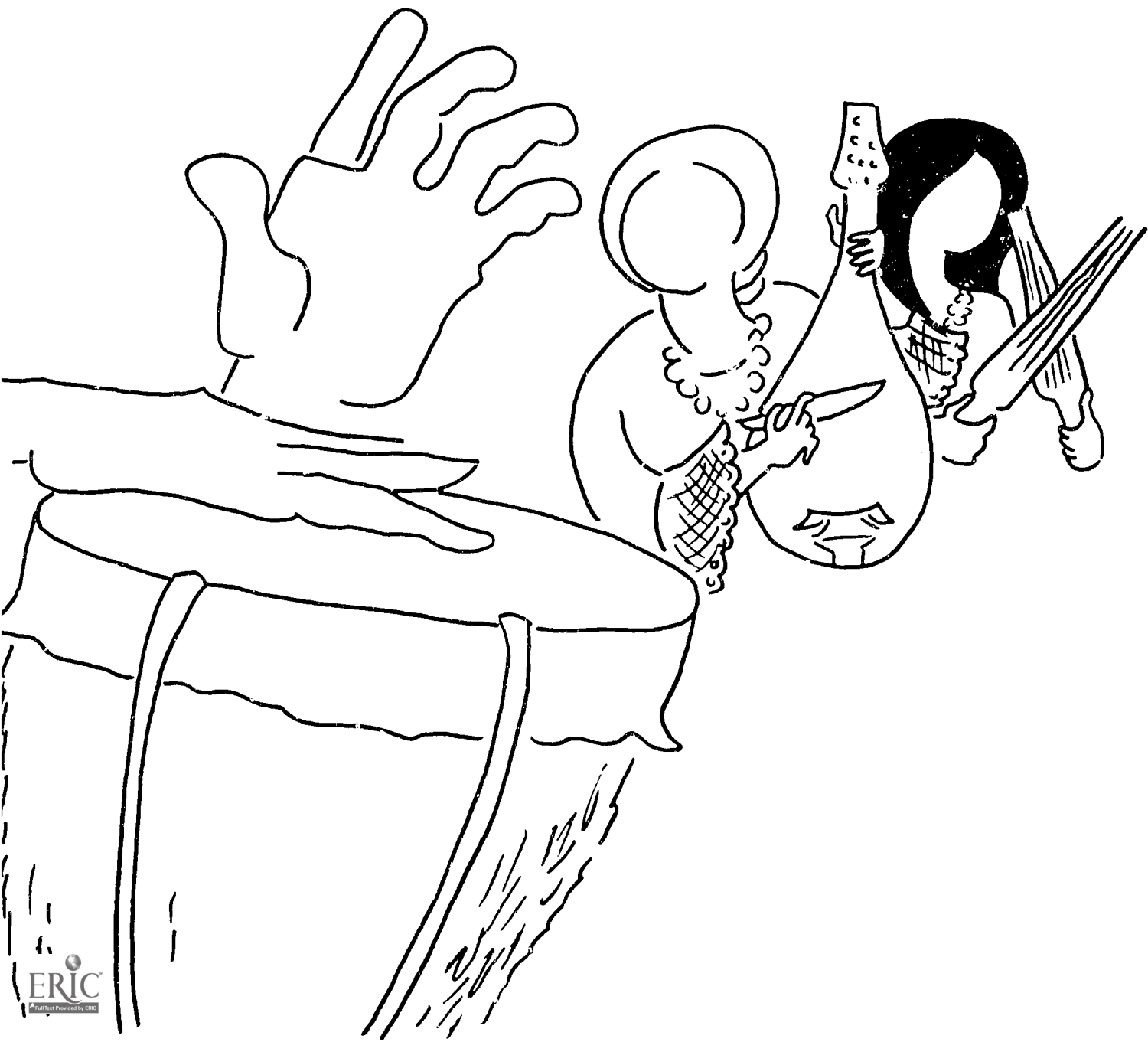
## *European Folk*

- . folk songs fit within diatonic scale systems.
- . melodies augmented by major 2nds and minor 3rds.

- . regularity of recurrence of accent patterns.
- . usually metric pattern.

- . recorder.
- . bagpipes similar to Asian.
- . violin, clarinet, dulcima.





	<i>Oceania</i>	<i>North Africa/Middle</i>
<i>Structure</i>	<ul style="list-style-type: none"> <li>· simple and somewhat limited.</li> <li>· often 2 part form.</li> </ul>	<ul style="list-style-type: none"> <li>· improvisational.</li> <li>· composition largely shaped by musical leader.</li> <li>· dancing and use of poetry.</li> </ul>
<i>Aesthetic Premise</i>	<p>Tradition passed orally, originally related to worship, honoring royalty.</p>	<p>Music transmitted through oral tradition; used for social and religious purposes.</p>

*North Africa/Middle E.*

*Sub-Sahara Africa*

- . improvisational.
- . composition largely shaped by musical leader.
- . dancing and use of poetry.

- . instruments frequently double voices.
- . much use of free improvisation with variations on themes.
- . use of imitation between voices and instruments in call and response.
- . song forms tend to be restricted due to religious leaders opposition to music.
- . chant is frequent form employed.

Music transmitted through oral tradition; used for social and religious purposes.

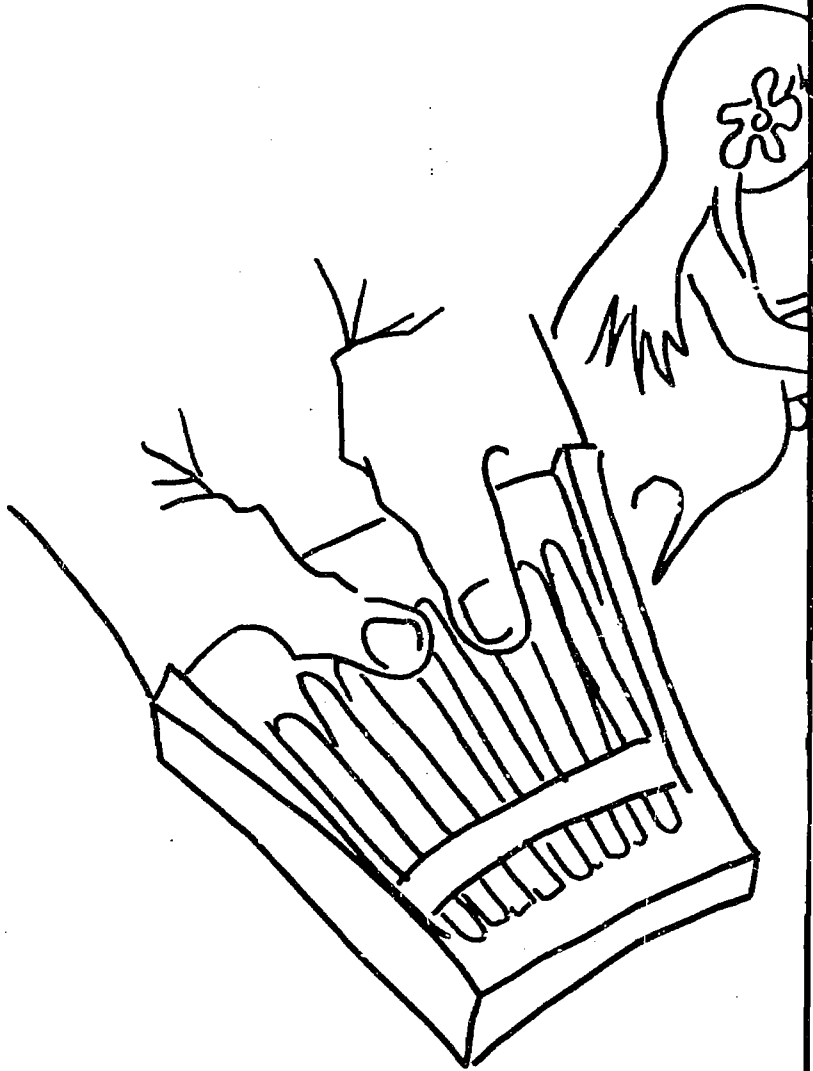
Singing, Dancing, Playing, Ceremonials.

Music transmitted through oral tradition used for singing.

## *European Folk*

- form closely related to poetic structure of words.
- repeated verse form with repetition within verse.
- ballad developed in Europe in Middle Ages.

Love songs important in European culture, agricultural songs.



# MUSIC IN TIME

	<i>Renaissance</i>	<i>Baroque</i>
Pitch	<p><b>MELODY</b></p> <ul style="list-style-type: none"> <li>smoothly flowing melodic lines within a polyphonic texture of equal voices.</li> <li>exploration of full range of human voices by end of period.</li> <li>"word painting" employed in setting of texts.</li> <li>accompanied solo song and solo madrigal.</li> <li>melody appears in top voice.</li> </ul> <p><b>HARMONY</b></p> <ul style="list-style-type: none"> <li>full triads; thirds and sixths considered consonances.</li> <li>successive parallel sixth chords appear in fifteenth century music.</li> <li>dissonance controlled by preparation and resolution.</li> </ul>	<p><b>MELODY</b></p> <ul style="list-style-type: none"> <li>tonality established.</li> <li>major and minor scales became basis of pitch organization.</li> <li>vocal melodies are often florid as in instrumental writing.</li> <li>later melodies tend to be long, spun out lines.</li> <li>aria is a songful style which established a single mood; text is subordinate to music.</li> <li>recitative imitates patterns and accents of speech to secure expressive setting of text; carried narrative and action.</li> <li>accompanied vocal melody, declamatory in nature appears first in opera.</li> </ul> <p><b>HARMONY</b></p> <ul style="list-style-type: none"> <li>polyphonic texture regulated by harmonic progression.</li> <li>improvisation widely used.</li> <li>ornamental soprano and firm bass line emphasized.</li> </ul>

## *Classical*

### MELODY

- . usually simple and tuneful, resembling popular or folk music.
- . usually in top voice.
- . moves by step (scale line) or small skips.
- . limited range.
- . phrases short, symmetrically balanced.
- . eight measure periods (question and answer).
- . enhanced by function of rhythm and harmony.

### HARMONY

- . changes coincide with metrical accents indicated by bar lines.
- . limited chord changes support an active melodic line.
- . definite phrase ending (cadences V; V7-I; V-VI).
- . simple triadic harmonies with restrained modulations and sparing use of dissonance.

## *Romantic*

### MELODY

- . flowing lines; wider range; some use of larger skips; 4ths, 5ths, and 7ths.
- . singing melody in instrumental music (bel canto style).
- . leading motives generated thematic materials.

### HARMONY

- . dissonance used to create harmonic tension.
- . used for color.
- . increased modulation moves music farther from traditional tonal center key feeling.



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### HARMONY

- dissonance used to create harmonic tension.
- used for color.
- increased modulation moves music farther from traditional tonal center key feeling.

## *Contemporary*

**IMPRESSIONISM** – melody not as important as in Romantic music; melodies tend to be short, smooth, middle register and without cadences; use of whole tone scale, no strong sense of key center permitting fluid motion. Harmony extremely important 9ths, 11ths, 13th chords.

**FOLKLORIC** – use of folk material in serious compositions; that is, melodies peculiar to the community of origin.

**NEO-ROMANTICISM** – smooth flowing melody; basic 19th century Romantic elements are present; dissonance is present, but occurs as two melodic lines interweave and momentarily clash.

**NEO-CLASSICISM** – objectivity and preciseness of the Classical and Baroque period coupled with modern ways of using melody and harmony. Polyphony often used; melody often jagged; melody extremely important element; balance and clarity.

**EXPERIMENTAL** – on extensive tune but series of sounds, often short spurts; extremely large leaps.

## *Renaissance*

## *Baroque*

*Duration*

- musical flow governed by steady pulse (tactus).
- accentuations determined by word accents of texts.
- rhythm patterns are flexible (quietly shifting), measured and notated by systems of proportional values.
- regular metrical patterns appear in dance music.

- strong steady beat.
- notated in patterns of regular metrical accents.
- use of meter signatures and bar lines.

*Timbre*

- instruments were used with voices in 15th century sacred music.
- instruments doubled voices or substituted for missing vocal parts in secular music.
- lutes, viols, recorders, shawms (double reed), cromornes (double reed), cornetts (wood or ivory), trumpets, trombones, organ, harpsichord and clavichord were used.
- ideal of homogeneous sound achieved by unaccompanied voices and "chest" or "consorts" of viols or recorders.

- mostly strings and woodwinds; violin becomes virtuoso instrument, occasional use of brass and timpani.
- harpsichord and organ were popular.
- emphasis on vocal technique.
- voices and instruments used in combination.

## *Classical*

- . patterns laid out in eight measure periods.
- . rhythm heard against background of constant beat, meter and tempo.
- . originality of rhythmic invention achieved (well known motives seldom used again).

## *Romantic*

- . syncopation and cross rhythms used to create new metrical organization.

- . symphony orchestra and string quartet established.
- . piano gained in popularity.
- . orchestrations featured full choirs of instruments.

- . equally as important as rhythm, melody and form.
- . orchestra expanded; increased use of brasses, woodwinds and percussion.
- . massed orchestral sound as well as lighter, more brilliant soloistic effects.
- . less interest in chamber music.
- . piano popular with virtuosi and amateurs.

## *Romantic*

• syncopation and cross rhythms used to create new metrical organization.

## *Contemporary*

IMPRESSIONISM – tempos tend to be slow, notes grouped over barline which reduces impact of regular beat; accents frequent, not forceful; rubato; easy flowing movement.

FOLKLORIC – folk music used in serious compositions; rhythmic elements peculiar to community of origin.

NEO-ROMANTICISM – strong rhythmic drive avoided through over the bar line phrasing.

NEO-CLASSICISM – rhythm is often driving and exciting; many odd meters and mixtures of meters used; frequent irregular pulse and irregular accents; rhythm often strong and major part of music's impact.

EXPERIMENTAL – sometimes slow or fast but often no feeling of "speed"; sometimes pulse but often not; great extremes of long and short notes in unusual combinations; smooth and jerky motion; pace very important, varies from extremely static to active.

• equally as important as rhythm, melody and form.

• orchestra expanded; increased use of brasses, woodwinds and percussion.

• massed orchestral sound as well as lighter, more brilliant soloistic effects.

• less interest in chamber music.

• piano popular with virtuosi and amateurs.

IMPRESSIONISM – color instruments such as harp, English horn, bassoon in high register often used; composition hinged on subtle, delicate, rich sensitive, blending of tone colors.

FOLKLORIC – use of various combinations of performance groups; instrumentation in part reflecting sounds or origin of folk material.

NEO-ROMANTICISM – snare drum adds new sounds; much use of percussion.

NEO-CLASSICISM – tone color depends on smaller ensembles giving clear distinct colors.

EXPERIMENTAL. – often most important element of all; main content of piece; two kinds of tone color 1) traditional sounds used in new ways, 2) use of machines.

	<i>Renaissance</i>	<i>Baroque</i>
<i>Volume</i>	<ul style="list-style-type: none"> <li>. no dynamic markings</li> <li>. changes in texture (number of parts) affected dynamic levels.</li> </ul>	<ul style="list-style-type: none"> <li>. use of terraced dynamics.</li> <li>. alterations in volume at beginnings of phrases or sections.</li> <li>. echo-effects utilized.</li> </ul>
<i>Expressive Controls</i>	<ul style="list-style-type: none"> <li>. no tempo markings.</li> <li>. articulations (slurs, stacatto, etc.) generally not indicated.</li> <li>. performers were probably influenced by expressive demands of text.</li> <li>. limited use of vibrato.</li> </ul>	<ul style="list-style-type: none"> <li>. single tempo used throughout piece or movement.</li> <li>. staccato, legato and slurs used to articulate motives.</li> <li>. long phrases required legato treatment.</li> <li>. dynamic changes by adding or subtracting instruments.</li> </ul>

## *Classical*

- . dynamic gradations employed.
- . popularity of piano due in part to dynamic flexibility.

## *Romantic*

- . greater contrasts employed with more precise indications of dynamic levels (FFF to PPP).

- . tempo indication used to avoid distortion.
- . terms ran gamut from largo to presto.
- . great variations in articulation styles (staccato, legato) and dynamics essential to the expressive character of the music.

- . extremes of tempo with descriptive adjectives.
- . tempo rubato (metric beats treated with freedom and elasticity were employed),
- . accelerando and ritard indicated.
- . slurs, accents, staccato, legatos, portamento, pizzicato indicated.

## *Romantic*

greater contrasts employed with more precise indications of dynamic levels (FFF to PPP).

## *Contemporary*

IMPRESSIONISM

FOLKLORIC

NEO-ROMANTICISM

NEO-CLASSICISM

EXPERIMENTAL

— frequent and extensive use of dynamic contrasts; many extremes of loud and soft; sudden accents.

extremes of tempo with descriptive adjectives.

tempo rubato (metric beats treated with freedom and elasticity were employed), accelerando and ritard indicated.

slurs, accents, staccato, legatos, portamento, pizzicato indicated.

IMPRESSIONISM

FOLKLORIC

NEO-ROMANTICISM

NEO-CLASSICISM

EXPERIMENTAL

— many experiments with expressive sounds; smooth/jerky motions; changing tempos.

## Renaissance

## Baroque

- existing composition (Gregorian chants, secular songs, polyphonic compositions) frequently serve as the structural basis of a polyphonic work.
- each phrase of text set by voices entering imitatively in succession, proceeds freely after first few notes (point of imitation).
- forms tend to be through-composed.
- polyphonic texture creates vocal orchestration through various combinations of voices.
- brief changes from polyphonic to homophonic texture emphasizes portions of texts for expressive purposes.

- single movement, multi-sectional forms involving repetition includes:
  - binary (A B)
  - ternary (A B A)
  - ritornello forms (recurring refrain)
  - theme and variation
  - basso ostinato
  - chorale prelude
  - fugue (subject imitated in all voices)
  - suite (a collection of dances from different countries)
  - opera
  - oratorio
- unity was often achieved by expansion of melodic rhythmic motives worked throughout various voices.

The term "Renaissance" is French for "rebirth." It implies a general renewal or rebirth of interest in the dignity and inherent value of man. The influence of the Catholic Church was still great but there was a growing tendency toward secularization supported by the wealthy and powerful aristocratic patrons in the ruling courts.

The invention of printing helped to make composed music more available to all people.

The rise of absolute monarchies and the unification of national states played an important part in stimulating more spectacular forms of musical expression (opera, etc.). Colonization gave rise to a wealthy merchant class which led to the establishment of commercial theaters. These factors, plus the struggle between the Roman Catholics and the Protestants as each sought to appeal to the people, contributed to the development of a more magnificent style.

Structure



<i>Classical</i>	<i>Romantic</i>
<ul style="list-style-type: none"> <li>. texture predominantly homophonic (melody line supported by chords)</li> <li>. polyphony also used (interweaving several melodic lines)</li> <li>. sectional forms include: <ul style="list-style-type: none"> <li>theme and variation</li> <li>ternary</li> <li>rondo</li> <li>sonata allegro</li> <li>classical concerto (3 movements) a vehicle for virtuoso performances.</li> <li>opera</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>. both absolute and programmatic music.</li> <li>. thematic relationships important in defining form.</li> <li>. forms included: <ul style="list-style-type: none"> <li>lieder (an expressive union of words and music)</li> <li>romantic opera ("Hansel and Gretel," etc.)</li> <li>piano miniature</li> <li>symphonic poem</li> <li>concerto (virtuoso displays romantic concept of the individual against the crowd).</li> </ul> </li> </ul>
<p>The seventeenth century's urge for "systematization" was carried to its ultimate in the Classic period. Reason was thought to be the key that would unlock the doors of utopia in every field. Economics, science, religion, politics, manners and art were codified and formalized.</p>	<p>This was a time of dramatic thought and action which was evidenced in a general impatience with the rules and restraints of classicism. "To be different" was the goal and the Romantic period witnessed a great variety of musical experiments to achieve individualism. To implement the ideals of liberty, composers sought to express their own convictions and to portray events and ideas as they understood them. Industrial and political revolutions caused a major change in the economic and social life of the common man and this middle class became the patron of the composer.</p>

## *Romantic*

both absolute and programmatic music.  
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forms included:

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and music)

romantic opera ("Hansel and  
Gretel," etc.)

piano miniature

symphonic poem

concerto (virtuoso displays romantic  
concept of the individual  
against the crowd).

## *Contemporary*

IMPRESSIONISM — except for a few larger  
works, composers favored small, free forms;  
aside from phrase repetition for balance,  
works seem to ramble; little use of forms such  
as sonata allegro, fugue.

FOLKLORIC — use of some characteristics of  
folk music (simple forms within more  
elaborate compositions).

NEO-ROMANTICISM — basic use of 19th  
century Romanticism elements; however, this  
period's music uses shorter more restricted  
forms.

NEO-CLASSICISM — use of familiar forms  
such as sonata allegro, rondo, concerto grosso,  
fugue, chorale, and variation.

EXPERIMENTAL — organization seldom  
heard in a formal way by listener. No  
traditional forms, instead general sense of  
"rightness"; little repetition but much  
contrast.

This was a time of dramatic thought and  
action which was evidenced in a general  
impatience with the rules and restraints of  
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own convictions and to portray events and  
ideas as they understood them. Industrial and  
political revolutions caused a major change in  
the economic and social life of the common  
man and this middle class became the patron  
composer.

Today is principally characterized by change  
and a seeming insistence on originality.  
Composers have participated in this search for  
extremes of expression by reverting to past  
historical styles and by writing music  
described as neo-classic, neo-romantic, serial,  
electronic, micro-tonal, music concrete and  
even "post" serial music.

# Typical Music For Elementary Groups

	<i>Renaissance</i>	<i>Baroque</i>
<i>Songs</i>	<p>"Now Is The Time" by Burch from JULLIARD REPERTORY LIBRARY, Vocal No. 4; "Three Blind Mice" from JULLIARD REPERTORY LIBRARY, Vocal No. 4</p>	<p>"Old Poets Have Told Us" anonymous from JULLIARD REPERTORY LIBRARY Vocal No.4</p>
<i>Listening</i>	<p>"Allemand &amp; Galliard" by Brade; "Silver Swan" by Gibbons from MUSIC FOR YOU (SASIMEP—Recording)</p>	<p>"Little Fugue in G-Minor" by Bach "Halleluia Chorus" by Handel</p>
<i>Instrumental performance</i>	<p>Band: "Greensleaves" arranged by Dillon. HANSON Publication</p> <p>"Trumpet Tune and Air" by Purcell. GARDNER Publication</p> <p>Orchestra: "Hymm of Faith" by Arcadelt. STAFF Publication</p>	<p>Band: CELEBRATED AIR by Bach-Walters. Rubank Publication</p> <p>Orchestra: "A Salute to Handel" by Handel-Gordon. MARKS Publication</p> <p>"Jesu Joy of Man's Desiring" by Bach-Walter. BERKLEY Publication</p>

<i>Classical</i>	<i>Romantic</i>
<p>"Life At Court" (canon) by Haydn from JULLIARD REPERTORY LIBRARY Vocal No. 3.</p>	<p>"The Rooster" by Gretchamnon from JULLIARD REPERTORY LIBRARY, Vocal No. 8.            "Autumn" by Tchaikovsky from JULLIARD REPERTORY LIBRARY, Vocal No. 3.</p>
<p>"String Quarter No. 10 in C Major" by Mozart</p>	<p>"The Erl-King" by Schubert            "Russian Sailors Dance" from "The Red Poppy" by Gliere</p>
<p>Band:            "Chester" by Billings-Talmadge. STAFF Publication             "Three Devertimenti" by Haydn-Piato. BELWIN Publication</p> <p>Orchestra:            "Song of Brotherhood" by Beethoven-Matesky. CHAPPELL Publication             "Andante" from "Surprise Symphony" by Haydn-Isaac. FISHER Publication</p>	<p>Band:            "Hansel and Gretel Overture" by Humperdinck-Erickson. BELWIN-MILLS Publication             "Waltz of the Flowers" by Tschaikovsky-McLain. PRO-ART Publication</p> <p>Orchestra: "Hungarian Dances No. 3 and 6" by Brahms-Seredy. FISCHER Publication             "Cornelius Festival March" by Mendelssohn-Roberts. FISCHER Publication</p>

## *Romantic*

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Orchestra: "Hungarian Dances No. 3 and 6" by Brahms-Seredy. FISCHER Publication

"Cornelius Festival March" by Mendelssohn-Roberts. FISCHER Publication

## *Contemporary*

"I Wonder" "The Alligator," from "12 PIECES" by Ronald Lo Presti, Arizona State Department of Public Instruction (SASIMEP Publication)

"Ionization" by Varese  
"Music For Prepared Piano" by Cage  
"Viennese Musical Clock" from "Hary Janos Suite" by Kodaly  
"Unsquare Dance" by Brubeck

**Band:**

"In The Cathedral" by Pierre-Cheyette. SCHIRMER Publication

**Orchestra:**

"Six Modal Miniatures" by Stevens-Verne. THEODORE PRESSER CO.

"Five Pieces For Young Orchestra" by Bartok-McKay. REMICK MUSIC CORPORATION

# CONCEPT/COMPETENCY

THE ART SONG in the ROMANTIC PERIOD  
(frequently programmatic) describes mood, intense emotion

Entry Behaviors	Materials												
<p>Knowledge of folk songs. Ability to play accompaniments on autoharps, bells, or piano.</p>	<p>Text book Recording classroom</p>												
Teacher Tasks	Student												
	<table border="1"> <thead> <tr> <th data-bbox="925 1202 1263 1244">Enabling Behaviors</th> <th data-bbox="1263 1202 1630 1244"></th> </tr> <tr> <th data-bbox="925 1244 1263 1287">STUDENT DOES:</th> <th data-bbox="1263 1244 1630 1287">IN ORDER TO:</th> </tr> </thead> <tbody> <tr> <td data-bbox="925 1287 1263 1351">sings</td> <td data-bbox="1263 1287 1630 1351">perform song in ap</td> </tr> <tr> <td data-bbox="925 1351 1263 1415">plays sings</td> <td data-bbox="1263 1351 1630 1415">review song as ot</td> </tr> <tr> <td data-bbox="925 1415 1263 1478">discusses</td> <td data-bbox="1263 1415 1630 1478">compare simple ly accent.</td> </tr> <tr> <td data-bbox="925 1478 1263 1585">reads discusses</td> <td data-bbox="1263 1478 1630 1585">familiarize with gene</td> </tr> </tbody> </table>	Enabling Behaviors		STUDENT DOES:	IN ORDER TO:	sings	perform song in ap	plays sings	review song as ot	discusses	compare simple ly accent.	reads discusses	familiarize with gene
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discusses	compare simple ly accent.												
reads discusses	familiarize with gene												
<p>Motivate class to discover and respond to mood and expressiveness in text and music by:</p> <ol style="list-style-type: none"> <li>Review one or two favorite folk songs or ballads; ie. "Sweet Betsy From Pike," "On Top of Old Smokey."</li> <li>Have some students accompany the songs on piano, autoharp, or bells, as others sing.</li> <li>Ask students how these songs are similar in their musical characteristics.</li> <li>Distribute copy of Goethe's "The Erl King" to each member of the class. Read the poem.</li> </ol> <p>NARRATOR: Who rideth so late through night and wind? It is the father with his child; He has the boy so safe in his arm, He holds him tightly, he holds him warm.</p> <p>FATHER: My son, in terror, why hidest thy face?</p> <p>SON: Oh, father, see the Erlking is nigh! The Erlking dreaded with crown and robe!</p> <p>FATHER: My son, 'tis but a streak of mist.</p> <p>ERL KING: "My dearest child, come go with me! Such merry plays I'll play with thee".</p> <p>SON: My father, my father, and hearest thou not, What the Erlking whispers so soft in my ear?</p> <p>FATHER: Be quiet, oh, be quiet, my child; Tis but the dead leaves stirred 'oy the wind.</p>	<p>ERL KING: "Come, handsome boy, wilt thou go with me? My daughters fair shall wait on thee; There my daughters lead in the revels each night, They'll sing and they'll dance and they'll rock thee to They'll sing and they'll dance and they'll rock thee to</p> <p>SON: My father, my father, and seeest thou not The Erlking's daughters in yon dim spot?</p> <p>FATHER: My son, my son, I see, and I know "Twas only the olden willow so gray.</p> <p>ERL KING: "I love thee so, thy beauty has ravished my sense; And willing or not I will carry thee hence".</p> <p>SON: My father, my father now grasps he my arm, The Erlking has seized me, has done me harm!</p> <p>NARRATOR: The father shudders, he rides like the wind, He clasps to his bosom the pale, sobbing child, He reaches home with fear and dread; Clasped in his arms _____ the child was dead.</p>												

# NCY

THE ART SONG in the ROMANTIC PERIOD  
(frequently programmatic) describes mood, intense emotion.

autoharps, bells, or piano.	<p><b>Materials</b></p> <p>Text books for folk songs. Recording of Schubert's art song "THE ERL KING" classroom instruments.</p>
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Student		
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings

sings	perform	song in appropriate style.
plays sings	review	song as others play accompaniment.
discusses	compare	simple lyrics, melody, accompaniment (few chords), a common meter and accent.
reads discusses	familiarize	with general structure and philosophy of poem.

ERL KING: "Come, handsome boy, wilt thou go with me?  
My daughters fair shall wait on thee;  
There my daughters lead in the revels each night,  
They'll sing and they'll dance and they'll rock thee to sleep.  
They'll sing and they'll dance and they'll rock thee to sleep.

SON: My father, my father, and seeest thou not  
The Erlking's daughters in yon dim spot?

FATHER: My son, my son, I see, and I know  
"Twas only the olden willow so gray.

ERL KING: "I love thee so, thy beauty has ravished my sense;  
And willing or not I will carry thee hence".

SON: My father, my father now grasps he my arm,  
The Erlking has seized me, has done me harm!

NARRATOR: The father shudders, he rides like the wind,  
He clasps to his bosom the pale, sobbing child,  
He reaches home with fear and dread;  
Clasped in his arms \_\_\_\_\_ the child was dead.



5. Question class about the characters in poem, mood and emotional content of poem, feeling of urgency, etc.	reads	compare analyze
6. Ask some students to read aloud, taking the character's parts.	reads	interpret
7. Ask students to choose a percussion instrument and rhythm pattern for each character.	plays	improvise create
8. Ask students to tell structure of poem.	reads	analyze conclude
9. Ask students to re-read and re-play poem to interpret each part as expressively as possible. Question: If you would write music to this poem, what mode or scale, tempo, accompanying instruments, one singer, four or . . . ?	reads performs	express
10. Play Schubert's "The ErlKing."	listens	analyze
11. Tell class this is an art song and ask what musical qualities they note.	listens discusses	discover
12. Ask class to find other poems and try to decide if more suitable for art or folk song.	reads	determine
13. Play other art songs such as "The Trout" by Schubert, "The Lorelei" by Silcher (folk song) and "The Lorelei" by Liszt (art song).	listens discusses	compare

Given an opportunity to set a poem to music, perform expressing the mood and to and hear an art song, the student will understand the unique characteristics of the literature of the Romantic period.



and emotional	reads	compare analyze	to understand mood and philosophy of poem.
ar s.	reads	interpret	role of each character.
m pattern for	plays	improvise create	a rhythmic pattern on a percussion instrument which would help the voices portray the meaning of the text.
	reads	analyze conclude	no real repetition in number of lines or patterns.
each part as	reads performs	express	in the poem.
what mode or four or . . . ?	listens	analyze	composer's interpretation of poem through his music.
they note.	listens discusses reads	discover determine	art song is through-composed (usually) music fits the text, more difficult melody and meter usually. seriousness of text, repetition of rhyme or phrasing, repeats, etc.
uitable for art	listens discusses	compare	the folk and art songs. Decide which is which; which is more difficult to perform; which expresses text better.

With opportunity to set a poem to music, perform expressing the mood and text (through composed) or an art song, the student will understand the unique characteristics of the style as reflected in the music of the Romantic period.

# CONCEPT/COMPETENCY

Music of East Asia: Japan  
Tones may be arranged so as to form distinctive pitch patterns.

Entry Behaviors	Materials	
Melody moves by steps and skips	Song: "Sakura Resonator bells"	
Teacher Tasks	Student	
	Enabling Behaviors	IN ORDER TO:
	STUDENT DOES:	
1. Play the recording or sing SAKURA and ask students to follow the words and music.	listens	familiarize text and melody
2. Discuss timbres and the texture of the piece.	listens	identify
3. Ask students to name the tones used in the melody.	reads	isolate pitch names of
4. Ask students to make up a new melody to go with Sakura.	plays writes	create a counter-melody
5. Ask students to create a haiku poem. (line 1 -- 5 syllables, line 2 -- 7 syllable, line 3 -- 5 syllables.)	plays writes	create a haiku poem.
6. Ask students to explore making a melody for their haiku using the C - D - E - G - A resonator bells.	plays	create a melody for the
7. Have students write the music.	reads	familiarize
8. Perform the piece. Ask students to create a second melody, using the C - D - E - G - A resonator bells, that can accompany the song.	writes	communicate using devised or
9. Play accompaniment and sing song. (Add appropriate percussion instrument)	sings plays	perform a counter-melody
10. Ask students to discuss the difference in the two pentatonic scales. Define the Sakura scale as a minor pentatonic scale; the new song is a major pentatonic scale.	sings plays	perform original and counter-melody
	discusses	differentiate contrast in minor

Given an opportunity to improvise and perform using two major and minor pentatonic scales, the student will demonstrate an understanding of these two scale patterns.

Music of East Asia: Japan

Tones may be arranged so as to form distinctive pitch patterns (scales).

**Materials**

Song: "Sakura," EXPRESSING MUSIC, American Book Company  
Resonator bells

**Student**

**Enabling Behaviors**

STUDENT DOES.

IN ORDER TO:

**Learnings**

stems	familiarize	text and melody of "SAKURA"
stems	identify	
eads	isolate	pitch names of notes of the song.
lays writes	create	a counter-melody utilizing the pentatonic scale of "SAKURA."
lays writes	create	a haiku poem.
lays	create	a melody for their new haiku using C - D - E - G - A resonator bells.
eads	familiarize	
writes	communicate	using devised or traditional notation, their original haiku.
ngs lays	perform	a counter-melody for new song.
ngs lays	perform	original and counter melody at same time.
scusses	differentiate	contrast in minor pentatonic (SAKURA) and major pentatonic of new song.