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ABSTRACT This guide is designed to serve as a point of departure for classroom teachers and music teacher specialists as they plan for the musical growth of 5th and 6th graders. The guide is also intended to be a source for materials. Topics covered in the document include harmony; songs for special days and season; rhythmic movement; listening to music; playing instruments; reading music; and developing concepts for melody, rhythm, harmony, form, and expressive quality. It is not suggested that the activities or all suggestions for any one resource be completed in one day. The songs and recordings listed can be used throughout the year, emphasizing one facet of the musical content at one time and dealing with other facets at other times. The materials and suggestions do not have grade level labels because good practice and good musical selections are not restricted to specific grade levels. Suggested resources have been developed for each activity so that the teacher may choose material which best suits his class situation. (Author/JR)
A Curriculum Guide

for

GUIDING THE MUSICAL GROWTH OF CHILDREN

FIFTH AND SIXTH GRADES

Montgomery County Public Schools
Rockville, Maryland
Homer O. Eiseroad
Superintendent of Schools

Bulletin No. 263
Winter, 1972-73
INTRODUCTION

This guide has been designed to serve as a point of departure for classroom teachers and music teacher specialists as they plan for the musical growth of 5th and 6th graders.

It is not intended that any one suggested activity or all suggestions for any one resource be completed in one day. The songs and recordings listed can be used throughout the year, emphasizing one facet of the musical content at one time and dealing with other facets at other times.

The musical concepts which these students are beginning to understand need to be emphasized only when the class is ready. These concepts must be approached through a variety of activities, some of which will still be "in process" for some children when they are in junior high school.

This guide is also intended to be a source for materials; it may be used as a point of departure for a teacher as he plans the musical experiences which promote the musical growth of students. The materials and suggestions do not have grade level labels because both good practice and good musical selections are not restricted to specific grade levels. Suggested resources have been developed for each activity so that each teacher may choose the material which best suits his class situation.
ACKNOWLEDGMENTS

This curriculum guide was prepared by Hazel A. Smith, supervisor of music, and Carol Reichgut, elementary music teacher, C. Martin Staub, Jr., junior high school instrumental music teacher also contributed the sections on electronic music and on playing the recorder. Many elementary music teachers contributed significantly to the development of the contents through their enthusiastic encouragement and helpful evaluation based upon the tryout of these materials in the schools.
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GUIDELINES FOR THE SELECTION OF MUSIC RELATING TO CULTURAL, ETHNIC, AND RELIGIOUS CONTEXTS

The Human Relations Policy Statement, adopted by the Board of Education in November, 1969, states:

The Montgomery County Public School System is committed to a policy of educating children for living by helping them to develop an awareness and appreciation for the achievements, problems, and aspirations of all people in our culturally diverse society.

If schools are to meet this commitment to children, it is essential that we provide students with broad experiences so that they will be helped to appreciate the cultural, ethnic, and religious diversity in our society. As teachers select music to be used in the instructional setting and in performance, it is of utmost importance that great care be taken to define those positive objectives that are attainable. In addition, teachers should use discretion in the way music is handled in the classroom. County policy, in keeping with court rulings, does not permit schools to conduct religious celebrations or to perform musical selections with the intent of promoting the tenets of a given creed. This does not mean, however, that the music curriculum should exclude music arising out of religious tradition.

"Music in the Life of Man" is a continuing theme in the music curriculum, Kindergartner through Grade 12. As students experience the music of our culture and other cultures, they will discover how man has used music as a means of expressing and recording ideas, emotions, and experiences. They should come to understand that music pervades every aspect of man's life and has assumed a very vital role in his celebrations and rituals. A study of music which does not include music associated with religion would be incomplete. When music related to a religious heritage is sung, played, or listened to, the primary criterion for selection must be its contribution to the musical education of students—in the development of skills, concepts, and appreciations in music. Since music education also contributes to the development in children of an understanding and appreciation of other cultures, the teacher should always be sensitive to the values held by all students so that this instruction will not be construed as teaching religion through music.

The elementary teacher must become expert in making decisions about what music he uses. He should be particularly careful about the selection and use of music at holiday times when there is enthusiastic motivation for group singing.
WE BELIEVE - - -

Music is an increasingly dynamic force in our society, a part of our total environment.

Music as a means of communication has served man in his need to express his feelings—his love, his fear, his awe, his hopes—and is a record of the events in the life of a people as well as a reflection of their life and times. Music, therefore, is one key to understanding our own culture as well as the cultures of the world, past and present.

Music is also an art, for it serves as one way to satisfy man's need and search for beauty in his life. Music can be one means of motivating the aesthetic responses of children in their development as whole persons.

Music is a performing art whose skills are to be studied. It has its own system notation and a wealth of literature. Each student should have the opportunity to become acquainted with the great composers and their musical compositions. Each student should also have the opportunity to develop musical skills and gain musical knowledge and understanding so that he can turn naturally to music not only as a means of personal enjoyment but personal expression as well.

Music is for all students. Satisfying and challenging musical experiences must be provided not only for the musically talented and the musically interested and motivated, but also for the less talented, less motivated, and less musically interested child.

Music is an integral part of the curriculum, and it can contribute to the total development of the child. Therefore, the Committee on the Music Public Schools recommends that each student be provided:

- Sing with enjoyment
- Listen to music
- Express himself through music
- Play musical instruments
- Recognize and appreciate music
- Become aware of man
- Acquire musical knowledge
- Read music
Music is an integral part of the total school program, and it can and should contribute to many other areas of the curriculum. Music is also a social art, contributing to the social aspects of a person's life as long as he lives.

Each student should have the opportunity and the motivation to develop musically so that he can become a performer of music to the degree that he has the talent and interest and so that he can be an intelligent consumer of music.

Therefore, the objections of the Montgomery County Public Schools Music Program K-12 include helping each student to:

- Sing with enjoyment
- Listen to music with enjoyment
- Express himself creatively through music
- Play musical instruments with enjoyment
- Recognize and use the elements of music
- Recognize and use the expressive qualities of music
- Become aware of the place of music in the life of man
- Acquire musical discrimination and taste
- Read music
WE ORGANIZE - - -

As we organize for musical experiences in Grades 5 and 6, we need to keep in mind the varied musical interests, abilities, and past experiences of these students. We must also consider the total development—intellectual, physical, emotional, and social—of this age group and provide activities, space, materials, and equipment which will meet their needs. We need to keep in mind the range of differences in a given group of students.

SPACE

Students in Grades 5 and 6 need to have many experiences in rhythmic body movement such as folk and square dances, singing games, and interpretive movement.

Large, uncluttered space should be provided for these activities. As often as possible, the all-purpose room should be made available for this variety of rhythmic activities; and the black-topped area on the playground is another excellent place to utilize.

The classroom can and should be used. Furniture can be moved to the edges of the room so that there is adequate open space for the activity. The chairs can be arranged in front of the stacked tables so that those students who are not dancing can be seated. In most classrooms, there will probably not be enough space for everyone in the class to dance at one time.

EQUIPMENT AND INSTRUMENTS

If there is will be a given group of students. If there is no room, students can borrow from the black-topped area on the playground is another excellent place to utilize.

The approved school use is

Harmony.

Recording:

Each school for use by the company the following alternation year and keep

ERIC
MUSIC EDUCATION IN GrADES 5 TO 8

The total development of these experiences in Grades 5 and 6, and varied musical activities, space, and social events, all meet their needs. Hence, differences in musical experiences such as folk and interpretive music are provided for, the all-school use have been selected so as to provide opportunities for playing melody, rhythm, and harmony. There are easy-to-play instruments and others that require more skill to play, thus providing alternatives for individual differences.

Instruments

If there is a music center in the school, there will be a greater variety of instruments for use by students than it is possible to have in a classroom. If there is not such a room, the teacher can borrow from the supply of all-school instruments and have them for use in the classroom when such an activity is appropriate.

The approved instruments for the classroom and all-school use have been selected so as to provide opportunities for playing melody, rhythm, and harmony. There are easy-to-play instruments and others that require more skill to play, thus providing alternatives for individual differences.

Recordings

Each school has a record library of a wide variety for use by the whole school. The albums to accompany the song books should be checked out for the year and kept available for use in the classroom.

EQUIPMENT AND MATERIALS
Books

The list of approved books for Grades 5 and 6 is contained in The Elementary School Approved Textbook List. A sufficient number of music books should be ordered so that each student can have a copy. In addition, there should be a student copy and a teacher's edition for each teacher.

When there are two or more sections of a given grade level in a school, a different music series should be ordered for each section. This ordering procedure guarantees students the use of several different books, thereby increasing their enjoyment of music. The albums to accompany the music textbooks may be ordered from the Textbook Fund, if ordered at the same time.

GROUPING

At certain times, the whole class will enjoy music together. At other times, there will be opportunities for flexible groupings. There should be times during the day when a small group of students may be given both the time and the encouragement to pursue musical interests (p. 88).

All of these individual and small group activities take careful planning, as do plans for flexible grouping in any area of the curriculum. The students and teachers set up standards for this kind of activity.

At times the grouping of students for music may embrace two or more classes. At this time, students should enjoy singing or dancing together. Such an activity will be pure enjoyment. It will not be a time for learning new material or for working on developing musical concepts.
IN PLANNING

for the MUSICAL GROWTH OF CHILDREN in Grades Five and Six

we keep in mind

the learner--his growth and development, his interests and abilities, his past experiences

as we provide opportunities for

participation in singing, listening, moving, and playing classroom instruments

as he uses the

elements of music--melody, rhythm, harmony, and form, and the expressive qualities of music

in a setting which stimulates and satisfies every child, which encourages creative expression, and provides for aesthetic responses.
SINGING

Singing is the heart of the music program and should be enjoyed every day of a student's life. It should be used at various times during the school day—for relaxation, for enjoyment by the whole class, and for a change of pace in a busy day.

There are other times when the class will be concentrating on learning new songs, developing a singing repertoire, and improving their singing skills.

The greatest emphasis on developing singing skills in Grades 5 and 6 will be toward improving the ability to sing in harmony. The emphasis on expressive singing will be heightened because most children of this age have learned to use their singing voices. However, if there are those who still cannot sing in tune, time must be spent in helping them to develop this skill. Students in these grades will be singing a variety of songs, both in unison and in parts: folk songs (American and those of other countries); patriotic and service songs, seasonal songs; traditional songs; fun and nonsense songs; art songs; songs in other languages; songs from movies, Broadway, radio, and television.

Students will be:

- Singing every day—for enjoyment and for a change of pace
- Singing a variety of unison songs
- Singing expressively and in tune—alone and in small and large groups
- Developing a varied repertoire of songs

Singing a round, ec sustained partner so
Developing and its ex
ALL-SCHOOL "S
A "sing," inv experience wh school. "Sin and can be de songs may be while others upper grades.

Programs of t should be an developed thr and students early in the songs and gra year. Some s of developing The music tea of-the-week, owm chart of share a set o Tapes of the

Accompaniment experiences i throughout th tunities to d the course of and harmonic children in G
Singing a variety of songs in harmony: canons, rounds, echo songs, descants; ostinati and chants; sustained or repeated tones against a melody; partner songs; songs in two- and three-part harmony

Developing an awareness of the elements of music and its expressive qualities

ALL-SCHOOL "SINGS"

A "sing," involving the entire student body, is an experience which is important, musically, for every school. "Sings" can occur many times during the year and can be developed around a theme or a holiday. Many songs may be appropriate for children of all ages, while others may be suitable for either primary or upper grades.

Programs of this type which are presented in the spring should be an outgrowth of a repertoire which has been developed throughout the entire year. Faculty members and students may decide upon a theme and choose songs early in the year. Children should be singing these songs and gradually adding to their repertoire all year. Some schools use a song-of-the-week as a means of developing a common repertoire for the total school. The music teacher provides the recording of the song-of-the-week, and individual classrooms provide their own chart of the words and music. Grade levels can share a set of music books and a recording of the song. Tapes of the song can be made.

Accompaniments for songs will grow out of musical experiences in the classroom and the music center throughout the year. Many children will have opportunities to develop accompaniments for songs during the course of seven or eight months. Melodic, rhythmic, and harmonic accompaniments should be developed by children in Grades 3 through 6.
Singing in harmony is an important experience in the music program for children in Grades 4 through 6. First, second, and third grade children can be part of a harmonic experience when rounds, canons, or partner songs are used. Young children may sing the melody while older children sing a descant or a lower second part.

Within the scope of a theme or holiday, variety is important. This may be achieved through changes in mood, mode, tempo, style, and material from different periods in history.

"Sings" for Holidays

Veterans' Day
  Patriotic Songs
  Service Songs
Thanksgiving
Christmas and Hannukah
Winter
Washington's Birthday
St. Patrick's Day

"Sings" Based upon a Theme

Around the World in Song
America Sings
Travel with a Song
Popular Songs of the Last Fifty Years
  (appropriate for elementary grades)
WE EVALUATE — AN ALL-SCHOOL "SING" OR ALL-SCHOOL MUSIC FESTIVAL

Did the musical performance provide opportunities for principal, teachers, pupils, and music teacher

to plan? to organize? to evaluate? to permit parents to be involved in any of the preceding?

Did the musical performance interpret the school music program

by having a variety of activities? (singing in unison, in parts; rhythmic activities; playing accompaniment on rhythm, melody, harmony instruments; on orchestral and band instruments)

by challenging all children at varying levels of experience and skill?

by being an outgrowth of the music program rather than entertainment with no relationship to the on-going elementary school music program?

through the use of music and activities which are appropriate for this age level?

Did the musical performance demonstrate that pupils are developing

musical skills? musical understandings? musical discrimination?

musical appreciation and values?

Did the musical performance demonstrate that pupils are gaining

musical knowledge and information? concepts of the place of music in the life of a man?
How much time was involved in preparing for the performance?

(If the program was an outgrowth of the regular music program; if the emphasis was on sharing rather than on performance; if it was well-organized; if the emphasis was on what music does for the child and not on what the child does for music--then it should not have been time consuming.) The actual performance should not have been longer than 45 minutes to one hour.

Were children involved in:

SINGING IN HARMONY

When children have had many experiences singing a variety of unison songs, they may begin singing in harmony. Early experiences in singing in parts--such as singing rounds and partner songs--may not result in a harmonic experience for children, for they will be concerned about maintaining a melody against another melody. Since they will not be aware of the harmony created, this will be a melodic experience. Such an experience is an important step in their musical development, for it is a means of developing the skill of singing one part while another part is being sung at the same time.

The following are easy ways to sing in harmony:

**Rounds:** At this age, children should be able to sing rounds in 3 and 4 parts, for this takes more skill and is more interesting and challenging than singing a 2-part round. The children need to be aware of singing accurately, precisely, and expressively. The teacher must choose a variety of rounds so that the children have opportunities to interpret many moods as they sing.

**Partner Songs:** Songs with the same chordal structure can be sung as partner songs. Students should be thoroughly familiar with both songs before trying to sing them as partner songs. They need to be aware of starting tones and starting places in order to have a satisfying singing experience. It is a good idea to have the entire class sing each song through once; then divide the class in two and have the class sing the songs as partners.

**Echo Songs:** Another easy way to sing in harmony with echo songs. These songs are called canons and consist of a series of long or short phrases, each group imitating the other. In some of the songs, each phrase has a long to the echo part. In others, while the echo is sung.

**Canons:** A canon is a singing a melody later, at a specified from the beginning. So are called canons and round, each voice sings the first voice part in order to end 1

**Descants:** Singing a phrase is another easy way to add harmony to a song. It may cross the melody and at other times low very satisfying experience in beautiful, an
experiences singing a variety begin singing in harmony. In parts—such as singing y not result in a harmonic they will be concerned against another melody. of the harmony created, hence. Such an experience r musical development, for the skill of singing one eing sung at the same time.

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**Echo Songs:** Another easy way to sing in parts is with echo songs. These songs are sung with two groups, the second imitating or echoing exactly what the first group sings. Usually these songs consist of a series of tonal groups of a few tones or short phrases, each imitated in a second part. In some of the songs, the end of each tonal group or phrase has a long tone which is sustained during the echo part. In others, the first part rests while the echo is sung.

**Canons:** A canon is similar to a round. One group begins singing a melody; a second group begins later, at a specified time, singing the same melody from the beginning. Some songs in the music texts are called canons and are sung exactly as a 2-part round, each voice singing the melody to the end. These are easy ones to start with. Later, students will sing canons in which the second group ends at the same time the first voice comes to the end of the melody. This often means the last few measures of the second voice will be changed to a harmony part in order to end logically.

**Descants:** Singing a descant with a familiar melody is another easy way to sing in parts. A descant is usually a tuneful second part sung with the melody. It may cross the melody line, being sometimes higher and at other times lower than the melody. This is a very satisfying experience for children because the sound is beautiful, and yet it takes so little skill.
Ostinati: Still another simple, yet effective, means of singing in harmony is maintaining an ostinato (repetitive tonal pattern) against a melody. When singing certain rounds, a tonal pattern from the melody can be used as a second part; for example:

**Are You Sleeping?**

Roots of the chord

Those children who perhaps some boys experiencing symptoms

**Hey, Ho, Nobody Home**

**Row, Row, Row Your Boat**

**The Canoe Song**

**The Czech Walking Song**

An added feature in part for harmony is played on the resonator gives support to the repetitive pattern.
Roots of the chords: This is especially good for those children who have a narrow singing range... perhaps some boys in upper grades who may be experiencing symptoms of voice change.

Lou, Lou, Lou, Lou—(on 1st phrase) Lou, Lou, Lou (on alternate phrases)

or

Follow the melodic pattern, singing on middle C:

Lost my partner, what'll I do? etc.

An added feature in using an ostinato as a second part for harmony is that it is short and can be played on the resonator bells by a student. This gives support to the group who is singing the repetitive pattern.
Using intervals to sing in harmony: (See Intervals on p. 187.)

In first experiences singing in harmony, using intervals will be simple if parallel thirds or sixths are used. This should be an ear experience first; later children should see the score. (See activity on p. 22.)

In using any of the above means to have the class sing in harmony, the teacher should stress the following in order to help children develop skills in singing in parts:

Know when to begin.

Maintain the rhythm and flow of the song so as to stay with the melody.

Remember that the melody is the most important part and should not be dominated by a second part.
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| (verse and chorus) |
| Deep in the Heart of Texas  
| Polly Wolly Doodle |
| Down the River  
| Vive La Compagnie  
| (refrain only) |
| Get Up Old Dobbin  
| (verse and chorus) |
| Goodnight, Ladies  
| Merrily We Roll Along |
| Go Tell it on the Mountain  
| Some Folks Do |
| A Greeting  
| The More We Get Together |
| London Bridge is Falling Down  
| How Dry I Am  
| Frere Jacques  
| Boola - boola |
| My Home's in Montana  
| Home on the Range |
| PARTNER SONGS |
| O Susanna  
| Camptown Races  
| Casey Jones (chorus only)  
| Turkey in the Straw  
| Arkansas Traveler |
| Ring the Banjo  
| The Girl I Left Behind  
| Sidewalks of New York  
| Bicycle Built for Two  
| In the Good Old Summer |
| The Skaters  
| Sleighbells |
| Swing Low, Sweet Chariot  
| All Night, All Day |
| We're All Together Again  
| While Strolling Through |
| Year of Jubilo  
| O Susanna |
| Zulu Warrior  
| (verse and chorus) |
PARTNER SONGS

O Susanna
Camptown Races
Casey Jones (chorus only)
Turkey in the Straw
Arkansas Traveler

Ring the Banjo
The Girl I Left Behind Me

Sidewalks of New York
Bicycle Built for Two
In the Good Old Summertime

The Skaters
Sleighbells

Swing Low, Sweet Chariot
All Night, All Day

We're All Together Again
While Strolling Thro' the Park

Year of Jubilo
O Susanna

Zulu Warrior
(verse and chorus)
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**Objective:** To help students sing in 3-part harmony

### Musical Experiences

**[NOTE: The following is a simple, quick way to help students sing in harmony. From this short, traditional song they will develop ear-recognition of harmony in thirds, and eye-recognition as they write the notation.]**

Sing **Hot Cross Buns**, with autoharp accompaniment, from notation on a chart or on the chalkboard. Begin on B.

\[
\begin{align*}
\text{G} & \quad \text{D} & \quad \text{G} & \quad \text{G} & \quad \text{D} & \quad \text{A} & \quad \text{D} & \quad \text{G} & \quad \text{G} & \quad \text{D} & \quad \text{G} & \quad \text{G} & \quad \text{G}
\end{align*}
\]

Sing the song again as a student plays the melody on the bell blocks.

Listen as the teacher plays the melody on a different note. **Begin on D.**

Does it sound the same as **Hot Cross Buns**?

Is it higher or lower?
How much higher?

Locate these two tones on the staff:

\[
\text{B} \quad \text{D}
\]

The teacher may write the second part on the staff in a different color.
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This is a 2-chord song using G and D7.

It has the same rhythm. It moves in the same direction, but it sounds different. It is higher.

Hot Cross Buns begins on B. The other tune begins on D. They are a third apart.
Musical Experiences

Compare the melody and the second part.

Sing the melody as a student plays the second part on the bell blocks.

Divide the class into two groups. While one half sings the melody, the other half sings the second part.

*Be sure to have the groups "tune up" before singing. Sound the B that one group hums; sound the D the other group hums. The children should listen to the beginning tones as they blend them before singing.*

Exchange parts and sing again.

*A third harmony part can be added by singing the roots of the chords (G and D).*

Decide where to sing G and where to sing D. Help the teacher write the part on the staff.
Sing the third part as they follow the music on the staff.

Divide the class into three groups and sing the song in three parts. Tune up before singing on G, B, or D.

Exchange parts and sing through 3 times so that each person has sung each part.
The second part is a third higher all through the song. When combined with the melody, parallel thirds are created.

It is important to hear the starting tones.

- The stems going up are sung by one group. (↑)
- The stems going down are sung by the other group. (↓)

G is sung in every place the G chord is played.

D is sung every place the D7 chord is played.
Musical Experiences

Another day -- - Saturday Night DMT (5), p. 13

Using the same process, develop both the second part (in 3rds, except the last tone of the song) and the third part, using the roots of the chords (F and C7).

Next steps:

1. The next day, have the class sing other songs which have parallel thirds. The students should know the melody well before trying the harmony. Therefore, plan ahead so that these melodies are familiar. Then, the second part will come easily.

Leron, Leron (Filipino), EM (5), p. 186

2. These songs move in parallel thirds until the last measure. There is a familiar tonal pattern. Help the class to discover what it is (5-6-7-8 or sol-la-ti-do); sing it. Then go back to the beginning, give the pitch of the 2nd part, and sing.

3. These songs have a second part, which consists of intervals of thirds and other intervals. Have the class look at the score, identifying each interval. Put them on the board. Have the class count to discover the intervals.

[NOTE: See further the Teacher You may pre and 6th gra]
The melody moves in steps, most of the time.

Other songs which they should know properly. Therefore, they are familiar.  

Point to each line and space as the class counts. Play this interval on the bell blocks. Divide the class, and have one half sing one tone and then have the other half sing the other tone. Have them sustain their tones and listen. Go back and sing the second part. When the class is sure of it, put the two parts together.

[NOTE: See further teaching suggestions on p. 13a in the Teacher's Edition of GWM (5). You may prefer to use this selection with 5th and 6th graders rather than Hot Cross Buns.]
Objective: To help students learn a 2-part song using the song book

Musical Experiences

Sing Over the Meadows (Ah, Lovely Meadows), EM (5), pp. 130-131, with piano accompaniment.

Sing the verse from the notation after establishing an understanding of the key in which the song is written.

Observe the last note of the song (melody), the note for the word "green", and the note for "bright" -- which is the last tone of the verse.

Develop the Bb Major scale on the chalkboard with numbers, letters, and syllables. Sing the scale from the notation, ascending and descending, using letter names.

Sing the melody for the refrain from the notation after locating on which of the two staves it is written.

Sing the melody for the verse and the refrain until it is very familiar. Discuss the mood of the song and how it can best be conveyed.

Locate the ends of the phrases and identify each by playing the finger cymbals.

Design the phrases with arcs in the air, using the right arm to help maintain the flow of the phrase.
The song is in the key of Bb Major.

The tones of the Bb Major scale are:

Bb, C, D, Eb, F, G, A, Bb

1 2 3 4 5 6 7 8
do re mi fa so la ti do

The melody for the refrain is on the lower staff of the brace of two staves.

The song is happy and vigorous.

There are four phrases.

The flow of the phrase will be maintained if a breath is taken at the midpoint of each phrase (the end of each half phrase).
Another day --

Sing the descant from the notation until it is familiar.

The entire class should learn the descant, as well as the melody.

Compare the notation of the descant aurally, then visually, to hear and see when it is higher than the melody or lower than the melody.

Half of the class may sing the melody from the notation several times or until they feel secure in holding their part.

Half of the class may sing the descant from the notation several times or until they feel secure in holding their part.

Sing the song in two parts until all of the members of each of the groups are secure in maintaining their parts.
Musical Discoveries

<table>
<thead>
<tr>
<th>Measures</th>
<th>Descant Relative to Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Higher than melody</td>
</tr>
<tr>
<td>3-4</td>
<td>Lower than melody</td>
</tr>
<tr>
<td>5-8</td>
<td>Lower than melody</td>
</tr>
<tr>
<td>9-10</td>
<td>Same as 1-2</td>
</tr>
<tr>
<td>11-12</td>
<td>Same as 3-4</td>
</tr>
<tr>
<td>13-14</td>
<td>Same as 5-6</td>
</tr>
<tr>
<td>15-16</td>
<td>Lower than melody</td>
</tr>
</tbody>
</table>

This familiar descant, as well as the notation, can be held by the members of their parts.

In the first two measures of the refrain, the descant is higher than the melody.

In measures 3 and 4, the descant is lower than the melody.

In measures 5 thru 8, the descant is lower than the melody.

Measures 9 and 10 are the same as measures 1 and 2.

Measures 11 and 12 are the same as measures 3 and 4.

Measures 13 and 14 are the same as measures 5 and 6.

In measures 15 and 16, the descant is lower than the melody.
Objective: To learn a 3-part song, using the songbook

Musical Experiences

Sing the melody of the three-part song Blow the Wind Southerly MOM (6), pp. 50-51.
Sing the melody from the notation.

Sing the melody, observing the organization of notes in the measure and the feeling of the eighth notes in 8 time.

Sing the melody, observing the phrase endings; and identify them by raising hands.
Sing the song in legato style, taking a breath at the midpoint of each phrase.

Another day - - -

Sing the higher of the two parts in the descant on "oo" from the notation.
Sing this part, using the words.
Sing the second part of the two-part descant (lower tones) on "oo" from the notation.
Sing this part, using the words.

The entire class should learn the three parts of the song so that during the year each class member may have the experience of singing each of the three parts.

Another day - - -

The class may be divided into three groups to sing the song in three parts.

The melody appears on two staves.
In each measure, the however, they should lilt.
There are four long phrases can be observed of each half phrase.

The addition of the utilizing longer note of the chords on the
<table>
<thead>
<tr>
<th>Slow the Wind</th>
<th>Musical Discoveries</th>
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<tbody>
<tr>
<td>The melody appears on the lower staff of the brace of two staves.</td>
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<tr>
<td>In each measure, the eighth notes are felt individually; however, they should be sung in legato style, with a lilt.</td>
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<tr>
<td>There are four long phrases.</td>
<td></td>
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<tr>
<td>The song can be sung smoothly and the flow of the phrase can be observed if a breath is taken at the end of each half phrase.</td>
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</tbody>
</table>

| The addition of the two-part descant to the melody, utilizing longer note values, conveys a strong feeling of the chords on the first and fourth beats. |
Musical Experiences

Try having those students who sing the two parts of the descant sing "oo" instead of the words. Sing the song many times, keeping the same students in each group, before letting them sing a different part.

STUDENT EVALUATION

Can each student
carry his part in a 3-part song?
blend his voice part with the other parts?
maintain the pitch?
maintain the correct tempo?
sing the rhythm accurately?

Can the words be understood?

Does he sing with good tone quality?
A SINGING REPertoire

Students in the upper elementary grades should be developing a repertoire of songs which they will enjoy singing alone and with others.

On the next thirteen pages are titles of some songs which are favorites of students this age. Here is space for titles of other songs you may wish to add:
### SUGGESTED SINGING REPERTOIRE

#### All Through the Night (Welsh Song)
- **GWM (5)** pp. 46-47
- **MMYO (6)** p. 65
- **DMT (6)** pp. 90-91
- **SM (6)** p. 33
- **ND (6)** p. 174
- **OS** p. 6

#### The Ash Grove (Welsh Folk Song)
- **MOM (5)** pp. 160-161
- **GWM (6)** pp. 24-25
- **DMT (6)** pp. 92-93
- **OS** p. 7

#### Auld Lang Syne (Old Scottish Air)
- **SM (6)** p. 76

#### Cockles and Mussels (Irish Folk Song)
- **DMT (6)** p. 37
- **SM (6)** p. 183
- **EM (6)** pp. 38-39
- **OS** p. 32

#### Deep in the Heart of Texas (Swander-Hershey)
- **EM (5)** pp. 152-153

#### Down in the Valley (Ker)
- **EM (5)** p. 6
- **MOM (5)** p. 132
- **DMT (5)** p. 71
- **SM (6)** p. 31

#### Erie Canal (American Waltz)
- **EM (5)** pp. 58-59
- **GWM (5)** pp. 76-77
- **SM (6)** pp. 38-39

#### Funiculi, Funicula (Italian March)
- **GWM (6)** pp. 4-5
- **DMT (6)** pp. 6-7
- **SM (6)** pp. 12-13

#### God of Our Fathers (Wagner)
- **EM (6)** p. 8
- **MOM (5)** p. 105
- **GWM (6)** p. 232

#### Greensleeves (Old English Folk Song)
- **MOM (5)** p. 168
- **MMYO (6)** p. 114
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| You're a Grand Old F                  |
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**Notes:**
- ND: North Dakota
- EM: Eastern Michigan
- GWM: Gateway West Music
- DMT: D. M. Thomas
- SM: Schirmer
- MMM: Music Masters
- GWS: Gateway West Singers
- P. 21: Page 21
- P. 10: Page 10
- P. 209: Page 209
- P. 210-211: Pages 210-211
- P. 194-195: Pages 194-195
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pp. 192-193
SONGS FOR SPECIAL DAYS AND SEASONS

Holidays

Special Days

Fall, Winter, Spring

These songs should be sung for enjoyment during the appropriate time of year. Students will enjoy adding verses, creating movements, and organizing dramatizations. You may want to add other favorites to the list.
### SERVICE SONGS

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Taps (Bugle Call)

DMT p. 208

U.S. Air Force Blue (Scott-Texton)

DMT (5) pp. 214-215
GWM (6) pp. 228-229

Other songs not in the Song Series:

Anchors Aweigh

Semper Paratus

The Green Beret

Off We Go into the Wild Blue Yonder

America, the Beautiful (Bates-Ward)

GWM (5) p. 189 MMYO (6) p. 89
MOM (5) p. 102 DMT (6) pp. 212-213
DMT (5) pp. 6-7 MOM (6) pp. 104-105
MMYO (5) p. 70 SM (6) p. 158
ND (5) p. 219 (words) ND (6) p. 221
OS p. 4 ND (6) (words)
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American Hymn (Keller)

   EM (6)   p. 208

Battle Hymn of the Republic (Steffe-Ward)

   EM (5)   p. 16        MMYO (5)   p. 128
   DMT (6) pp. 204-205    MMYO (6)   p. 160
   MOM (5)   p. 104      ND (5)     p. 218 (words)
   MM (5)   p. 165      ND (6)     p. 220 (words)

Columbia, the Gem of the Ocean (Becket)

   EM (5) pp. 34-35     MMYO (6) p. 164
   MOM (6) pp. 106-107

God Bless America (Berlin)

   EM (5)   p. 195
   ND (5)   p. 218 (words)

The Home Road (Carpenter)

   DMT (6)   p. 208
   EM (6)    p. 2

Maryland, My Maryland (Randall)

   OS       p. 1
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### HANUKAH

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<td><strong>Ding, Dong! (French Dance Melody)</strong></td>
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<tr>
<td><strong>The Friendly Beasts</strong></td>
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CHRISTMAS

The Drum Carol (Chile)

OS p. 58

Fum, Fum, Fum (Catalan Carol)

MMYO (6) p. 107

The First Noel (Old English Carol)

MOM (5) pp. 92-93 SM (6) pp. 68-69
MMYO (6) p. 109 EM (6) p. 196

The Friendly Beasts (12th Century)

OS p. 71

God Rest Ye Merry, Gentlemen (English Carol)

DMT (5) p. 184

Good Kin' Wenceslas (Piae Cantiones, 1582)

DMT (5) pp. 190-191 MOM (6) p. 88

Go Tell It on the Mountain (Spiritual)

MOM (5) p. 97 DMT (6) pp. 192-193
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<td><strong>Pat-a-pan</strong> (French Carol)</td>
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<td><strong>Silent Night</strong> (Gruber)</td>
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<td>MOM (5) p. 9</td>
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<td>MMYO (5) p. 7</td>
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<td><strong>Sing We All Noel</strong> (French Carol)</td>
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<td>Masters in This Hall (English Carol)</td>
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<td>Noel! (French Carol)</td>
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<tr>
<td>O Come, All Ye Faithful (Reading)</td>
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<tr>
<td>O Tannenbaum (German)</td>
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<tr>
<td>Pat-a-pan (French Carol)</td>
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<td>Silent Night (Gruber)</td>
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<tr>
<td>Sing We All Noel (French Carol)</td>
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<tr>
<td>The Shepherd's Song</td>
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<td>CHRISTMAS</td>
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<tr>
<td><strong>Twelve Days of Christmas</strong> <em>(English)</em></td>
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<td>MMYO (5) p. 88</td>
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<td>OS p. 65</td>
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<td><strong>Watts Nativity Carol</strong> <em>(Watts-Shure)</em></td>
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<tr>
<td>EM (5) pp. 206–207</td>
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<tr>
<td><strong>We Wish You a Merry Christmas</strong></td>
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<td><strong>What Child Is This?</strong> <em>(Old English Tune)</em></td>
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<tr>
<td>DMT (5) p. 194</td>
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<tr>
<td><strong>A New Year Carol</strong> <em>(Br.)</em></td>
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<td>MMYO (6) p. 100</td>
</tr>
<tr>
<td><strong>Greensleeves</strong> <em>(English)</em></td>
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<tr>
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<td><strong>New Year Carol</strong> <em>(Green)</em></td>
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<td>DMT (6) pp.</td>
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</tbody>
</table>

**A Song Not Found in Song Series:**

**McNamara's Band**
**NEW YEARS**

<table>
<thead>
<tr>
<th>Song</th>
<th>Composer</th>
<th>Source</th>
<th>Page(s)</th>
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<tbody>
<tr>
<td>A New Year Carol</td>
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<td>New Year Carol</td>
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**ST. PATRICK'S DAY**

<table>
<thead>
<tr>
<th>Song</th>
<th>Composer</th>
<th>Source</th>
<th>Page(s)</th>
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<td>The Minstrel Boy</td>
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<tr>
<td>Too-ra-loo-ra-loo-ra-loo-ra</td>
<td>Shannon</td>
<td>GWM (6)</td>
<td>pp. 54-55</td>
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</tbody>
</table>
RHYTHMIC MOVEMENT

Students in fifth and sixth grades need to have a wide variety of rhythmic activities. These activities not only have musical purpose but also serve as an excellent change of pace in the day.

As they respond with rhythmic movement to music (clapping, tapping, locomotor, and non-locomotor bodily movement), students will be gaining a better understanding of the elements of music.

Students will be:

- responding with precision and accuracy to steady beat and strong beat; to even and uneven rhythm;
  to form in music

- responding with rhythmic movement which indicates their understanding of tempo, dynamics, and other expressive qualities of music

- responding creatively with rhythmic movement to a wide variety of music; folk and square dances

Musical Experiences: EXPLORING RHYTHMIC BODY MOVEMENT

Children need to explore many different ways in which they can respond rhythmically to music so that they have experiences to draw upon as they express their feelings and ideas through body movement.

Without this kind of exploratory experience, most children are apt to limit their movement to a fundamental movement, moving forward around the room.

After exploring the movement, the teacher and use that variety to break the limited scope. Successfully exploring body movement will...

During the exploratory experience, the children explore themselves and how they move. During the exploration of this movement, the teacher will determine through discussion and demonstration, the clues for musical expression.

Examples:

Melody
- contour
- range
- repetition and continuation
- motive
- phrase

Expressive Quality
- a variety of mood
  created by:
  - tempo
  - intensity
  - dynamics
  - timbre

The children will modify their melody, rhythm, for the music.

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to have a wide variety of activities not only as an excellent way to music (clapping, bodily movement), standing on the toes, and other ways to increase body movement to square foot, movement to square inch of space, most of the children, most of the room.

After exploring the many possibilities for variety in movement, the teacher will need to help students recall and use that variety so that they do not fall back into the limited scope. It takes a long time. As students successfully explore the new ways to move, rhythmic body movement will finally become second nature to them.

During the exploratory experiences, the teacher may chant or use one rhythm instrument as accompaniment. During the exploratory experiences, the movements themselves and how to achieve them will be predetermined through discussion. In later experiences, the music will determine the movement as students listen for musical clues.

Examples:

<table>
<thead>
<tr>
<th>Melody</th>
<th>Rhythm</th>
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<tbody>
<tr>
<td>contour</td>
<td>pulse (steady beat)</td>
</tr>
<tr>
<td>range</td>
<td>accent (strong beat)</td>
</tr>
<tr>
<td>repetition and contrast</td>
<td>meter</td>
</tr>
<tr>
<td>figure</td>
<td>even and uneven</td>
</tr>
<tr>
<td>motive</td>
<td>rhythm patterns</td>
</tr>
<tr>
<td>phrase</td>
<td></td>
</tr>
</tbody>
</table>

Expressive Quality:

- A variety of moods created by:
  - tempo
  - intensity
  - dynamics
  - timbre

Harmony:

- Texture of chords
- Movement of chord tones

Form:

- Repetition and contrast
- Phrases
- Sections

The children will make their decisions as they analyze melody, rhythm, form, and the expressive qualities of the music.
Do not try all of these activities on one day. Practice them over a long period of time, letting the successes of the students determine the timing.

Try the following suggestions; better still, try your own.

1. Have the children discover a variety of ways to move the parts of their bodies.

   How many different ways can you move your feet? legs?

   How many different ways can you move your fingers? hands? arms?

   Move the largest part of your body (trunk).

   How many different ways can you move the trunk of your body?

   Move a small part of your body (toe, finger).

   Move your left shoulder up, down, to the front, to the back.

   Move your right shoulder up, down, to the front, to the back.

   Move your left shoulder up, down; right shoulder, up, down.

   Try a variety of movements with arms: to sides, shoulder height, over head, in front; swing--big movements; make circles--large, small; roll arms; shake, etc.

   How thin can you make yourself?

   How wide can you be?
Students Discover –

A variety of ways to move all parts of their bodies.

2. Have the students discuss different directions in which they may move. Help them develop their own list which may include:

- forward
- to the right side
- upward
- backward
- to the left side
- downward

Walk forward to a drum accompaniment, changing directions as the teacher calls out the new direction.

A count of 8 is good for this. In order to keep the walking pattern steady and execute the change in direction, the teacher will use counts 6, 7, and 8 for direction change:

1 2 3 4 5 6 7 8

- Go to the left.

1 2 3 4 5 6 7 8

Go backward now.

1 2 3 4 5 6 7 8

Go forward now.

Use other fundamental movements, changing directions at the ends of phrases.
Before beginning, students need to identify the ends of the phrases in order to decide on the direction to use for each phrase. Use a recording with easily identified phrases for this.

**STUDENTS EVALUATE**

Help students to evaluate their responses with questions such as:

- Were there any problems when you changed directions?
- What were these problems?
- How can they be avoided?

Let the students try again immediately. Evaluate immediately.

Students Discover -

They can move in a variety of directions as they use fundamental movements.

3. Have the students discuss designs or figures they make on the floor as they move.

(circle, square, triangle, oval, etc.)

Divide the class into two groups. One group will move in a circle as the others watch. Then, in turn, the other group will move in a different floor pattern.

4. Have the students form small groups of two.

The class is divided into two groups. Each group is asked to move in a circle as the others watch. Then, in turn, the other group moves in a different floor pattern.
STUDENTS EVALUATE

Encourage the class to evaluate their efforts with questions such as:

Was the circle round? Was it too tight? What can we do to make a better circle and maintain it as we move? What do we keep in mind as we try to move in a circle?

Were the sides of the triangle straight? What about the corners? Was the triangle too tight? too big? What do we need to keep in mind as we try to make triangular floor patterns?

The above suggestions may be useful in helping the children to evaluate their efforts. It is a good idea to have them try moving in designs again while their suggestions for improvement are fresh in their minds.

Students Discover –

The class can bring variety to movements by forming floor patterns.

4. Have the students discuss the different ways they can move in place.
Some suggestions may be:

bend, rock, sway, swing, turn, twist, pull, squat and stand, bounce, etc.

As each suggestion is made, the whole class may try it out since this does not require space to "travel."

The class needs to know about the different levels of movement. Motivate by asking questions such as:

How tall can you be? how short?

Are there levels in between shortest and tallest?

Can you move around the room at different levels?

Students should try each of these movements as the suggestions are made.

Have the class choose a level for beginning to move. Walk around the room at this level. Change levels when the teacher says, "Ready? Change."

Use the following procedure:

1 2 3 4 5 6 7 8

Ready? Change Now!

1 2 3 4 5 6 7 8

Ready? Change Now!

STUDENTS EVALUATE

Have part of members move they actually
Then those w the others o

Playing "Sta evaluate. A changing lev will stop at

1 2 3

1 2 3

1 2 3

Everyone "fr looks around levels of po

Students Discover

Tl use of a
rhythm mov
STUDENTS EVALUATE

Have part of the class observe some class members move, as above, to check whether they actually are using different levels. Then those who watched will move, while the others observe.

Playing "Statue" is another way to evaluate. All the class may move, changing levels as before. The teacher will stop at an unexpected time, such as:

1 2 3 4 5 6 7 8

Ready? Change Now!

1 2 3 4 5 6 7 8

Ready? Change Now!

1 2 3 STOP!

Everyone "freezes" in position, then looks around to check the different levels of position.

Students Discover -

The use of a variety of body levels causes rhythmic movement to be more expressive.
5. Have the students explore moving at varying tempos -- faster, slower. To bring more meaning to this and to refine their skills, let the class try combinations, such as:

- fast and a high level
- slowly and a high level
- fast and a low level
- slowly and a low level

Begin slowly and gradually work faster to form a floor pattern.

6. Have the students work through rhythm. Discuss mood and rhythmic movement:

- happy
- weak
- angry
- excited

Individuals may have different moods:

- How will they change?
- How will they up on some rhythm?

Discuss the mood:

- Children may skippin' tiptoe, on some rhythm.

Help the children discover:

- How will this established pattern change? If not, what created the problem?

**STUDENTS EVALUATE**

As they try these varying tempos, help the students to evaluate their movements with questions such as:

- Is this a comfortable way to move?
- Is it possible to create and maintain this established pattern? If not, what created the problem?

**Students Discover**

Moving fast, slowly, faster, slower, and similar combinations makes their rhythmic movement more expressive.

**BEST COPY AVAILABLE**
Have the students explore ways to express mood through rhythmic movement.

Discuss moods that may be expressed through rhythmic movement. Moods may include the following:

- happy, sad
- weak, vigorous
- angry, pleasant
- excited, calm

Individuals may try moving in order to express different moods.

- How will you move if you are happy?
- How will you move if you are weak?
- How will you move if you are trying to sneak up on someone?

Discuss the movements used to express a feeling. Children may say:

- skipping, swinging arms, head high for happy
- tiptoe, creeping, bent low for sneaking up on someone

Help the class to analyze their movements in terms of direction, level, space, tempo, and rhythm. Ask them to discuss whether anything else gave them a clue to determine the mood, for example:

- relaxed body
- tense body
facial expression
erect posture, slumped posture, stiff posture

STUDENTS EVALUATE

An individual will decide on a mood and move to express the mood. The class will try to identify what he had in mind.

Students Discover —

Individuals may need to use different body levels, tempos, space, directions and their whole bodies to communicate a mood through rhythmic movement.

7. Have the students explore ways to show duration through rhythmic body movement.

Students can demonstrate long and short (even and uneven) rhythm patterns since they have experienced these patterns since kindergarten. Most of these examples will be locomotor movements. Help the students to explore duration with non-locomotor movements.

Certain instruments which produce sounds of long duration can be played for accompaniments to movements; e.g., triangle, gong, tambourine (shaken). When the gong is sounded, the student may move some parts of his body in one direction as long as he hears the sound. The teacher then may strike the gong again, and each student moves in a different sound. Each student tries to move in a different way.

Help the class explore duration of sound.

A. 1. Move from...
2. Move from...
3. Move from...
4. Move from...

B. From possible durations...

C. Swing...

STUDENTS EVALUATE

Were you able to...

Did you understand...

Students Discover —

Individuals may need to...

express movement...
in a different direction as long as he hears the sound. Each time the gong is sounded, he moves in a different direction and to a different level.

Help the class experiment with a variety of ways in a non-locomotor rhythmic movement to show duration of sound. Some other ways to explore are:

A. 1. Move the right arm upward.
2. Move the left arm upward.
3. Move the right arm downward.
4. Move the left arm downward.

B. From squatting position to tall as possible; reverse.

C. Swing both arms in one direction; reverse.

Students Evaluate

Were you able to time your motion so that you could continue the motion as long as there is sound?

Did you use a variety of levels, directions? parts of the body?

Students Discover

Individuals need to plan ahead in order to express duration of sound in rhythmic movement.
Objective: To help students respond to basic dance steps from the variety of dance music they hear

Concept: There are music.

[NOTE: As students listen to a variety of dance music by well-known composers, this music was written to accompany dancing. Some dance music, however, is not suited to dancing.]

Learning to move to music, using the set dance step, will reinforce the music. It will help him in the recognition of a kind of dance music when

Fifth and sixth graders are sometimes reluctant to dance with a partner—continuous program of folk and square dancing in the elementary school. either with a partner or with the students moving freely around the room does not have to be in a patterned dance, although some classes may wish

Following are the basic dance steps for some of the best known dance music:

Gavotte: \(\frac{3}{4}\) time 
\[
\begin{array}{cccccc}
3 & 4 & 1 & 2 & 3 & 4
\end{array}
\]
\[
\begin{array}{cccc}
\text{point} & \text{point} & \text{step} & \text{step} & \text{step} & \text{point}
\end{array}
\]
\[
\begin{array}{cccc}
R & R & R & L & R & L
\end{array}
\]
\[
\begin{array}{cccc}
& & & L & R
\end{array}
\]

[Note: At the ends of phrases, measures 6 and 7 are step (4 counts)
\[
\begin{array}{cccc}
1 & 2 & 3 & 4
\end{array}
\]
\[
\begin{array}{cccc}
\text{step} & \text{step} & \text{point} & \text{point}
\end{array}
\]

Morris Dance: \(\frac{2}{4}\) time 
\[
\begin{array}{cccc}
1 & 2 & 1 & 2
\end{array}
\]
\[
\begin{array}{cc}
\text{step} & \text{hop}
\end{array}
\]
\[
\begin{array}{cc}
\text{step} & \text{hop}
\end{array}
\]
\[
\text{etc.}
\]

[Note: This is similar to a skip except the hop is a little delayed

Polka: \(\frac{2}{4}\) time 
\[
\begin{array}{cccc}
1 & 2 & 1 & 2
\end{array}
\]
\[
\begin{array}{cc}
\text{step} & \text{together}
\end{array}
\]
\[
\begin{array}{cc}
\text{step} & \text{hop}
\end{array}
\]
\[
\text{etc.}
\]

Schottische: \(\frac{4}{4}\) time 
\[
\begin{array}{cccc}
1 & 2 & 3 & 4
\end{array}
\]
\[
\begin{array}{cccc}
\text{step} & \text{step} & \text{step} & \text{hop}
\end{array}
\]
\[
\text{etc.}
\]
Concept: There are basic dance steps for some dance music.

There are basic dance steps for some dance music. By listening to dance music by well-known composers, they will discover that some of their music is designed for dancing. Some dance music, however, was written for concert performance. By composing and creating the set dance step, will reinforce the student's understanding of the recognition of a kind of dance music when he hears it.

Sometimes reluctant to dance with a partner—especially if they have not had a chance to square dance in the elementary school. Basic dance steps can be done by the students moving freely around the room without a partner. The experience of dancing, although some classes may wish to create or learn a set dance.

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<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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</thead>
<tbody>
<tr>
<td>point</td>
<td>step</td>
<td>step</td>
<td>step</td>
<td>point</td>
<td>step</td>
<td>step</td>
<td>step</td>
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<td>R</td>
<td>R</td>
<td>L</td>
<td>R</td>
<td>L</td>
<td>L</td>
<td>R</td>
<td>L</td>
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</tbody>
</table>

Phrases, measures 6 and 7 are step (4 counts); and measure 8 is

<table>
<thead>
<tr>
<th>4</th>
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<tbody>
<tr>
<td>point</td>
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<table>
<thead>
<tr>
<th>2</th>
</tr>
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<tbody>
<tr>
<td>hop</td>
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</table>

a skip except the hop is a little delayed and the knee is lifted higher.

<table>
<thead>
<tr>
<th>2</th>
</tr>
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<tbody>
<tr>
<td>step</td>
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<table>
<thead>
<tr>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>step</td>
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<table>
<thead>
<tr>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>step</td>
<td>step</td>
<td>hop</td>
</tr>
</tbody>
</table>

etc.
Waltz-walk: \( \frac{3}{4} \) time  Walk.forward: whole foot  toes  toes  L  R  L  R  L  R

Before trying the waltz walk, have students listen to the music and --

1. Clap the steady beat (\( \frac{\text{}}{} \)), accenting the first beat.
2. Clap the strong beat (\( \frac{\text{}}{} \)).
3. Stand in walk position; then shift weight, from front to back, on the str
4. Now try the waltz-walk, traveling forward freely around the room.
5. Try waltz-walk backward.
6. Waltz-walk forward and then backward on alternate phrases.
Students listen to the music and accenting the first beat.

Weight, from front to back, on the strong beat (front-back), etc. going forward freely around the room.

ward on alternate phrases.
**Objective:** To help students create a dance through understanding the rhythm, form, and expressive qualities of the music

**Musical Experiences**

Students will learn the play party dances on pp. 110-111 in EM (5). This should be done over an extended period of time.

When students are thoroughly familiar with these dances, have them create their own dance to the familiar tune *Hop Up, My Ladies* EM (5), pp. 72-73. Sing the song and determine:

- **Rhythm:** The meter of the verse (\(\begin{array}{c} \ \hline \ \hline \ \ \hline \ \end{array}\) ) or rhythmic form
- **Form:** The song is in phrases and a refrain makes up the dance
- **Mood:** The song is

Decide how these three elements will determine the dance they create.

**Concepts:** The rhythm, form, and expressive qualities of the music de

Early settlers in A play party dances.

Some danced while o

Sometimes the play formation (single o

Others were in a do The Virginia Reel.

Others were danced

Rhythm: The meter

Form: The song i

Mood: The song i

This is what one cl

A dance formation m circle -- boy, girl
### Concepts:
The rhythm, form, and mood of the dance music determine what the dance will be.

### Musical Discoveries

Early settlers in America used familiar tunes for their play party dances.

Some danced while others sang and clapped.

Sometimes the play party dances were in a circle formation (single or double).

Others were in a double line formation as, for example, The Virginia Reel.

Others were danced in squares.

**Rhythm:** The meter of the song is $\frac{2}{4}$. The rhythm of the verse is even and can be felt in 2's $(\frac{\text{1}}{2} \ 3\frac{1}{2})$ or in 4's $(\frac{\text{1}}{4} \ \frac{3}{4})$. The entire rhythmic feeling of the refrain is uneven.

**Form:** The song is in AB form. The verse has two phrases and the refrain has two phrases. The refrain may be felt in four half phrases.

**Mood:** The song is gay and lively.

This is what one class decided:

A dance formation must be decided upon. Try single circle -- boy, girl, boy, girl.
Musical Experiences

Decide on A:

Clap (as they sing the verse) in 2's (♩♩) then in 4's (♩♩♩♩) to determine which they wish to use. Have the class try moving these two patterns with their feet in order to decide which is best.

Sing the verse, indicating the length of the phrases with arms moving in an arc.

Decide on B:

Sing the refrain, clapping the melodic rhythm.

Boys step: Girls answer:

Line 1: Hop up, my ladies three in a row

L R L R R L R L R

Line 2: (same) three in a row

L R L R

Line 3: (same) (same as 1)

Line 4: Swing partner.

Then boys move counter-clockwise to next girl, ready for A.

There can be two ba another for B (the

It is easier to mov will provide a grea

To show the two phr phrase 1 and change hands joined.

The first and third first measure of th lines 1 and 3. The

The fourth line is

Face partner, still (see Musical E
(1) then in 4's. It is easier to move with the pattern in 2's. This will provide a greater contrast to the uneven rhythm in the refrain.

There can be two basic designs: one for A (the verse), another for B (the refrain).

To show the two phrases, we could move to the right on phrase 1 and change direction on phrase 2, with all hands joined.

The first and third lines have the same rhythm. The first measure of the second line is the same as in lines 1 and 3. The second measure is different. The fourth line is entirely different.

Face partner, still in the single circle formation. (see Musical Experiences for diagram of B.)
[NOTE: The dance, as described here, was created by one class. Having the same experiences in analysing the song, each class will come up with its own creation.

Do not expect the children to arrive at these same conclusions. However, the dance should reflect the meter, the phrases, the sections, and the mood of the music.]
LISTENING

Listening is the most basic musical activity because it is involved in every musical response. Listening is essential in learning to sing a melody and to sing in harmony. In order to move to music, one must listen first, then move. Listening is involved as students explore and experiment with instruments, as they choose appropriate instruments to play, and as they play these instruments. Contact with the elements of music is dependent upon listening skills. Therefore, experiences must be planned which focus on developing listening skills.

As fifth and sixth graders begin to evaluate their own musical efforts and the musical performances of others, they need to be able to listen with more discrimination.

The teacher sets the stage for listening. If he is enthusiastic, expectant, and receptive, the class will be responsive.

Listening to recordings should be scheduled frequently so that students may become thoroughly familiar with many compositions. This will help in their developing a listening repertoire of compositions of significant musical value.

Students will be:

- listening to a variety of music for enjoyment and for musical purpose
- listening to music on recordings, radio, and television; to each other, and to the teacher; and to live musical performances
- listening to music for a change of pace in the day; to hear familiar music; to share musical favorites with others

Students will be listening to recordings, radio, and television; to each other, and to the teacher; and live musical performances. The teacher sets the stage for listening. If he is enthusiastic, expectant, and receptive, the class will be responsive. As fifth and sixth graders begin to evaluate their own musical efforts and the musical performances of others, they need to be able to listen with more discrimination.

Listening to recordings should be scheduled frequently so that students may become thoroughly familiar with many compositions. This will help in their developing a listening repertoire of compositions of significant musical value.
Students will be listening with musical purpose:

- to recognize orchestral and band instruments
- to identify combinations of instruments
- to recognize a variety of keyboard instruments
- to recognize certain characteristics of melody, rhythm, and harmony
- to identify form in music
- to identify forms of music
- to recognize and identify the expressive qualities in music
- to begin to recognize the characteristics of American folk music and of music of other cultures
- to begin to recognize a variety of styles of music
Each instrument in the orchestra has its own unique quality of sound known as tone color or timbre. A composer selects an instrument or combination of instruments to convey a specific mood, effect, idea, or image.

Children will be able to identify the tone color of an instrument as a result of having many opportunities to listen to music which features the instrument prominently. The ability to classify instruments into their respective families according to timbre—to recognize the quality of sound of an entire family or part of it; to identify the timbre of an instrument which is part of a larger orchestral texture; and to recognize the variety of sounds an instrument is capable of producing, depending upon the way it is played, will be an outgrowth of many musical experiences during a child's years in the elementary school.

"Live" performances by a variety of small ensembles, orchestra and band concerts, and concerts by soloists help children become familiar with the instruments aurally, as well as visually. In the absence of "live performers," the use of individual pictures of the instruments will be helpful to children as they listen to music.

As children are able to classify all of the instruments of the orchestra into their respective families and understand the function of each family, they will want to examine individual instruments in greater detail. Utilize the skills of instrumental students in the schools to perform, to demonstrate how a tone is produced, to explain the various parts, and to show how the instrument is assembled. Students in junior and senior high school could provide the same type of service to demonstrate, teach, and explain instrument families.

Children will be able to identify the instrument used in a specific series of notes, a particular orchestral texture, or a musical idea. Becoming acquainted with the instrument also is an important aspect of learning about the orchestra and its instruments.

SOURCES:

- Young Person's Guide to the Orchestra
- Meet the Instruments, Filmstrips, records
- Ensembles, Large and Small (includes Young Person's Guide to the Orchestra)
- Peter and the Wolf
- The Marine Band
- The Navy Band
- The Military Band
- The Composer and His Instrument, Vol. 1
- First Chair
ILDREN LEARN ABOUT ORCHESTRAL INSTRUMENTS

Children learn about the unique timbre of each instrument. A nation of effect, idea, one color of an opportunity to introduce prominent into their --to recognize them or part of it; which is part of recognizing the ability of producing, will be an outstanding child's service to demonstrate the more complex instruments not taught in the elementary school.

Children will be able to differentiate between the instrumentation used in an orchestra and that of a concert band or a marching band. It will be interesting for them to study several seating plans for orchestras and bands and to make a large seating plan for use in their classroom or the music center.

Becoming acquainted with the role of the conductor is also an important aspect of the study of the orchestra and its instruments.

SOURCES:

Young Person's Guide to the Orchestra
Britten
ML 5768
ML 5183
EM (6) R
LSC 2596

Meet the Instruments (Bowmar)
Filmstrips, recording, 25 pictures
Album 83

Ensembles, Large and Small (Bowmar)
(includes Young Person's Guide to the Orchestra)

Peter and the Wolf
Prokofiev
ML 5593
CL 671

The Marine Band
LPM 2687

The Navy Band
LPM 2688

The Military Band
COL. 1056

The Composer and His Orchestra
Vol. 1
Mercury Record Corp.

First Chair
ML 4629
CHILDREN LEARN ABOUT MUSIC IN THE LIFE OF MAN

As students deal with the elements of music and their concepts through listening to a great variety of music embracing over 300 years of cultural development, there will be a need to help them gain a general historical perspective which they will broaden later in junior and senior high school.

While some of the facts about a composer's life may appeal to children, this personal aspect of learning should be dealt with very briefly. The libraries of elementary schools contain a number of biographies of composers' lives; and these books should be made available to children if they wish to read about a specific composer.

The development of a time line will serve to develop an historical perspective. Such a time line indicates graphically when major events occurred in the history of the world and when composers lived in relation to these events. Events in our own history must be related to historical events elsewhere in the world.

Significant prose, poetry, painting, sculpture, architecture, and drama should be related to the music children will be hearing, when feasible. These will be particularly appropriate when children deal with form and expressive quality.

The materials in the listening center should include literature, works of art, and information about composers and periods of music. Listening guides may be developed for use by individuals and small groups as a supplement to, or an extension of, a listening lesson for the entire class, as a means of hearing more compositions by a composer, or to extend the development of a composed music for enjoyment.

Far more important than the development of the life of man and ages. If we start with how he uses music, and to him, we can help see how other people in conditions of a part interrelatedness of
OF MAN

music and their variety of music development, there are several historical events in junior and senior's life may occur. Libraries of biographies of composers should be made available about a specific period to develop an awareness in the history in relation to world culture, related to the music. These will be dealt with in part.

Extensions to develop an approach indicates in the history how others used music, and what the music of today means to him, we can help him take a look into the past to see how other people used music, the prevailing conditions of a particular time in history, and the interrelatedness of all the art forms.

Far more important than the elements and their concepts is the development of a gradual awareness of music in the life of man and man's creative impulse through the ages. If we start with the child's creative potential, how he uses music, and what the music of today means to him, we can help him take a look into the past to see how other people used music, the prevailing conditions of a particular time in history, and the interrelatedness of all the art forms.
THE MUSIC OF AFRICA

Listen to recordings of ceremonial dances, songs, and chants from Africa.

Resources:

- **African Music** Folkways 8852
- **Negro Folk Music of Africa and America** Folkways 4500
- **African and Afro-American Drums** Folkways 4502

Look at films of the people performing their dances and playing their instruments.

Resources:

- **African Dances** Contemporary Films, Inc.
- **Rhythm of Africa** B. W. Radim Films, Inc.
- **Equatorial Africa** B. W. Filmstrip - McGraw-Hill Textfilms
- **Discovering the Music of Africa** BFA Educational Media

Respond through bodily movement to recordings of dances, songs, and chants to feel and convey mood, beat, and rhythm patterns.

Create a dance to be performed to a specific recorded selection.

Improvise rhythm patterns using a guiro, and maracas.

Develop patterns with the following instruments:

- Bongo
- PVC pipes
- Guiro
- Maracas
- Samba drums

Record the rhythm patterns.

Notate the rhythm patterns.

Create a dance and perform it. Attach wrist bells to the rhythm of the feet and hands of the dancers. Use clapping, finger snaps, and bending movements.

Improvise on the following instruments:

- Psaltery
- Psaltery
- Melodica
- Flute

Explore a kalimba (thumb piano) to accompany a song.

Sing the song *Ne Nkwakwa*. Individuals perform in separate voices (chorus).

SPIRITUALS OF THE AMERICANS

Sing *Two Wings*, EM

Compare the use of the spiritual with the following:

- Singing
Improvise rhythm patterns to accompany a recorded selection using a variety of drums, wood block, claves, guiro, and maracas.

Develop patterns which are syncopated.

Record the rhythm patterns (polyrhythms) on a tape.

Notate the rhythm patterns in polyrhythm form on a chart.

Create a dance and polyrhythms for instruments.

Attach wrist bells to the ankles of dancers so that the rhythm of the feet may be heard. Encourage children who are dancing to use lunging, twisting, stretching, and bending movements and to develop patterns for clapping. Small groups of children may improvise polyrhythms on drums, maracas, and gong to accompany dancing. Improvise melodies and rhythms on the psaltery, meloharp, zither (melody strings), xylophone, and flute to accompany dancing.

Explore a kalimba (thumb piano), and use it to accompany a song.

Sing the song Ne Nkansu, ND (5), p. 74, which utilizes individuals separately (solo) and a large group of voices (chorus).

SPRIRITUALS OF THE AMERICAN NEGRO

Sing Two Wings, EM (5), pp. 86-87.

Compare the use of leader (solo) and chorus in this spiritual with the song from the Congo.
Resources:

Swing Low, Sweet Chariot  EM (5), pp. 82-83

I'm Gonna S

Call and Response:

Sad, Slow Songs:

Rock-A My Soul   MMYO (6), pp. 182-183

Trampin'   DMT

Ezekiel Saw the Wheel  MMYO (5), pp. 24-25

Reverent Songs:

He's Got the Whole World in His Hands  MMYO (6), p. 2

Let Us Break

There's a Meeting Here Tonight  MMYO (6), p. 3

Lonesome Val

Kum Ba Yah   MMYO (6), p. 200; OS, p. 58

Singing a variety of

Michael, Row the Boat Ashore  OS, p. 31

Help the children

Work Songs:

a style for

Grizzly Bear  MMYO (6), pp. 176-177

Work Songs:

Entertainment:

The Boatmen's Dance  MMYO (6), pp. 170-171

Compare the music

Happy Songs:

This Train  MMYO (6), pp. 180-181

Music of the

Ev'ry Time I Feel the Spirit   DMT (6), p. 8

Songs  EM (6)

Get on Board   DMT (6), p. 9

music draws

Little David  ND (6), p. 58; DMT (5), p. 98

upon the fol
times in the

Somebody's Knockin' at Your Door  EM (5), pp. 84-85

our shores.
Sad, Slow Songs:

I'm Gonna Sing  MMYO (6), pp. 4-5

Reverent Songs:

Let Us Break Bread Together  DMT (6), p. 194

Lonesome Valley  EM (5), pp. 88-89

Sing a variety of spirituals in unison and in parts. Help the children develop an understanding of the characteristics of African music.

a style for voice
intricate rhythms in
syncopation
improvisation
call and response
(work songs, spirituals, gospel songs)

Compare the music of the American Negro in the south with the music of Africa.

Resource Material:

Music of the American Negro: Spirituals and Work Songs  EM (6), p. 172 (teacher's edition). Today's music draws not only upon the music of Africa but upon the folk and church music of Europe, brought to this country by the various groups of people when they settled in the different regions. Many folk melodies received new texts to reflect the times in the new country after they arrived on our shores.
Provide opportunities for children to sing:

- sea chants
- songs of lumberjacks
- songs of the men who built the railroads (Research Gandy dancers.)
- war songs
- early hymns in the "American style"
- songs of the miners
- songs of the men who plied the canals on barges
- cowboy songs and ballads
- songs of the pioneers in the westward movement
- songs of all regions of the country

Help children develop an understanding of the melody, rhythm, harmony, form, and expressive qualities of these songs. Help them compare a "newer" version of a song with the original from the "old country."

THE BLUES (a vocal style)

Listen to the recording of Good Morning Blues, Ledbetter, (MMYO 6, p. 187) (EM 5, p. 87) to identify the "blue note."

Sing the song, following the musical score, to locate the "blue note" and to determine which tone of the scale is lowered.

Follow the musical pattern for the instrument and to complete the experiment with rhythm.

Improvise an accompaniment for the blues.

Sing Ev'ry Night with Sixty-Six High (EM 5, p. 87) (teach the blues scale).

Resources:

- Joe Turner Blues
- Long John
- John Henry
- Shorty George
- The City Blues
- Sixty-Six High
- Rhapsody in Blue
- Prelude No. 19

Follow the musical score for the blues.
Follow the musical score to notice the form.

Experiment with rhythm instruments to improvise patterns for the interlude between each of the phrases and to complete the third phrase.

Improvise an accompaniment in bass for the piano (EM 5, p. 87) (teacher's edition).

Sing Ev'ry Night when the Sun Goes In (EM 6, pp. 168-169, R 5) to locate the "blue note" and to determine which tone of the scale is lowered.

Resources:

- Joe Turner Blues (American Blues) MMYO (6), p. 186
- Long John (Blues Song) MMYO (6), p. 26
- John Henry (Southern Folk Song) MMYO (6), p. 178
- Shorty George (notated melody) (Ledbetter) MMYO (6), p. 188
- The City Blues (U.S. Folk Blues) ND (5), pp. 6-7
- Sixty-Six Highway Blues (Guthrie) ND (5), p. 8
- Rhapsody in Blue (Gershwin)
- Prelude No. 2 (Gershwin) EM (5), R 9
"Blues" from The Plow That Broke the Plains
(Thomson)
GWM (6), Music USA BOL 65

Third Movement from Concertino for Jazz Quartet and Orchestra (Schuller)
MMYO (6), p. 197

St. Louis Blues

The World's Greatest Blues Singer
"Long Old Road" Bessie Smith

Cheap Thrills
"Down on Me" Janis Joplin
"Turtle Blues"

Resource Material:

Music of the American Negro: The Blues
EM (5), p. 87 (teacher's edition)
EM (6), p. 171 (teacher's edition)

Help children develop an understanding of the characteristics of the blues.

- Use of the lowered 3rd or 7th scale tones
- Use of wails and cries
- Use of instruments played in a style to imitate the voice
- Use of slower tempo
- Use of \(\frac{4}{4}\) time

CREOLE BAMBOLAS

Sing the Creole song (\(\frac{4}{4}\)); and develop a song.

Develop an ostinato to accompany the song.

Example:

Listen to Bamboula by

Respond through the steady beat to the music.

Develop an accompaniment for the song.

Additional Resource Material:

MMYO (5), p. 113

Resources:

Baked Potato

Caroline

Michie Banjo
Jazz 'uartet

Use of three phrases, each four measures in length (AAB form) (sad, mournful mood)

CREOLE BAMBOULAS

Sing the Creole song Sweet Potatoes (EM (5), p. 90; (E) 4); and develop a rhythmic accompaniment for the song.

Develop an ostinato to be played on a drum as an accompaniment for the song.

Example: Listen to Bamboula by Gottschalk (EM (3), p. 91 (9)).

Add the Plains.

Develop an accompaniment (polyrhythms) for Bamboula.

Caroline

Additional Resource Material:

MMYO (5), p. 113

Baked Potato MMYO (5), p. 115

Michie Banjo MMYO (5), p. 116

Resources:

MMYO (5), p. 114

Baked potato MMYO (5), p. 115

Caroline MMYO (5), p. 114

Michie Banjo MMYO (5), p. 116

Additional Resource Material:

MMYO (5), p. 113

Baked Potato MMYO (5), p. 115

Michie Banjo MMYO (5), p. 116

Caroline MMYO (5), p. 114

Example:

Listen to Bamboula by Gottschalk (EM (3), p. 91 (9)).

Develop an ostinato to be played on a drum as an accompaniment for the song.

Develop an accompaniment (polyrhythms) for Bamboula.

Caroline

Additional Resource Material:

MMYO (5), p. 113

Baked Potato MMYO (5), p. 115

Michie Banjo MMYO (5), p. 116

Caroline MMYO (5), p. 114

Example:

Listen to Bamboula by Gottschalk (EM (3), p. 91 (9)).

Develop an ostinato to be played on a drum as an accompaniment for the song.

Develop an accompaniment (polyrhythms) for Bamboula.

Caroline

Additional Resource Material:

MMYO (5), p. 113

Baked Potato MMYO (5), p. 115

Michie Banjo MMYO (5), p. 116

Caroline MMYO (5), p. 114

Example:

Listen to Bamboula by Gottschalk (EM (3), p. 91 (9)).

Develop an ostinato to be played on a drum as an accompaniment for the song.

Develop an accompaniment (polyrhythms) for Bamboula.

Caroline

Additional Resource Material:

MMYO (5), p. 113

Baked Potato MMYO (5), p. 115

Michie Banjo MMYO (5), p. 116

Caroline MMYO (5), p. 114

Example:

Listen to Bamboula by Gottschalk (EM (3), p. 91 (9)).

Develop an ostinato to be played on a drum as an accompaniment for the song.

Develop an accompaniment (polyrhythms) for Bamboula.
RAGTIME (a piano style)

Listen to Maple Leaf Rag by Scott Joplin to hear the syncopation used in the music.

Clap and play the following rhythm:

\[ \begin{align*}
\text{Clap and play the following rhythm:} \\
\text{(typical ragtime rhythm)} \\
\end{align*} \]

Listen to Golliwogg's Cakewalk by Debussy to hear the syncopated pattern \( \left( \begin{array}{c}
\text{Clap and play the following rhythm:} \\
\text{(typical ragtime rhythm)} \\
\end{array} \right) \). 

Improvise rhythm patterns on instruments for both of the selections, and accompany the recordings.

Listen to Bamboula, and compare the rhythm patterns in it with those in Maple Leaf Rag.

BOOGIE-WOOGIE (a piano style)

Explore the black keys of the piano to create an ostinato in bass.

Play the following notes in C:

\[ \text{Play the following notes in C:} \]

As one student plays it, other students may play above it.

Explore a variety of ostinato, and superimpose IV, and V chords.

Improvise melodies to:

Improvise a melody:

Phrase I

Phrase II

Phrase III
Play four measures of this bass; then play four more measures of it added to it.

As one student plays twelve measures of the bass, other students may take turns improvising a melody above it.

Explore a variety of rhythm patterns for the bass ostinato, and superimpose improvised melodies above it.

Play the following basso ostinato based upon the I, IV, and V chords.

Improvise melodies to go with this basso ostinato.

Improvise a melody over the following basso ostinato:

Phrase I
I chord (C chord)
IV chord (F chord)
V chord (G chord)

Phrase II
I chord (C chord)
IV chord (F chord)
V chord (G chord)

Phrase III
I chord (C chord)
IV chord (F chord)
V chord (G chord)

Phrase IV
I chord (C chord)
IV chord (F chord)
V chord (G chord)
THE SYNCOPATION IN LATIN AMERICAN AND CALYPSO MUSIC

Improvise a variety of syncopated rhythm patterns, and record them on tape. Notate the patterns on charts so that many students have an opportunity to read and play them on a variety of instruments.

Develop syncopated patterns for rhythmic accompaniments to be used with the following songs:

- **Angelico**
  - DMT (6), p. 115
  - MMYO (6), p. 208

- **Panamam Tombé**
  - MMYO (6), p. 209

- **Sambalele**
  - DMT (6), p. 114

- **El Llanero**
  - ND (6), pp. 56-57

- **Jamaica Farewell**
  - ND (6), pp. 50-51

- **Hosanna**
  - EM (6), pp. 130-131
  - MMYO (5), pp. 204-205

- **Water Come-A-Me Eye**
  - EM (6), pp. 128-129

Move to the recordings of these songs.

JAZZ

Help students develop an understanding of the origins and development of jazz in America. The form grew out of a mixture of Spanish, French, and African folk music and Protestant church music. This heritage was reflected in the Negro street bands of New Orleans and the combos in clubs.

The Characteristics

alterations of timbre in songs

melody

rhythm

harmony

timbre

form

instrumentation

saxophone, str piano
### The Characteristics of Jazz -- An Art of the Performer

- **Melody:** alterations of the melody, rhythm, harmony, and timbre in songs
  - sliding to or away from tones
  - improvisation between phrases
  - improvisation on a melody
  - the use of "blue notes" (lowered 3rd or 7th steps)
- **Rhythm:** syncopation
- **Harmony:** improvisation by instrumentalists playing in various combinations
  - adding the 6th of the chord as an extra note
- **Timbre:** instruments played in unusual ways
  - use of mutes
  - imitation of the sound of the human voice (wail of the blues singer)
  - vocal style based on folk singing of Africa
- **Form:** 12-bar blues
  - instrumentation: trumpet, trombone, tuba, clarinet, saxophone, string bass, drums, guitar, banjo, piano

### Notes:
- 115
- 208
- 209
- 114
- 56-57
- 50-51
- 130-131
- p. 204-205
- 128-129

### References:
- The form grew out of the origins of African folk music and the combos were reflected in the combos.
DIXIELAND IN NEW ORLEANS (1900)

This style developed in the clubs and dance halls of New Orleans. It was lighter than the New Orleans blues and had a prominent melody with moving parts over the harmony. The 12-bar blues was used with the harmony of the I, IV, I, V7, I chords. Rhythmic emphasis came on beats two and four.

Listen to the recording of When the Saints Go Marching In, EM (6) 11. Follow the score in EM (6) on pages 174 and 175. The elements of style are heard in the recording and are shown on the musical score in the book.

Take a simple folk song and alter the melody, rhythm, and harmony to create a song in jazz style.

Instrumental students may improvise on trumpet, clarinet, saxophone, baritone horn, trombone, and drums.

Create a rhythm section consisting of drums, guitar, and baritone horn or trombone.

Have a trumpet player improvise on the melody.

The trombone or baritone horn player may play the roots of the chords.

A clarinet player might try embellishing the melody.

Listen to Take the "A" Train EM (6) 11, and compare it with the recording of When the Saints Go Marching In.

Listen to the solo improvisations and jam session in the Dixieland recordings of Oh, Susanna! and There'll Be Some Changes Made, DMT (6).
Listen to the Gut Bucket Blues recorded by Louis Armstrong to discover the form, harmony, instruments, and style. Improvise a variety of syncopated rhythm patterns to accompany the recording of Samba Da Minha Terra by Winters, DMT (5).

Resource Material:

American Jazz EM (6), pp. 173-175 (teacher's edition)

MMYO (5), p. 121

CHICAGO JAZZ (1917-1925)

With the migration of many jazz musicians from New Orleans to Chicago, changes in the style of jazz occurred. Popular songs were styled in the jazz idiom. Soloists played very intricate melodic and rhythmic passages. A greater variety of chords was added to the harmonic structure and support in a song. Groups played in a more polished manner. The tenor saxophone was added to the ensemble, and the size of the rhythm section increased. Eddie Condon, Benny Goodman, Jack Teagarden, and Bix Beiderbecke were well known performers. The music of white musicians was not based upon the jazz idiom of the Negro but on the popular tunes of "Tin Pan Alley." Thus the "crooner," or sentimental singer, joined the group in contrast to the black singer in New Orleans jazz who imitated the style of instruments.

Listen to a selection by one of the performers listed above to compare the Chicago style with New Orleans jazz.
KANSAS CITY JAZZ (1927-1934)

Larger bands were formed, and soloists and ensemble alternated in the performance of music. Duke Ellington was a famous performer.

SWING (1935-1945)

Popular songs were used, and the "big band sound" was born. It included many brass instruments and a number of saxophones. Melodies were important, and arrangements were written especially for the groups. Harmony was more interesting due to the use of more chords. Performers were highly skilled and trained musicians. Glenn Miller, Count Basie, the Dorsey brothers, and Benny Goodman were famous performers.

BOP (1945-1955)

Dizzie Gillespie was a famous player of this style. Groups were small. Melodies were full of skips, rhythms were intricately syncopated; parts often were played in octaves, and their phrases were clipped. Improvisations strayed far from the original melody.

PROGRESSIVE JAZZ (1945-1952)

Stan Kenton was an exponent of this style, characterized by wailing brass. There was more of the "big band sound," hard-driving tempi; and clashing, dissonant tone clusters.

COOL JAZZ (1949-1960)

Cool Jazz was played by small combos and was restrained and devoid of much emotion. The music was often soft and had very subtle rhythms. Passages for the ensemble alternated with solo improvisations. Dave Brubeck is a famous member of this style.

Resources: Recordings, The Story, The Music of Today

POPULAR MUSIC TODAY

Popular music today is influenced by centuries of music. The elements and styles of music from the Middle Ages to the Renaissance, Baroque, Classical, Romantic, and Contemporary eras contribute to modern music. 

Melody:

Modes:
- Dorian
- Lydian
- Mixolydian

Ragas

Melismatic passages

Figure and sequence

Polyphony

Style:

Middle Ages

Renaissance

Baroque (Polyphony)

Classical

Romantic

Contemporary
a famous member of this school of jazz.

Resources: Recordings

The Story of Jazz (Folkways) 7312

THE MUSIC OF TODAY

Popular music today reflects the evolution of many centuries of music. Many rock groups have drawn upon the elements and stylistic characteristics of the past as well as those of other cultures.

Melody

Rhythm

Modes

ancient dance rhythms

Dorian

ostinato

Lydian

Harmony

Mixolydian

bitonality

Ragas

ostinato

Melismatic passages

pedal point

Figure and sequence

continuo parts

Polyphony

Style

Rhythm

Middle Ages

canon

Renaissance

fugue

Baroque (Polyphony/Chorale)
passacaglia

Classical

rondo

Romantic

Contemporary
### Instruments
- symphonic instruments
- string quartet
- harpsichord
- recorders
- lute
- sitar

### Forms of Music
- theme and variation
- concerto
- oratorio
- overture
- opera
- mass (Requiem)
- suite

### ROCK'N'ROLL (1950's)

This style represented the amalgamation of Country and Western Music, Rhythm and Blues, and the music of black and white people.

Listen to a variety of selections to develop an understanding of the musical characteristics.

#### Rock'n'Roll
- **Elvis Presley** - *Hound Dog*, *Jailhouse Rock*
- **Bill Haley and The Comets** - *Rock Around the Clock*

#### Country and Western
- **Bobby Gentry** - *Ode to Billie Jo*
- **Glenn Campbell** - *Galveston*
- **Johnny Cash** - *At San Quentin*
- **Bobby Dylan** - *Nashville Skyline*

---

**FOLK ROCK**

Develop an understanding of folk rock; and compare it with other types of music.

**Listen to:** Crosby, Stills, Nash, and Young

---

**POP (1960's)**

- **Folk**
  - Albums by Joan Baez, Pete Seeger, Simon & Garfunkel

- **Jazz**
  - Albums by The Modern Jazz Quartet, Miles Davis

- **Rock**
  - Albums by The Beatles, Rolling Stones

- **MOTOWN (Detroit)**
  - Help the children listen to Motown, Rhythm and Blues music.

---

**ERIC**
Music

POP (1960's)

variation

Folk

Albums by Joan Baez
Peter, Paul and Mary
Simon and Garfunkel

Jazz

Albums by The Four Freshmen

Rock

Albums by Chuck Berry
Chubby Checker

MOTOWN (Detroit)

Help the children discover the similarities between Motown, Rhythm and Blues, and Gospel.

Listen to selections by:
The Jackson Five
Diana Ross and the Supremes
The Temptations

FOLK ROCK

Develop an understanding of the characteristics of folk rock, and compare examples with folk songs of the United States for form, text, and instruments.

Listen to:
Crosby, Stills, Nash and Young
Simon and Garfunkel - Sounds of Silence
Parsley, Sage, Rosemary and Thyme
Mamas and Papas - California Dreams
POPULAR PERFORMERS AND GROUPS

Jazz

Louis Armstrong
Count Basie
Dave Brubeck
Duke Ellington
Benny Goodman
Stan Kenton
Glenn Miller

Soul

James Brown
Aretha Franklin
Supremes
Temptations

Pop

Baja Marimba Band
Brazil 66
5th Dimension
Tiajuana Brass
Mason Williams

"Popular" Baroque

P. D. Q. Bach
Switched on Bach
Baroque Beatles
Swingle Singers

Folk

Joan Baez
Judy Collins
Bob Dylan
Ian and Sylvia
Joni Mitchell
Pete Seeger
Peter, Paul, and Mary

Psychedelic

Cream
Doors
Jimmy Hendrix
Iron Butterfly
Jefferson Airplane

HARD ROCK

Listen to selections

The Beatles
The Rolling Stones
The Doors

Develop an understanding of the musical character of harsh, intense music.

SOFT ROCK

Listen to Marrakesh which reflect the dreamy style. Compare them with other examples of Hard Rock and identify their expressive quality.

Help students identify examples of soft rock by comparing the different styles.

Melody

steps (scalewise progressions)
skips (chordline progressions)

Harmony

I, IV, V, V7, II, VI
use of other chords
close relationship of the harmonies
tones which lay far apart
POPULAR PERFORMERS AND GROUPS

Baroque

HARD ROCK

Listen to selections by:

- The Beatles - Instant Karma
- The Rolling Stones - Honky Tonk Woman
- The Doors - Touch Me

Develop an understanding of the expressive quality and the musical characteristics which create this loud, harsh, intense music.

SOFT ROCK

Listen to Marrakesh Express and All You Need Is Love which reflect the dreamy, lilting, happy music of this style. Compare them with Touch Me and Revolution, examples of Hard Rock, for characteristics of expressive quality.

Help students identify the musical characteristics and compare the different styles:

Melody

- steps (scalewise progression)
- skips (chordline progression)

Harmony

- I, IV, V, V7, II, VI
- use of other chords
- close relationship of tones
- tones which lay far apart

Rhythm

- beat (pulse)
- accent
- meter
- tempo
- rhythmic patterns

Form

- ABA
- AABA
Expressive Quality
Ethnic origin
Style of singing
Style of playing instruments
Instruments and their use

The Beatles

Compare an early Beatles' composition with one written in their final years together as a group. Analyze the music aurally, then follow the musical score to discover characteristics of:

- melody
- harmony
- rhythm
- form
- expressive quality
- timbre of instruments (solo and in combination)

Sing *Norwegian Wood* and *Eleanor Rigby*, using the musical score. Compare these selections in terms of the expressive quality with *Hard Day's Night*.

Develop a list of the characteristics of Hard and Soft Rock from listening to the recordings and performing the selections from the score.

Listen to *Sergeant Pepper's Lonely Hearts Club Band* to discover the characteristics which make Acid Rock different from those of Hard and Soft Rock.

Listen to *Abbey Road* to discover the characteristics of style and instrumentation used.

Assemble as large a possible, and have over an extended period variety of instruments used.

Listen to *Eleanor Rigby* and the style of playing and the instruments used and the style of playing and the instrumental passage from one of

Sing *Yesterday*, observe the melodic range.

that of *Sergeant Pepper*, play the Dorian mode and the mixolydian mode based. (See Dorian)

Accompany songs on a

Norwegian Wood

Strawberry Fields

Forever

Eleanor Rigby

Yellow Submarine
Assemble as large a collection of Beatles' songs as is possible, and have children listen to the recordings over an extended period of time to discover the great variety of instruments and electronic sounds that are used.

Listen to Eleanor Rigby to discover the instrumentation used and the style of playing. Compare the style of playing and the instrumentation used with a short passage from one of Brandenburg Concerti by Bach.

Sing Yesterday, observing the musical score to discover the melodic range. Compare the contour and range with that of Sergeant Pepper. Help children sing, read, and play the Dorian mode upon which Eleanor Rigby is based and the mixolydian mode upon which Norwegian Wood is based. (See Dorian mode p. 138.)

Accompany songs on a variety of instruments:

- **Norwegian Wood**
  - melody - flute
  - harmony - guitar

- **Strawberry Fields**
  - rhythm - Develop an orchestration using rhythm instruments to convey the feeling of changing meter.
  - harmony - guitar

- **Eleanor Rigby**
  - melody - flute
  - harmony - cello (ostinato)
  - bass guitar

- **Yellow Submarine**
  - harmony - guitar
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Instruments</th>
<th>Arrangement Details</th>
</tr>
</thead>
</table>
| Get Back                         | harmony - piano (pedal point on chord roots, F and B♭ in broken octaves)  
                                      | string bass - roots of chords                           |
| With a Little Help from My Friends | harmony - guitar                     |                                                          |
| Hey Jude                         | harmony - guitar                     |                                                          |
| Revolution                       | rhythm - drums, cymbal               |                                                          |
| Yesterday                        | melody - flute                       |                                                          |
| Let It Be                        | harmony - guitar                     |                                                          |
| Ticket to Ride                   | harmony - guitar                     |                                                          |
| Here Comes the Sun               | melody - flute                       |                                                          |
| Octopus's Garden                 | harmony - guitar                     |                                                          |
| In-A-Gadda-Da-Vida               | harmony - electric guitar             |                                                          |
| Raindrops Keep Falling on My Head| arrange easy parts for band          |                                                          |
| Love is Blue                     | melody - flute                       |                                                          |
| Cruel War                        | harmony - guitar                     |                                                          |

Where Have All the Flowers Gone?  
Blowin' in the Wind  
Jesus Christ Superstar  
"Hosanna" from Jesus Christ Superstar  
"Everything's Alright" from Jesus Christ Superstar  
House of the Rising Sun  
Scarborough Fair  
Develop a list of popular.  
Encourage students and organize them.  
Develop a collection  
Encourage individuals to explore a particular music style and music.  
Help students develop each type of rock.  
List the melodic characteristics of expressive qualities.
piano (pedal point roots, F and B♭ in octaves)
ass - roots of guitar
rums, cymbal
electric guitar
lute
guitar
aracas
rums, cymbal
easy parts for band
lute
guitar
guitar

deflect a list of performers and groups currently popular.

Encourage students to bring in their own recordings, and organize them according to "Pop" or "Rock."

Develop a collection of Rock books for use in school.

Encourage individual students or small groups to study a particular musical group or individual performer's style and music.

Help students develop a chart listing selections for each type of rock.

List the melodic, rhythmic, and harmonic characteristics of each type. Describe the form and expressive quality of the music.
Develop a collection of pictures of Rock groups and mount them on a bulletin board.

Develop a dictionary of "Rock language" (terms).

Encourage children to form their own Rock groups to play in and out of school.

Help children write and play their own Rock music.

Encourage children to use the musical score in addition to recordings for their preparation.

Develop discrimination in the choice of instruments to accompany selections. Study the music from the standpoint of the melody, rhythm, harmony, form, expressive quality, and instruments. Draw upon music of the past as often as possible through comparing a Rock selection for one of the elements with another selection, or tracing the use of a particular style or device. Plan programs at which Rock groups can perform for the children. Encourage students to perform for these programs, in large groups, singing with accompaniments, or in small Rock groups developed within the school.
rock groups and

(terms).

rock groups to

rock music.

score in addition

instruments to

from the stand-

form, expressive

pic of the past

a Rock selection

lection, or

device. Plan

for the

for these

accompaniments,

the school.

Subscribe to and use —

Pipeline

Published by Silver Burdett
(Division of General Learning Corporation)

A recording and thirty copies of a

student guide are issued each month
during the school year.

Each issue presents music which is
currently popular and all selections
focus on one musical concept or element.
The "hits" of today are presented with
excerpts from music representative of
many styles and periods in history.
Objective: To help children listen to, experiment with, and create Electronic Music.

Listen to a variety of electronic compositions.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Label/Reference</th>
</tr>
</thead>
<tbody>
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<td>Leilya and the Poet</td>
<td>El-Dabh</td>
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<td>Stereo Electronic Music #1</td>
<td>Arell</td>
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<td>Sleepers Wake</td>
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<td>(Moog Synthesizer)</td>
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<td>Randu Xanadu</td>
<td>Uchenik</td>
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<tr>
<td>Ionisation</td>
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<tr>
<td>Taped Music</td>
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<td>ND (6)</td>
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<tr>
<td>Fantasy in Space</td>
<td>Leuning</td>
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<tr>
<td>Gargoyles</td>
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<td>Switched on Bach</td>
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<td>Well-Tempered Synthesizer</td>
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<td>MS 7286</td>
</tr>
<tr>
<td>Electronic Music</td>
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</tr>
</tbody>
</table>

Nonesuch Guide to Electronic Music
Switched on Santa
Columbia Princeton El Music Center
Electronic Music
Electronica and Percussion
Stockhausen- Electronic Music
Beatles - Sgt. Pepper
Lonely Hearts Club
Sounds of New Music
Use material in song
Otto Leuning
Experiments with Tape
Compose Your Own Electronic Material
Look at a movie:
Discovering Electronic Music
New Sounds in Music
experiment with, and create Electronic Music

<table>
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<th>positions.</th>
<th>Nonesuch Guide to Electronic Music</th>
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<td>Switched on Santa</td>
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<tr>
<td>EM (6) R 11</td>
<td>Columbia Princeton Electronic Music Center</td>
<td>MS 6566</td>
</tr>
<tr>
<td>EM (6) R 11</td>
<td>Electronic Music</td>
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<td>ND (5)</td>
<td>Electronica and Percussion</td>
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</tr>
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<td>Sounds of New Music</td>
<td>Folkways (FM 616U)</td>
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<tr>
<td>ND (5)</td>
<td>Use material in song books as a guide. Examples:</td>
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<tr>
<td>ND (6)</td>
<td>Otto Leuning</td>
<td>MMYO (6), pp. 146-147</td>
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<tr>
<td>MMYO (6)</td>
<td>Experiments with Tape Recorders</td>
<td>MMYO (6), pp. 148-149</td>
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<tr>
<td>ND (6)</td>
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<td>MS 7194</td>
<td>Material on Electronic Music</td>
<td>ND (6), pp. 213-218</td>
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<tr>
<td>MS 7286</td>
<td>Look at a movie:</td>
<td></td>
</tr>
<tr>
<td>(FM 3436)</td>
<td>Discovering Electronic Music - BFA Educational Media</td>
<td></td>
</tr>
<tr>
<td></td>
<td>New Sounds in Music - BFA Educational Media</td>
<td></td>
</tr>
</tbody>
</table>
Look at filmstrips:

*Otto Leuning*

*Morton Subrtncik* (with recording)

Collect magazine and newspaper articles and pictures.

Make lists of television shows and commercials which use electronic music.

Experiment with equipment:

- a record player
- two tape recorders (reel to reel, one with three heads, if possible)
- two microphones
- two or more patch cords
- earphones

Experiment with sound sources:

- Collect a variety of sound sources.
- Change the speed and record them at the new speed.
- Superimpose sound upon sound to create a new timbre.
- Produce feedback by holding the microphone close to the speaker.
- Produce an echo by placing two tape recorders in tandem.
- Make tape loops for continuous sound.

Collect a variety of sound sources.

Create an electronic music composition. This may be a total class project, individuals or small groups. This will be a total class project at the Music Center.

Discuss ideas for sound source, structure of the work, and so forth.

Record fragments; they may be a total class composition. This will be a total class project at the Music Center.

[NOTE: As individuals, the students, the "music." Which can be music or composition of no consequence.]

Through this experience a better understanding of music is possible.
Collect a variety of sound sources on a cassette tape.

Create an electronic composition. The first attempt may be a total class effort. Later, interested individuals or small groups may create their own compositions. This could become a learning center in the Music Center.

Discuss ideas for sound sources in order to plan form or structure of the piece and decide on a theme.

Record fragments; then assemble on a master tape.

[NOTE: As individuals or small groups create compositions, they may wish to try to notate the "music." Whether the class composes beautiful music or comes up with an electronic loser is of no consequence; they will have listened, experimented, and created their own music. Through these experiences, they will develop a better understanding of the medium.]
LISTENING REPERTOIRE

Students will continue to build a listening repertoire... music they can recognize and will want to listen to for enjoyment. The listening repertoire will be developed from the variety of music that students use in all musical activities. The student's own repertoire will emerge as he hears and uses a variety of music.

You may wish to add to the list offered here.
LISTENING REPERTOIRE

MELODY

Melodic Contour

Range

Direction

Tonal Center

Jesu, Joy of Man's Desiring (obligato)

"Menuetto" from Divertimento No. 17 (Themes 1 and 3)

"Anitra's Dance" from Peer Gynt Suite No. 1

Londonderry Air

Traumerei

Simple Gifts

The Blacksmith

Little Fugue in G minor (exposition)

"Hoe-Down" from Rodeo

"Cinderella Goes to the Ball" from Cinderella

"Golliwogg's Cakewalk" from Children's Corner Suite

Fugue in G Major ("Jig")

"Ride of the Valkyrie"

Die Walkure

"The Swan" from Carnival of Animals

"Play of the Waves"

"Sarabande" from Suite No. 2 for B

Canzona No. 2 for B

"Anvil Chorus" from

"Air for the G String" Suite No. 3 in D

"Badinerie" from Suite in B minor

"Minuet" from Suite B minor

Hungarian Dance No.

Andalucia

Love theme from Romeo

Strawberry Fields Forever

Yesterday

Danse Macabre (Theme)

Clair de Lune
LISTENING REPERTOIRE

"Ride of the Valkyries" from Die Walkure
Wagner

"The Swan" from Carnival of the Animals
Saint-Saens

"Play of the Waves" from La Mer
Debussy

Bach
"Sarabande" from Suite for Strings
Corelli

Canzona No. 2 for Brass and Organ
Gabrieli

Mozart
"Anvil Chorus" from Il Trovatore
Verdi

Grieg
"Air for the G String" from Suite No. 3 in D Major
Bach

Grainger
"Badinerie" from Suite No. 2 in B minor
Bach

Schumann
"Minuet" from Suite No. 2 in B minor
Bach

Shaker Melody
Hungarian Dance No. 1 in G minor
Brahms

Bach
Andalucia
Lecuona

Copland
Love theme from Rome and Juliet
Mancini

Prokofiev
Strawberry Fields Forever
Lennon & McCartney

Yesterday
Lennon & McCartney

Debussy
Danse Macabre (Theme 2)
Saint-Saens

Bach
Clair de Lune
Debussy
The Moldau (River theme)  
"Popular Song" from The Façade Suite  
Slavonic Dance No. 1 (Theme 2)  
"Dance of the Comedians" from The Bartered Bride (Theme 1)  
"Pavane of the Sleeping Beauty" from Mother Goose Suite  
"Scherzo" from A Midsummer Night's Dream  

RHYTHM  
→ Pulse  

"March of the Siamese Children" from The King and I  
Colonel Bogey March  
"Triumphant March" from Aida  
"March" from Love for Three Oranges  
"Knightsbridge March" from London Suite  

Marche Joyeuse  
→ Shifting Accent - Syncopation  

"Blues" from The Plow That Broke the Plains  
"The Dance of the Adolescents" from The Rite of Spring  

Smetana  
Walton  
Dvorak  
Smetana  
Ravel  
Mendelssohn  

"Infernal Dance" from The Firebird  
"Wheat Dance" from Slavonic Dance No.  
España Waltzes  
"Brazilian Dance" Dances for Orch  
"Russian Sailors" The Red Poppy  
Prelude No. 2  
"Danza" from Bach No. 4  
"Hoe-Down" from R Jamaican Rhumba  
Kobiki-Uta (Secti  
→ Meter  
2's - Many marche measure.  
3's - Many waltze to hear thr
<table>
<thead>
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<th>Piece Title</th>
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<td>&quot;Infernal Dance of King Kastchei&quot; from <em>The Firebird</em></td>
<td>Stravinsky</td>
<td>&quot;Wheat Dance&quot; from <em>Estancia</em></td>
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<tr>
<td>Walton</td>
<td>&quot;Wheat Dance&quot; from <em>Estancia</em></td>
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<td>Mendelssohn</td>
<td>&quot;Danzas&quot; from <em>Brazilian Impressions</em></td>
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<td>&quot;Danzas&quot; from <em>Bachianas Brasileiras</em></td>
<td>Villa-Lobos</td>
<td>&quot;Hoe-Down&quot; from <em>Rodeo</em></td>
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<td>&quot;Hoe-Down&quot; from <em>Rodeo</em></td>
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<tr>
<td>Alford</td>
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<td>Verdi</td>
<td>&quot;Jamaican Rhumba&quot;</td>
<td>Benjamin</td>
<td>&quot;Kobiki-Uta (Section 4)&quot;</td>
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<tr>
<td>Prokofiev</td>
<td>&quot;Kobiki-Uta (Section 4)&quot;</td>
<td>Koyama</td>
<td>&quot;2's - Many marches convey a feeling of two beats in a measure.&quot;</td>
</tr>
<tr>
<td>Coates</td>
<td>&quot;2's - Many marches convey a feeling of two beats in a measure.&quot;</td>
<td></td>
<td>&quot;3's - Many waltzes move at a tempo which makes it easy to hear three beats in a measure.&quot;</td>
</tr>
<tr>
<td>Chabrier</td>
<td>&quot;3's - Many waltzes move at a tempo which makes it easy to hear three beats in a measure.&quot;</td>
<td></td>
<td>Stravinsky</td>
</tr>
</tbody>
</table>

2's - Many marches convey a feeling of two beats in a measure.

3's - Many waltzes move at a tempo which makes it easy to hear three beats in a measure.
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<thead>
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<th>Composition</th>
<th>Composer</th>
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Unusual Harmonies

Copland

Epitaphium for Flute, Clarinet, and Harp

Ravel

Symphony No. 2, Fifth Movement

Holst

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Bartok

"Conversations of Beauty and the Beast" from Mother Goose Suite (Theme of the Beast)

Mussorgsky

Kleine Kammermusik

Respighi

Ground Bass

Sibelius

A Ground

Smetana

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Lecuona

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- Introduction and Coda

Mussorgsky
"Finale" from William Tell Overture Rossini

Debussy
"Dance of the Comedians" from The Bartered Bride Smetana

American Salute Gould

Milhaud
"The Changing of the Guard" from Carmen Suite Bizet

Antheil
"Waltz" from Sleeping Beauty Tchaikovsky

Ives
"Rosenkavalier Suite" from Der Rosenkavalier Strauss

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Ravel
"Badinerie" from Suite No. 2 in B minor Bach

Antheil
"Bouree" from Suite No. 3 in D Major Bach

Copland
"Bouree" from Water Music Suite Handel

Mussorgsky
"Hornpipe" from Water Music Suite Handel

Debussy
- ABA

Stravinsky
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"Circuc Music" from The Red Pony Copland

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"Marche" from Ballet Suite
Bach

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Strauss

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Rossini

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Gypsy Rondo
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Beethoven

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| &quot;Fourth Movement No. 4 in F minor&quot; | American Salute |
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Prelude to Hansel and Gretel
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Prelude to Carmen
Bizet

Grofé
Overture to The Magic Flute
Mozart

Grofé
Overture to The Bartered Bride
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Ravel
Overture to Candide
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Menotti
Overture to My Fair Lady
Lerner and Lowe

Grieg
Overture to Die Meistersinger
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Bizet
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Corelli-Pinelli
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Majestic, Stately

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<td><em>Anderson</em></td>
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<td>Composer</td>
<td>Work Description</td>
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<tr>
<td>Haydn</td>
<td>&quot;Intermezzo&quot; from <em>The Comedians</em></td>
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<tr>
<td>Lully</td>
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<td>Billings-Schuman</td>
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<td>Grofe</td>
<td>&quot;Allegro&quot; from <em>Water Music Suite</em></td>
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<td>Phile</td>
<td>Boisterous, Exciting</td>
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<td>anonymous</td>
<td>&quot;Dance of the Comedians&quot; from <em>The Bartered Bride</em></td>
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<td><em>España Waltzes</em></td>
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<tr>
<td>Mendelssohn</td>
<td>&quot;The Shrovetide Fair&quot; from <em>Petrouchka</em></td>
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<td>Grieg</td>
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<tr>
<td>Mussorgsky</td>
<td>&quot;Cloudburst&quot; from <em>The Grand Canyon Suite</em></td>
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<td>Corelli</td>
<td>&quot;Ride of the Valkyries&quot; from <em>Die Walkure</em></td>
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<td>&quot;Hoe-Down&quot; from <em>Rodeo</em></td>
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<td>Menotti</td>
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<td>Villa-Lobos</td>
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<tr>
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<td>&quot;In Wartime&quot; from <em>Suite No. 2</em></td>
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<td>Slavonic Dance No. 1 (Theme I)</td>
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81
Eerie, Grotesque

"Midnight" from Cinderella
"The Spirits of the Earth" from The Perfect Fool Ballet Suite
"Infernal Dance of King Kastchei" from The Firebird
"In the Hall of the Mountain King" from Peer Gynt Suite No. 1 (in part)

Night on Bald Mountain

"The Hut of Baba Yaga" from Pictures at an Exhibition

Quiet, Expressive

Traumerei
Moon Legend
"Morning" from Peer Gynt Suite

Fantasia on Greensleeves

Syrinx
"Sunrise" from The Grand Canyon Suite
"Ballet of the Sylphs" from The Damnation of Faust
"Berceuse" from The Firebird

Clair de Lune
"The Swan" from Carne Animals
Jesu, Joy of Man's L

Primitive, Wild

"Invocation of the from Panambi
"Infernal Dance of E from The Firebird

Devil's Dance
Banshee

Lilting

Andalucia
Blue Danube

Rosenkavalier Suite Waltz I)
"Anitra's Dance" from Suite No. 1

Skaters' Waltzes

Peaceful

"Westminster" from En Bateau
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<thead>
<tr>
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<th>Piece</th>
<th>Author</th>
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<tbody>
<tr>
<td>Prokofiev</td>
<td>&quot;The Swan&quot; from <strong>Carnival of the Animals</strong></td>
<td>Saint-Saens</td>
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<td>Holst</td>
<td>Jesu, Joy of Man's Desiring</td>
<td>Bach</td>
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<td>Stravinsky</td>
<td>&quot;Invocation of the Powerful Spirits&quot;</td>
<td>Ginastera</td>
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<td>Mussorgsky</td>
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<td>Devil's Dance</td>
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<td>Mussorgsky</td>
<td>Banshee</td>
<td>Cowell</td>
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<td>Schumann</td>
<td>Andalucia</td>
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<td>Donaldson</td>
<td>Blue Danube</td>
<td>Strauss</td>
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<td>Grieg</td>
<td>Rosenkavalier Suite (Theme or Waltz I)</td>
<td>Strauss</td>
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<td>Vaughan Williams</td>
<td>&quot;Anitra's Dance&quot; from Peer Gynt Suite No. 1</td>
<td>Grieg</td>
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<td>Debussy</td>
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<td>Grofé</td>
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<tr>
<td>Berlioz</td>
<td>&quot;Westminster&quot; from <strong>London Suite</strong></td>
<td>Coates</td>
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<td>Stravinsky</td>
<td>En Bateau</td>
<td>Debussy</td>
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</table>
Voiles 
Pastoral 
Syrinx 
"Berceuse" from The Firebird 
"Humorous" 
"Jack-in-the-Box" from Mikrokosmos 
"March Past of the Kitchen Utensils" from The Wasps 
"Golliwogg's Cakewalk" from The Children's Corner Suite 
"Polka" from The Age of Gold 
"Valse" from The Façade Suite 
"Scherzo and March" from Love for Three Oranges 
Marche Joyeuse 
Second Movement from Symphony No. 8 in F 
"The Battle and Defeat of Napoleon" from Hary Janos Suite 
"Huckleberry Finn" from The Mississippi Suite 

Debussy 
Milhaud 
Debussy 
St.lavinskh 
Bartok 
Vaughan Williams 
Debussy 
Shostakovich 
Walton 
Prokofiev 
Chabrier 
Beethoven 
Kodaly 
Grofé
Fourth Movement from Symphony No. 4 in F minor
- melody, rhythm, harmony, mode, timbre, ornamentation, mood

"On Muleback" from Impressions of Italy
- melody, rhythm, mode, dynamics, style of playing, mood

"An Evening in the Village" from Hungarian Sketches
- melody, rhythm, mode, style of playing, mood

Second Movement from Children's Symphony
- melody, rhythm, dynamics, timbre

"Brazilian Dance" from Three Dances for Orchestra

"Scherzo" from Symphony No. 7

EXPRESSION QUALITY

~ Climax ~

"Alla Marcia" from Karelia Suite

"The Pines of the Villa Borghese" from The Pines of Rome

"Norwegian Rustic March" from Lyric Suite

"Putnam's Camp, Redding, Connecticut" from Three Places in New England

"In the Hall of the Mountain King" from Peer Gynt Suite No. 1
- Tchaikovsky

"In the Steppes of Central Asia"
- Sibelius

"Spanish Dance No. 1" La Vida Breve
- Sorcerer's Apprentice

"Russian Sailors' Dance" The Red Poppy

"Farandole" from La Suite No. 1
- Guarnieri

"Carillon" from L'A Suite No. 1

"Bridal Procession" Carmen Suite No. 2

~ Dynamics ~

"Madrid Retreat" from in C Major (Fourth)

"Changing of the Guard" Carmen Suite

"Bridal Procession"
### A Variety of Contrasts

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<tr>
<th>Composer</th>
<th>Work and Reference</th>
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<tbody>
<tr>
<td>Tchaikovsky</td>
<td>&quot;In the Hall of the Mountain King&quot; from Peer Gynt</td>
<td>Grieg</td>
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<td>Bartok</td>
<td>&quot;Russian Sailors' Dance&quot; from The Red Poppy</td>
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<td>&quot;Farandole&quot; from L'Arlesienne Suite No. 1</td>
<td>Bizet</td>
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<td>Guarnieri</td>
<td>&quot;Bridal Procession&quot; from Coq d'Or</td>
<td>Rimsky-Korsakoff</td>
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<td>Beethoven</td>
<td>&quot;The Infernal Dance of King Kastchei&quot; from The Firebird</td>
<td>Stravinsky</td>
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<td>&quot;Russian Dance&quot; from Goyne Ballet Suite No. 2</td>
<td>Khachaturian</td>
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<tr>
<td>Respighi</td>
<td>&quot;Madrid Retreat&quot; from Quintet No. 2 in C Major (Fourth Movement)</td>
<td>Boccherini</td>
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<td>Grieg</td>
<td>&quot;Changing of the Guard&quot; from Carmen Suite</td>
<td>Bizet</td>
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<td>Ives</td>
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<td>Rimsky-Korsakov</td>
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<td>Piece</td>
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<td>Marche Joyeuse</td>
<td>Chabrier</td>
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<td>Final Scene from Firebird</td>
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<td>&quot;The Pines of the Appian Way&quot; from The Pines of Rome</td>
<td>Respighi</td>
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<td>&quot;Parade&quot; from Divertissement</td>
<td>Ibert</td>
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<td>In the Steppes of Central Asia</td>
<td>Borodin</td>
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<td>Timbre</td>
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<td>&quot;Spanish Dance No. 1&quot; from La Vida Breve</td>
<td>de Falla</td>
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<td>The Emperor's Nightingale</td>
<td>Donaldson</td>
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<tr>
<td>&quot;Conversations of Beauty and the Beast&quot; from Mother Goose Suite</td>
<td>Ravel</td>
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<td>&quot;Bridal Procession&quot; from Coq d'Or</td>
<td>Rimsky-Korsakov</td>
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<td>&quot;Laideronette&quot; from Mother Goose Suite</td>
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<td>&quot;Hurdy-Gurdy&quot; from Adventures in a Perambulator</td>
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<td>&quot;Valse&quot; from Façade Suite</td>
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<td>&quot;Pavane of the Sleeping Beauty&quot; from Mother Goose Suite</td>
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<td>&quot;Brazillian Dance&quot; from Dances for Orchestra</td>
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<td>&quot;Play of the Waves&quot; from Prelude to Act III</td>
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<td>&quot;Danza&quot; from Bachi</td>
<td>Voiles</td>
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<td>&quot;Infernal Dance of from The Firebird</td>
<td>Kobiki-Uta</td>
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<td>&quot;The Swan&quot; from Cats Animals</td>
<td>Adagio for Strings</td>
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<td>&quot;Nocturne&quot; from Qu</td>
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<td>&quot;Rondo&quot; from Eine</td>
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<td>Fantasia in G (che</td>
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<td>Third Movement from No. 4, Op. 37</td>
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<td>Flight of the Bumb</td>
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Chabrier  "Brazilian Dance" from Three Dances for Orchestra  Guarnieri
Stravinsky  "Play of the Waves" from La Mer  Debussy
Respighi  Prelude to Act III, Lohengrin  Wagner
Ibert  "Danza" from Bachianas Brasileiras  Villa-Lobos
Borodin  Voiles  Debussy
            Kobiki-Uta  Koyama
Ibert  Sukura  Eto (Japanese Folk Song)
de Falla  "Danza" from Bachianas Brasileiras  Villa-Lobos
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Ravel  Adagio for Strings  Barber
Carpenter  "Nocturne" from Quartet in D Major  Borodin
Walton  "Rondo" from Eine Kleine Nachtmusik  Mozart
Ravel  Canon for String Orchestra  Schoenberg
Webern  Fantasia in G (chest of viols)  Ferrabosco
Debussy  Third Movement from String Quartet No. 4, Op. 37  Schoenberg
Balinesian Music  Flight of the Bumblebee  Rimsky-Korsakov

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00168
First Movement from String Quartet No. 10 in C Major
First Movement from Violin Concerto in D Major
Third Movement from Trio in A Minor, Op. 114
—Brass Family—
Fanfare for the Common Man
Chester
Canzona No. 2 for Brass and Organ
American Salute
"Battle and Defeat of Napoleon" from Hary Janos Suite
"Gavotte" from Suite No. 3 in D Major
Finlandia (Theme I)
Sorcerer's Apprentice
—Woodwind Family—
"Andante" from Trois Pieces Breves
"Gai" from Kleine Kammermusik
"Pastorale" from Two Sketches for Woodwind Quintet
"The Little Shepherd" from Children's Corner Suite
Imitations
Rondo for Bassoon and Rhapsody in Blue
"Morning" from Peer No. 1
Sorcerer's Apprentice
Syrinx
—Percussion Family—
Third Movement from Percussion
"The Shrovetide Fair Petrouchka
Ionisation
"Little Train of Cai Bachianas Brasilei
Young Person's Guide Orchestra (percuss
"Battle and Defeat o from Hary Janos Su
Use a variety of re are representative of those of many cultu
<table>
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<tr>
<th>Artist</th>
<th>Composition</th>
<th>Composer</th>
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<tbody>
<tr>
<td>Mozart</td>
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<td>Rondo for Bassoon and Orchestra</td>
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<td>Bach</td>
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<td>Dukas</td>
<td>Young Person's Guide to the Orchestra (percussion section)</td>
<td>Britten</td>
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<td>&quot;Battle and Defeat of Napoleon&quot; from Harry Janos Suite</td>
<td>Kodaly</td>
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<td>Hindemith</td>
<td>Use a variety of recordings featuring instruments which are representative of each period of music, as well as those of many cultures of the world.</td>
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<td>Milhaud</td>
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PLAYING INSTRUMENTS

One of the features of a good program of music in the elementary school is providing for a variety of musical activities. This insures that students will have the opportunity to deal with many facets of music. From this variety of possible responses to music, each student can receive satisfaction and enjoyment in some area.

Many times a student who is shy or who may be hesitant to participate in singing or in moving to music will be willing to use a rhythm instrument. Or a student who has trouble singing in tune may find instant success in playing a classroom instrument.

Once a student has had satisfying musical experiences through playing, he develops a degree of confidence in relation to himself and music. This opens the way to leading him into other musical responses. Each success builds his confidence without which he would have difficulty developing musical understandings and skills. The teacher should therefore be alert to an individual's development and know when to encourage him to move on in his musical development.

Using instruments, then, both broadens the musical interests of students and provides a means of satisfaction in participation.

In using instruments as accompaniments to singing, listening, and rhythmic activities, the student will be developing musical skill such as singing on pitch, singing in harmony, responding with precision to rhythm, listening, playing, reading music, and developing the ability to accompany. Using a variety of instruments in musical activities will help in the development of students' understanding the characteristics of the elements of music and its expressive qualities. Students need time to explore, to experiment, to discover many ways of using their instruments.

Students will be:
- Exploring a variety of instruments
- Experimenting with instruments
- Discovering many ways of using their instruments
- Playing tunes and creating tunes
- Attaining a greater understanding of the elements of music
- Choosing an instrument
music in the study of musical activity will have the music. From this each student can come area.

ay be hesitant to music will be a student who has success in play-

al experiences confidence in the way to. Each success could have difficulty and skills. The individual's path to move on in the musical means of satisfaction.

o singing, listening will be developed, singing in rhythm, listening, the ability to

ts in musical of students' elements of music need time to explore, to experiment, and to practice playing skills. The teacher must give encouragement and provide direction when needed.

Students will be:

Exploring a variety of classroom, band, and orchestral instruments

Experimenting with a variety of instruments to discover many ways to play them and to discover the sounds which can be produced on each

Playing tunes and fragments of tunes

Playing melodic, harmonic, and rhythmic accompaniment for songs, recordings, rhythmic activities, poems, stories, and dramatizations

Experimenting to discover satisfying combinations of instruments

Developing skills in playing and in accompanying a group activity

Developing accompaniments

Creating tunes, descants, and second parts for songs

Attaining a greater depth of understanding of the elements of music

Developing skills in reading music

Discovering and pursuing a musical interest

Choosing an instrument to study
CLASSROOM INSTRUMENTS

Children in Grades 5 and 6 need many opportunities to explore a variety of classroom instruments and sound-making objects. Instruments should be accessible in the classroom; and, at times, children should have opportunities to go to the music center to continue further exploration.

They will discover many ways to play an instrument; become increasingly aware of the variety of sounds which they can produce; begin to relate the sound of an instrument to sounds in their environment; and learn the best way to hold an instrument for producing good tone. They will develop skills in playing the instruments if opportunities are provided.

IN THE MUSIC CENTER

In the music center, the objectives for the musical growth of students are no different from those in the classroom. Activities in the music center cannot take the place of the ongoing classroom music program; however, effective use of the center provides opportunities for extension of the classroom experiences. The center corresponds to the library's place in any other area of the curriculum—a place where a class can explore together, where an individual can pursue a musical interest in more depth and to his satisfaction, and where a small group of students can work together on a mutual interest or project. Like the library, the music center contains more materials, space, and equipment than is possible in an individual classroom.

Activities in the music center may be motivated in several ways. First of all, musical experiences in the classroom should lead to expanding an idea, pursuing an interest, and working on musical skills in the music center (p. 88). Also, ideas may generate in a center and flow back into the classroom.

Interest also may be an individual's experiment of instruments in a center suggested activities, to select and pursue a persistent in followin

Some of the interests prove to be of only pa expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "trying what is of real inter expected, for "tryi
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that an individual should flit from one thing to another; that an individual should flit from one thing to another; that an individual should flit from one thing to another;

he should be encouraged to remain with one thing long he should be encouraged to remain with one thing long he should be encouraged to remain with one thing long

even enough to be able to make an intelligent decision. The enough to be able to make an intelligent decision. The enough to be able to make an intelligent decision. The

processes of experimenting, exploring, and discovering processes of experimenting, exploring, and discovering processes of experimenting, exploring, and discovering

and of trying out ideas can be significant in a student's and of trying out ideas can be significant in a student's and of trying out ideas can be significant in a student's
decision to specialize in some area of music at a later decision to specialize in some area of music at a later decision to specialize in some area of music at a later
date.
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The teacher plays a vital role in making the student's The teacher plays a vital role in making the student's The teacher plays a vital role in making the student's
experiences in the music center worthwhile in contribut- experiences in the music center worthwhile in contribut- experiences in the music center worthwhile in contribut-
ing to his musical growth. First, the teacher must pro- ing to his musical growth. First, the teacher must pro- ing to his musical growth. First, the teacher must pro-
vide an atmosphere in which students are encouraged to vide an atmosphere in which students are encouraged to vide an atmosphere in which students are encouraged to

explore and experiment. This includes providing time for explore and experiment. This includes providing time for explore and experiment. This includes providing time for

them to work in centers. Both the classroom teacher and them to work in centers. Both the classroom teacher and them to work in centers. Both the classroom teacher and

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this kind of climate.

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stimulating environment. This means there will be a stimulating environment. This means there will be a stimulating environment. This means there will be a
variety of musical instruments and equipment (p. 249). variety of musical instruments and equipment (p. 249). variety of musical instruments and equipment (p. 249).

There will be centers of learning set up in the room with There will be centers of learning set up in the room with There will be centers of learning set up in the room with
charts and other written material suggesting activities. charts and other written material suggesting activities. charts and other written material suggesting activities.

For example, there may be experimental activities which For example, there may be experimental activities which For example, there may be experimental activities which
will lead to musical discoveries; self-help charts for will lead to musical discoveries; self-help charts for will lead to musical discoveries; self-help charts for
using instruments; and listening guides at the listening using instruments; and listening guides at the listening using instruments; and listening guides at the listening
stations (p. 90). The music teacher will need to assume stations (p. 90). The music teacher will need to assume stations (p. 90). The music teacher will need to assume
the responsibility for developing these learning centers.
There will be certain charts which should be in evidence all during the year. Among them will be musical signs, symbols, terms, definitions, and fingering charts (p. 90). Some centers will need to be removed and replaced with some of current interest. By "current" is meant not only seasonal, but those musical ideas which have evolved from activities of an individual, a group of students, a class; or even something in which the whole school may be involved at a certain time.

The teacher has a definite role in providing direction, for without some direction there may be very little learning taking place. Direction, in this sense, does not imply restrictions which might discourage and limit experimentation, but means providing guidance—knowing when to step in and when to leave a student alone. This kind of guidance will bring meaning to a student's efforts.

For example: the teacher must be aware of a student's efforts; his progress or frustration; his continued, or waning, interest level. Being aware, a teacher can help a student to recognize what he has done, help him to clarify his understandings, challenge him to move ahead. He often needs to be made aware of what he is doing, or has done. This is a part of the learning process. A teacher who is alert to the progress of a student will be ready to give guidance when he seems to be on a plateau in his development or in his interest level. He needs to have help in moving on—with new meanings pointed up in what he is doing, new materials to use in pursuing an ongoing interest or problem, encouragement or challenge to try something different.

The music center does not take the place of the classroom program or the instrumental program, nor does it change the basic objectives of these music programs. Rather, it expands and gives depth to these objectives.
be in evidence musical signs, and charts (p. 90). Replaced with is meant not only have evolved from students, a class; pool may be

Exploring a variety of instruments:
- rhythm, melody, and chording instruments; band and orchestral instruments; ukulele, guitar, recorders, piano, organ; autoharp, zither, psaltery, meloharp; bell blocks; drums, tambourine, triangle, tone block, wood block, maracas, rhythm sticks, claves, wrist bells, guiro, sand blocks

Exploring sound-making objects
- Tuning and using water glasses or bottles
- Developing and practicing musical skills
- Identifying and pursuing musical interests
- Developing positive attitudes toward music
- Developing initiative and discrimination in their use of music
- Developing better musicianship
- Refining their musical understandings
- Having opportunities to use their imaginations
- Adding to their singing, playing, and listening repertoire
- Developing ideas and sharing musical experiences with other students--from the same classroom, of differing ages--in small or large groups

...
SUGGESTIONS FOR THE SETUP OF A MUSIC CENTER

1. Permanent Charts
   - Instrumental Accompaniment
   - Instrumental Melodic (bells, glockenspiels, etc.)
   - Instrumental Harmonic (guiro, etc.)
   - Rhythmic Orchestra
   - Notation for songs
   - Original composition
   - Centers (see pages)

2. Self-Help Charts
   - Musical Signs and Symbols
   - Musical Terms
   - Marks of Expression
   - The Great Staff
   - Scale Charts
   - Intervals
   - Chords We Use
   - Voice Classification
   - Types of Performing Groups
   - Descriptive Words

3. Temporary Charts: (These should change according to the interests and needs of students.)
   - Chord indications for songs for
     - Ukulele
     - Autoharp
     - Guitar

4. Bulletin Board for
   - Types of Performing Groups and musical figures

5. Commercial Materials
   - Pictures of performers
   - Pictures of composers
   - Pictures of instruments
   - Music Dictionary
   - Articles on composers, performers, etc.
   - Resource books and guides
   - Books for recorders and singing
   - Orchestral seating
IONS FOR THE SETUP OF A MUSIC CENTER

Instrumental Accompaniments
   melodic (bells, recorder, psaltery, meloharp)
   harmonic (guitar, ukulele, autoharp, string bass)

Rhythmic Orchestrations
Notation for songs to be sung
Original compositions
Centers (see pages following)

4. Bulletin Board for posting current musical events
   and musical figures

5. Commercial Materials

   Pictures of performers
   Pictures of composers
   Pictures of instruments of the orchestra
   Music Dictionary
   Articles on composers, musical events, rock music
      performers, electronic music, musicians
   Resource books and magazines
   Books for recorder, piano, ukulele, guitar,
      singing
   Orchestral seating plan
THE TEACHER'S ROLE IN THE MUSIC CENTER

In the music center, the teacher serves as a resource person to his students—a guide, a facilitator of learning. Within the "walls" of the music center there are many "mini" music centers (centers of learning) with suggestions of activities related to the concepts of the elements of music. (Below are some of these suggestions.) The suggestions may be dittoed or printed on small charts. If they are dittoed, it is recommended that the page be laminated in order to preserve them. These centers should appear as they become appropriate for a class as an extension of musical experiences or for an individual who may be pursuing a musical interest.

MELODY

Play a Major Scale and Make a Melody.

Arrange the bell blocks in major scale order for the key of ______.

Make a melody based on the scale.

Play it on the piano.

Write it on staff paper.

Play your melody on another instrument.

Add an accompaniment to your melody.

Play a Minor Scale and Make a Melody.

Arrange the bell blocks in the order for a minor scale.

Choose either the pure, harmonic, or melodic form.

Be sure to use reading or play.

Create a melody

Write your melody.

Choose another melody.

Could your melody be a minor.

Create Your Own Scale

Make up your own scale.

Play your scale.

Make up a melody.

Write your melody.

Choose an instrument.

Arrange the theme cards in melody of each theme.

Listen to the theme cards in it is heard.

When you think it is heard.

Play one of the choices.
Be sure to use the scale charts if you need help in reading or playing the scale you choose.

Create a melody based on your scale.

Write your melody on staff paper.

Choose another instrument on which to play your melody.

Could your melody be accompanied on the guitar?

Create Your Own Scale.

Make up your own synthetic scale.

Play your scale on the piano.

Make up a melody based upon the tones of your scale.

Write your melody on staff paper.

Choose an instrument on which to play your melody.

Arrange the Theme Cards in the Correct Order. (Read the Melody of Each Theme.)

Listen to the Skaters' Waltzes by Waldteufel several times.

When you think you are ready, arrange the scrambled theme cards in the correct order for each theme as it is heard.

Play one of the themes on the piano.
Choose appropriate melody instruments to accompany your favorite song.

- bell blocks
- recorder
- psaltery
- meloharp
- zither (melody strings)
- xylophone
- flute
- trumpet
- clarinet
- alto saxophone
- violin
- cello

Play a Pentatonic Melody.

Play a tune on the black keys of the piano.

Organize the tones of the bell blocks into a pentatonic scale.

- F♯, G♯, A♯, C♯, D♯
- G♭, A♭, B♭, D♭, E♭

Play a tune using these tones.

Transfer your tune to the piano so you will have the tones in other octaves to use.

Build a pentatonic scale on each of the following tones:

- C, C♯, D, D♯, E, F, G, G♯, A, A♯, B
- (D♭) (E♭) (B♭)

Choose melody instruments on which to play your melody.

Try to accompany your melody using open 5ths on the xylophone, psaltery, or meloharp.

Locate and sing songs based on the pentatonic scale.

Accompany your song to convey an orient.

Write a Haiku.

Write a melody for your Haiku.

Choose some app for your Haiku.

Try open 5ths for your Haiku.

Write a Melody Based

Play the Dorian mode.

Play your melody piano.

Sing Eleanor Rig.

Play Scarborough friend accompani.

Listen to the Fe Williams.

The melody "Love is in the Dorian mode.

flute or recorder
Accompany your songs on appropriate instruments to convey an oriental effect.

Write a Haiku.

Write a melody for your Haiku.

Choose some appropriate instruments to accompany your Haiku.

Try open 5ths plucked on the strings of the psaltery, meloharp, or zither as an accompaniment.

Write a Melody Based on the Dorian Mode.

Play the Dorian mode on the white keys of the piano:

D, E, F, G, A, B, C, D

Write a melody based on the tones of the Dorian mode.

Play your melody on an instrument other than the piano.

Sing Eleanor Rigby and Scarborough Fair.

Play Scarborough Fair on the recorder while a friend accompanies you on the guitar.

Listen to the Fantasia on Greensleeves by Vaughan Williams.

The melody "Lovely Joan" used in the composition is in the Dorian mode. Play "Lovely Joan" on the flute or recorder.
Make Up a Tone Row.

Make up a tone row using each of the twelve chromatic tones:
- C, C#, D, D#, E, F, F#, G, G#, A, A#, B

Mix up or scramble the tones.

Play the twelve tones each time you scramble them until you have them in the order you wish.

The order you like will be your tone row.

Play it in reverse order (retrograde).

Play your row on the bell blocks while a friend plays his on another set of bell blocks.

Play your row while a friend plays your row in retrograde.

Listen to:
- Imitations by Babbitt EM(4)
- Play on Notes by Babbitt EM(6)

Play the Whole-Tone Scale.

Play the whole-tone scale:
- C, D, E, F#, G#, A#, C

Make up a melody based on this scale.

Play the whole-tone scale beginning on D, E, F, G, A, B.

Listen to:
- Voiles by Debussy
- En Bateau by Debussy

Let's Play a Tune on or student-made booklet.

Play a Descant on the teacher-made booklet.

Guess the Theme Song.

Can you guess what instrument?

Can you play the theme song?

Set a Poem to Music.

Take a poem you like.

Accompany your musical reading.

Have one group play while another (small) group imitates by Babbitt EM(4).

Play on Notes by Babbitt EM(6).

The Contour and Range.

Play Simple Gifts. What is the range of the melody?

Sing Yesterday. Design the contour of the melody.

Where is the lowest and highest note?

Form a group to play the whole-tone scale.

Get several people to join in on the guitar.
Let's Play a Tune on the Recorder (from a teacher-made or student-made booklet of easy songs to play).

Play a Descant on the Recorder (from a chart, book, or a teacher-made booklet).

Guess the Theme Song for a TV Show.

Can you guess which show each tune is for?

Can you play the tune from the notation on an instrument?

Set a Poem to Music.

Take a poem you have written and make up a tune for it.

Accompany your melody on the autoharp or guitar.

Have one group of people sing your song and another (small) group accompany it.

The Contour and Range of a Melody

Play Simple Gifts on the recorder or bell blocks.
What is the range of the song? Where does the melody move by steps? by skips?

Sing Yesterday. What is the range of the song?
Design the contour with your arm as you sing.
Where is the lowest tone? the highest?

Form a group to sing Yesterday.

Get several people to accompany the song on the guitar.
Play a "Commercial."

Play the "mystery" commercial tune from the musical score. Can you name it? Write and play your own tune for a commercial product.

RHYTHM

Rhythm in a Name

Can you play the rhythm of your name on a drum?

Combine the rhythm pattern of your name with those of three or four friends.

Play the patterns together on instruments.

Can you write these patterns in notation?

The Fifty States

Can you play the rhythm of the name of each of the fifty states?

Which ones have the same rhythm?

Can you write these patterns in notation?

Choose different patterns, and play them together on a variety of rhythm instruments.

Mystery Rhythm

Play the "mystery" rhythm.

What song has this rhythm?
from the rite and play.

Tell a story on drums using 3, 4, or 5 people.

Choose characters and events or action for your story.

Make a Rhythmic Orchestration for a Favorite Song.

Write your rhythms in notation.

Make a Rhythmic Accompaniment for:

Banana Boat Loaders

Du, du liegst mir im Herzen

Purple Bamboo

Select instruments appropriate for each song.

Rhythmic Ideas

Play each of the melodic-rhythmic ideas from:

Sourwood Mountain  EM(5)
Surrey-Apple Howler's  EM(5)

Make up your own melodic-rhythm ideas and organize them together into a composition.

Tape a Rhythm.

Tape the melodic rhythm of a song as you play it on an instrument.

See whether other class members can identify the song and sing it with the "taped rhythm."
Improvise Rhythms for--

○ Toccata for Percussion and Orchestra (Chavez)
○ Bamboula (Gottschalk)
○ Time Further Out (Brubeck)
○ Time Out; Take Five (Brubeck)

Change the Meter.

Choose a song and change the meter for it.

Try:

Hot Cross Buns
Are You Sleeping?

Play the songs for the class.

"Sound Collages"

Make a "sound collage" for a feeling, idea, or event such as:

- a celebration
- a parade
- peace
- sadness

Listen to:

○ Dance (John Cage). Make a sound collage to go with it.

Move to Music.

Choose a selection for it based on the range of the contour of the steady beat rhythm pattern the form the mood

Let's Use the Temple Block

Play a steady beat
Play an uneven rhythm
Play sound effects
Accompany a recorded song
Prepared Autoharp or Prepared Piano

Listen to Banshees

Make your own composition
"prepared piano"
Tape your composition
Move to Music.

Choose a selection you enjoy and develop body movement for it based on:
- the range of the melody
- the contour of the melody
- the steady beat (meter and accent)
- rhythm patterns
- the form
- the mood

Let's Use the Temple Blocks.

- Play a steady beat.
- Play an uneven rhythm.
- Play an ostinato.
- Play sound effects.
- Accompany a recording.
- Accompany a song the class sings.

Prepared Autoharp or Piano

- Listen to Banshee by Henry Cowell.
- Make your own composition for "prepared autoharp," "prepared piano" (an old one).
- Tape your composition.
Changing Meter

Write a two-measure rhythm in \( \frac{3}{4} \) time, then write two measures in \( \frac{4}{4}, \frac{4}{3}, \frac{5}{4}, \frac{7}{4} \).

Play these measures on rhythm instruments, accenting the first beat of each measure.

Calypso Rhythms

Use some of the rhythm patterns on the chart to accompany:

Mary Ann
Hosanna
Water Come-A-Me Eye
Banana Boat Loaders

Develop a chart of rhythm patterns based upon the names of cities, towns, and islands in the Caribbean.

Select some of these patterns to accompany a calypso song.

Improvise rhythm patterns to accompany a selection from the recording Belafonte Sings of the Caribbean.

Create a Dance.

Create a dance for a favorite recording (one which is appropriate).

Your Own Song

Develop a rhythmic accompaniment for your own song.

Polyrhythms

Choose five people polyrhythms.

Each person can

Use a variety of

Repeat the eight

Listen for shift

Take Dictation.

Play the rhythm a class member created rhythm in notation.

HARMONY

Chording on the Piano

How many of the chords on the piano?

C, F, G7, Bb
D minor, E7,
Can you write them?

Can you play a variation to accompany a song?

Accompany a Song.

Accompany many songs with the autoharp, ukulele...

Can you accompany a song on the piano?
Polyrhythms

Choose five people with whom you can create polyrhythms.

Each person can create an eight-measure rhythm.

Use a variety of meters.

Repeat the eight-measure rhythm twice.

Listen for shifting accents.

Take Dictation.

Play the rhythm of a familiar song and see whether a class member can recognize the song and write the rhythm in notation.

Harmony

Chording on the Piano

How many of the following chords can you play on the piano?


Can you write them on the staff?

Can you play a vamp in 2 time, 3 time, or 4 time to accompany a song?

Accompany a Song.

Accompany many songs using 3, 4, 5, or 6 chords on the autoharp, ukulele, guitar.

Can you accompany Love is Blue on the guitar? on the piano?
Can you build the chords used in the song on the staff?

Have a friend play the song on the flute as you accompany it on the guitar.

Explore Some Different Chords on the Piano.

Try playing FACE\textsuperscript{b}G together.

Try playing CEGB\textsuperscript{b}D together.

Try playing GBDFAC together.

Play some tone clusters:
CDE; FGAB; D\textsuperscript{b}E\textsuperscript{b}FG

Play the C chord (CEG) and the D chord (DF\#A) together.

Use tone clusters or adjacent chords to accompany a poem.

Make an original composition using tone clusters or adjacent chords.

Make up a melody to play over the tone clusters or chords.

Your Song

Develop a harmonic accompaniment for your own song.

Create an Ostinato.

Create an ostinato to go with a song.

Create a Descant.

Create a descant for a song.
Play a Song in Two Keys.

Play Are You Sleeping in the key of F on the bell blocks while someone else plays the song in the key of C on another set of bell blocks.

Choose another song and play it in two keys at the same time.

Explore the piano to make up a melody to go with a set of chord progressions.

Listen to the "Game of Pairs" from the Concerto for Orchestra by Bartok.

Which instruments play each game of pairs?

What is the interval created in each game?

Choose a variety of harmonic instruments on which to create a composition based on a feeling or mood.

Use two or three different chords at the same time.

Use chord clusters.

Use adjacent chords.

Choose a familiar song and plan a harmonic accompaniment for it. Select the appropriate chords to accompany the song.
Choose a variety of harmonic instruments to accompany songs.

- piano
- guitar
- chord organ
- ukulele
- autoharp
- cello (roots of chords)
- zither

FORM

Make up an introduction, interlude, and coda to go with a song.

Melodic, rhythmic, or harmonic

Play a Rhythmic Round.

Three people may develop a rhythmic round of sixteen measures or any number of measures they desire.

Each person may choose a rhythm instrument of contrasting timbre.

All three people will play the same part but each will start at a different time.

Decide who will play part 1, part 2, and part 3.

Play the rhythms of some familiar rounds:

- Are You Sleeping?
- Row, Row, Row Your Boat
- Hey Ho, Nobody Home
- Strawberries

Make Up a Rhythmic Rondo.

Choose three people to create a Rondo (ABACA).

Each person will play for B, and one for C.

Each person will and select an instrument.

The person for solo will lead, the person for solo will follow, and the person for solo will follow.

Choose four people to create a Rondo (ABCA).

Create Variations for

Listen to Variations.

Discovery how the

Make your own va

Listen to:

[NOTE: The teacher m
show the correlation b
other arts. Use pictur
and variety in archite
depicting correspondi

EXPRESSIVE QUALITY

Choose appropriate me
instruments to convey

Choose instruments ap
and style of the song
Each person will choose a section (one for A, one for B, and one for C).

Each person will create his own rhythmic section and select an instrument on which to play it.

The person for section A plays his rhythm; then the person for section B plays. Then A returns, followed by the person for C; and finally A returns.

Choose four people to create a Rondo (ABACADA).

Create Variations for a Theme.

Listen to Variations on Sakura EM(4).
Discover how the music is changed in each variation.

Make your own variations for Sakura.

Listen to:
Variations on Pop Goes the Weasel AIM 4
Variations on Simple Gifts (Music USA: Bowmar)

[NOTE: The teacher might create a listening station to show the correlation between musical form and form in other arts. Use pictures of buildings illustrating unity and variety in architecture. Choose musical compositions depicting corresponding form in music.]

EXPRESSIVE QUALITY

Choose appropriate melody, rhythm, and harmony instruments to convey the mood of a song you accompany.

Choose instruments appropriate to the country of origin and style of the song you accompany.
At the listening station:

Look at the variety of pictures in the folders.
Select some that you particularly like.
Find appropriate music to go with each of the pictures you selected.

Make your own chart of descriptive words. Find a musical selection to go with each word. Play your selections for the class. Can they guess the mood?

Place appropriate marks of expression on the score for your original composition. Perform your composition according to the marks of expression.

Choose a favorite song in a book and write the appropriate marks of musical expression on the musical score. Sing the song and accompany it, observing the marks of expression.

Create a "mood collage" for:
- a poem
- an idea
- a feeling

Use rhythm and melody instruments to perform your "collage."

Collect a variety of them to convey:
- a feeling
- a variety of moods

Miscellaneous Activities as a follow-up:

Examples:
- When recording your with the tape resources.
- Create a dance that
- Listen to other music you have heard.
- Listen to another form as one you studied.
- Create a dramatic study.
Collect a variety of sound sources on a tape and use them to convey:

- a feeling
- a variety of moods

Miscellaneous Activities: The teacher might set up mini-centers as a follow-up to any lesson.

Examples:

- When recording your own composition, experiment with the tape recorders using a variety of sound sources.
- Create a dance for a certain selection of music.
- Listen to other compositions by a composer whose music you have heard.
- Listen to another composition based upon the same form as one you have already studied.
- Create a dramatization for a composition you have studied.
Objective: To explore the resources of the Music Center in order to develop an understanding of pentatonic scale, whole-tone scale, and a tone row.

Musical Experiences

**Musical Experiences**

**Pentatonic Scale:**

Explore the pentatonic scale (black keys of the piano) to develop an aural image of the sequence of tones.

Create a melody using the black keys of the piano.

Play pentatonic scales beginning on different tones of the piano or bell blocks.

Choose a pentatonic scale and create a melody.

Play the pentatonic melody on the meloharp, zither (melody strings), recorder, or flute.

Create a pentatonic melody for an original Haiku.

**Crickets**

\[
\text{Crickets jump around,}
\]

\[
\text{All around my yard and house.}
\]

\[
\text{And they make me gay.}
\]

<table>
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<tr>
<th>Concept: Melodies of tones</th>
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A pentatonic scale with tones:

- F♯, G♯, A♯, C♯, D♯
- G♭, A♭, B♭, D♭, E♭

A pentatonic scale.

Pentatonic melodies using melody instruments.

The tones of the pentatonic scale.

**Crickets**

\[
\text{Crickets jump around,}
\]

\[
\text{All around my yard and house.}
\]

\[
\text{And they make me gay.}
\]
Concept: Melodies may be created by using a variety of tones arranged according to specific prescriptions of half steps, whole steps, or larger intervals.

Musical Discoveries

A pentatonic scale may be built using the following tones:

- F#, G#, A#, C#, D#.
- Gb, Ab, Bb, Db, Eb.

A pentatonic scale can be built on any tone.

Pentatonic melodies may be played on a variety of melody instruments.

The tones of the pentatonic scale enhance the mood of a Haiku.
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<td></td>
<td>Riddle Song</td>
<td>GWM (6) p. 15</td>
<td></td>
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<tr>
<td></td>
<td>Sakura (Japanese)</td>
<td>ND (6) p. 120</td>
<td></td>
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<td></td>
<td>Song of Bluebells</td>
<td>DMT (6) p. 86</td>
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<tr>
<td></td>
<td>Song of Greeting (Penobscot Indian)</td>
<td>ND (5) p. 96</td>
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<tr>
<td></td>
<td>Sourwood Mountain</td>
<td>EM (5) p. 71</td>
<td></td>
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<tr>
<td></td>
<td>Swing Low, Sweet Chariot</td>
<td>EM (5) pp. 82-83; MOM (6) p. 61</td>
<td></td>
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<tr>
<td></td>
<td>Sunrise Call</td>
<td>EM (5) p. 140</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Two Haiku (Diemer)</td>
<td>ND (6) p. 121</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yang San Do (Korea)</td>
<td>ND (5) p. 110</td>
<td></td>
</tr>
</tbody>
</table>
Whole-Tone Scale:

Explore the whole-tone scale on the piano.

A chart of this scale might be made for the music center.

Listen to Voiles (Sails) by Debussy or MMYO (5) to become familiar with the sound of this scale used in impressionistic music.

Create a melody based upon the whole-tone scale.

Listen to other selections based upon the whole-tone scale.

- Reflets Dans L'Eau
- "Play of the Waves" from La Mer
- "Nuages" from Nocturnes
- White Peacock

Sing Clouds at Night.

The sound created contains incompleteness.

Using C as the starting point are the tones used in the whole step between each.

The use of the whole-tone scale creates haziness, an image with a wandering melody.

BEST COPY AVAILABLE
The sound created conveys a mood of endlessness and incompleteness.

Using C as the starting tone, C, D, E, F#, G#, A#, C are the tones used in a whole-tone scale. There is a whole step between each tone.

The use of the whole-tone scale creates a feeling of haziness, an image which is not clear, an endless and wandering melody.
Musical Experiences

Tone Row:

The bell blocks representing the twelve tones of the chromatic scale may be placed on a tray with twelve strikers.

C, C#, D, D#, E, F, F#, G, G#, A, A#, B

Each of twelve children may choose one of the bell blocks and a striker, then line up in a mixed or scrambled order. Each child may play his bell block, one at a time, starting with the person to the left and moving across the line.

Scramble the order of people many times, playing each of the melodies (rows) each time they change position in the line.

The teacher will establish with the class that the melodies they have created are called tone rows.

Write each of the rows in notation on the staff.

Each child may write his tone on the staff, or one child may serve as the recorder. The teacher will assist where needed.

Decide upon a tone row to use.

Play and notate the tone row in reverse.

This is called retrograde.

Play and notate the tone row by inverting it.

This technique is called inversion and is achieved by writing the tones at the same intervals but in the opposite direction.

An interesting melody can be created with these bell blocks in a variety of ways.

A variety of tone rows may be used, each creating a very unusual sound.

Tone rows may have differing numbers of tones.

The contour of the tone row when written on the staff is shown.

The tone row when written in reverse is shown.

The tone row when inverted is shown.

Some tone rows are constructed from specific intervals between certain tones.
An interesting melody may be created by playing the bell blocks in a scrambled order.

A variety of tone rows can be created. They may have a very unusual sound.

Tone rows may have wide intervals occurring between tones.

The contour of the melody may be very angular.

Some tone rows are not suitable for singing, due to the intervals between the tones.

The tone row when played in retrograde has a different sound.

The tone row when inverted has still a different sound.
Musical Experiences

Play and notate the tone row by inverting it and doing it in retrograde at the same. Establish that this technique is called retrograde-inversion.

Play the tone row in the original form, using the rhythm of Streets of Laredo.

Write the tone row in retrograde, using the rhythm of this song.

Play the tone row in retrograde, using the rhythm of Streets of Laredo.

Play the row, making each tone twice as long as it is in its original form. Establish that this technique is called augmentation.

Play the row, making each tone half the length of its original time value. Establish that this technique is called diminution.

There are four phrases in Streets of Laredo. Decide upon a technique for writing the row for each phrase.

A new sound is created.

Streets of Laredo plays the row.

The song is in three quarter notes, dotted half notes are used.

The song moves at a quarter note rate; dotted half notes become eighth notes. Eighth notes become quarter notes.

An example: Follow Streets of Laredo:

Phrase 1 the row
Phrase 2 the row rhythm
Phrase 3 the row
Phrase 4 the row rhythm

[NOTE: This activity has many possibilities and may be extended over a long period of time. It may involve the entire class to a point and then become a small group or an individual activity.]
A new sound is created by using retrograde-inversion. Streets of Laredo provides a good rhythm for the tones of the row.

The song is in three quarter time.

Quarter notes, dotted quarter notes, eighth notes, and half notes are used.

The song moves at a slower tempo. Quarter notes become half notes; dotted quarter notes become dotted half notes. Eighth notes become quarter notes. Half notes become whole notes.

The song moves at a faster tempo. Quarter notes become eighth notes. Dotted quarter notes become dotted eighth notes. Eighth notes become sixteenth notes. Half notes become quarter notes.

An example: Following the rhythm of each phrase of Streets of Laredo:

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>the row</td>
</tr>
<tr>
<td>Phrase 2</td>
<td>the row in retrograde</td>
</tr>
<tr>
<td>Phrase 3</td>
<td>the row inverted</td>
</tr>
<tr>
<td>Phrase 4</td>
<td>the row in retrograde</td>
</tr>
</tbody>
</table>
Another way:

Explore the twelve tones of the scale on the piano or bell blocks.

C, C#, D, D#, E, F, F#, G, G#, A, A#, B

Scramble the twelve bell blocks in many ways. Play each of the twelve bells in each scrambled arrangement.

Create a tone row by choosing one of the scrambled arrangements.

Play the tone row many times.

Write the row in notation on the staff.

*Each tone must be used once before any tone can be repeated.*

Play the row in a variety of rhythms.

Play the row backwards (retrograde).

Play the row in retrograde in a variety of rhythms.

Play the row upside down (inversion).

Play the inverted row in a variety of rhythms.

Play the row twice as fast as the original statement (diminution).

Play the row, making each tone twice as long as the original statement (augmentation).
The use of augmentation and diminution change the rhythmic feel of the music. The melody has an entirely different sound.

Each tone may be designated on a line or space or by the use of an accidental. The twelve tones may be arranged in any way he chooses.

There are many ways to arrange the twelve tones.

There are twelve different tones in the octave.

There are many ways to arrange the twelve tones.

There are twelve different tones in the octave.

There are many ways to arrange the twelve tones.

There are twelve different tones in the octave.

There are many ways to arrange the twelve tones.

There are twelve different tones in the octave.

There are many ways to arrange the twelve tones.

There are twelve different tones in the octave.

There are many ways to arrange the twelve tones.

There are twelve different tones in the octave.
Musical Experiences

Write the composition on the staff in each of these ways.

Write the row in the rhythm of a familiar folk song.

One child may play his row on a set of bell blocks while another plays the same row in retrograde on a second set of bell blocks.

Two or three children may play their tone rows together.

Encourage children to combine their tone rows in a variety of ways and to listen to the effects created.

Listen to *Imitations* by Babbitt, EM (4), R 10 to hear how a row has been developed and the effect produced by it.

Listen to *Play on Notes* by Babbitt, EM (6), R 6 and follow the score in the book, EM (6), pp. 188-189 to discover how the row has been developed.

The material in the teacher's manual on pp. 188-189 explains the treatment of the row.

Listen to the First Movement, *Symphony No. 3*, Riegger ND (6) p. 105.

Listen to "Minuet" from *The Suite for Piano*, Op. 25, Schoenberg, MMYO (6).


The music may be preserved and played along with the tone row. Melodies are very unsingable. Intervals are odd. Rhythms are irregular. Harmonies are strange.

Other resources:

*Atonality, materials and techniques* by *Rowe Are Strange*.

*Create Your Own Tone Rows*.
Musical Discoveries

- Each of these ways.
- A folk song.
- Of bell blocks retrograde on a tone row.
- Tone rows in a row effects created.
- No. 3, Riegger Piano, Op. 25, Op. 37,
- (6), 10 to hear effect produced by (6), 6 and pp. 188-189 to 1.
- On pp. 188-189

The music may be recorded on the staff so that it can be preserved and played by many people.

Melodies are very angular with many wide intervals and are unsingable.

Intervals are odd.

Rhythms are irregular.

Harmonies are strange.

Other resources:

- Atonality, material on tone rows ND (6) p. 101
- Rows Are Strange ND (6) pp. 102-103
- Create Your Own Tone Row ND (6) p. 104
<table>
<thead>
<tr>
<th>Titles and Sources</th>
<th>Melody</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Alone Shall Live (German Round)</td>
<td>recorder</td>
<td></td>
<td>3 recorders or</td>
</tr>
<tr>
<td>ND (5) p. 1</td>
<td>flute</td>
<td></td>
<td>3 flutes</td>
</tr>
<tr>
<td>French Cathedrals (French Round)</td>
<td>recorder</td>
<td></td>
<td>3 recorders</td>
</tr>
<tr>
<td>ND (5) p. 27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wayfaring Stranger (Traditional)</td>
<td>flute</td>
<td>zither (melody strings)</td>
<td>guitar</td>
</tr>
<tr>
<td>ND (5) p. 49; DMT (6) p. 27; MMYO (6) p. 9</td>
<td></td>
<td>guitar (melody strings)</td>
<td></td>
</tr>
<tr>
<td>Kalevala (Finnish Folk Song)</td>
<td>flute</td>
<td></td>
<td></td>
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<tr>
<td>ND (5) p. 62</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Take Time in Life (Liberian Folk Song)</td>
<td>recorder</td>
<td></td>
<td></td>
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<tr>
<td>ND (5) p. 73</td>
<td></td>
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<td></td>
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<tr>
<td>Galliard (Hassler)</td>
<td>recorder</td>
<td></td>
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<tr>
<td>ND (5) p. 92</td>
<td></td>
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<tr>
<td>Golden Bells (China)</td>
<td>recorder</td>
<td>finger cymbals</td>
<td></td>
</tr>
<tr>
<td>ND (5) p. 111</td>
<td>xylophone</td>
<td>(melodic rhythm)</td>
<td></td>
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<tr>
<td></td>
<td>meloharp</td>
<td></td>
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<tr>
<td></td>
<td>psaltery</td>
<td></td>
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</tr>
<tr>
<td>Kiso Bushi (Japan)</td>
<td>flute</td>
<td>recorder</td>
<td>drum</td>
</tr>
<tr>
<td>ND (5) p. 113; ND (6) p. 119</td>
<td>recorder</td>
<td>xylophone</td>
<td>(melodic rhythm)</td>
</tr>
<tr>
<td></td>
<td>xylophone</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>meloharp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Night Herding Song (Cowboy Song)</td>
<td>flute</td>
<td>temple blocks</td>
<td>guitar</td>
</tr>
<tr>
<td>ND (5) p. 130</td>
<td>recorder</td>
<td>(lightly)</td>
<td>autoharp</td>
</tr>
<tr>
<td>Wandering by the Sea (Old Arabic Tune)</td>
<td>recorder</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ND (5) p. 161</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Titles and Sources</td>
<td>Melody</td>
<td>Harmony</td>
<td>Rhythm</td>
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<tr>
<td>Why the Smiling Sea? (Old Egyptian Song)</td>
<td>recorder flute</td>
<td>xylophone—open 5th (E and B)</td>
<td>finger cymbals tambourine</td>
</tr>
<tr>
<td>Desert Flower (Persian Folk Song)</td>
<td>recorder flute</td>
<td>drumsticks</td>
<td>drum</td>
</tr>
<tr>
<td>Hari Krishna (Ancient Indian Chant)</td>
<td>recorder flute</td>
<td>finger cymbals</td>
<td>tambourine</td>
</tr>
<tr>
<td>Jamaica Farewell (Burgess)</td>
<td>flute</td>
<td>cymbal (melodic rhythm)</td>
<td>guitar</td>
</tr>
<tr>
<td>Limbo Like Me (Patterson)</td>
<td>flute</td>
<td>drum (steady beat)</td>
<td>finger cymbals</td>
</tr>
<tr>
<td>Cradle Song (Irish Folk Song)</td>
<td>flute</td>
<td>drum (melodic rhythm)</td>
<td>finger cymbals</td>
</tr>
<tr>
<td>Sakura (Chinese Folk Song)</td>
<td>flute meloharp</td>
<td>guitar</td>
<td>meloharp</td>
</tr>
<tr>
<td>Spring Is Coming (Cherry Blooms, DM 6, p. 68)</td>
<td>flute meloharp</td>
<td>guitar</td>
<td>meloharp</td>
</tr>
<tr>
<td>Galway Piper (Old Irish Air)</td>
<td>flute</td>
<td>meloharp</td>
<td>guitar</td>
</tr>
<tr>
<td>Song of Greeting (Penobscot Indian)</td>
<td>flute</td>
<td>meloharp</td>
<td>snow drum</td>
</tr>
<tr>
<td>Titles and Sources</td>
<td>Melody</td>
<td>Rhythm</td>
<td>Harmony</td>
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<tr>
<td>In Surabaya (Japanese Folk Song)</td>
<td>meloharp</td>
<td>finger cymbals</td>
<td></td>
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<tr>
<td>DMT (6) pp. 140-141; pp. 150-151 (rev. ed.)</td>
<td>zither (melody strings)</td>
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<tr>
<td>Arirang (Korean Folk Song)</td>
<td>flute</td>
<td>finger cymbals</td>
<td>(melodic rhythm)</td>
</tr>
<tr>
<td>EM (6) p. 155; MOM (6) p. 159; GWM (6) pp. 38-39; DMT (6) p. 155; SM (6) p. 83; MMYO (6) p. 143</td>
<td>recorder</td>
<td></td>
<td></td>
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<tr>
<td>Purple Bamboo (Chinese Folk Song)</td>
<td>recorder</td>
<td>drum</td>
<td></td>
</tr>
<tr>
<td>EM (6) p. 144</td>
<td>meloharp</td>
<td>gong</td>
<td></td>
</tr>
<tr>
<td>Purple Bamboo (Chinese Folk Song)</td>
<td>zither (melody strings)</td>
<td>temple blocks</td>
<td></td>
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<td></td>
<td></td>
<td>finger cymbals</td>
<td></td>
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<td></td>
<td></td>
<td>(refrain)</td>
<td></td>
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<tr>
<td>Feng Yang Drum (Chinese Folk Song)</td>
<td></td>
<td>temple blocks</td>
<td></td>
</tr>
<tr>
<td>DMT (6) p. 138; p. 154 (rev. ed.)</td>
<td></td>
<td>gong (end of phrases)</td>
<td></td>
</tr>
<tr>
<td>Saturday Night (Nigerian Folk Song)</td>
<td></td>
<td>Play as a rhythmic round.</td>
<td></td>
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<tr>
<td>EM (6) p. 27; DMT (5) p. 13</td>
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<tr>
<td>Tafta Hindi (Arabian Folk Song)</td>
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<tr>
<td>DMT (6) p. 144; ND (6) p. 158</td>
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<tr>
<td>Boat Song (Ceylonese Folk Song)</td>
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<td>DMT (6) pp. 148-149</td>
<td></td>
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<tr>
<td>Streets of Laredo (Cowboy Song)</td>
<td>(melody) recorder</td>
<td></td>
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<tr>
<td></td>
<td>(repetitive pattern)</td>
<td>temple blocks</td>
<td>guitar</td>
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<tr>
<td>Titles and Sources</td>
<td>Melody</td>
<td>Rhythm</td>
<td>Harmony</td>
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</tbody>
</table>
| He's Got the Whole World in His Hands  
(Spiritual) EM (6) p. 19; MMYC (6)  
p. 2; ND (6) p. 1 | drums | alto saxophone  
(transpose) (second part on page)  
clarinet and trumpet  
(write easy parts) |
| Ghost of Tom (Round--Miller)  
EM (6) pp. 28-29 | Introduction  
Coda  
steel drum  
(two measures)  
then:  
temple blocks  
then:  
xylophone  
(melody of last two measures of round) | Write easy parts for:  
flute  
clarinet  
alto saxophone |
| Shule Aroon (Irish Folk Song)  
EM (6) pp. 34-35 | flute | guitar |
| Minstrel Boy (Irish Air--Moore)  
EM (6) pp. 36-37 | snare drum  
Introduction  
Coda  
Accompaniment | Write easy parts for:  
three-part trumpet  
trombone  
baritone horn |
| Cockles and Mussels (Irish Folk Song)  
EM (6) pp. 38-39; DMT (6) p. 37  
(Molly Malone) MMYO (6) pp. 60-61 | flute | guitar |
| Migildi Migildi (Welsh yolk Song)  
EM (6) pp. 44-45 | (metallic sounds) | |
| Greensleeves (English Folk Song)  
EM (6) pp. 46-47 | flute | guitar |
<table>
<thead>
<tr>
<th>Titles and Sources</th>
<th>Melody</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Merry Minstrels</strong> <em>(English Round)</em></td>
<td></td>
<td></td>
<td>three recorders</td>
</tr>
<tr>
<td>EM (6) p. 52</td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Du, du liegst mir im Herzen</strong> <em>(German Folk Song)</em></td>
<td></td>
<td>finger cymbals</td>
<td>Write easy parts for: two-part trumpet trombone baritone horn trumpet</td>
</tr>
<tr>
<td>EM (6) p. 72; DMT (6) p. 71</td>
<td></td>
<td>drums</td>
<td></td>
</tr>
<tr>
<td><strong>Carmen, Carmela</strong> <em>(Mexican Folk Song)</em></td>
<td>flute</td>
<td></td>
<td>guitar</td>
</tr>
<tr>
<td>EM (6) p. 120</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Me gustan todas</strong> <em>(South American Folk Song)</em></td>
<td>flute</td>
<td></td>
<td>guitar</td>
</tr>
<tr>
<td>EM (6) p. 122</td>
<td></td>
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<tr>
<td><strong>Water Come-A-Me Eye</strong> <em>(Jamaican Folk Song)</em></td>
<td>flute</td>
<td></td>
<td>guitar</td>
</tr>
<tr>
<td>EM (6) pp. 128-129</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Hosanna</strong> <em>(Jamaican Folk Song)</em></td>
<td>flute</td>
<td>claves (melodic rhythm)</td>
<td>guitar</td>
</tr>
<tr>
<td>EM (6) pp. 130-131; MMYO (5) pp. 204-205</td>
<td></td>
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<tr>
<td><strong>Dune of Tosa</strong> <em>(Japanese Folk Song)</em></td>
<td>flute</td>
<td></td>
<td>guitar</td>
</tr>
<tr>
<td>EM (6) p. 147</td>
<td></td>
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<tr>
<td><strong>Down in the Valley</strong> <em>(Kentucky Folk Song)</em></td>
<td></td>
<td></td>
<td>descant: meloharp, zither, (melody strings) psaltery (tune B to Bb)</td>
</tr>
<tr>
<td>EM (5) p. 6</td>
<td></td>
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<tr>
<td><strong>When Johnny Comes Marching Home</strong> <em>(Lambert)</em></td>
<td></td>
<td></td>
<td>autoharp</td>
</tr>
<tr>
<td>EM (5) p. 12</td>
<td></td>
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<tr>
<td><strong>Skye Boat Song</strong> <em>(Scottish Folk Song)</em></td>
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<tr>
<td>EM (5) pp. 28-29; DMT (6) p. 82</td>
<td></td>
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<tr>
<td>Titles and Sources</td>
<td>Melody</td>
<td>Rhythm</td>
<td>Harmony</td>
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<tr>
<td>Simple Gifts (Shaker Song)</td>
<td>flute</td>
<td></td>
<td>meloharp</td>
</tr>
<tr>
<td>EM (5) pp. 44-45</td>
<td></td>
<td></td>
<td>I (6th) (A-F) (C-A)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(5th) (E-C)</td>
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<td>V (5th) (C-G) (E-C)</td>
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<tr>
<td>Erie Canal (American Work Song)</td>
<td></td>
<td></td>
<td>autoharp</td>
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<tr>
<td>EM (5) pp. 58-59; MMYO (5) 6-7; DMT (5) pp. 128-129</td>
<td></td>
<td></td>
<td>guitar</td>
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<tr>
<td>On Top of Old Smoky (Kentucky Folk Song)</td>
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<tr>
<td>EM (5) p. 75</td>
<td></td>
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<td>guitar</td>
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<td>bell blocks (descant)</td>
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<td>Red River Valley (American Folk Song)</td>
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<td>bell blocks (descant)</td>
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<td>Deep in the Heart of Texas (Swander)</td>
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<td>autoharp</td>
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<tr>
<td>EM (5) pp. 152-153</td>
<td></td>
<td></td>
<td>guitar</td>
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<td></td>
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<td></td>
<td>tambourine</td>
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<tr>
<td>Jingle, Jangle, Jingle (Lilly-Loeesser)</td>
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<td>guitar</td>
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<td>EM (5) pp. 154-155</td>
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<tr>
<td>Mary Ann (Calypso Song)</td>
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<td>EM (5) p. 189</td>
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<td>This Land Is Your Land (Guthrie)</td>
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<td>guitar</td>
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<tr>
<td>MMYO (5) p. 203; DMT (6) pp. 10-11</td>
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<td>EM (5) pp. 2-3; ND (5) pp. 4-5</td>
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<td>Down the Ohio (River Chantey)</td>
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<tr>
<td>MMYO (5) pp. 10-11</td>
<td></td>
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<tr>
<td>Johnny Has Gone for a Soldier (American Revolution)</td>
<td>flute</td>
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<tr>
<td>MMYO (5) p. 61; EM (6) p. 3</td>
<td></td>
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<tr>
<td>Titles and Sources</td>
<td>Melody</td>
<td>Rhythm</td>
<td>Harmony</td>
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<tr>
<td>Chester (Billings)</td>
<td></td>
<td></td>
<td>Write easy parts for:</td>
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<tr>
<td>MMYO (5) p. 62; EM (5) p. 40;</td>
<td></td>
<td></td>
<td>three-part trumpet</td>
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<tr>
<td>ND (5) p. 90</td>
<td></td>
<td></td>
<td>trombone</td>
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<td></td>
<td></td>
<td></td>
<td>baritone horn</td>
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<tr>
<td>Michie Banjo (Creole)</td>
<td></td>
<td></td>
<td>guitar</td>
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<tr>
<td>MMYO (5) p. 116</td>
<td></td>
<td></td>
<td>autoharp</td>
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<tr>
<td>When the Saints Go Marching In</td>
<td></td>
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<td>Write easy parts for:</td>
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<tr>
<td>(Negro Spiritual)</td>
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<td></td>
<td>trumpet</td>
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<tr>
<td>MMYO (5) p. 123</td>
<td></td>
<td></td>
<td>alto saxophone</td>
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<td>baritone horn</td>
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<td>trombone</td>
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<td>drums</td>
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<tr>
<td>Long John (Blues Song)</td>
<td></td>
<td>Write a part for alto saxophone.</td>
<td>guitar</td>
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<tr>
<td>MMYO (6) pp. 26-27</td>
<td></td>
<td></td>
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<tr>
<td>All through the Night (Welsh Folk Song)</td>
<td></td>
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<td>Write easy parts for:</td>
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<tr>
<td>MMYO (6) p. 65; DMT (6) pp. 90-91; ND (6)</td>
<td></td>
<td></td>
<td>violin</td>
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<td>flute</td>
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<td>clarinet</td>
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<tr>
<td>Scarborough Fair (English Ballad)</td>
<td>flute</td>
<td></td>
<td>guitar</td>
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<tr>
<td>MMYO (6) p. 72; MOM (6) p. 69</td>
<td></td>
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<td>Aloha Oe (Liliuokalani)</td>
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<tr>
<td>MMYO (6) p. 153; DMT (6) pp. ...-73</td>
<td></td>
<td></td>
<td>ukulele</td>
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<tr>
<td>ND (5) pp. 142-143; GWM (6) p. 37</td>
<td></td>
<td></td>
<td>autoharp</td>
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<td>Angelique-O (Haitian Folk Song)</td>
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<td>MMYO (6) p. 208; DMT (6) p. 115</td>
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<td>Panamam Tombe (Calypso Song)</td>
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<tr>
<td>MMYO (6) p. 209</td>
<td></td>
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<tr>
<td>Titles and Resources</td>
<td>Melody</td>
<td>Rhythm</td>
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<tr>
<td>Swiss Hiking Song (Swiss Folk Song)</td>
<td>autoharp</td>
<td>2- to 8-part round</td>
<td>bell blocks (descant)</td>
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<tr>
<td>Ifca's Castle (Traditional Round)</td>
<td>recorder</td>
<td></td>
<td>1: F-F-C-C-F-F-F 2: C-F-G-A</td>
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<tr>
<td>Jamaican Rhumba (Benjamin)</td>
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<tr>
<td>Seconí Dance (Bartok)</td>
<td>Improvise rhythms in 7 8 time.</td>
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<tr>
<td>Third Dance (Bartok)</td>
<td>Improvise rhythms in 5 8 time.</td>
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<tr>
<td>Sixth Dance (Bartok)</td>
<td>Improve rhythms in 8 time.</td>
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<tr>
<td>As the Sun Goes Down (African Folk Song)</td>
<td>rhythm patterns</td>
<td></td>
<td>guitar</td>
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<tr>
<td>Zum-ta-di-ya (Czech Folk Song)</td>
<td>recorder</td>
<td>rhythm patterns</td>
<td>bell blocks—descant</td>
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<tr>
<td>A-Roving (Sea Chantey)</td>
<td>bell blocks—descant</td>
<td></td>
<td>autoharp</td>
</tr>
<tr>
<td>Santa Lucia (Neapolitan Folk Song)</td>
<td>recorder—descant flute second part</td>
<td></td>
<td>autoharp refrain</td>
</tr>
</tbody>
</table>

**BEST COPY AVAILABLE**
Objective: To help students learn to play the recorder

Demonstrate for students and have them:

1. Hold the recorder with the left hand (thumb over hole and index finger over first of the fingerholes) and pinch.

2. Hold and produce the first tone (B). The tone must begin with the tongue, "tu," and should not be a forced sound. When students can produce an unaltering tone, have them play quarter notes (in 4/4 time), reading from notation on a chart or on the chalkboard. Play B in a variety of rhythms, using quarter, half, and whole notes. Have individuals and small groups play for the class.

3. Learn to play A. Place middle finger of left hand over the next hole and blow. Stress the importance of keeping the holes covered. Play a series of B's and A's from the staff.

4. Learn to play G. Place ring finger of the left hand over the next hole and blow. Play a series of B's, A's, and G's from the staff. Play *Mary Had a Little Lamb*, *Hot Cross Buns*, and *Au Clair de la Lune* from the notation on the chalkboard.

Have students sing the note names, then play again. Have individuals play these tunes.

### EVALUATION

Can each student:
- play B, A, and G?
- identify note names? note values? rest values?
- play a new three-note song from a chart of book?

Another day:

Demonstrate and have students:

1. Play A. While holding A with the left hand, raise index finger (the one over the second hole).

2. Practice playing A and then practice transitioning to G.

3. Provide songs for students to practice these four tones. Try varied tunes but keep it simple.

### EVALUATION

Can the student:
- transition from A to G?
- play the series of A's, B's, and G's?

Can students change tone on the correct fingering?

On subsequent days:

Demonstrate and have students:

1. Learn F. Hold over the next hole and play F.

2. Learn E. Play E over the next hole and play E.

3. Learn D. Play D over the next hole and play D.

4. Learn C. Hold over the next hole and play C.

5. Practice playing the scale, using the same fingerings but with C as the starting note.
Another day:

Demonstrate and have students learn to play C:

1. Play A. While holding down thumb and middle finger, raise index finger.

2. Practice playing back and forth from A to C; play and then practice: B to C; play and then practice: G to C.

3. Provide songs for students to play which use only these four tones. (Some of these will be contrived tunes but will be good practice.)

EVALUATION

Can the student play with ease from A to B? to C? to G?

Can students check each other? (embouchure, tone, tonguing)

On subsequent days:

Demonstrate and have students learn the rest of the scale, using the same method as before.

1. Learn F. Hold down all fingers of left hand and play G. Place index finger of right hand on the next hole and play F.

2. Learn E. Play F. Place middle finger of right hand on the next hole and blow E.

3. Learn D. Play E. Place ring finger of right hand over the next hole.
4. Learn low C. Play D. Place little finger of right hand over the next hole.

Students will need opportunities to practice playing the C scale up and down slowly, playing intervals until they can do it with ease and playing songs from the song books.

5. Learn high D. Play C. Raise thumb and play D.

**EVALUATION**

Can the student:
- play a scale up and down accurately and with proper technique?
- play a simple melody accurately and with proper technique?

The following are additional resources in helping students to play:

**Autoharp**

EM (5) (Teacher's ed.) pp. xii-xiii  
MOM (5) inside cover page, 117  
MOM (6) inside cover page, 115  
DMT (5) p. 80

**Guitar**

MMYO (5) pp. 216-217  
MMYO (6) pp. 238-239  
DMT (5) p. 80  
ND (6) pp. 125, 144
The finger of right

practice playing

intervals until

songs from the

umb and play D.

in helping

Children's Guitar Guide (Fraum)
How to Play the Guitar (Silverman)
Guitar in the Classroom (Timmerman, et al.)

Recorder

MMYO (5) pp. 218-219
MMYO (6) pp. 236-237

The Recorder Guide (Kulbach & Nitka)

Ukulele

GWM (6) p. 160
GWM (6) (Teacher's ed.) p. 241
DMT (5) 80
ND (6) pp. 140-143
READING MUSIC

Musical notation is not in itself music; it is the written language of music. The purpose of using musical notation, signs, and symbols is to make musical behavior—singing, listening, playing, moving to music, creating music—more effective, more precise, and more expressive. Understanding musical notation opens new vistas into the world of music.

The first musical responses of children are not expressive; nor are they precise or very effective. This is to be expected and should not be cause for too much concern. Putting a great deal of emphasis on precision in early music experiences inhibits the free, whole-hearted musical responses of children. Refining these musical responses is a gradual development process which will contribute to musical growth.

First efforts in improving singing, for example, may be as simple as the teacher's use of different hand levels to indicate melodic direction, such as high, low, up, down; steps, skips, same tone. As children follow these hand levels, their singing will become more precise. Seeing a melody, or fragment of a melody, played on the resonator bells as the teacher holds the bells in a vertical position, reinforces their developing awareness of melodic direction and, therefore, makes their singing more accurate.

At a later stage in the musical development of children, their concepts of melody can be sharpened by using line notation to indicate melodic direction. Line notation also can be used to indicate duration of notes (long, short), thus bringing the eye to a symbol representing the rhythm which they have been experiencing through body movement (see p. 53). A line can be drawn to illustrate the rise and fall of a phrase of music (see p. 25).

Bringing the eye to a musical setting. The musical concepts and moment it is needed.

The use of line notation to represent musical indicating pitch, body and arm or body movement still important and notation.

This procedure is limited to simple rhythms and must imply that the young children have ability to write or speaking vocabulary writing vocabulary, greater than his ability to notation and to follow.

When this time arrives, the written can be chart being written and he is more easily focus when the song book
Bringing the eye to line notation is always used in a musical setting. The purpose in using it is to clarify musical concepts and to refine musical responses at the moment it is needed.

The use of line notation is a simple, uncomplicated way to represent musical ideas graphically. Hand levels indicating pitch, body movement representing duration, and arm or body movements expressing phrasing are all still important and are easily transferred into line notation.

This procedure is limiting and should be used only with simple rhythms and melodic passages. This is not meant to imply that the musical responses of children should be limited to simple rhythms and melodies. For example, young children have the ability to improvise or imitate complicated rhythm patterns which are far beyond their ability to write or read in notation. Just as a child's speaking vocabulary is greater than his reading or writing vocabulary, so his ability to respond to music is greater than his ability to write musical ideas in line notation and to follow them on the musical score.

When this time arrives, the line notation children have been using can be changed into musical notation. This transition is very easy because it is built upon something that is familiar.

Children should have many experiences using notation from the chalkboard charts including seeing the notation being written and helping to write it. Their attention is more easily focused on the chalkboard than is possible when the song book is being used.
The teacher should involve the children in what is to be written down. In this process they are analyzing the pattern, bringing their past experiences into play as they make new discoveries. They should have the opportunity to help the teacher write the notation. The teacher could, for example, write the note heads in the proper places and a child could draw the stems on the notes; or the teacher could draw the stems and a child could add the note heads. Children might put in the bar lines or fill in the rests. Some 5th and 6th graders can write the notation without any help.

The musical responses of children will be more accurate and their understandings more clear because of writing and using notation as a natural part of a musical experience.

After writing, observing, and using musical notation from the chalkboard and charts, children are ready to use song books. Their first experience with the song book will involve locating and observing rhythmic and melodic patterns in familiar songs. Later they will be recognizing this familiar notation as they learn new songs.

There is no precise sequence nor grade level at which specific learnings are expected to take place. Experiences with music reading should occur when there is a musical purpose, when, by using notation, musical concepts will be clarified and musical behavior will be more precise, more effective, and more expressive. There will be times at all age levels and in all stages of musical development when using the musical score will help make musical responses more effective and will serve as a means of bringing to attention something familiar. The difference in presentation will be in the musical content used and will be governed by the past musical experiences and the maturity of the children involved.

Do not expect to present and then be through with development so that each notation is encountered as a result. Because of past and varied interests and the same level of understanding, they will be moving from an awareness of their ability to understand the musical symbols to an awareness of the musical content. Emphasis on music reading from a musical experience is for its own sake. No note in its relation to a particular song does not mean that all experiences are off-the-cuff—completely spontaneous and unplanned. An opportunity to bring greater understanding to the performance of music of utmost importance. Significant musical values will plan for all kinds of children. He will not include a certain "pro"

A CREATIVE APPROACH

Whatever the musical content, creative expression is the medium for communication and understanding. Every student has creativity in expression. He must be interested in expressing his thoughts through sound and music, and from his experiences, he will interpret his reactions to the music. Students are interested in music. This interest must be developed to bring out the impressions, and from
in what is to be analyzing the into playuld have the notation. e note heads in the stems on stems and a n might put in the 5th and 6th any help. be more accurate use of writing a musical cal notation are ready to with the song rhythmic Later they will they learn level at which place. cur when there ation, musical behavior will be xpressive. d in all the musical more effective attention presentation will be and the

Do not expect to present some facet of notation once and then be through with it. This involves a cycle of development so that each time a particular part of notation is encountered, more depth of understanding will result. Because of past experiences, levels of maturity, and varied interests no two children will attain the same level of understanding at the same time. All will be moving from an awareness to a level of refinement in their ability to understand and to use notation.

Emphasis on music reading should always come directly from a musical experience. NEVER PRESENT NOTATION FOR ITS OWN SAKE. No note or symbol has real meaning except in its relation to a total musical setting. This does not mean that all experiences with musical notation are "off-the-cuff"---completely incidental. Some may be spontaneous and unplanned, for a teacher should never lose an opportunity to use musical notation when it will bring greater understanding of the music or will improve the performance of music. The content of the program is of utmost importance. Music will be chosen for its significant musical value. From this music, the teacher will plan for all kinds of musical learnings for the children. He will not use music which is contrived to include a certain "problem" in notation.

A CREATIVE APPROACH

Whatever the musical activity, the opportunity for creative expression is limitless; for music is a natural medium for communication.

Every student has creative powers and has an inborn need to express his thoughts and feelings in order to interpret his reactions to the world around him.

Students are interested in expressing themselves; but this interest must be nourished and developed, for one does not create out of a vacuum. One receives impressions, and from these come his expressions.
This implies a rich, stimulating environment of materials and equipment; a wide variety of interesting and challenging musical activities; time for experimenting, exploring—time for discovery.

Along with this physical environment must be a climate of respect for the individual and his efforts, an atmosphere which encourages creative expression and which values what is happening to the child rather than the product he creates.

Children express themselves through music:

As they create

- new words for a familiar tune
- a tune for a favorite poem
- a song (both words and tunes)
- motions and actions for a familiar song
- a dramatization for a familiar song
- rhythmic accompaniments for songs and recordings
- melodic accompaniments for songs

As they make up

- a story for music they hear
- dramatizations for music they hear

As they use rhythmic body movement to respond to

- mood of music
- the elements of music—melody, rhythm, form
- the expressive quality of music

As they use body interpret

- ideas
- occasions
- historical events
- characters from
- nature
- people
- animals
- experiences

PLANNED MUSIC TIME

There are times in the day when it is desirable to change of pace. This allows for singing or listening, rhythmic body movement, sense songs. The choice depends on the class needs.

The teacher and students can use recorded music to have recordings available at that precise moment when the music is needed.

There are times when the class needs to learn new songs, to listen to music, to work on musical skills, and for relaxation.

Some suggestions for use of planned music time are found through a variety of activities. After trying a variety of ideas, students can make their own plan, using your
ment of materials testing and experimenting, As they use body movement and accompaniments to interpret ideas occasions historical events characters from literature nature people animals experiences
t be a climate forts, an ression and which ther than the

PLANNED MUSIC TIME

There are times in the day when music may be used for a change of pace. This may be a calm, quiet time of singing or listening. It may be a time of vigorous rhythmic body movement or a time for singing fun and nonsense songs. The choice will depend on the needs of the students.

The teacher and students need to know many songs in order to be able to use them spontaneously. The teacher needs to have recordings and a record player available for use at that precise moment when music is the activity the class needs.

There are times when the teacher plans for the class to learn new songs, to listen to new recordings, to work on musical skills, and to develop musical understandings.

Some suggestions for planned music time follow below. These are examples of some ways to plan for musical growth through a variety of activities with focus on a musical objective. After trying these you can develop your own plan, using your favorite music.
In this "Planned Music Time" section the words in italics are hints to the teacher. The responses of students included in the hints to the teacher are examples of typical ways some have responded in the given activity. It is not possible to write down the interaction which may take place between students and teacher; for each group will produce different ideas and different choices. They will present different descriptive words, different selections of appropriate instruments, different ideas of ways to move to music.

The teacher should certainly have in mind those instruments that would be appropriate, body movements that fit the music, words and phrases which are descriptive of the particular music to which the children are listening. But he should never insist on milking his own preconceived ideas from the class. Many children are naturally creative; and they will often share ideas no one has thought of before if they know their contributions will be respected. It is vital that the teacher remember, in eliciting ideas and choices and reactions from the class, that each contribution of each student must be respected. "Respected" does not mean that each contribution must be accepted for use, but rather that it be accepted as a reasonable possibility. If a student can try out his ideas, he can determine, with help from the class, whether it will work. This process of trying out, evaluating, then accepting or rejecting will result in the development of musical discrimination. If a student is given a flat "no," nothing will be developing except negative attitudes. If his question is respected, the student will be more receptive to testing the validity of his responses.

It is the teacher's responsibility to help the student think through his response. The teacher accomplishes this through questioning which will lead the student to test the validity of his responses.

When there are words in the column Musical Experiences, the teacher does not tell them. "Sing the familiar song so that the song should be discovered from the activity described is can discover from the in the column Musical Experiences, the teacher does not, however, begin to discover; it does contain in carrying out the movement direction is toward musical repeated experiences as some students to make themselves. Some discover "in process" even in some students.

The activities in this not prescriptive; they choosing content, the develop musical concept opportunities to develop.

Remember: in the process the key word. Implied with significant music clarity of concepts, emotion expressiveness in performance enjoyment (which is more the great world of music.

As students participate in activities, they will concepts of the elemental qualities.
words in responses of the teacher are recorded in the site down between students of different ideas of appropriate move to music.

... and those body movements which are never insist on the class. Many will often, if they know it is vital ideas and at each expected. Snob must be accepted as can try out his the class, trying out, will result in h. If a ll be of his question receptive to

When there are words such as "Discover," "List," "Listen to. . . ," or "Explore" in the column Musical Experiences, the teacher draws responses from the class. He does not tell them. — Note: In this column, the words "Sing the familiar song" appear repeatedly. This means that the song should be familiar before the particular activity described is attempted. What the children can discover from the described activity will be found in the column Musical Discoveries. This column does not, however, begin to contain the all of what they may discover; it does contain clues for the teacher so that in carrying out the musical activity with the class the direction is toward musical discovery. It may take repeated experiences and many different resources for some students to make these musical discoveries themselves. Some discoveries may be immediate; other may be "in process" even in junior and senior high school for some students.

The activities in this section, as in other sections, are not prescriptive; they are suggested guidelines for choosing content, the process of helping students develop musical concepts and understandings, and providing opportunities to develop musical skills.

Remember: in the process of musical growth, growth is the key word. Implied is planned experiences using music with significant musical value—leading to more clarity of concepts, more precision, and greater expressiveness in performance. This will result in enjoyment (which is more than mere instant pleasure) in the great world of music.

As students participate in a variety of musical activities, they will be broadening and refining their concepts of the elements of music and its expressive qualities.
**Objective:** To help children become aware of the relationship of all of the elements of music in a composition through singing, playing, reading, listening, moving, and creating

**Concept:** The element of form, and each related in

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<th>Musical Experience</th>
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<tbody>
<tr>
<td>Sing the Shaker song <em>Simple Gifts</em> (EM 5 pp. 44-45).</td>
<td></td>
</tr>
<tr>
<td>Design the contour of the melody with arm movements as the song is being sung.</td>
<td></td>
</tr>
<tr>
<td>Discover the key in which the song is written.</td>
<td></td>
</tr>
</tbody>
</table>

Children will observe that the song ends on F. It begins on the fifth tone of the F scale. The key signature is one flat (B♭). A child may play the F scale on the bell blocks with a B natural included. Their ears should help them discover that the B natural must be lowered a half step to B flat.

A child may play the F scale on the bell blocks (using the B♭ now) as the class sings it three ways: with numbers, letter names, and syllables.

The teacher or a child may write the scale of F Major on the staff and label each tone with the correct number, letter, and syllable. The class should sing the scale all three ways from the notation. Sing from F down to C.

Sing the melody of the song, using the letter names of the notes; and discover the range of tones from the highest to the lowest tone.

Play the melody on the bell blocks, meloharp, or zither (melody strings) as an accompaniment for the song.
Concept: The elements of melody, rhythm, harmony, form, and expressive quality are interrelated in a composition.

Musical Discoveries

The melody of each phrase rises and falls gradually.

The song is written in the key of F Major.

The range of the melody is limited to an octave.

The key may play the natural included.

that the B to B flat.

bell blocks is it three and syllables.

scale of F me with the 1. The class from the

the letter names of tones from

meloharp, or

animent for the

p. 44-45).

movements as

itten.

ends on F. It scale. The key may play the natural included.

that the B to B flat.

bell blocks is it three and syllables.

scale of F me with the 1. The class from the

the letter names of tones from

meloharp, or

animent for the
### Musical Experience

**Rhythm:**

Play the melodic rhythm on finger cymbals or triangles as the song is sung.

Children may read the rhythm from the notation in the book as they play.

**Harmony:**

Sing the song as a two-part round.

The class will be divided into two groups. Group II will start singing when Group I sings "'tis" (second beat of the second complete measure).

Play the song as a two-part round on the meloharp and zither (melody strings). Play the chords F and C on the zither (chord strings).

**Form and Expressive Quality:**

Raise hands, as they sing, to indicate the ends of the phrases in the song.

A child may play finger cymbals at the end of each phrase.

Develop creative movement for each phrase, based upon the text and mood of the song.

The class may be divided into four groups, with one group to dramatize each of the four phrases.

The notation for the eighth notes, and has appears in three measures.

The song can be sung on the meloharp and zither (melody strings). Play the chords F and C on the zither (chord strings).

There are four phrases.

The mood of the song is a feeling of great.
Musical Discoveries

ymbals or

mus the notation

wo groups.

Group I

second complete

n the meloharp

the chords F

ate the ends of

at the end of

e, based upon

groups, with

four phrases.

The notation for the rhythm is made up of quarter notes, eighth notes, and half notes. A dotted rhythm (\(\text{\makebox[0.75em]{\textbullet}}\).\(\text{\makebox[0.75em]{\textbullet}}\)) appears in three measures.

The song can be sung as a two-part round.

There are four phrases in the song.

The mood of the song is quiet and reverent, yet there is a feeling of great power and strength.
Musical Experience

One class developed the following dramatization:

Phrase 1: Movement in a circle, arms stretched out above head

Phrase 2: Kneel on left knee with arms outstretched from sides of body. Draw arms over top of head and clasp hands (1st half).

Phrase 3: Movement toward center of circle (2nd half) -- kneel and bow heads.

Phrase 4: Each person turns, making his own little circle.

Another day -- -- 

Listen to "Simple Gifts" from Appalachian Spring by Aaron Copland (BOL 65 Music, U.S.A.) to discover how a composer can create his own music, based upon an old song.

The class and the teacher should discuss how a composer might vary or change a tune. The teacher may play small portions of the music so that children can hear each of the variations several times.

The teacher may chart the form of the music so that the class can understand each variation. Use the pictures of the instruments.

Listen to the music to discover whether there is an introduction.

Music may be varied by rhythm, harmony, and instruments.

There is an introduction.
<table>
<thead>
<tr>
<th>Dramatization:</th>
<th>Musical Discoveries</th>
</tr>
</thead>
<tbody>
<tr>
<td>ms stretched</td>
<td></td>
</tr>
<tr>
<td>arms outstretched w arms over top (1st half).</td>
<td></td>
</tr>
<tr>
<td>f circle (2nd leads.</td>
<td></td>
</tr>
<tr>
<td>g his own little</td>
<td></td>
</tr>
<tr>
<td>Music may be varied by changing the melody, pitch, rhythm, harmony, and tone color by using different instruments.</td>
<td></td>
</tr>
<tr>
<td>There is an introduction played by strings.</td>
<td></td>
</tr>
</tbody>
</table>
### Musical Experience

Listen to the music to discover how many variations there are.

Listen to each variation to discover the means the composer used to make the music interesting.

A student may hold up the appropriate instrument pictures when the music is being played.

<table>
<thead>
<tr>
<th>Variation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variation I</td>
<td>interlude</td>
</tr>
<tr>
<td>Variation II</td>
<td>interlude</td>
</tr>
<tr>
<td>Variation III</td>
<td></td>
</tr>
<tr>
<td>Variation IV</td>
<td></td>
</tr>
</tbody>
</table>

There are four variations in total.

The composer used various changes in tempo, pitch, and dynamics.
There are four variations of the melody:

<table>
<thead>
<tr>
<th>Variations</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variation I</td>
<td>The clarinet plays the entire melody, accompanied by flute and harp.</td>
</tr>
<tr>
<td>Variation II</td>
<td>The flute and clarinet play. The tempo is faster.</td>
</tr>
<tr>
<td>Variation III</td>
<td>Low brass instruments play part of the melody. Brass and strings play the melody as a round.</td>
</tr>
<tr>
<td>Variation IV</td>
<td>The style is that of a fanfare played by brass instruments. The music is played in diminution (twice as fast). The oboe is heard in the last variation.</td>
</tr>
</tbody>
</table>

The composer used a variety of instruments (tone colors), changes in tempo, pitch, and mood.
STUDENTS DEVELOP CONCEPTS OF MELODY

Through SINGING, students develop concepts of:

Contour
   angular--smooth

Range
   high--low

Direction
   up--down, repeated tones

Melodic Movement
   scale line
   chord line (intervals)
   sequence

   tonal center
   tonal patterns in a variety of keys
   major mode
   minor mode

   other modes
   pentatonic scale
   whole-tone scale
   twelve-tone row

Through RHYTHMIC MOVEMENT, students develop a sensitivity to:

Contour

Range

Direction

   through playing instr of:
   Contour

   Range
   high--low

   Direction
   up--down, repeated tones

Melodic Movement
   scale line
   chord line (intervals)
   sequence
STUDENTS DEVELOP CONCEPTS OF MELODY

Through PLAYING instruments, students develop concepts of:

Contour

Range
  high--low

Direction
  up--down, repeated tones

Melodic Movement
  scale line
  chord line (intervals)
  sequence

Tonal center
Tonal patterns in a variety of keys

Major mode
Minor mode

Other modes
Pentatonic scale
Whole-tone scale
Twelve-tone row
Through LISTENING to music, students develop concepts of:

Contour

Range
  high--low

Direction
  up--down, repeated tones

Melodic Movement
  scale line
  chord line (intervals)
  sequence

Tonal center
Tonal patterns in a variety of keys
  major mode
  minor mode
  other modes
  pentatonic scale
  whole-tone scale
  twelve-tone scale
  electronic music

Through CREATING music, students develop an understanding of:

The variety of types of tonal organizations as they experiment with:

  major and minor scales
  other modes
  pentatonic scale
  whole-tone scale
  twelve-tone row
  electronic music

Abstractions (symbolic, linear, rhythmic, spatial)
Through READING music, students develop concepts of:

- **Contour**

- **Range**
  - high--low

- **Direction**
  - up--down, repeated tones

**Melodic Movement**

- **scale**
- **chord line (intervals)**
- **sequence**
- **tonal center**
- **tonal patterns in a variety of keys**
- **numbers**
- **letters**
- **syllables**

- **major mode**
- **minor mode**
- **other modes**
  - pentatonic scale
  - whole-tone scale
  - twelve-tone row

Abstractions (symbols) which represent pitch
MUSICAL EXPERIENCES USING MELODY

1. Explore a variety of melody instruments:
   piano, chord organ, bell blocks, psaltery,
   meloharp, zither (melody strings), xylophone,
   recorder

2. Organize the tones of the bell blocks into a major scale.
   Create a melody based upon these tones.
   Play a melody on the piano based upon the tones of a major scale. (This will enable students to use a wider range of tones than is possible on the bell blocks.)

3. Organize the tones of the bell blocks into a minor scale. (Experiment with the three forms of the minor scale—pure, harmonic, melodic.) Create a melody based upon these tones.

4. Organize the tones of the bell blocks into a pentatonic scale.
   F#   G#   A#   C#   D#
   Gb   Ab   Bb   Db   Eb
   Explore the piano to create a pentatonic scale beginning on each of the following tones:
   C, C#, D, D#, E, F, F#, G, G#, A, A#, B
   (Db)  (Eb)  (Gb)  (Ab)  (Bb)

5. Organize the tones of the bell blocks into a synthetic scale.
   (The student will choose his own prescripted larger intervals. Write the scale on paper and play it on the xylophone.

6. Organize the tones of the bell blocks into a major mode.
   (C D E F G A B C D)
   Create a melody based upon these tones.
   Develop the Dorian Mode.
   Play the melody on the xylophone.

7. Organize the tones of the bell blocks into a minor mode.
   (C D E F G A B C D)
   Create a melody based upon the minor mode.
   Develop the Mixolydian Mode.
   Play the melody on the xylophone.
MUSICAL EXPERIENCES USING MELODY

Create a melody based on a pentatonic scale. Write a Haiku; and set it to music, based upon a pentatonic scale. Write the melody on the staff; and play it on the xylophone, recorder, or meloharp.

5. Organize the tones of the bell blocks into a synthetic scale.

(The student will organize the tones according to his own prescription of whole steps, half steps, or larger intervals. His scale may have as few or many tones as he wishes.)

Write the scale on the staff and indicate the distance between each tone. Create a melody based upon the synthetic scale. Write the melody on the staff. Choose a melody instrument on which to play it.

6. Organize the tones of the bell blocks into a whole-tone scale. (C, D, E, F♯, G♯, A, C)

Play the scale on the piano.

Create a melody based upon the whole-tone scale.

7. Organize the tones of the bell blocks into the Dorian Mode.

(D E F G A B C D)

Create a melody based on the Dorian Mode.

Develop the Dorian Mode beginning on E, F, G, A, or B.

Play the melody on the piano to utilize a wider range of tones.
00245

8. Organize the twelve chromatic tones into a tone row.
   (C, C#, D, D#, E, F, F#, G, G#, A, A#, B)

   Create a number of rows.

   Write one of the rows on the staff.

   Play the tone row on the piano in different octaves.

9. Choose a poem, or write one, and set it to music.

10. Choose a combination of two, three, or four instruments on which to play the melody.

11. Develop a harmonic accompaniment for an original melody.

    piano          ukulele
    autoharp      zither
    guitar        chord organ

12. Develop a rhythmic accompaniment for an original melody.

13. Experiment with a variety of melodic, rhythmic, and harmonic instruments to create a composition.
Objective: To hear, sing, play, and read a song which contains tonal patterns that move up or down, by step or skip, and patterns of repeated tones.

Concept: A melody has a scale line. The contour of the first phrase is angular, but the interval of the phrase ascends through a wide leap.

Musical Experiences

Sing the first phrase of the familiar song Come, Follow Me, EM (6) p. 53; DMT (6) p. 34; and design the contour of the melody with an arm in the air.

Sing the second phrase and design that contour of the melody.

Sing the third phrase and design the contour of the melody.

Sing and play the first phrase on the bell blocks. Analyze the direction of the melody and the type of intervals used in the first phrase.

Write the melody on the staff and label with numbers and letters.

Analyze the direction and type of intervals used in the second phrase.

Write the melody for the second phrase on the staff and label with numbers and letters.
a song which move up or down; of repeated

<table>
<thead>
<tr>
<th>Concept: A melody has direction. The tones of a melody may move up or down, by step, skip, or they may be repeated.</th>
</tr>
</thead>
</table>

### Musical Discoveries

**Come, Follow Me,**

the contour of the first phrase follows a descending scale line.

The contour of the first half of the second phrase is angular, but the intervals are small. The second half of the phrase ascends and has some repeated tones.

The third phrase descends gradually, then skips up through a wide leap and ends.

The phrase begins on C and descends stepwise with two repeated tones on B, A, G, and F; one tone E; a skip of a third down to C; a skip of a fourth up to F; up to G and down a fifth to C.

The phrase begins with an ascending five-tone stepwise pattern of C, D, E, F, G; then down a third to E; up to F and down a third to D; up a fourth to G; down a third to E; up to F; stepwise movement to G, A, B, and C; two repeated tones on C; down to B and back up to C.
Musical Experiences

Analyze the direction and type of intervals used in the third phrase.

Sing the entire song with letter names from the musical score.

Sing the song as a three-part round.

Play the song as a three-part round, using three soprano recorders or two soprano recorders and one tenor recorder.

The third phrase begins with the note of the second phrase and back up to E; skip then down to B and back to A, repeats A, moves down one step to D; back up to E and back to A.
The third phrase begins on E, a third above C, the last note of the second phrase; repeats E; moves down to D and back up to E; skips down a third to C, repeats C, then down to B and back up to C; skips down a third to A, repeats A, moves down to G; then up a sixth to E; down one step to D; back up to E, and down a third to C.

Musical Discoveries

Is used in the three soprano groups and the tenor recorder.
Objective: To help children hear, sing, play, and read a major scale

Musical Experiences

Sing the familiar song Streets of Laredo EM (6) p. 14; and observe the musical score to locate tones, or sequences of tones, which help determine the key in which the music is written.

Observe the key signature and the last tone of the song.

Build the F major scale on the bell blocks.

Eight people may choose bells for the F scale.

Students may stand in a line in any order and arrange themselves in correct scale order by playing each bell until they find the lowest one, the next one in the sequence of pitches, and so on until the entire scale is arranged correctly.

There are certain sequences of tones which convey a feeling of:

1. C C Bb A  
   As I walk'd
2. C Bb A  
   in the streets
3. C F  
   As I
4. A G F  
   re-do one
5. C F  
   All wrapped
6. E E F  
   As the clay

There is one flat (Bb) in the key signature.

The last tone of the song is F.

The tones of the F major scale are:

F, G, A, Bb, C,
play, and read

Concept: The eight tones of a major scale are organized according to a specific prescription of whole steps and half steps.

Musical Discoveries

There are certain sequences of tones in the song which convey a feeling of the key of F major.

1. C C Bb A Bb
   As I walk'd out

2. C Bb A G F
   in the streets of La-

3. C F
   As I

4. A G F
   re-do one

5. C F
   All wrapped

6. E E F
   As the clay

There is one flat (B flat) in the key signature.

The last tone of the song is F.

The tones of the F major scale are:

F, G, A, Bb, C, D, E, F
Musical Experiences

Build the F major scale on the staff.

Label each tone with its proper letter name, number, and syllable.

Sing the F major scale with numbers, letters, and syllables.

Discover the distance between each of the tones consecutively in the major scale, according to half steps and whole steps.

Choose sequences of scale tones to be used as repetitive patterns for an accompaniment to the song.

A, G, F, G phrases 1, 2, 3
Musical Discoveries

- Name, number, and letters, and tones converted to half steps.

<table>
<thead>
<tr>
<th>F</th>
<th>G</th>
<th>A</th>
<th>Bb</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

do re mi fa so la ti do

Half steps accent between 3 and 4 (A and Bb) and between 7 and 8 (E and F).

Whole steps occur between 1 and 2 (F and G); 2 and 3 (G and A); 4 and 5 (Bb and C); 5 and 6 (C and D); and 6 and 7 (D and E).

Certain sequences of scale tones may be used as harmonizing parts for the song.

A, G, F, G, and C, Bb, A, Bb may be used with phrases 1, 2, and 3.
Musical Experiences

A, G, G, F
phrase 4

C, Bb, A, Bb
phrases 1, 2, 3

C, Bb, Bb, A
phrase 4

Play the patterns on the recorder, meloharp, zither (melody strings), and bell blocks.

In the fourth phrase to harmonize with the patterns:

A, G, G, F, and C, Bb, Bb, A may be used with phrase 4.

In the fourth phrase, G or Bb must be played twice to harmonize with the melody.
WE EVALUATE — — —

Can the child sing and play the sequences of tones in which there is a feeling of key center or home tone?

Can he play the scale from notation using the sharps or flats which are necessary?

Can he observe the musical score to discover the tones of the scale used in the song?

Can the child write the scale on the staff?

Can he build a major scale aurally, beginning on another home tone?
Objective: To help children hear, sing, play, and read a minor scale and sing a song written in the minor mode.

Musical Experiences

Sing the song *The Ghost of Tom*, EM (6) pp. 28-29, to discover aurally whether the song is in the major or the minor mode.

Observe the musical score to find the starting tone and the last tone of the song.

Sing and observe the musical score:

(2nd staff) for EF#GA B
gone oh

(3rd staff) for B B A A G G F# E D E
wouldn't it be chilly with no skin on?

Play the E minor scale on the bell blocks.

D natural is used; therefore, the song is written in the natural minor scale.

Write the E minor scale on the staff, and sing it from the staff with the letter names of notes.

E, F#, G, A, B, C, D, E

Sing the first eight measures of the song, using the letter names of the notes.
A melody may be based upon one of several forms of a minor scale, each of which has its own unique quality of sound and prescription of whole and half steps in the arrangement of tones.

Musical Discoveries

pp. 28-29, to the major or starting tone

The song is in the minor mode.

The song begins and ends on E.

The first five tones of the E minor scale (EF#GAB) are used in an ascending pattern.

The first five tones of the E minor scale are used in a descending pattern with the addition of the D (7th tone) below the E.

B, C, D, E, F#, G, A, B, D, and E are used.
Musical Experiences

Sing the melody of the section written in two parts, using the letter names of the notes.

Sing the second part of the section written in two parts, using the letter names of the notes.

Play and sing the E minor scale from the staff, and observe the construction of the scale according to half and whole steps.

Sing the round in four parts.

Sing the music, on page 29, in two parts.

Another day --

Sing the song O'Vermeland, pp. 62-63, to discover whether the song is in the major or the minor mode.

Observe the key signature and the notation for the first phrase of the song to discover the key in which the music is written.

Observe the notation for the first and second measures to find most of the E minor scale.

F natural and D sharp

Half steps occur between

This form of the minor.

The song is in the

The tones used in G, A, B, D#, and F
The tones used in the first two measures are E, F#, G, A, B, D#, and F.
Musical Experiences

Compare the E minor scale used in *The Ghost of Tom* with the one in this song.

Observe the use of D\# and D natural in the score.

The teacher will establish the fact that when a D\# is used in an ascending melody and a D natural is used in a descending melody, the form of the minor scale is called the melodic minor. The teacher will write the melodic form of the E minor scale on the chalkboard.

Play the E minor scale in the natural and melodic form on the bell blocks and piano from the notation.

Listen to the sounds of both forms of the minor scale as they are played.

Another day -

Sing the familiar song *Tum Balalyka*, EM (6) pp. 22-23, to discover aurally whether the song is in the major or minor mode.

*The same process used for *The Ghost of Tom* and *O'Vermeland* may be followed for developing the minor scale.*

*Tum Balalyka* is written in the key of D minor. *The harmonic minor scale has been used for this song.*

The seventh step of the scale, C, has been raised C\#, in both the ascending and descending forms.
The E minor scale used in O'Vermeland has a D sharp in an ascending passage and a D natural in a descending passage. The descending melodic minor scale is written exactly like the descending natural minor scale. The song is in the minor mode.

The E minor scale used for The Cost of Tom has a D natural. The descending form of the melodic minor scale sounds like the descending form of the natural minor scale.

Musical Discoveries

The descending melodic minor scale is written exactly like the descending natural minor scale. The song is in the minor mode.
Objective: To help children develop an understanding of the Dorian mode

Musical Experiences

Sing the familiar British ballad Scarborough Fair, MOM (6) p. 69, to become familiar with the sound of its tonality.

Observe the musical score to find the starting tone and the last tone of the song.

Observe the score to discover what tones are used in the song.

Play the tones D, E, F, G, A, B, C, and D in scale order on the piano and bell blocks.

The teacher will establish that this arrangement of tones (from D to D with no sharps or flats used) is the Dorian mode.

Write the tones of the Dorian mode on the staff and sing and play them.

![Staff notation]

Whole half whole whole whole half whole

D E F G A B C D

Discover whether there is a whole or half step between each tone.
Concept: A melody may be based upon the Dorian mode, which has its own unique quality of sound.

Musical Discoveries

The melody of the song has a tendency to wander.

D, E, F, G, A, B, C, and D are used.

The tones are D, E, F, G, A, B, C, and D. There are no flats or sharps used. Half steps occur between E and F and B and C.
Musical Experiences

Sing Scarborough Fair, accompanied by the recorder or flute. Guitar chords will enhance the mood of the song.

Sing Old Abram Brown by Benjamin Britten, MOM (6) p. 68, as written; and then change it to the Dorian mode by singing a B natural instead of B flat and use the letter names of the notes.

Observe the score to discover which tones have been used.

Sing the song as a four-part round.

Sing Heaven and Earth, GWM (6) p. 176, to discover whether this song is in the Dorian mode.

Explore the piano and bell blocks to create melodies in the Dorian mode.

Notate their melodies on staff paper.

Sing The Swan, EM (6) p. 18, in unison.

Write the Dorian mode, starting on C and ending on C according to the prescription of half steps and whole steps.

C, D, Eb, F, G, A, B

Play the Dorian mode on the piano and bell blocks, reading from the staff.
The recorder can provide an appropriate melodic accompaniment for the song.

D, E, F, G, A, B, C, and D have been used. The song is now in the Dorian mode since B natural is used.

The song is in the Dorian mode. It begins on D and ends on D and uses the following tones: D, E, F, G, A, B, C, and D.

A variety of melodies may be created, using the tones of the Dorian mode.

C, D, Eb, F, G, A, Bb, and C are used.
# Musical Experiences

Sing the Dorian mode built on C, using letter names and reading from the staff.

Write the notation for *The Swan* in the Dorian mode.

![Notation for The Swan in the Dorian mode](image)

Sing and play the song from the notation in the Dorian mode.

Another day —-

Listen to the Fantasia on Greensleeves by Vaughan Williams, AIM (6) Vol. 2; DMT (5), to hear a composition written in the Dorian mode.

Listen to the melody for Greensleeves. Hum the melody while listening to the recording.

Sing the melody from the song book and compare the sound of the two.

Listen to the recording and follow the notation for Greensleeves as it is played in the Fantasia.

*The teacher will make a chart of the melody and the scale upon which it is based.*

B must be altered
E must be altered

Vaughan Williams wrote the version in the

The notation is wri
letter names and
Dorian mode.

Hum the melody
compare the
notation for
tasia.

B must be altered to B flat.
E must be altered to E flat.

by Vaughan
ear a composition

Vaughan Williams wrote the melody in the Dorian mode.
The version in the song book is in the minor mode.

The notation is written in the Dorian mode.
### Musical Experiences

Listen to the second melody used in the Fantasia.

This melody, Lovely Joan, is an old English ballad from the sixteenth century. The teacher will make a chart of this melody.

Play the melody from notation on the flute or recorder.

Observe the notation for Lovely Joan to see whether it is written in the Dorian mode.

Sing the song Eleanor Rigby, accompanied by guitar; and observe the musical score to see whether it is in the Dorian mode.

**Resources:** Dorian Mode

- And the Trees Do Moan (Southern Mountain Folk Song)
  - EM (5) pp. 204-205
- As I Roved Out (Newfoundland Folk Song)
  - GWM (6) p. 29

**EVALUATION**

Can the student transpose other songs into the Dorian mode?

- Are You Sleeping?
- Hot Cross Buns
- Three Blind Mice
- Row, Row, Row Your Boat
- Twinkle, Twinkle Little Star
<table>
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<th>Fantasia.</th>
<th>Musical Discoveries</th>
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<td>English</td>
<td>The notation is written in the Dorian mode.</td>
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<td>The teacher</td>
<td>The melody is in the Dorian mode.</td>
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The notation is written in the Dorian mode.

The song is written in the Dorian mode.

Student transpose other songs into the Dorian Mode?

- Sleeping?
- Kiss Buns
- Blind Mice
- Row, Row Your Boat
-ological Twinkle Little Star
Objective: To help children develop an understanding of the use of a figure and sequence in a melody

Concept: The use of melody and figures on high keeping same.

Musical Experiences

Sing the familiar song *Ding, Dong, MOM* (5) p. 94, in preparation for developing an understanding of the melodic direction in the second phase.

The teacher will indicate that the first measure of the second brace (top staff) contains the figure and the next four measures contain sequences of the figure.

Sing and play the first tone of each of the five measures: F, Eb, D, C, Bb.

A student, or the teacher, may record the tones in notation on the staff.

Sing and play the figure (first measure) from the notation in the box.

Write and analyze the figure in notation on the chalkboard.

The first five tones in a descending sequence.

The figure contains:

The figure begins Eb; moves down a half step to Eb; moves up a half step to D.
Concept: The use of a figure and sequence in a melody provides both unity and variety and is achieved by stating the melodic figure and then repeating it beginning on higher or lower pitches, but always keeping the relationship of tones the same.

Musical Discoveries

p. 94, in

The first five tones of the Bb major scale are used in a descending scale order.

The figure contains the tones: F, Eb, D, Eb, F, D.

The figure begins on F, moves down a whole step to Eb; moves down a half step to D; moves up a half step to Eb; moves up a whole step to F; moves down a third to D.
Musical Experiences

Sing and play the first sequence of the figure from the notation.

Sing and play each of the sequences (2, 3, and 4) from the notation.

Sing the figure and the four sequences and design the contour of the melody in the air as they read it from the musical score.

The tones of the melody move by stepwise progression each measure where the melodic interval changes. The tones of each sequence and rhythmic pattern move up and down in the air.
The first sequence begins on Eb below the F and moves in the same direction as the figure.

Sequence 2 begins on D and moves in the same direction as the figure.

Sequence 3 begins on C and moves in the same direction as the figure.

Sequence 4 begins on Bb and moves in the same direction as the figure.

The tones of the melody lie close together and move by stepwise progression except for the fourth beat of each measure where there are two eighth notes forming the melodic interval of a third in a descending skip. The tones of each sequence must follow the melodic and rhythmic pattern of the figure.
RESPONSES

COMMON TONAL PATTERNS

- 8-7-6-5-4-3-2-1

God of Our Fathers (Warren)
DMT (5) p. 212; EM (6) p. 8; MOM (5) p. 105
F E D C C Bb A G G F
Our grateful songs before Thy throne arise

Joy to the World (Handel)
GWM (6) pp. 224-225; EM (5) p. 200; DMT (5) p. 195;
MMYO (6) p. 97
D C# B A G F# E D
Joy to the world the Lord is come!

Merry Minstrels (Old English Round)
EM (6) pp. 52-53
Part 1 (top staff of braces 1 and 2) is composed
of a descending scale from C to C.

The Pealing Bells (Round)
MOM (5) p. 23
E D# C# B A G# F# E
I love to hear the pealing bells

- Repeated Tones

The Derby Ram (English Folk Song)
EM (5) p. 52
G G G G G G
Tith-er-y i-o day

Lovely Evening (German Round)
DMT (5) p. 47
F F F F F F F F
Ding, dong, ding, dong, ding, dong

Repeated Tones (c)

Surrey Apple-Howl
EM (5) p. 99
The first sta the tone A.

Sweet Potatoes (c)
EM (5) p. 90
C C C C
get your sup-p-

- 1-8

Hop Up, My Ladics
EM (5) p. 51
C C
1 8
Hop up

Migildi Magildi
EM (6) pp. 44-45
D D
1 8
Ho boys

Surrey Apple-Howl
EM (6) p. 66
D D
1 8
Hul - 10
COMMON TONAL PATTERNS

Repeated Tones (cont'd.)

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99
The first staff contains part of a phrase on the tone A.

Sweet Potatoes (Creole Folk Song)
EM (5) p. 90
C C C C
get your sup-per

• 1-8

Hop Up, My Ladies (American Folk Song)
EM (5) p. 51
C C
1 8
Hop up

Higildi Magildi (Welsh Folk Song)
EM (6) pp. 44-45
D D
1 8
Ho boys

D D D D D D
1 1 1 8 8 8
Mi - gil - di ma - gil - di

Surrey Apple-Howler's Song (Thomson)
EM (6) p. 66
D D
1 8
Hul - lo
COMMON TONAL PATTERNS (cont'd.)

1-8 (cont'd.)

The Swan (Traditional Round)
EM (6) p. 18
C  C
1  8
Sings do

Teamster's Song (Lumberjack Song)
EM (5) p. 51
D  D  D
1  8  8
Where ev - er

Two Wings (Spiritual)
EM (5) pp. 86-87
E  Eb
1  8
Want two

Buon Giorno (Italian Folk Song)
EM (6) p. 66
F   F
E   1
Ba - ci

The Frog and the Mouse (English Folk Song)
MMYO (5) pp. 38-39
C  C
8  1
Whip - see (C minor)

1-2-3-4-5

Come Follow Me (John)
EM (6) p. 53; DMT (CDEF
C  D  E  F
1  2  3  4
Whith-er shall I

Holla Hi, Holla Ho!
DMT (6) pp. 94-95; I
C  D  E  F
1  2  3  4
See my sweet-hea
No one is as

Hungarian Round (Hungarian Round)
(Come and Sing Toge
Come and
D - E - F
1  2  3
(beginning of ph

Merry Minstrels (01
EM (6) p. 52
C  C  D  E
1  1  2  3
Then sweet - swe

5-4-3-2-1

La Cucaracha (Mexic
DMT (6) p. 60
C  Bb  A  G
5  4  3  2
Dance in Mex - i
- 1-2-3-4-5

**Come Follow Me** (John Hilton)
EM (6) p. 53; DMT (6) p. 23

\[
\begin{array}{cccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} \\
1 & 2 & 3 & 4 & 5
\end{array}
\]

With-er shall I fol........

**Holla Hi, Holla Ho!** (German Folk Song)
DMT (6) pp. 94-95; MOM (5) p. 129

\[
\begin{array}{cccccc}
\text{C} & \text{D} & \text{E} & \text{F} & \text{G} \\
1 & 2 & 3 & 4 & 5
\end{array}
\]

See my sweet-heart waits
No one is as fair

**Hungarian Round** (Hungarian Round)
(Come and Sing Together)

(Come and

\[
\begin{array}{cccccc}
\text{D - E - F - G - A} \\
1 & 2 & 3 & 4 & 5
\end{array}
\]

(beginning of phrases 1, 2, 4, and 5)

**Merry Minstrels** (Old English Round)
EM (6) p. 52

\[
\begin{array}{cccccccc}
\text{C} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{G} & \text{G} \\
1 & 1 & 2 & 3 & 4 & 5 & 5 & 5
\end{array}
\]

Then sweet - sweet - sci-ence hail

- 5-4-3-2-1

**La Cucaracha** (Mexican Folk Song)
DMT (6) p. 60

\[
\begin{array}{cccccc}
\text{C} & \text{Bb} & \text{A} & \text{G} & \text{F} \\
5 & 4 & 3 & 2 & 1
\end{array}
\]

Dance in Mex - i - co
COMMON TONAL PATTERNS (cont'd.)

5-4-3-2-1 (cont'd.)

Old Polina (Whaling Song, Newfoundland)
MMYO (5) p. 30
G F E D C
5 4 3 2 1
gal-ant whal-ing ship

Sarasponda (Dutch Spinning Song)
MMYO (5) p. 49
G F E D C
5 4 3 2 1
Spon-da, ret-set-set

1-2-3

The Colorado Trail (Cowboy Song)
EM (5) pp. 150-151
D E F# 1 2 3
like a rose
winds----wail

Come, Come, Ye Saints (White-Clayton)
EM (5) pp. 158-159
FGA 1 1 2 3
Come, come, ye saints
Though hard to you

Consolation (Southern Harmony)
EM (5) p. 80
D G A Bb 5 1 2 3
Once more, my soul (G minor)

BEST COPY AVAILABLE
1-2-3 (cont'd.)

Farewell, My Own True Love (American Folk Song)
EM (5) p. 70
C F G A
5 1 2 3
Fare-well, my own

The Little Old Sod Shanty (American Pioneer Song)
EM (5) pp. 104-105
Phrases 1, 2, 3, 4, 7, and 8 begin with the tonal pattern (key of F): F G A.

Morning Comes Early (Slovak Folk Song)
EM (5) p. 136
C C D E
1 1 2 3
Morn-ing comes ear......

O Susanna (Foster)
DMT (5) p. 55
F G A
1 2 3
I --- come
I'm--- going

Peace of the River (Gosling)
EM (6) p. 6
Eb F G
1 2 3
Peace, peace, peace

Praise, O Praise (Twelfth Century Melody)
EM (5) p. 179
F G A
1 2 3
Praise, O praise
COMMON TONAL PATTERNS (cont'd.)

1-2-3 (cont'd.)

The Shanty-Man's Life (American Folk Song)
EM (5) pp. 162-163
F G A A
1 2 3 3
Oh, a Shanty...
Although some...
In the midst....

Song of the Raftsmen (Polish Folk Melody)
EM (5) p. 125
D E F#
1 2 3
Thro' the day

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99
D E E F#
1 2 2 3
Stand - fast at rest
Bear - well at top

- 3-2-1

A Hundred Years Ago (American Wildlass Song)
EM (6) p. 17
A G F
3 2 1
Years a - go

The Cuckoo (Austrain Folk Song)
GWM (6) pp. 52-53; DMT (6) p. 132
A G F
3 2 1
Oh, I go

3-2-1 (cont'd.)

Down the River (Ri
MOM (6) pp. 140-14:
B A G
3 2 1
O - hi - o

Drill, Ye Tarriers
MMYO (5) p. 15
Eb Eb D D
3 3 2 2
drill ye tar-ri-

Ezekiel Saw the Wh
MMYO (5) pp. 20-21
B B A A
3 3 3 2
Way in the mid-

I'm Gonna Sing (Sp
MMYO (5) pp. 196-1
G F F E
3 2 2 1
A - long the wa

Michie Banjo (Creo
MMYO (5) p. 110
A A G
3 3 2
Strut - tin' do

Old Joe Clark (Ame
A A G
3 3 2
Good - by Lu -
3-2-1 (cont'd.)

Down the River (River Chantey)
MOM (6) pp. 140-143; MMYO (5) pp. 8-9
B A G
3 2 1
0 - hi - o

Drill, Ye Tarriers (Casey)
MMYO (5) p. 15
Eb Eb D D D C
3 3 2 2 2 1
Drill ye tar-ri-ers drill (C minor)

Ezekiel Saw the Wheel (Spiritual)
MMYO (5) pp. 20-21
B B A A A A A G
3 3 3 2 2 2 2 1
Way in the middle of the air

I'm Gonna Sing (Spiritual)
MMYO (5) pp. 196-197; MMYO (6) pp. 2-3
G F F Eb
3 2 2 1
A - long the way

Michie Banjo (Creole Folk Song)
MMYO (5) p. 110
A A G G F
3 3 2 2 1
Strut - tin' down the street

Old Joe Clark (American Folk Song)
A A G G F
3 3 2 2 1
Good - by Lu - cy Long,
COMMON TONAL PATTERNS

3-2-1 (cont'd.)

Riflemen of Bennington (American Revolution Song)
MMYO (5) p. 50

G G F F E
3 3 2 2 1
dan - ger on our hills

Sourwood Mountain (Kentucky Folk Song)
EM (5) p. 61; MM (5) p. 7; MMYO (6) p. 108

G G F F Eb
3 3 2 2 1
did-dle al-ly day (MM (5), key of F major)

Stodola Pumpa (Czeck Folk Song)
GWM (5) p. 98

D C Eb
3 2 1
Stodola, stodola, stodola

Turn Ye To Me (Scottish Folk Song)
EM (6) pp. 40-41; MMYO (6) p. 64

G# F# E
3 2 1
Cheer - i - ly

8-7-6-5 (cont'd.)

Daughter, Will You
GWM (6) pp. 198-199

G G G
8 8 8
Daugh - ter, will
Will you mar

He's Got the Whole
EM (6) p. 1?

C B A
8 7 6
Whole 'de worl
In s hand

The Swan (Tradition)
EM (6) p. 19

C B A
8 7 6
Do - de - ah -

Saturday Night (Nig
EM (6) p. 18

D D D D C#
8 8 8 8 7
Ev'ry bod-y, ev
A A
5 5
ev'ry

Old Hundredth (Gen
ND (5) p. 54, EM (5)

G G F#
8 8 7
Praise God from
8-7-6-5 (cont'd.)

**Daughter, Will You Marry?** (German Folk Song)
GWM (6) pp. 198-199

```
G   G   G   F#   E   D
8    8    8    7    6    5
```

Daughter, will you marry
Will you marry a farmer

**He's Got the Whole World** (Spiritual)
EM (6) p. 19

```
C   B   A   G
8    7    6    5
```

Whole wide world............. (harmony part)
In his hands, he's

**The Swan** (Traditional Round)
EM (6) p. 19

```
C   B   A   G
8    7    6    5
```

Do-de-ah-do

**Saturday Night** (Nigerian Folk Song)
EM (6) p. 18

```
D   D   D   D   C#   C#   C#   B   B   B
8  8  8  7  7  7  6  6  6  6
```

Ev'ry bod-y, ev'ry bod-y, ev'ry bod-y
A  A  A  A
5  5  5  5
Ev'ry bod-y

**Old Hundredth** (Geneva Psalter)
ND (5) p. 54; EM (5) p. 39

```
G   G   F#   E   D
8    8    7    6    5
```

Praise God from whom all
### COMMON TONAL PATTERNS (cont'd.)

- **5-6-7-8**

  **Angeline (Czech Folk Song)**
  MOM (5) p. 113
  
  A B C# D
  5 6 7 8
  Come dance with me

  **Bonhomme (French-Canadian Folk Song)**
  MOM (5) p. 30
  
  D E F# G
  5 6 7 8
  Bon-homm', bon-homm'

  **Chester (Billings)**
  EM (5) p. 40; MOM (5) p. 164
  
  A B C# D
  5 6 7 8
  Let tyrants shake

  **Roll On, Columbia (Guthrie)**
  MMYO (5) pp. 158-159; DMT (5) pp. 62-63; EM (6) pp. 4-5
  
  C C D E F
  5 5 6 7 8
  Col - um - bia, roll on

  **Doktor Eisenbart (Pennsylvania Dutch Folk Song)**
  MOM (5) p. 26
  
  C C C C D E F
  5 5 5 5 6 7 8
  Twil-li, wil-li, witt-boom boom (melody)

  **Han Skal Leve (Danish Folk Song)**
  EM (5) pp. 114-115
  
  Bb Bb Bb Bb C D Eb
  5 5 5 5 6 7 8
  han-skal le-ve heit, hur-rah

---

**5-6-7-8 (cont'd.)**

**He's Got the Who**
EM (6) p. 19
C D E
5 6 7
world in his

**Limbo Like Me (P)**
ND (6) pp. 52-53
G A B C
5 6 7 8
Lim-bo like m

**O Mister Moon (T)**
GWM (6) pp. 56-5
Eb F G A
5 6 7 8
O mis-ter moo

**Riding Together**
EM (6) p. 62
G A B
5 6 7
Ring, ech - o

**Two Wings (Spiri**
EM (5) pp. 86-87
Bb C D E
5 6 7 8
Oh, Lord I wa
5-6-7-8 (cont'd.)

He's Got the Whole World (Spiritual)
EM (6) p. 19
C D E F
5 6 7 8
world in his hands

Limbo Like Me (Patterson-Heyward)
ND (6) pp. 52-53
G A B C
5 6 7 8
Lim-bo like me

O Mister Moon (Traditional)
GWM (6) pp. 56-57
Eb F G Ab
5 6 7 8
0 mis-ter moon

Riding Together (Czechoslovakian Folk Song)
EM (6) p. 62
G A B C
5 6 7 8
Ring, ech-o ring

Two Wings (Spiritual)
EM (5) pp. 86-87
Bb C D Eb
5 6 7 8
Oh, Lord I want
COMMON TONAL PATTERNS (cont'd.)

5-8

Ach, Ja! (German Folk Song)
MM (5) p. 134
Eb Eb Ab Ab Ab Ab Ab
5 5 8 8 8 8 8
When the father and the mother

The Coasts of High Barbary (Sea Chantey)
EM (5) pp. 48-49
B B E
5 5 8
Look a-head (key of E minor)

Cockles and Mussels (Irish Folk Song)
EM (6) pp. 38-39; DMT (6) p. 43; SM (6) p. 184
C F F
5 8 8
In Dublin's
A-live......

C C F
5 5 8
As she watched

Dodie Song (Cowboy Song)
EM (5) pp. 142-143; DMT (5) pp. 108-109
GWM (6) pp. 154-155; MMYO (5) pp. 12-13
C F
5 8
As I
I spied
His hat
And as
It's your
You know

5-8 (cont'd.)

Doktor Eisenbart
MOM (5) p. 26; MO
C F F
5 8 8
Oh, I am
I cure your
And I can

Es tonen die Lied
EM (5) p. 124
5 8 8
Es-to-nen

Hey, Ho! Anybody
EM (5) p. 31
E B E E
8 5 8 8
Hey, ho! An-y

Hosanna (Jamaican
EM (6) pp. 130-131
Bb Eb
5 8
Ho-san-
The rain
The breeze

Ifca's Castle (Tra
EM (5) p. 18
The repetitive pa
5-8 (cont'd.)

Doktor Eisenbart (Pennsylvania Dutch Song)
MOM (5) p. 26; MOM (6) p. 7

C  F  F
5  8  8
Oh, I am
I cure your
And I can

Es tonen die Lieder (German Round)
EM (5) p. 124

5  8  8
Es - to - nen (Part 1)

5  8
La  la (Part 3)

Hey, Ho! Anybody Home (English Round)
EM (5) p. 31

E  B  E  E  E  E  B
8  5  8  8  8  8  5
Hey, ho! An-y - bod-y home?

Hosanna (Jamaican Folk Song)
EM (6) pp. 130-131; MMYO (5) pp. 178-179

Bb  Eb  Eb
5  8  8
Ho - san - na
The  rain
The  breeze

Ifca's Castle (Traditional Round)
EM (5) p. 18
The repetitive pattern is based upon 8-5-8.
COMMON TONAL PATTERNS (cont'd.)

5-8 (cont'd.)

The Minstrel Boy (Irish Air)
EM (6) pp. 36-37; GWM (6) p. 167
Bb Eb
5 8
The min......
His fa......

Pick a Bale O'Cotton (American Folk Song)
MMYO (5) p. 14
D G
5 8
Oh, jump

Shenandoah (Capstan Chantey)
DMT (5) p. 103; MWM (5) p. 48; GWM (6) p. 83;
EM (5) p. 57; MMYO (5) p. 121
Bb Eb Eb Eb
5 8 8 8
Oh, Shen-an-doah

Shuckin' of the Corn (American Folk Song)
EM (5) pp. 106-107
AA DA AA
5 5 8 5 5
I'm a-goin' to t'he (beginning of the refrain)

Shule Aroon (Irish Folk Song)
EM (6) pp. 34-35; GWM (6) p. 23
G C
5 8
I would

The Spanish Guitar
DMT (5) pp. 58-59
5 5 8 8
When I was a
I used to ma

Streets of Laredo
EM (6) p. 14
C F
5 8
As I
All wrapped

Surrey Apple-Howl
EM (5) p. 99
DD AA A A
8 8 5 5
Ev'ry lit-tl
Bear an ap -pl

Swinging Along (G:
EM (6) p. 12; DMT
C F
5 8
Swing along

Vrenali (Swiss Folk
DMT (6) pp. 142-1
Bb Bb Eb Eb
5 5 8 8
Oh, Vren-e-li
5-8 (cont'd.)

The Spanish Guitar (College Song)
DMT (5) pp. 58-59

\[
\begin{align*}
5 & \quad 5 & \quad 8 & \quad 8 \\
\text{When I was a} & \\
\text{I used to make} & \\
\end{align*}
\]

Streets of Laredo (Cowboy Song)
EM (6) p. 14

\[
\begin{align*}
C & \quad F & \\
5 & \quad 8 & \\
\text{As I} & \\
\text{All wrapped} & \\
\end{align*}
\]

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99

\[
\begin{align*}
D & \quad D & \quad A & \quad A & \quad D & \\
8 & \quad 8 & \quad 5 & \quad 5 & \quad 8 & \\
\text{Ev'ry lit-tle bough} & \\
\text{Bear an ap -ple now} & \\
\end{align*}
\]

Swinging Along (Girl Scout Song)
EM (6) p. 12; DMT (5) p. 92; GWM (6) p. 66

\[
\begin{align*}
C & \quad F & \\
5 & \quad 8 & \\
\text{Swing along} & \\
\end{align*}
\]

Vreneli (Swiss Folk Song)
DMT (6) pp. 142-143

\[
\begin{align*}
\text{Bb} & \quad \text{Bb} & \quad \text{Eb} & \quad \text{Eb} & \\
5 & \quad 5 & \quad 8 & \quad 8 & \\
\text{Oh, Vren-e-li} & \\
\end{align*}
\]
COMMON TONAL PATTERNS (cont'd.)

5-8 (cont'd.)

When Johnny Comes Marching Home (Lambert)
DMT (5) p. 8; EM (5) p. 12
G   D   G
8  5  8
When Johnny
We'll give him

1-3-5-8 (cont'd.)

Schnitzelbank (German)
GWM (6) pp. 200-202
D   F#   A   D
1  3  5  8
Oh, you love-

Song of the Open
MOM (5) p. 150
Bb   Eb   Eb
5  1  1
(5) out the

Springtime (Schumann)
MOM (5) p. 49; EM
F   A   C
1  3  5
beau-ti-ful

Sweet Betsy from
DMT (5) pp. 10-11
C   C   E
1  1  3
who crossed the

Tum Balalyka (Israeli)
EM (6) pp. 22-23; MMYO (5) p. 134;
D   F   A
1  3  5
Tum-ba-la-ya-
What can

Camptown Races (Foster)
DMT (6) pp. 28-29
D   D   F#   A   D
1  1  3  5  8
goin' to run all night!

Let Us Break Bread Together (Spiritual)
EM (6) pp. 30-31
F   A   C   C   C   C   F
1  3  5  5  5  5  5
Let us break bread to-geth-er

On Top of Old Smoky (Kentucky Folk Song)
EM (5) p. 75; EM (5) p. 9
C   C   E   G   C
1  1  3  5  8
on top of old smok........

Sacramento (American Sea Chantey)
EM (5) pp. 160-161; EM (6) p. 132; DMT (5) p. 102
GWM (5) p. 8; EM (6) p. 132
D   F#   A   D
1  3  5  8
Blow, boys........blow
1-3-5-8 (cont'd.)

**Schnitzelbank** (German Fun Song)
GWM (6) pp. 200-201
D F# A D
1 3 5 8
Oh, you love-ly

**Song of the Open Air** (Sicilian Folk Song)
M 1 (5) p. 150
Bb Eb Eb G G Bb Bb Eb Eb
5 1 1 3 3 5 5 8 8
(5) out the sun is high the wind is

**Springtime** (Schuman)
MOM (5) p. 49; EM (6) p. 4
F A C F
1 3 5 8
beau-ti-ful the

**Sweet Betsy from Pike** (American Folk Song)
DMT (5) pp. 10-11
C C E G C C
1 1 3 5 8 8
who crossed the wide prairie

**Tum Balalyka** (Israel Folk Song)
EM (6) pp. 22-23; GWM (5) pp. 40-41;
MMYO (5) p. 134; MOM (6) pp. 130-131
D F A D
1 3 5 8
Tum-ba-la-ly
What can burn (D minor)
COMMON TONAL PATTERNS (cont'd.)

1-3-5-8 (cont'd.)

Limbo Like Me (Patterson-Heyward)
ND (6) pp. 52-53

\[ C \quad E \quad E \quad G \quad C \]
\[ 1 \quad 3 \quad 3 \quad 5 \quad 8 \]

I want a girl to

\[ C \quad E \quad G \quad C \]
\[ 1 \quad 3 \quad 5 \quad 8 \]

Lim-bo, Lim-bo

Mw-key try to

Happy Harvest (Danish Folk Song)
DMT (6) p. 91

\[ C \quad G \quad E \quad C \]
\[ 8 \quad 5 \quad 3 \quad 1 \]

Out in the mead......

Trees have been shak......

Lonely is the Hogan (Navajo Indian Song)
DMT (5) p. 35

\[ E_b \quad B_b \quad G \quad E_b \]
\[ 8 \quad 5 \quad 3 \quad 1 \]

0............lone - ly

1-3-5

Alouette (French Folk Song)
DMT (5) p. 13

\[ F \quad F \quad F \quad A \quad C \quad C \quad C \]
\[ 1 \quad 1 \quad 1 \quad 3 \quad 5 \quad 5 \quad 5 \]

Je te plu- me- rai la tete

1-3-5 (cont'd.)

Awake (German Round)
GWM (5) p. 49

\[ C \quad E \quad G \]
\[ 1 \quad 3 \quad 5 \]

A.....wake

Blow the Man Down
MMYO (5) p. 10; GW

\[ F \quad A \quad C \]
\[ 1 \quad 3 \quad 5 \]

Oh.....blow

To me way

In Bahia (Brazilian)
EM (6) p. 126; MM

\[ F \quad F \quad A \quad A \]
\[ 1 \quad 1 \quad 3 \quad 3 \]

In Ba - hi - a

La Cucaracha (Mexican)
DMT (6) p. 60

\[ C \quad C \quad F \]
\[ 5 \quad 5 \quad 1 \]

When they dance

Let Us Break Bread
EM (6) pp. 30-31

\[ 1 \quad 3 \quad 5 \quad 5 \]

Let us break br

When I fall on
1-3-5 (cont'd.)

Awake (German Round)
GWM (5) p. 49
C E G
1 3 5
A.....wake

Blow the Man Down (Sea Chantey)
MMYO (5) p. 10; GWM (5) p. 99
F A C
1 3 5
Oh.....blow
To me way

In Bahia (Brazilian Folk Song)
EM (6) p. 126; MM (5) p. 105
F F A A C
1 1 3 3 5
In Ea - hi - a town

La Cucaracha (Mexican Folk Song)
DMT (6) p. 60
C C F F A A C A
5 5 1 1 3 3 5 3
When they dance the cu-ca-rac-ha

Let Us Break Bread Together (Spiritual)
EM (6) pp. 30-31
1 3 5 5 5 5
Let us break bread
When I fall on my knees
COMMON TONAL PATTERNS (cont'd.)

1-3-5 (cont'd.)

Little Mohee (Mountain Song)
MOM (5) p. 149
D  D  F#  A
1  1  3  5
I once was a
And in a strange
As I sat a
I saw coming

Kum Ba Yah (African Chant)
GWM (6) p. 12; MMYO (6) p. 27
Eb  G  Bb
1  3  5
Kum Ba Yah

Love Somebody (American Folk Song)
MMY (5) p. 21
C  E  G  G
1  3  5  5
Love somebody

Sambalele (Brazilian Folk Song)
DMT (6) p. 61
F  F  A  C  A  F
1  1  3  5  3  1
Sambalele came and I missed the

Sarasponda (Dutch Spinning Song)
MMYO (5) p. 49
C  E  G  G
1  3  5  5
Sarasponda

Schnitzebank (German)
D  F#  A
1  3  5
Oh, you love

Shine Like a Star
MOM (5) p. 20
F  A  C
1  3  5
Shine - shine -

Springfield Mountain
EM (5) p. 4
E  G#
1  3
On Spring -
A like -

Sweet Betsey from
DMT (5) pp. 10-1
C  C  E
1  1  3
Oh, don't you

Swing Low, Sweet
EM (5) pp. 82-83
G  G  G  C
1  1  1
Com - ing for t

This Ol' Hammer
DMT (5) p. 113
F#  A  C#
1  3  5
This ol' ham-
1-3-5 (cont'd.)

**Schnitzelbank** (German Folk Song)
D    F#    A  
1    3    5
Oh, you love....

**Shine Like a Star** (Spiritual)
MOM (5) p. 20
F    A    C  
1    3    5
Shine - shine

**Springfield Mountain** (American Folk Song)
EM (5) p. 4
E    G#  B  
1    3    5
On Spring - field
A like - ly

**Sweet Betsey from Pike** (American Folk Song)
DMT (5) pp. 10-11
C    C    E    G    G  
1    1    3    5    5
Oh, don't you re - mem.....

**Swing Low, Sweet Chariot** (Spiritual)
EM (5) pp. 82-83
G    G    G    G    B    B    D    D  
1    1    1    1    3    3    5    5
Com-ing for to car-ry me home

**This Ol' Hammer** (Southern Work Song)
DMT (5) p. 113
F#    A    C#    C#  
1    3    5    5
This ol' ham-mer (F# minor)
COMMON TONAL PATTERNS (cont'd.)

1-3-5 (cont'd.)

Water Come A-Me Eye (Jamaican Folk Song)
EM (6) pp. 128-129
Eb G G Bb 1 3 3 5
Come back Li-za

5-1-3-5 (8)

The Ash Grove (Welsh Folk Song)
MOM (5) pp. 160-161; GWM (6) pp. 24-26
C F A C 5 1 3 5
The ash grove how
When e'er through its
With soft whis...pers

Come o'er the Stream, Charlie (Scottish Folk Song)
EM (6) p. 43
A D F# A 5 1 3 5
Come o'er the stream

Corrie Doon (McGinn)
EM (5) p. 66
B B E E E G# G# G# B 5 5 1 1 3 3 3 5
Coo-rie Doon, Coo-rie Doon, Coo-rie Doon

La Cucaracha (Mexican Folk Song)
DMT (6) p. 60
C C F F A A C 5 5 1 1 3 3 5
When they dance the cu-ca-rach

5-3-1

The Bugle Song (T)
EM (5) pp. 100-101
D G B 5 3 1
Blow, bu-gle

Come Let Us Be Jo
DMT (5) p. 36
G E C 5 3 1
lives so blu

Comin' Thru the R
EM (6) p. 42
Db gb Gb 5 3 1
ev - ery lass
Nane they say

Corrie Doon (McG)
EM (5) p. 66
B B G# E 5 5 3 1
lie doon my de

Dixie (Emmett)
MMYO (5) pp. 194-
G E C 5 3 1
I.....wish
In.....Dixie
* 5-3-1

The Bugle Song (Thomson)
EM (5) pp. 100-101
D G B
5 3 1
Blow, bu-gle

Come Let Us Be Joyful (Nageli)
DMT (5) p. 36
G E C
5 3 1
lives so blue

Comin' Thru the Rye (Old Scottish Air)
EM (6) p. 42
Db Bb Gb
5 3 1
ev - ery lass.....
Nane they say

Corrie Doon (McGinn)
EM (5) p. 66
B B G# E G# B
5 5 3 1 3 5
lie doon my dear and in

Dixie (Emmett)
MMYO (5) pp. 194-195
G E C
5 3 1
I.....wish
In.....Dixie
COMMON TONAL PATTERNS (cont'd.)

5-3-1 (cont'd.)

The Farmer is the Man (Midwestern Folk Song)
EM (5) p. 108
D B G
5 3 1
comes to town
bro - ken

Riding Together (Czechoslovakian Folk Melody)

G G E C
5 5 3 1
comes a- rid- ing

You're a Grand Old Flag (Cohan)
EM (6) p. 10; GWM (6) pp. 210-211
C A F F F
5 3 1 1 1
You're a grand old flag
Ev''--ry heart beats true

1-3 (cont'd.)

Drill, Ye Tarrie
MMYO (5) p. 15
C C E
1 1 3
Ev - 'ry morn
Boss comes a -

Land of the Silver
DMT (5) p. 39; DMT
D D D D
1 1 1 1
Boom di di bo-

The Galway Piper
DMT (6) p. 70; MK
D F# D F#
1 3 1 3
Ev'ry per-son

1-3

A Hundred Years Ago (American Windlass Song)
EM (6) p. 17
F A A A F F A A F
1 3 3 1 1 3 3 3 1
A hun - gred years is a ver - y long time

Alphabet Song (Wa)
ND (5) pp. 34-35
E C C C
3 1 1 1
A is for axes
C is for chop

The City Blues (U.S. Folk Blues)
ND (5) pp. 6-7
G G G G B
1 1 1 1 3
Cloud-y in the west

Good Night, Ladia
DMT (5) p. 86
A F
3 1
Good night
1-3 (ccnt'd.)

Drill, Ye Tarriers (Casey)

MMYO (5) p. 15

\[\begin{array}{ccc}
C & C & E \\
1 & 1 & 3 \\
\end{array}\]

Ev'ry morn-ing at

Boss comes a-long and he

Land of the Silver Birch (Canadian Folk Song)

DMT (5) p. 39; DMT (6) p. 123

\[\begin{array}{cccc}
D & D & D & D \\
1 & 1 & 1 & 3 \\
\end{array}\]

Boom di di boom boom

The Galway Piper (Irish Folk Song)

DMT (6) p. 70; MOM (5) p. 68; ND (6) p. 167

\[\begin{array}{cccc}
F\# & D & F\# & D \\
1 & 3 & 1 & 3 \\
\end{array}\]

Ev'ry per-son in the

Alphabet Song (Woodman's Song - Michigan)

ND (5) pp. 34-35

\[\begin{array}{ccc}
E & C & C \\
3 & 1 & 1 \\
\end{array}\]

A is for axes yore

C is for chop-ping and

Good Night, Ladies (Traditional)

DMT (5) p. 86

\[\begin{array}{cc}
A & F \\
3 & 1 \\
\end{array}\]

Good night
COMMON TONAL PATTERNS (cont'd.)

3-1 (cont'd.)

Little David (Negro Spiritual)
DMT (5) p. 26

A A F A
3 3 1 3

Lit - tle Da - vid

Trampin' (Negro Spiritual)
DMT (5) pp. 98-99

A F A F
3 1 3 1

Tramp - in', tramp - 'in'
COMMON TONAL PATTERNS

(Entire Song)

A Rovin' (Sea Chantey) MMYO (6) p. 60
Alleluia (Hayes) MMYO (6) p. 149
Come Follow Me (Hilton) DMT (6) p. 23; EM (6) p. 53
Lovely Evening (German Round) DMT (5) p. 47
Merry Minstrels (English) EM (6) p. 52
Tallis' Canon (Tallis) MMYO (6) p. 74
Trampin' (Negro Spiritual) DMT (5) p. 98
STUDENTS DEVELOP CONCEPTS OF RHYTHM

Through SINGING, students develop concepts of:

Repetition

Pulse

Meter
  binary
  ternary
  asymmetric
  changing

Accent
  regular recurrence
  shifting (syncopation)

Duration
  long--short
  even--uneven

Organization of notes in a measure

Silences (rests)

Polyrhythms

Melodic rhythm

Repetition and contrast
  figures and motives

Through PLAYING, students develop concepts of:

Repetition

The interrelationships between pulse, meter, accent, duration, silence, and patterns

The interrelationships between pulse, meter, accent, duration, silence, and patterns

clapping

stepping

patterned dances

Through LISTENING, students develop concepts of:

Pulse

Meter
  binary
  ternary
  asymmetric
  changing

Accent
  regular recurrence
  shifting (syncopation)

Duration
  long--short
  even--uneven

Organization of notes in a measure

Silences (rests)

Polyrhythms

Melodic rhythm

Repetition and contrast
  figures and motives

Through RHYTHM MOVEMENT, students develop concepts of:

Repetition

The interrelationships between pulse, meter, accent, duration, silence, and patterns

clapping

stepping

patterned dances
STUDENTS DEVELOP CONCEPTS OF RHYTHM

Repetition and contrast

Through PLAYING, students develop concepts of:

The interrelationships between pulse, meter, accent, duration, silence, and patterns

Repetition and contrast

Through LISTENING, students develop concepts of:

Pulse

Meter
  binary
  ternary
  asymmetric
  changing

Accent
  regular recurrence
  shifting (syncopation)

Duration
  long—short
  even—uneven

Organization of notes in a measure

Repetition and contrast

Silences

Polyrhythms

Melodic rhythm

Repetition and contrast
  figures and motives
Through CREATING music, students develop concepts of:

The interrelationships between pulse, meter, accent, duration, silences, and patterns

Repetition and contrast

Through READING music, students develop concepts of:

The interrelationships between pulse, meter, accent, duration, silence, and patterns

Abstractions (symbols) which represent pulse, meter, accent, and duration (sound and silence)
**Objective:** To help children develop an understanding of music that moves in twos

**Concept:** Music may convey a strong beat in a measure. A quarter note is a measure. A quarter note is the first beat of the measure, and the second beat on the first beat of the measure, and the second beat of the measure can be clapped. The syllables of words are often used in rhythm patterns.

### Musical Experiences

Sing the familiar song *The Purple Bamboo* EM (6) p. 145, to discover how the music moves.

*Clap the steady beat and incorporate the strong beat as it occurs while the recording is played.*

Observe the time signature at the beginning of the song.

*Clap rhythm patterns as the recording is played.*

The teacher may notate the rhythm patterns clapped by children. Members of the class may choose an instrument for each pattern.

- Chino gong played once at the end of each phrase

**BEST COPY AVAILABLE**
Concept: Music may be organized rhythmically to convey a feeling of two beats in a measure. The first beat is accented and is called the strong beat. The second beat is weak.

Musical Discoveries

The music moves in two's.

The time signature is $\frac{2}{4}$. There are two beats in a measure. A quarter note receives one beat.

The steady beat is represented by two quarter notes in a measure.

The strong beat is represented by a quarter note on the first beat of the measure. A quarter rest is used on the second beat of the measure.

The syllables of words are represented by notes.

Sequences of words from the song can create interesting rhythm patterns.
Objective: To help children develop an understanding of music that moves in three's

Concept: Music may convey a

The first is called

third beat

Musical Experiences

Sing the familiar song Du, du liegst mir im Herzen, EM (6) p. 72, to discover how the music moves.

Clap the steady beat and incorporate the strong beat as it occurs while the recording is played.

Observe the time signature at the beginning of the song.

Develop an orchestration to accompany the song.

The song moves in the measure. A quarter

The time signature is in a measure.

The steady beat is represented and is followed by the strong beat.

A dotted half note

As members of the class clap patterns, the teacher or students may notate them on the chalkboard. The steady beat should be notated first, followed by the strong beat.

The teacher will observe individual class members as they clap or play a rhythm pattern in order to help the class develop an accompaniment.
Concept: Music may be organized rhythmically to convey a feeling of three beats in a measure. The first beat of the measure is accented and is called the strong beat. The second and third beats are weak.

Musical Discoveries

The song moves in three's.

The time signature is $\frac{3}{4}$. There are three beats in a measure. A quarter note ($\frac{1}{4}$) receives one beat.

The steady beat is represented by three quarter notes in a measure.

The strong beat occurs on the first beat of the measure and is represented by a quarter note. Two quarter rests are used on the weak beats.

A dotted half note receives three beats in the song.

Two eighth notes represent one beat.
Objective: To help children develop an understanding of music that moves in four's

Concept: Music may convey a feeling. The first beat and is strong as the first, but is also a weak beat as the first.

Musical Experiences

Accompany the dance for the Hora, GWM (6) pp. 108-109, with a rhythmic accompaniment.

Clap the steady beat, incorporating the strong beat (first beat of the measure) when it occurs.

The teacher will guide the class in clapping the steady beat to help them clap the third beat as a strong beat. It is not as strong as the first beat, however.

Write the steady beat and strong beat in notation on a chart, preceded by the time signature.

\[
\begin{array}{c}
\text{4} \\
\text{4} \\
\text{4} \\
\text{4}
\end{array}
\]

Locate the syncopated pattern in the musical score.

Clap the syncopated pattern and record it on the chart. The syncopated pattern consists of a short sound, a long sound, a short sound, followed by two long sounds.

Select instruments for the rhythm patterns in the accompaniment.
Concept: Music may be organized rhythmically to convey a feeling of four beats in a measure. The first beat of the measure is accented and is strong. The third beat of the measure is also a strong beat, but it is not as strong as the first beat of the measure.

Musical Discoveries

6) pp. 108-109,

strong beat

clapping the 3rd beat as a the first beat,

notation on a

4 - beats in a measure
4 - a quarter note (¥) receives one beat.

The syncopated pattern occurs in many of the measures.

The syncopated pattern consists of a short sound, a long sound, a short sound, followed by two long sounds.

The syncopated pattern adds rhythmic interest to the orchestration when it is played on the tambourine.
Objective: To help children develop an understanding of music that moves in sixes.

Concept: Music may convey a feeling. When the teacher can feel the beats, beats are felt. A feeling can be felt.

Musical Experiences

Sing the familiar song When Johnny Comes Marching Home, EM (5) p. 12, to discover how the music moves.

It may be helpful to sing the song at a slower tempo for the purpose of discovering how the music moves. Chant the words at a slower tempo, accenting the strong word or syllable when it occurs.

Clap the steady beat and accent the first beat of the measure (the strong beat) when it occurs.

Sing the song at the correct tempo to decide whether it is feasible to play the six beats.

Record the steady beat in notation on a chart.

\[ \frac{6}{8} \]

Sing the song and clap two beats per measure.

The teacher will help the class establish the correct tempo for clapping two beats in a measure.

\[ \frac{6}{8} \]
Concept: Music may be organized rhythmically to convey a feeling of six beats in a measure. When the tempo is slow, each of the six beats can be felt. When the tempo is fast, the six beats are grouped into two groups of three beats and the first beat of the group is felt. A feeling of two beats is thus created.

Musical Discoveries

The song moves in sixes.

The six beats are very fast.

Each of the six beats is an eighth (\(\text{\(\tfrac{1}{8}\)}\)) note.

The time signature is \(\text{\(\tfrac{6}{8}\)}\)

There are six (6) beats in a measure.

An eighth note (8) receives one beat.

Due to the rapid tempo, it is not feasible to play the six beats per measure.
Musical Experiences

Half of the class may clap the six beats per measure as the other half claps two beats per measure. Children will be hearing two beats per measure, each of which incorporates three of the eighth notes.

The teacher should record the following patterns for the class to observe as they clap. They are developing a visual awareness of what they are hearing. They are hearing three eighth notes sounded in the time of the dotted quarter note.

8 \( \frac{1}{2} \)feeling of two's

8 \( \frac{3}{8} \)feeling of sixes

Develop rhythm patterns to be played on a variety of drums as an accompaniment for the song.

Develop an introduction, interlude, and cods, each using:

Best Copy Available
Three short sounds are felt and incorporated into each of the two beats in a measure.

When there are two beats in a measure, a dotted quarter note (\(\text{\textbullet}\text{\textbullet}\text{\textbullet}\)) is used to represent each beat.

Three eighth notes (\(\text{\textbullet\textbullet\textbullet}\)) are felt and incorporated into the time of a dotted quarter note.

A variety of rhythm patterns are possible in \(\frac{6}{8}\) time.
Musical Experiences

Sing the song as written in GWM (6) pp. 120-121 in two parts.

The ostinato which forms the second part for the first two phrases may be sung by half of the class at a time.

Another day --

Sing the familiar song Skye Boat Song, EM 5, pp. 28-29, to discover the appropriate tempo and how the music moves.

Clap the steady beat, and accent the strong beat when it occurs.

The unit note is an eighth note, since the tempo is slow. Observe the time signature.

\[ \frac{6}{8} \]

Move arms in a rowing rhythm on beats one and four.

Write the pattern for movement in notation on the chalkboard.

\[ \frac{6}{8} \] \[ \frac{1}{8} \] \[ \frac{1}{8} \] \[ \frac{1}{8} \]
Musical Discoveries

120-121 in two

EM 5, pp. 28-29, row the music

The rhythm pattern of the ostinato conveys the feeling of two pulses per measure.

The song moves at a slow, deliberate tempo with strong accents.

The song moves in sixes.

There are six beats in a measure.

The tempo is slow and therefore each beat is felt.

The time signature is $\frac{6}{8}$.

There are six (6) beats in a measure.

An eighth note (8) receives one beat.

The rowing rhythm is strongly accented and very slow.

Due to the slow tempo, the beat of the song is not felt in two groups of three beats (two beats per measure) as it is in When Johnny Comes Marching Home.
Objective: To help students understand the organization of notes in a measure through singing a song

Musical Experiences

Sing the melody of the familiar song Migildi, Magildi, EM (6) pp. 44-45, and clap the melodic rhythm. Chant and clap the following rhythm patterns from notation.

Six children may clap or play instruments and chant the word patterns.

Begin with the first pattern and add one at a time until all six patterns are being sounded together.

There are a variety of measures of the son.

The pulse or steady

The meter 4 There is 4 A quarter

The first and third

One beat may be divided followed by a sixteenth note.

One beat may be divided eighth note.

A triplet (three eighths)

A beat may be evenly

BEST COPY AVAILABLE
The organization

Musical Discoveries

Musical notation within a measure may be recorded in a variety of rhythm patterns.

There are a variety of rhythm patterns in the various measures of the song.

The pulse or steady beat is recorded in quarter notes.

The meter is 4 There are four beats in a measure.

A quarter note receives one beat.

The first and third beats are accented.

One beat may be divided, using a dotted eighth note followed by a sixteenth note.

One beat may be divided by two sixteenth notes and an eighth note.

A triplet (three eighth notes) must be sung, clapped, or played evenly in the time of one beat.

A beat may be evenly divided into two eighth notes.

Magildi, Magildi

rhythm. Chant from notation.

Ments and chant

one at a time ended together.
Objective: To help children understand the organization of notes in a measure through playing and reading rhythm patterns.

Concept: The duration written in scope of a number of musical experiences.

Musical Experiences

Sing the familiar song Hosanna, EM (6) pp. 130-131, and clap the steady beat.

The song is written in cut time (²).  

A child may notate the pattern on the chalkboard. Sing part of the song and clap the quarter note pattern.

Clap a rhythm pattern heard in the song as the recording is played.

The time signature is.

A quarter note receives

There are five inter second, third, and f
The time signature is 2/2. There are two beats in a measure.
2 A half note receives one beat.

A quarter note receives one-half of a beat.

There are five interesting rhythm patterns. The second, third, and fifth patterns are syncopated.
Musical Experiences

Improvise rhythm patterns on the following instruments as the recording is played:

- conga drum
- bongo drum
- steel drum
- guiro
- maracas
- claves
- cowbell

Develop a rhythmic accompaniment for the song. Make a chart of the accompaniment.

Here is a sample created by a class:

A variety of instr calypso song.

The steady beat is

There are two beats

A half note receiv

There are two quart

There are four eig notes and an eighth

A dotted quarter no represents one beat.

A quarter note and

BEST COPY AVAILABLE
A variety of instruments may be used to accompany a calypso song.

The steady beat is written in half notes.

There are two beats to a measure.

A half note receives one beat.

There are two quarter notes to a beat (♩♩).

There are four eighth notes to a beat. Three eighth notes and an eighth rest may be used.

A dotted quarter note followed by an eighth note represents one beat. (♩ ♩)

A quarter note and a quarter rest represent one beat.
<table>
<thead>
<tr>
<th>Musical Experiences</th>
<th>Syncopation is created by:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. Tying an eighth note to a quarter note</td>
</tr>
<tr>
<td></td>
<td>2. Tying an eighth note (second beats) to a quarter note (beat)</td>
</tr>
<tr>
<td></td>
<td>3. Tying an eighth note (second beats) to the first and second beats</td>
</tr>
</tbody>
</table>
Syncopation is created by:

1. Tying an eighth note (last quarter of first beat) to a quarter note (first half of the second beat)

2. Tying an eighth note (second quarter of a second beat) to a quarter note (second half of second beat)

3. Tying an eighth note (second quarter of first and second beats) to a quarter note (second half of first and second beats)
DEVELOPING A RHYTHMIC ACCOMPANIMENT

Respond to a recording through clapping or playing an instrument, to discover how the music moves.

Clap the steady beat.
Clap the strong beat, resting on the weak beats.
Clap the steady beat, incorporating the strong beat as it occurs.

Write the steady beat and the strong beat in notation on a chart.

Example:

\[
\begin{array}{c}
\frac{3}{4} \quad \frac{1}{4} \\
\frac{3}{4} \quad \frac{1}{4} \\
\end{array}
\]

The weak beats, following the strong beat, are represented by quarter rests.

Write the time signature on the chart. (This has been felt and heard from clapping the steady beat and the strong beat.)

Respond to the recording, through chanting and clapping or playing word patterns from the song.

The teacher will observe individuals as they clap word patterns in order to select patterns for the class to clap, play, and develop in notation.

Develop the word patterns in notation and write them on the chart.

Respond to the recording through clapping or playing improvised rhythm patterns.

The teacher will observe individuals who are creating interesting patterns and help the class clap, play, and notate them.

Develop the original patterns, both with the notation from the chart.

Respond, through clapping word patterns, both with the notation from the chart.

Divide the class into groups to develop rhythm patterns; and then selecting patterns for the class to clap, play, and develop in notation.

Groups should explore and create original patterns, both with and without the notation from the chart.

Children need to work together to develop relationships of time and rhythm.

Select an appropriate pattern.

Play the steady beat, instrument, one at a time.

Accompany the song, playing an introduction and introducing the rhythm patterns.
DEVELOPING A RHYTHMIC ACCOMPANIMENT

Develop the original rhythm patterns in notation and write them on the chart.

Respond, through clapping, to each of the rhythm patterns, both with and without the recording, reading the notation from the chart.

Divide the class into as many groups as there are rhythm patterns; and clap all patterns together, reading them from the chart.

Groups should exchange patterns so that every child has an opportunity to clap each pattern.

Children need to hear all of the patterns clapped together to develop an aural awareness of the relationships of notes to each other.

Select an appropriate rhythm instrument to play each pattern.

Play the steady beat first; and then bring in each instrument, one at a time, until all of the patterns are being played.

Accompany the song, using the rhythmic accompaniment.

Play an introduction, interlude, and coda, using the rhythm patterns.
DEVELOPING A RHYTHMIC ACCOMPANIMENT

An Orchestration Based upon Word Patterns in the Song

Drill Ye Tarriers, Drill! Connolly, ND (5) pp. 84-85

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A variety of sizes to play these patte

Singing
Moving
Playing
Reading
DEVELOPING A RHYTHMIC ACCOMPANIMENT

| Turns in the Song | An Orchestration Based upon Work Rhythms Developed through Bodily Movement and Timbre of Tools |
|-------------------|-------------------------------------------------------------------------------------------------
| D (5) pp. 84-85   | *Drill Ye Tarriers, Drill!* Connolly, ND (5) pp. 84-85 |

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A variety of sizes of spikes and/or nails may be used to play these patterns.
Objective: To help students recognize, sing, play, and read even and uneven rhythm patterns

Musical Experiences

Sing the familiar song *Funiculi, Funicula*, GWM (6) pp. 4-5, to discover whether the rhythm throughout most of the song is even or uneven.

Clap the melodic rhythm of the song to feel the uneven rhythm as it is being sung.

Play the melodic rhythm of the song on maracas and tambourines, as it is being sung.

Observe the musical score to discover how the composer has achieved the uneven rhythmic feeling in the song.

Sing the *Evening Prayer* by Humperdinck, EM (6) pp. 87-87; GWM (6) pp. 46-47, to discover whether the rhythm of the song is even or uneven.

Observe the musical score to discover the notation which creates the even rhythm.
Concept: Duration may be expressed by notes which alternate between long and short sounds, creating an uneven rhythmic feeling when the tempo is lively. Tones of equal duration create an even rhythmic feeling.

<table>
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<th>Musical Discoveries</th>
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<tr>
<td>The rhythm throughout most of the song is uneven.</td>
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The tempo marking, *allegro*, indicates that the song is to be sung in a lively manner. The use of a quarter note, followed by an eighth note, \( \frac{1}{4} \frac{1}{8} \) creates an uneven rhythmic feeling when the tempo is fast.

The time signature \( \frac{6}{8} \) indicates the organization of notes in the measures.

The rhythm is even through most of the music.

The following notation is used in many of the measures.

\[
\begin{array}{cccc}
\frac{4}{4} \ \frac{4}{4} \\
\end{array}
\]
Observe the words at the beginning of the music which indicate the mood to be conveyed.

NOTE: Other examples of even rhythm are:


Inch Worm, SWM (6) pp. 74-75; EM (6) pp. 182-183.

The words "very peaceful" and contribute to the slow tempo.
The words "very peacefully" (EM 6) indicate the mood and contribute to the even flow of the music.

In GWM (6), the use of the term *andante* indicates a slow tempo.
Objective: To develop a rhythmic round, highlighting all of the rhythmic ideas presented

Musical Experiences

Sing the Surrey Apple-Howler's Song by Virgil Thomson, EM (5) p. 99, observing the score to discover how many rhythmic ideas there are in the song.

The class must know the song well before attempting to develop a rhythmic round.

The teacher may divide the class into six groups and have each group clap the entire round while chanting the words softly.

The six groups may decide upon a way to produce the sound of the rhythm other than clapping.

Group 1 - tap pencils on desks.
Group 2 - click tongues.
Group 3 - "sh" sound with mouth (whisper).
Group 4 - tap toes on floor.
Group 5 - snap fingers.
Group 6 - clap hands lightly.

Play the five rhythmic figures on rhythm instruments.

Play the patterns together first.
| **Concept:** A variety of rhythmic ideas may be used in a composition. |

**Musical Discoveries**

Virgil Thomson, discover how many
before attempting
into six groups e round while
say to produce clapping.
(whisper).

| There are five different rhythmic ideas in the song. The third motive, or idea, is repeated. |

| The first and sixth motives are syncopated. |

| Group 2 begins round when group 1 begins second staff. |
| Group 3 begins round when group 1 begins third staff. |
| Group 4 begins round when group 1 begins fourth staff. |
| Group 5 begins round when group 1 begins fifth staff. |
| Group 6 begins round when group 1 begins sixth staff. |
These two patterns (motives) are identical. Use instruments of contrasting sound.

Play the round in six parts on rhythm instruments.

Six class members may play the entire song three times through.

By choosing instruments of contrasting sound, the round may be heard in a variety of ways.

Rhythmic interest and a variety of instrumentation are the hallmarks of this musical experience.

\[ \text{BEST COPY AVAILABLE 00336} \]
Musical Discoveries

By choosing instruments of contrasting sound, each pattern may be heard.

Rhythmic interest is created through the use of syncopation and a variety of rhythmic motives or patterns.
Objective: To help children hear and feel changing meter in a song

Musical Experiences

Sing the song *Night*, EM (5) p. 166, expressively, and observe the changes in meter.

Chant the words of the song expressively and accent the first beat of each measure by playing the finger cymbals on it.

Play the finger cymbals on the steady beat, incorporating the strong beat when it occurs.

Use the recording of the song.

The teacher may write the steady beat of quarter notes on the chalkboard with the changes in time signature indicated for the entire song.

Read from the chalkboard as they play the steady beat and strong beats on the finger cymbals.

Read the musical score as they play the steady beat and the strong beat on the finger cymbals as an accompaniment to the song.
Concept: Within a song, the meter (time signature) may change in order to conform to the meter of the text.

The changes in meter can be felt.

\[
\begin{align*}
5, & 6, 4, 3, 4, 3, 4, 3, 4 \\
4, & 4, 4, 4, 4, 4, 4, 4
\end{align*}
\]
Objective: To help children become aware of repetition and contrast in the rhythm of music

Musical Experiences

Sing the familiar song Sourwood Mountain EM (5) p. 71; MMYO (6) p. 6 to discover how many phrases there are in the song.

Children may raise hands at the end of each phrase.

A student may play a rhythm instrument at the end of each phrase.

A different student may play the melodic rhythm of each phrase on a rhythm instrument.

Sing the song and raise hands at the end of each half phrase.

Sing each half phrase and play the rhythm of the second half of each phrase on a tambourine as an accompaniment to the singing.

The teacher may establish that the second half of each phrase (sung four times) is a motive. The repetition of this motive at the end of each phrase provides unity.

Compare the notation for the second half of each phrase from the song book, as it is sung.

Concept: Unity and are the r
Concept: Unity and variety in a musical composition are the results of repetition and contrast.

There are four phrases in the song.

There are eight half phrases.

The second half of each phrase has the same melody and rhythm. This motive is presented four times.

The musical notation for the second half of each phrase is the same.
Musical Experiences

Compare the notation for the first half of each phrase from the song book, as it is sung, in order to discover how many different melodies there are.

The teacher may establish that the first half of each phrase is also called a motive.

Look at the musical score to discover how many different motives there are in the entire song.

Members of the class may design the form of the motives on the chalkboard or a chart.

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Accompany the song, using three different rhythm instruments—one for motive A, one for motive B, and one for motive C.
Lines 1 and 2 are the same; lines 3 and 4 are the same.

There are three motives in the entire song.
Objective: To help children develop an understanding of the use of repetition and contrast in creating their own compositions

Concept: Unity is created by a rondo. A rondo is a theme or contrasting musical ideas

Musical Experiences

(Four children) Experiment with drums to produce a variety of rhythmic ideas.

(Each child) Choose a rhythmic pattern and play it until it is familiar.

Notate the pattern on a chart.

(Four children) Decide when each of the patterns will be played to create a rondo by selecting one person for A, one for B, one for C, and one for D pattern.

Play the rhythmic patterns in the form of a rondo:

A  B  A  C  A  D  A

The following Rondo is an example of what can be developed by children:

A  |  B  |  C  |  D  |
---|----|----|----|
| 1 |   | 1 |   |
| 1 | 1 |   | 1 |
| 1 |   | 1 | 1 |

Duration of sounds - appropriate note values

Section A is played preceded and followed by Sections B, C, and D. Each of the three creates variety.
Concept: Unity is created by repetition. Variety is created by the use of contrasting material. A rondo is created by the statement of a theme or section and its repetition between contrasting themes or sections.

Musical Discoveries

To produce a variety and play it until patterns will be one person for A, pattern.

Rhythmic patterns or ideas can be expressed on a drum.

Duration of sounds and silences is expressed by using appropriate note values and rests.

Section A is played four times and creates unity. Sections B, C, and D are each played once and are preceded and followed by section A.

Each of the three contrasting sections (B, C, and D) creates variety.
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<td>Mexican Folk Tune</td>
<td>The Polka</td>
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<td>EM (6) p. 120</td>
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<td>GWM (6) pp. 64-65</td>
<td>The Purple Bamboo</td>
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<td>MOM (6) p. 30</td>
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<td>Sambalele</td>
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<td>Sleigh Bells</td>
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<td>DMT (6) p. 49</td>
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- Music moves in 3's.

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<td>U.S. Folk Blues</td>
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<td>Erie Canal</td>
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<tr>
<td>Hosanna</td>
<td>(written &amp; but do 4 time)</td>
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<tr>
<td>In the Plaza</td>
<td>(2)</td>
</tr>
<tr>
<td>La Raspa</td>
<td></td>
</tr>
<tr>
<td>Michie Banjo</td>
<td>(written &amp; but do 4 time)</td>
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<tr>
<td>Sweet Potatoes</td>
<td>(written &amp; but do 4 time)</td>
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<tr>
<td>Tutu Maramba</td>
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<tr>
<td>Origin and Source</td>
<td>Title</td>
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<tr>
<td>in Folk Dance</td>
<td>Music moves in 4's (cont'd.)</td>
</tr>
<tr>
<td>) p. 60</td>
<td>Down the River</td>
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<tr>
<td>in Folk Song</td>
<td>Erie Canal</td>
</tr>
<tr>
<td>pp. 64-65</td>
<td></td>
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<tr>
<td>(6) p. 16</td>
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<tr>
<td>) p. 126</td>
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<tr>
<td>) p. 145</td>
<td></td>
</tr>
<tr>
<td>Key of German Songs</td>
<td>Hosanna</td>
</tr>
<tr>
<td>(6) pp. 11-12</td>
<td>(written C but do in 4 time)</td>
</tr>
<tr>
<td>Ky Folk Song</td>
<td>In the Plaza (2)</td>
</tr>
<tr>
<td>p. 75</td>
<td></td>
</tr>
<tr>
<td>Folk Song</td>
<td>La Raspa</td>
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<td>p. 62</td>
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</tr>
<tr>
<td>Folk Song</td>
<td>Michie Banjo</td>
</tr>
<tr>
<td>pp. 70-71</td>
<td>(written C but do in 4 time)</td>
</tr>
<tr>
<td>Song</td>
<td>Sweet Potatoes</td>
</tr>
<tr>
<td>p. 14</td>
<td>(written C but do in 4 time)</td>
</tr>
<tr>
<td>) pp. 158-159</td>
<td>Tutu Maramba</td>
</tr>
<tr>
<td>pp. 172-173</td>
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181
## METR IN MUSIC (cont'd.)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>Music moves in 4's (cont'd.)</strong></td>
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</tr>
<tr>
<td>Waltzing Matilda</td>
<td>Cowan</td>
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<tr>
<td></td>
<td>DMT (6) pp. 146-147</td>
</tr>
<tr>
<td></td>
<td>GWM (6) pp. 106-107</td>
</tr>
<tr>
<td>Water Come-A-Me Eye</td>
<td>Calypso</td>
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<tr>
<td>(written 6 but do in (\frac{3}{4}) time)</td>
<td>EM (6) pp. 128-129</td>
</tr>
<tr>
<td><strong>Music moves in 6's</strong></td>
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<tr>
<td>Bana Cimbusa</td>
<td>Zambia</td>
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<td>ND (6) p. 70</td>
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<tr>
<td>Down the Ohio</td>
<td>River Chantey</td>
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<td>MMYO (5) pp. 8-9</td>
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<td>Funiculi, Funicula</td>
<td>Denza</td>
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<td>DMT (6) pp. 14-15</td>
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<td></td>
<td>GWM (6) pp. 4-5</td>
</tr>
<tr>
<td>Manthi Ki</td>
<td>East Africa</td>
</tr>
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<td></td>
<td>ND (6) p. 71</td>
</tr>
<tr>
<td>Night Herding Song</td>
<td>Cowboy Song</td>
</tr>
<tr>
<td></td>
<td>DMT (6) p. 48</td>
</tr>
<tr>
<td>Skye Boat Song</td>
<td>Scottish Folk Song</td>
</tr>
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<td></td>
<td>EM (5) pp. 28-29</td>
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<td></td>
<td>DMT (6) p. 101</td>
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<tr>
<td>When Johnny Comes Marching</td>
<td>Lambert</td>
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<tr>
<td>Home</td>
<td>EM (5) p. 12</td>
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<td>DMT (5) p. 8</td>
</tr>
<tr>
<td><strong>Music moves in 5's</strong></td>
<td><strong>Kalevala</strong></td>
</tr>
<tr>
<td><strong>Music moves in 7's</strong></td>
<td><strong>The Shepherd Boy</strong></td>
</tr>
<tr>
<td><strong>Music moves in 9's</strong></td>
<td><strong>Down in the Valley</strong></td>
</tr>
<tr>
<td><strong>Music moves in 12's</strong></td>
<td><strong>Rhythm Pattern</strong></td>
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<tr>
<td>Origin and Source</td>
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<tr>
<td>6) pp. 146-147</td>
<td>Music moves in $\frac{5}{4}$</td>
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<td>6) pp. 106-107</td>
<td>Kalevala</td>
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<tr>
<td>so</td>
<td>Music moves in $\frac{7}{8}$</td>
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<td>) pp. 128-129</td>
<td>The Shepherd Boy</td>
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<td>a</td>
<td>Music moves in $\frac{9}{8}$</td>
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<tr>
<td>) p. 70</td>
<td>Down in the Valley</td>
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<td>Music moves in $\frac{12}{8}$</td>
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<td>Africa</td>
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<td></td>
<td>Kentucky Folk Song</td>
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<td><strong>Blow the Wind Southerly</strong></td>
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<td><strong>The Bugle Song</strong></td>
<td>Thomson</td>
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<td>3, 4</td>
<td>EM (5) pp. 100-101</td>
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<td><strong>Chu Tau Ko</strong></td>
<td>Chinese Song</td>
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<td>2, 3</td>
<td>ND (5) p. 112</td>
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<tr>
<td><strong>Come, Come Ye Saints</strong></td>
<td>White</td>
</tr>
<tr>
<td>3, 4</td>
<td>EM (5) pp. 158-159</td>
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<td>4, 4</td>
<td>ND (5) p. 66</td>
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<td><strong>The Crow's Warning</strong></td>
<td>Plains Indian Song</td>
</tr>
<tr>
<td>2, 3</td>
<td>MOM (5) p. 36</td>
</tr>
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<td>4, 4</td>
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<td><strong>Fairest Lady</strong></td>
<td>Mexican Folk Song</td>
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<tr>
<td>3, 6</td>
<td>MOM (5) p. 37</td>
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<td>4, 8</td>
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<td>Icelandic Song</td>
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<tr>
<td>2, 3, 4</td>
<td>ND (6) p. 41</td>
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<tr>
<td>4, 4, 4</td>
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<td><strong>Golden Grain</strong></td>
<td>Czech Folk Song</td>
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<tr>
<td>3, 4</td>
<td>GWM (5) p. 99</td>
</tr>
<tr>
<td>4, 4</td>
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<td><strong>How Far to Bethlehem?</strong></td>
<td>Caldwell</td>
</tr>
<tr>
<td>5, 6</td>
<td>EM (5) pp. 202-203</td>
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<td>4, 4</td>
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<tr>
<td>Origin and Source</td>
<td>Title and Meter</td>
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<tr>
<td>Indian Song</td>
<td>Lowlands Away</td>
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<td>p. 36</td>
<td>3, 4</td>
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<td>Mayo Nafwa</td>
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<td>p. 158-159</td>
<td>2, 3, 4</td>
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<td>pp. 158-159</td>
<td>4, 4</td>
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<td>p. 66</td>
<td>Plowing Song</td>
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<td>Night</td>
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<td>5, 6, 4, 3</td>
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<tr>
<td>pp. 158-159</td>
<td>4, 4, 4, 4</td>
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<td>p. 66</td>
<td>Psalm 150</td>
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<td>2, 3</td>
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<td>2, 2</td>
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<td>Shenandoah</td>
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<td>Summer Has Come</td>
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<td>8, 8, 4</td>
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<td></td>
<td>The Swallows Return</td>
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<td>pp. 202-203</td>
<td>2, 3</td>
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## MUSIC USING CHANGING METER (cont'd.)

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<thead>
<tr>
<th>Title and Meter</th>
<th>Origin and Source</th>
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<tbody>
<tr>
<td>What a Wonder!</td>
<td>Israeli Folk Song</td>
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<tr>
<td>5, 2</td>
<td>ND (6) p. 37</td>
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<td>8, 4</td>
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<td>Who Has Seen the Wind?</td>
<td>Floyd</td>
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<td>5, 2</td>
<td>ND (6) pp. 250-251</td>
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<tr>
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<td>Title and Meter</td>
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<tr>
<td>1 Folk Song</td>
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<td>p. 37</td>
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<td>pp. 250-251</td>
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</table>
CHILDREN DEVELOP CONCEPTS OF HARMONY

Through SINGING, students develop concepts of:

<table>
<thead>
<tr>
<th>Tonality</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>homophonic</td>
</tr>
<tr>
<td>minor</td>
<td>polyphonic</td>
</tr>
<tr>
<td>polytonality</td>
<td>countermelody</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Structure</th>
<th>Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>quality of sound</td>
<td></td>
</tr>
<tr>
<td>relationship of tones within a chord</td>
<td></td>
</tr>
<tr>
<td>types of intervals</td>
<td></td>
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</tbody>
</table>

Through PLAYING, students develop concepts of:

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<td>countermelody</td>
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Through LISTENING, students develop concepts of:

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<tbody>
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</tr>
<tr>
<td>types of intervals</td>
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</tr>
</tbody>
</table>
CHILDREN DEVELOP CONCEPTS OF HARMONY

Concepts of:

Progression

Style
  homophonic
  polyphonic
countermelody

Cadence

Accompaniment

Repetition and contrast

Relationship of a single tone to the texture and quality of a chord

Through LISTENING, students develop concepts of:

Tonality
  major
  minor
polytonality

Structure
  quality of sound

Concepts of:

Progression

Style
  homophonic
polyphonic (round, canon, fugue)
countermelody

Cadence

Accompaniment
Texture (orchestral)

Repetition and contrast

Through CREATING, students develop concepts of:

Tonality
   major
   minor
   polytonality

Structure
   quality of sound
   relationship of tones within a chord
   types of intervals

Progression

Style
   homophonic
   polyphonic
   countermelody
   descant
   ostinato

Cadence

Accompaniment

Texture (instrumental)

Repetition and contrast

Relationship of a single tone to the texture and quality of a chord

Through READING no parts, students develop concepts of:

Tonality
   major
   minor
   polytonality

Structure
   relation
   types of

Progression

Repetition an

Abstractions of an interval and letter in
Through READING notation for songs and instrumental parts, students develop concepts of:

**Tonality**
- major
- minor
- polytonality

**Structure**
- relationship of tones within a chord
- types of intervals

**Progression**

**Repetition and contrast**

**Abstractions**—symbols which represent tones of an interval or chord (notes) and numeral and letter indications for chords
Objective: To help children recognize intervals harmonically.

Musical Experiences

Sing the familiar song *Wanderin'* (5) p. 159, in two parts as a preparation for analyzing the intervals (distance between the melody note and the note for the second part).

Half of the class may sing the melody while the other half sings the second part.

Play the melody and the second part on the bell blocks.

One student may play the melody on one set of bell blocks while another student plays the second part on another set of bell blocks.

Play the two parts together slowly so that the class can hear each of the intervals.

One student, or the teacher, may play each interval slowly. It will be necessary to play the interval melodically with the steps in between so that students can count the interval, name it, then play it harmonically.

Write the intervals on a staff on the chalkboard as they are played and named. Label the intervals.
Concepts: When sounded simultaneously, two tones form a harmonic interval which may be designated by a number when counting the distance from the lower tone to the higher tone.

Musical Discoveries

p. 159, in two intervals

The song is written in two parts.

\[
\begin{array}{cccccc}
\text{Unison} & \text{Second} & \text{Sixth} & \text{Third} & \text{Fourth} & \text{Fourth-Fifth} \\
\text{F} & \text{F} & \text{F} & \text{F} & \text{F} & \text{F} \\
\end{array}
\]
Discover how many different harmonic intervals are used in writing, singing, and playing the song in two parts.

Explore the piano to play *Three Blind Mice* at different intervals.

Write the song at different intervals on the staff.

Listen to the Second Movement, *Concerto for Orchestra*, by Bela Bartok, EM (5) 9, to discover the intervals used in the series of instrumental duets. (This movement is called "Game of Pairs.")

Listen to the first duet several times to discover the interval at which the two instruments are playing.

While listening, follow the notation for the first duet in the song book, EM (5) p. 126.

Students can recognize the intervals much more easily if the two parts are written on one staff. The teacher may wish to write them on the chalkboard.

The following intervals are used:

- unison
- second
- third
- fourth
- fifth
- sixth

The two bassoons play the sixth.

The song can be played at different intervals.
<table>
<thead>
<tr>
<th>Musical Discoveries</th>
</tr>
</thead>
<tbody>
<tr>
<td>The following intervals are used in the song:</td>
</tr>
<tr>
<td>(unison)</td>
</tr>
<tr>
<td>second</td>
</tr>
<tr>
<td>third</td>
</tr>
<tr>
<td>fourth</td>
</tr>
<tr>
<td>fifth</td>
</tr>
<tr>
<td>sixth</td>
</tr>
</tbody>
</table>

The song can be played at different intervals.

The song can be written on the staff at different intervals.

The two bassoons play the duet at the interval of a sixth.
Musical Experiences

Listen to the second duet to discover the interval at which these two instruments are playing.

While listening, follow the notation for the second duet in the song book.

Listen to the third duet to discover the interval at which the next two instruments are playing.

While listening, follow the notation for the third duet in the song book.

Listen to the fourth duet to discover the intervals at which the two instruments are playing.

While listening, follow the notation for the fourth duet in the song book.

Listen to the fifth duet to discover the interval at which the two instruments are playing.

While listening, follow the notation for the fifth duet.

Two oboes play the

Two clarinets play seventh.

The flutes play the

The trumpets play the
The interval at
the second duet
Two oboes play the duet at the interval of a third.

The interval at which
the third duet
Two clarinets play the duet at the interval of a seventh.

The intervals at
the fourth duet
The flutes play the duet at the interval of a fifth.

The interval at
the fifth duet.
The trumpets play the duet at the interval of a second.
Objective: To help children learn to construct chords on the staff and play them on the bell blocks as an accompaniment for a song.

Concept: A chord sounded own uniq tones, a the scal

Musical Experiences

Sing Waltzing Matilda, GWM (6) pp. 106-107, in harmony (refrain) and in a manner which conveys the expressive quality.

Develop the scale of the key in which the song is written on the staff on the chalkboard, using letter names, numbers, and syllables.

Distribute the eight bell blocks for the scale of F major to eight people.

Sing the song with the chordal accompaniment (autoharp) and listen for the variety of chords that are used. Compare what was heard with the chord indications on the musical score.

Sing the song with chordal accompaniment (autoharp), and listen to each chord as it harmonizes with the melody or harmony that is sung. Observe the musical score to identify the tone(s) that are sung with a particular chord.

Chords
- F
- C7
- D min
- Bb
- F
- C7
- Bb
- C7
- A7
- D min
- Bb
- C7

The song is energetic in the tempo of a...

The song is in F major.

F, C7, D min, Bb, A7
construct chords on the bell blocks song

Concept: A chord is a group of three or more tones sounded simultaneously. Each chord has its own unique quality of sound, contains certain tones, and harmonizes with specific tones of the scale.

Musical Discoveries

The song is energetic and hearty and should be sung in the tempo of a "brisk walk."

The song is in F major.

Chords | Tones
---|---
F | A
C7 | G
D min | F, G, A
Bb | D, E, F
F | C, F, A
C7 | C, G
Bb | Bb, D
C7 | E, G
A7 | E, G, C#
D min | D, F, G, A, F
Bb | B, D, E, F
C7 | C, Bb, G, A
Musical Experiences

Develop the chords on the bell blocks, using one person for each tone of each chord.

Build the F chord on the bell blocks, pulling out the tones F, A, and C and having the three people play their tones together.

Write the chord on the staff and sing the tones.

Build the C7 chord on the bell blocks, pulling out the tones C, E, G, and Bb and having four people play their respective tones together.

The C and E will have to be removed from the case in order to be used. Sing from F down to C. Sing from F down to E.

Write the chord on the staff and sing the tones.

Build the Bb chord on the bell blocks, pulling out the tones Bb, D, and F and having the three people in the "scale" play their respective tones together.

Write the chord on the staff and sing the tones.

The F major chord is the I chord because of the F major scale.

The C7 chord contains the fifth tone of the F major scale.

The Bb chord contains the IV chord because of the F major scale.
The F major chord contains the tones F, A, and C. It is the I chord because it is built on the first tone of the F major scale.

The C7 chord contains four tones, C, E, G, and Bb. The C7 chord is the V7 chord because it is built on C, the fifth tone of the F major scale.

The Bb chord contains the tones Bb, D, and F. It is the IV chord because it is built on the fourth tone of the F major scale.
<table>
<thead>
<tr>
<th>Musical Experiences</th>
<th>Musical Experiences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Build the D minor chord on the bell blocks, pulling out the tones D, F, and A and having the three people in the &quot;scale&quot; play their respective tones together.</td>
<td>The D minor chord is the VI chord because of the F major scale. The interval D to F is a perfect fourth.</td>
</tr>
<tr>
<td>The person who has the F bell block for the root of the F chord will also have to play in the D minor chord.</td>
<td>Chords are named for the root of the chord.</td>
</tr>
<tr>
<td>Build the A7 chord on the bell blocks, pulling out the tones A, C#, E, G, and having the four people in the &quot;scale&quot; play their respective tones together.</td>
<td>The A7 chord contains four tones.</td>
</tr>
<tr>
<td>The person who is the third (A) of the F chord will also play in the A7 chord.</td>
<td>Chords are built in and a fifth.</td>
</tr>
<tr>
<td></td>
<td>The C7 and A7 chords contain four tones.</td>
</tr>
<tr>
<td></td>
<td>the root of the chord</td>
</tr>
</tbody>
</table>

Chords are built in and a fifth.

The C7 and A7 chords contain four tones.

The root of the chord.
Musical Discoveries

The D minor chord contains the tones D, F, and A. It is the VI chord because it is built on the sixth tone of the F major scale. It is a minor chord because the interval D to F is a minor third.

The A7 chord contains the tones A, C#, E, and G.

Chords are named for their root tones.

The root of the F chord is F.
The root of the C7 chord is C.
The root of the Bb chord is B.
The root of the D minor chord is D.
The root of the A7 chord is A.

Chords are built in thirds from the root up.

The F, Bb, and D minor chords contain a root, a third, and a fifth.

The C7 and A7 chords contain a root, a third, a fifth, and a seventh.

Chord indications with an arabic seven (7) after them contain four tones. The top tone lies seven tones from the root of the chord.
Accompany the singing of *Waltzing Matilda* with the bell block chord groups.

Accompany the song on the autoharp.

Another day --

Sing the familiar song *You're a Grand Old Flag*, GWM (6) pp. 210-211), and identify the places where the chords change. The teacher or a student may accompany the song on the autoharp.

Observe the musical score to discover what chords are needed to accompany the song.

Determine the key in which the song is written, by observing the key signature and the last tone of the song.

Construct the G major scale on the staff; and label the tones with the proper numbers, letters, and syllables.

```
G A B C D E F# G
1 2 3 4 5 6 7 8
```

The syllable *do* is a scale.

*Major chords contain*

*Minor chords contain*

A specific chord has

G, D7, A7, E7, and A the song.

The song is in the key sharp, F#, in the key major mode. The song key of G.

The G major scale is

D, A, B, C,

1 2 3 4

do re mi fa

G is the first tone

The syllable *do* is a scale.
The major scale is made up of the following tones:

C, D, E, F, G, A, B

The 7 major scale is made up of the following notes:

C, D, E, F, G, A, B, C

A specific chord harmonizes with certain tones of the scale.

Musical Discoveries

The song is in the key of G major because there is one sharp, in the key signature and the song is in the major mode.

The '1 major scale is made up of the following tones:

D, E, F♯, G, A, B, C

G is the first tone of the scale or number one.

The syllable do is assigned to the first tone of the scale.

Minor chords contain a minor third and a major third.

Major chords contain a major third and a minor third.

The song ends on G, the home tone in the key of G major because there is one sharpened note in the key signature.

The chords needed to accompany the song are:

G, Dm, E, B, C, Fmaj7, G7, A7.

The song ends on G, the home tone in the key of G major because there is one sharp, in the key signature.

The chords needed to accompany the song are:

G, Dm, E, B, C, Fmaj7, G7, A7.

The song is in the key of G major because there is one sharp, in the key signature and the song is in the major mode.

The '1 major scale is made up of the following tones:

C, D, E, F, G, A, B, C

A specific chord harmonizes with certain tones of the scale.

Musical Discoveries

The song is in the key of G major because there is one sharp, in the key signature and the song is in the major mode.

The '1 major scale is made up of the following tones:

C, D, E, F, G, A, B, C

G is the first tone of the scale or number one.

The syllable do is assigned to the first tone of the scale.

Minor chords contain a minor third and a major third.

Major chords contain a major third and a minor third.

The song ends on G, the home tone in the key of G major because there is one sharp, in the key signature.

The chords needed to accompany the song are:

G, Dm, E, B, C, Fmaj7, G7, A7.

The song ends on G, the home tone in the key of G major because there is one sharp, in the key signature.

The chords needed to accompany the song are:

G, Dm, E, B, C, Fmaj7, G7, A7.

The song is in the key of G major because there is one sharp, in the key signature and the song is in the major mode.

The '1 major scale is made up of the following tones:

C, D, E, F, G, A, B, C

G is the first tone of the scale or number one.

The syllable do is assigned to the first tone of the scale.

Minor chords contain a minor third and a major third.

Major chords contain a major third and a minor third.

The song ends on G, the home tone in the key of G major because there is one sharp, in the key signature.

The chords needed to accompany the song are:

G, Dm, E, B, C, Fmaj7, G7, A7.

The song ends on G, the home tone in the key of G major because there is one sharp, in the key signature.

The chords needed to accompany the song are:

G, Dm, E, B, C, Fmaj7, G7, A7.

The song is in the key of G major because there is one sharp, in the key signature and the song is in the major mode.
Musical Experiences

Play the scale on the piano.

Play the scale on the bell blocks.

The bell blocks may be distributed to eight children.

Construct each of the chords needed to accompany the song on the staff.

The teacher will help the class establish the root tone of each of the chords on the staff.

<table>
<thead>
<tr>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>(G)</td>
<td>(D7)</td>
<td>(A7)</td>
<td>(E7)</td>
<td>(A min)</td>
</tr>
</tbody>
</table>

Children can learn to build chords very quickly if they use every other tone from the root up.

Construct the G chord on the staff:

The root of the G chord is G.
The root of the D7 chord is D.
The root of the A7 chord is A.
The root of the E7 chord is E.
The root of the A minor chord is A.

Chords are named for their root.

The G chord contains
G is used; A is skipped.
D is used. Every other tone is used.

Chord indications with the letter show that they are also found in the other chords contained with them.
to eight children.

accompany the song

The root of the G chord is G.
The root of the D7 chord is D.
The root of the A7 chord is A.
The root of the E7 chord is E.
The root of the A minor chord is A.

Chords are named for their roots.

The G chord contains G, B, and D.

G is used; A is skipped; B is used; C is skipped; D is used. Every other tone is needed. There is an interval of a third between each tone.

Chord indications with an arabic seven (7) after the letter show that the chord contains four tones. The other chords contain three tones.
Construct the D7 chord on the staff:

```
\[ \text{D7 chord} \]
```

Construct the A7 chord on the staff:

```
\[ \text{A7 chord} \]
```

A second set of bell blocks will be needed so that children will not have to play in two or more chords. As an example: the A in the D7 chord is the same A as both the A in the A7 and the A in the minor chord.

Construct the E7 chord on the staff:

```
\[ \text{E7 chord} \]
```

Construct the A minor chord on the staff:

```
\[ \text{A minor chord} \]
```
Musical Discoveries

The D7 chord contains D, F#, A, and C. There is an interval of a third between each tone.

The A7 chord contains A, C#, E, and G. There is an interval of a third between each tone.

The E7 chord contains E, G#, B, and D. There is an interval of a third between each tone.

The A minor chord contains A, C, and E. There is an interval of a third between each tone.
Musical Experiences

Play the chordal accompaniment on the autoharp, reading the indications from a chart, as an accompaniment to the song.

Many folk songs may be appropriately accompanied on the bell blocks. Some songs may be accompanied by any of these instruments. However, be used at a time. Students should be developing discrimination in appropriate for the text, mood, and style of a particular song. This accompanied on the autoharp.

Another day —-

Sing Love is Blue, accompanied by guitar, to discover the mood.

Sing the song to discover the form.

Hum the melody as a flute plays it and the chords are played on the guitar.

Listen to the texture and quality of each chord.

Listen to the progression from one chord to the next.

Small Group Activities

Develop each of the chords for sections A and B on the bell blocks and piano.

Play the chord progressions to hear the change in texture from one chord to the next.

Section A: E min, E min, E min

Section B: E, F, G# min
Each chord, when played at the proper time in the song, harmonizes with the melody. Appropriately accompanied on the bell blocks, autoharp, ukulele or guitar, led by any of these instruments. However, one type of instrument should be chosen to develop discrimination in choosing instruments which are good, and style of a particular song. This song may be appropriately played by any of these instruments.

The mood is sad and wistful.

The form is AABA.

Section A: E minor, A7, D, G
E minor, C, D7, G
E minor, A7, D, G
E minor, C, B7, E minor

Section B: E, F# minor, E, A, E
G# minor, A6, B7, E

Musical Discoveries

The autoharp, reading accompaniment to the...
Musical Experiences

Write the chords on the staff as each one is played on the bell blocks. (B7 will have to be played on the piano.)

Learn to accompany the song on the guitar.

Other small group harmonic activities

Explore the keyboard to invert chords.

Chords C, F, G 1st inversion
Chords C, F, G 2nd inversion

Play the F, Bb, and C7 chords in a vamp \(\frac{3}{4}\) time as an accompaniment to a song.

Play the chords so that the tones of one lie close to the tones of the following chord.

Play a vamp in \(\frac{2}{4}\) time using the C, F, and G7 chords.

Play a vamp in \(\frac{4}{4}\) time using the G, C, and D7 chords.

Choose another key in which to play a vamp using the I, IV, V7 chords.

Explore making and using chords of the 9th, 11th, and 13th, building them from well-known chords such as:

C, F, G, A, D, and E

Explore the piano to produce "new" sounds in harmony.

Try adjacent chords, such as:

\[
\text{C major and D minor together}
\]
Musical Discoveries

Adjacent chords and tone clusters produce clashing, conflicting sounds.
Musical Experiences

Produce tone clusters:

\[ \text{Choose a Rock song with a variety of chords, and work out the chords on the piano and bell blocks. Write them on the staff. Learn to play them on the guitar.} \]
chords, and work blocks. Write a on the guitar.
STUDENTS DEVELOP CONCEPTS OF FORM

Through SINGING, students develop concepts of:

The function of repetition and contrast in songs
  melodic ideas (motives)
  rhythmic ideas (motives)
  like and unlike phrases
  like and unlike sections

The relationship of introduction, interlude, and coda to the melody and harmony in songs they sing

The use of the expressive qualities of music and their relationship to repetition, contrast, and variation

The use of imitation in a round or canon

Through RHYTHMIC MOVEMENT, students develop concepts of:

The function of repetition and contrast and variation in music

They move to dances and orchestral music
  like and unlike phrases
  like and unlike sections
  ABA form
  Rondo form
  Theme and variations

The use of imitation in a round or canon

Through PLAYING, students develop concepts of:

Repetition and contrast in melody, rhythm, and harmonic qualities as they play

The use of imitation in a round or canon

Through LISTENING, students develop concepts of:

The function of repetition and contrast in the music they listen to
  melodic
  rhythmic
  like and unlike phrases
  like and unlike sections
  ABA form
  Rondo form
  Theme and variations

The variety of form and the relationships of introduction, development, and contrast, they listen to

The use of imitation in a round or canon

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STUDENTS DEVELOP CONCEPTS OF FORM

Through PLAYING, students develop concepts of:

- Repetition and contrast; imitation; variation in melody, rhythm, harmony, and expressive quality as they play a variety of instruments.
- The use of introduction, interlude, and coda as they play a variety of melodic, rhythmic, and harmonic instruments.

Through LISTENING, students develop concepts of:

- The function of repetition and contrast in music they listen to:
  - melodic ideas (motives)
  - rhythmic ideas (motives)
  - like and unlike phrases
  - Rondo form
- The use of imitation in a fugue
- The use of variation in music they listen to:
  - theme and variations
  - The variety of ways a theme may be developed or expanded
  - Sonata-Allegro form
- The relationship of timbre to mood, repetition, and contrast, variations, and program in music they listen to.
- The use of introduction, interlude, and coda in music they listen to.
Through CREATING, students develop concepts of:

- Repetition and contrast and variation as they create melodies (songs)
- Rhythms (accompaniments)
- Harmony (chords, tone clusters)
- Dances

Through READING, students develop concepts of:

- Repetition and contrast, variation, imitation, and the development of material as they read the notation on the musical score for songs and orchestral selections
TWO- AND THREE-PART DESIGN

As children sing songs in which the verse is sung first and is then followed by the refrain, they are helped to become aware of the existence of two sections: the verse as section A and the refrain as section B.

As they sing the familiar song Shule Aroon, EM (6) pp. 34-35, help them become aware of the "Shule-Aroon" refrain which occurs after each verse.

Identify the short phrases—the verse (four short phrases) and the refrain (four short phrases).

Highlight the end of each phrase with finger cymbals.

Identify the eight melodic ideas used to create the song by singing and playing each one.

Singing might be accompanied by the flute playing the melody with the verse as it is sung and by the guitar playing the chords to accompany the refrain.

Locate the verse and refrain on the musical score.

As children sing songs in which the refrain is sung first and then is followed by the verse and a repetition of the refrain, they are helped to become aware of the existence of three sections: the refrain as section A, the verse as section B, and the refrain as section A.

As they sing the familiar song Ma bella bimba, EM (6) pp. 64-65, help them locate the refrain, verse, and refrain pattern on the musical score.
Locate and use the D.S. al Fine on page 65.

D.S. - Return to the sign (Dal Segno).

al Fine - Sing through to the end (Fine).

Add these words to the chart of musical terms.

Develop a rhythmic accompaniment for the refrain and then develop a different accompaniment using instruments of contrasting timbre for the verse in order to highlight the form.

Help students locate, sing, and play many songs of two- and three-part design.

Consult the resources for orchestral music written in two- and three-part form on page 77 for follow-up activities.
Objective: To help children hear the themes in a composition which has four themes, with the recurrence of the first theme.

Musical Experiences

Listen to the "Viennese Musical Clock" from the Harv Janos Suite by Kodaly, EM (4), R 8; AIM Gr. 2, Vol. 1, to discover the mood.

The teacher will help the class become acquainted with the adventures of Harv Janos. Material is in EM (4) pp. 40-41.

Listen to the music to hear theme A each time it is played.

Play theme A from notation (key of G) on the piano or on the bell blocks.

The teacher will have to write theme A in notation in the key of G on a chart.

The teacher may indicate the use of theme A in a design on the chalkboard.

AAAA

Four children may each hold up a card with the letter A on it each time theme A is heard.

Listen to the music to hear the other themes used.

Theme A is heard

Theme A is made up and scale-wise paraphrased.

There are three other themes.

Three children may each hold up cards for themes 2 (B), 3 (C), and 4 (D) as each one is heard.

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### Musical Discoveries

<table>
<thead>
<tr>
<th>Concept:</th>
<th>Music may be organized into a form called ABACADA (Rondo). Unity is achieved through the recurrence of theme A. Variety is achieved through the use of contrasting themes (B, C, and D).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The music is light, gay, and humorous.</td>
</tr>
<tr>
<td></td>
<td>The music is light, gay, and humorous.</td>
</tr>
<tr>
<td></td>
<td>Theme A is heard four times.</td>
</tr>
<tr>
<td></td>
<td>Theme A is made up of the tones of the G chord (skips) and scale-wise passage.</td>
</tr>
<tr>
<td></td>
<td>There are three other themes used in the music.</td>
</tr>
</tbody>
</table>
### Musical Experiences

The teacher will indicate, on the chalkboard, the other themes as they are heard between the presentation of theme A.

**ABACADA**

Play instruments to accompany the themes as they are heard.

- **Theme A** - triangle, finger cymbals
- **Theme B** - tambourine
- **Theme C** - tone block, wood block
- **Theme D** - maracas

Another day ---

Listen to the music (one theme at a time) to discover which instruments are heard in each theme.

Listen to the beginning and end of the selection to discover whether there is an introduction and coda.

Develop appropriate movement to accompany each of the themes.

One class develop the following movement:

- **Theme A** - a circle dance
- **Theme B** - stiff, toy soldiers marching

---

<table>
<thead>
<tr>
<th>Theme A</th>
<th>Theme B</th>
<th>Theme C</th>
<th>Theme D</th>
</tr>
</thead>
<tbody>
<tr>
<td>flute, piccolo</td>
<td>trumpet, French horn</td>
<td>oboe, clarinet</td>
<td>maracas</td>
</tr>
</tbody>
</table>

There is an introduction in the music.

Appropriate movement in the music.
The form of the music is ABACADA.

The contrasting timbre of rhythm instruments can help to highlight each theme.

Theme A - flute, piccolo, chimes, celesta
Theme B - trumpet, flute, clarinet
Theme A - oboe, chimes
Theme C - flute, clarinet, snare drum
Theme A - flute, chimes
Theme D - flute, clarinet, French horn, snare drum
Theme A - brass instruments
    woodwind instruments
    chimes
    cymbals

There is an introduction and a coda.

Appropriate movement can be developed for each theme in the music.
Musical Experiences

Theme A - a circle dance
Theme C - jugglers moving
Theme A - a circle dance
Theme D - acrobats moving
Theme A - a circle dance

The class may be divided into four groups, with a small group to move on each theme.
<table>
<thead>
<tr>
<th>Musical Discoveries</th>
</tr>
</thead>
</table>

...
Objective: To help children develop an understanding of theme and variation

Concept: A theme may be varied in a variety of ways.

Musical Experiences

Listen to *American Salute* by Morton Gould to hear the theme and discover what famous tune has been used.

Sing the song accompanied by the autoharp.

Develop a rhythmic orchestration to accompany the song.

Listen to the theme to hear how many times it is heard.

Listen to each variation of the melody to discover the alteration.

(Listen repeatedly to one variation at a time.)

Variation I

Variation II

When Johnny Comes Marching Home

Gould selected for the title.
<table>
<thead>
<tr>
<th>Understanding</th>
<th>Concept: A theme may be changed melodically, rhythmically, and harmonically. It may be played in a variety of styles and by different instruments.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical Discoveries</strong></td>
<td></td>
</tr>
<tr>
<td>d to hear the</td>
<td>When <em>Johnny Comes Marching Home</em> is the tune which Gould selected for the music.</td>
</tr>
<tr>
<td>been used.</td>
<td></td>
</tr>
<tr>
<td>p.</td>
<td></td>
</tr>
<tr>
<td>mpany the song.</td>
<td></td>
</tr>
<tr>
<td>es it is heard.</td>
<td></td>
</tr>
<tr>
<td>o discover the</td>
<td></td>
</tr>
<tr>
<td>t a time.)</td>
<td></td>
</tr>
<tr>
<td>The pitch is very high (an octave higher).</td>
<td></td>
</tr>
<tr>
<td>Many eighth notes are used.</td>
<td></td>
</tr>
<tr>
<td>Extra tones are added to embellish the melody.</td>
<td></td>
</tr>
<tr>
<td>The ending contains chromatic tones and the melody ascends.</td>
<td></td>
</tr>
<tr>
<td>Chord clusters are used as an accompaniment.</td>
<td></td>
</tr>
<tr>
<td>The music is played in the style of jazz.</td>
<td></td>
</tr>
<tr>
<td>The rhythm is syncopated.</td>
<td></td>
</tr>
<tr>
<td>The melody is very angular.</td>
<td></td>
</tr>
</tbody>
</table>
Musical Experiences

Variation III

Variation IV

Listen to hear whether there is an introduction.

Listen for the interludes and identify the material used for each.

Listen to identify the coda.

Listen for and list the instruments used in each variation.

Discuss other ways the composer might have varied the theme.

Have students make a variation of their own.

For other examples of theme and variations, refer to the section on Resources for Form in Music, page 79.

The third variation

The chordal accompaniment

The fourth variation

The introduction is the melody which is repeated in different instrumental combinations.

Interlude I:

The figure for "flourishes." (Snare drum)

Interlude II:

Brass instruments

Interlude III:

The music is fast and accented, with the melody descending quickly.

Interlude IV:

A dirge-like accompaniment

Interlude V:

Figures are tossed around

The coda is made up of the orchestra.
The third variation is in the style of a funeral march. The chordal accompaniment is heavy and plodding. The fourth variation is in the style of a jig. The introduction is based upon the opening figure of the melody which is tossed back and forth by instruments in different octaves.

Interlude I:

The figure for "hurrah" is tossed about.

Interlude II:

Brass instruments, tympani, and snare drums play.

Interlude III:

The music is fast and accented; and it ascends and descends quickly.

Interlude IV:

A dirge-like accompaniment is heard.

Interlude V:

Figures are tossed back and forth between instruments.

The coda is made up of part of the song using full orchestra.
Objective: To help children develop an understanding of Sonata-Allegro form through hearing a movement of a symphony written in this form

| Concept: The use of composer or change expanded. The composer usually a |
|------------------|------------------|

<table>
<thead>
<tr>
<th>Musical Experiences</th>
</tr>
</thead>
</table>

Listen to the First Movement of Symphony No. 40 in G minor by Mozart, EM (6) p. 89, to become acquainted with the music.

Children will hear the music many times, over an extended period of time, to become thoroughly familiar with it aurally.

Another day — —

Listen to Theme 1 as the teacher plays it on the piano. Hum the theme as it is played.

While humming, follow the notation for the theme on a chart.

Clap the rhythm of the first motive (♩♩♩). Identify the rhythm of the motive each time it appears in the theme.

Listen to the recording to hear Theme 1, and follow it from the charted notation.

Listen to the theme to discover whether it is written in the major or minor mode.

Identify where Theme 1 ends.

---

The first two phrases except for the skip in the first half of each phrase.

The rhythmic motive theme.

The theme is written.

The theme ends with the next theme begins.
| Understanding of hearing a move-in this form | Concept: The use of Sonata-Allegro form offers a composer many possibilities for developing, or changing, a theme. Themes are stated and expanded, or (one or more) developed. The composer then returns to the theme, usually as originally stated. |

| Musical Discoveries |

| \textbf{No. 40 in G minor} |

| Me acquainted with it on the piano. |

| It on the piano. |

| The first two phrases of the theme move stepwise except for the skip of a sixth at the end of the first half of each phrase. |

| The rhythmic motive is heard fourteen times in the theme. |

| The theme is written in the minor mode. |

| The theme ends with two chords and a pause before the next theme begins. |
Musical Experiences

Listen to Theme 2 as the teacher plays it on the piano.

Follow the theme as the recording is played.

Observe the theme in order to follow the melodic contour.

Listen to the theme to discover whether it is written in the major or minor mode.

The teacher will help the class hear the codetta after Theme 2.

Listen to the codetta to hear which of the themes is used in it.

Listen to hear the end of the codetta.

The teacher should have the class listen again to Themes 1 and 2, with the codetta, as they follow the notation.

The teacher should establish that this part of the movement is called the exposition. The themes are presented in this section.

The term exposition may be added to the chart of musical terms.

As the music is heard, hold up theme cards for:

- Theme 1
- Theme 2
- Codetta

Theme 2 moves in a

Theme 2 is written

Material from Theme

The rhythmic motive

The codetta ends wi

Themes 1 and 2 and t
### Musical Discoveries

<table>
<thead>
<tr>
<th>It on the piano.</th>
<th>Material from Theme 1 is used in the codetta.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Played.</td>
<td>Theme 2 is written in the major mode.</td>
</tr>
<tr>
<td>It is written</td>
<td>Theme 2 moves in a stepwise progression with descending passages.</td>
</tr>
<tr>
<td>the codetta</td>
<td>Material from Theme 1 is used in the codetta.</td>
</tr>
<tr>
<td>the themes is</td>
<td>The rhythmic motive (♩♩♩) appears many times.</td>
</tr>
<tr>
<td>they follow</td>
<td>The codetta ends with four chords.</td>
</tr>
<tr>
<td>Listen again to</td>
<td></td>
</tr>
<tr>
<td>they follow</td>
<td></td>
</tr>
<tr>
<td>As part of the</td>
<td></td>
</tr>
<tr>
<td>the themes are</td>
<td></td>
</tr>
<tr>
<td>The chart of</td>
<td></td>
</tr>
<tr>
<td>cards for:</td>
<td></td>
</tr>
<tr>
<td>Themes 1 and 2 and the Codetta are easy to identify when the music is familiar.</td>
<td></td>
</tr>
</tbody>
</table>
Musical Experiences

Listen for specific instruments or families of instruments.

The teacher should place the instrument charts in front of the class so that the children may point to the picture of an instrument or family of instruments as the music is heard.

Theme I - Strings
Themselves
Theme II - Woodwinds
Clarinet
Flute
Bassoon

Strings
Violins

Listen to the Codetta to hear a variety of instruments play the rhythmic figure.

Another day --

The class should hear the exposition again before going on to a new section. This will be helpful, since the development is based upon it. The development section should be listened to very carefully. The teacher should establish the meaning of development with the class and help them write a definition of it for their chart of musical terms after they have heard the music.

Listen to the entire development section to become familiar with the music.
Musical Discoveries

Instruments in the string and woodwind families are heard.

There is a restless feeling, and tension is created by the violas and string basses.

There is less tension here. The music is calm.

The clarinet, bassoon, violins, and cellos are heard.

The teacher should point to the chart of instruments as before going over the chart of music. The teacher should guide the class and explain the names of instruments.

The teacher should point to the chart of instruments as before going over the chart of music.
<table>
<thead>
<tr>
<th>Musical Experiences</th>
<th>Musical Experiences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen for the rhythmic motive (♩♩♩) in the development section.</td>
<td>The rhythmic motive development section.</td>
</tr>
<tr>
<td>Listen to the beginning of the development section to hear Theme 1.</td>
<td>Theme 1 is heard, but</td>
</tr>
<tr>
<td>Listen to the development section to hear Theme 1 played in the bass.</td>
<td>Theme 1 is heard in with a countermelody</td>
</tr>
<tr>
<td>Listen to the development section to hear this rhythmic motive.</td>
<td>The rhythmic motive many keys.</td>
</tr>
<tr>
<td>Identify the return of Theme 1.</td>
<td>Toward the end of this theme, Theme 1 is inverted.</td>
</tr>
<tr>
<td>The teacher will establish the return of Theme 1 as the beginning of the section in Sonata-Allegro form known as the recapitulation.</td>
<td>Theme 1 returns after being heard in many keys.</td>
</tr>
<tr>
<td>Listen for Theme 2 to discover whether it is in the major mode as it was in the exposition.</td>
<td>Theme 2 is written in the major key.</td>
</tr>
<tr>
<td>Listen to the music to hear the coda and the material used in it.</td>
<td>The coda uses the root-position chords.</td>
</tr>
<tr>
<td>Musical Discoveries</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>The rhythmic motive is used constantly in the development section.</td>
<td></td>
</tr>
<tr>
<td>Theme 1 is heard, but the ending has been changed.</td>
<td></td>
</tr>
<tr>
<td>Theme 1 is heard in the bass, played by the cellos, with a countermelody above it.</td>
<td></td>
</tr>
<tr>
<td>The rhythmic motive (♩♩♩) is heard repeatedly in many keys.</td>
<td></td>
</tr>
<tr>
<td>Toward the end of the development section the motive is inverted.</td>
<td></td>
</tr>
<tr>
<td>Theme 1 returns after the rhythmic motive has been heard in many keys.</td>
<td></td>
</tr>
<tr>
<td>Theme 2 is written in the key of G minor.</td>
<td></td>
</tr>
<tr>
<td>The coda uses the rhythmic motive and ends with four chords.</td>
<td></td>
</tr>
</tbody>
</table>
NOTE

A chart showing the use of the themes in Sonata-Allegro form for the First Movement minor by Mozart will be helpful for the class to observe as they listen to the re

EXPOSITION

Theme 1
G minor
(bridge or transition)

Theme 2
B♭ Major

Codetta
B♭ Major

DEVELOPMENT

Theme 1
based upon the three note motive (♩♩♩)

Theme 1
ending changed

Theme 1
played in bass with counter-melody above it

Three-note motive played in many keys by different instruments

Children will be ready to listen to the entire first movement, following the chart material in the movement, after they have analyzed the music according to the procedure. The more opportunities children are given to hear the music, the better insight will be developed over an extended period of time.
in Sonata-Allegro form for the First Movement of the Symphony No. 40 in G

e class to observe as they listen to the recording.

<table>
<thead>
<tr>
<th>DEVELOPMENT</th>
<th>RECAPITULATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme 1</td>
<td>Theme 1</td>
</tr>
<tr>
<td>based upon the three</td>
<td>G minor</td>
</tr>
<tr>
<td>note motive (♩♩♩)</td>
<td></td>
</tr>
</tbody>
</table>

Theme 1  
ending changed  
G minor

Theme 1  
played in bass with counter-
melody above it  
G minor

Three-note motive played in many  
Coda  
keys by different instruments  
G minor

The entire first movement, following the chart for the organization of the
ve analyzed the music according to the process described on the preceding
n are given to hear the music, the better they will understand it. This
ended period of time.
ANOTHER EXPERIENCE WITH SONATA-ALLEGRO FORM — — —

Listen to the First Movement from *Eine Kleine Nachtmusik* by Mozart to hear the instruments used and to discover the mood of the music.

Listen to the Exposition to discover how many themes there are.

The teacher will help students develop an understanding of the section called the *Exposition* as being a statement of the themes to be developed in the middle section called the *Development* and the restatement of the themes in their original form called the *Recapitulation*.

Listen to Theme 1, following the contour of the melody and listening for phrase endings.

Listen to Theme 1 and follow the notation on a chart to discover:

- **The key**
- Movement of the melody by steps; by skips
- Contour

Listen to Theme 2 and follow the notation on a chart to discover:

- **The key**
- Movement of the melody by steps; by skips

The instruments of the:
- violins
- violas

The music is light, Temple.

There are three themes.

The theme is made up of:
- The theme is in G major
- The melody moves in:
- The melody ascends, pattern.

The theme is in D major
- It begins with a tonal:
- moving down by steps.
Musical Discoveries

Eine Nachtmusik

The instruments of the string family are used. Violins, cellos, violas, string basses.

The music is light, delicate, and restrained.

There are three themes in the Exposition.

Many themes

The theme is made up of phrases that ascend and descend.

The theme is in G major.

The melody moves in skips along the G and D7 chord lines.

The melody ascends, then descends in an alternating pattern.

The theme is in D major.

It begins with a tonal pattern (5 - 4 - 3 - 2 - 1), A G F# E D.

Moving down by steps, followed by a leap up to B, and...
Musical Experiences

Contour

Listen to Theme 3 and follow the notation on a chart to discover:

The key

Movement of the melody by steps; by skips

Contour, as compared with Themes 1 and 2

Listen to the Development section to discover which themes are used and how they are used.

Listen to the Recapitulation to hear whether all three themes are played.

Listen to the entire selection to identify the three sections and the themes when they occur.

Students may hold up cards at the appropriate times for:

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Theme 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development</td>
<td>Theme 2</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Theme 3</td>
</tr>
</tbody>
</table>

The theme is in D major and skips downward, followed by a skip observed.

The next pattern of D - C# - B, which is tones, followed by a

The theme is much less used in groups of fifths.

Themes 1 and 3 are used in various motives from these sections.

The three themes return.
then skips downward along the E minor chord line, followed by a skip of a fourth up to A.

The next pattern of melody is a tonal pattern F# - E - D - C# - B, which is in sequence to the opening five tones, followed by a skip of a sixth up to G.

The theme is in D major.

Much of the melody moves by steps. Repeated tones are used in groups of five.

The theme is much less angular than Theme 1 or Theme 2.

Themes 1 and 3 are used in this section. Figures and motives from these themes are played.

The three themes return and are played in the key of G.

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme 1</td>
<td>Theme 1</td>
<td>Theme 1</td>
</tr>
<tr>
<td>Theme 2</td>
<td>Theme 3</td>
<td>Theme 2</td>
</tr>
<tr>
<td>Theme 3</td>
<td></td>
<td>Theme 3</td>
</tr>
</tbody>
</table>
Objective: To help students develop an understanding of programmatic content in music

Concept: A composer images, or instrument expresses a tone poem.

Musical Experiences

Read the story which Bedrich Smetana wrote about his beloved river, Moldau, to discover the landscapes and events.

Make a list of the landscapes and events from the story, in sequential order; and decide how the composer might have expressed each, musically.

Students may prepare a long mural-type wall strip ahead of time. Mount an appropriate picture to represent each of the following:

- a mountain spring
- a river
- a forest scene
- a peasant celebration in a village
- water shimmering in the moonlight
- rapids
- castle
- river flowing through a city

The teacher may prepare wall strip charts of the themes for the following:

- the river
- the hunters in the forest
- the peasant wedding
- the wood and water nymphs
- St. John's Rapids
- the fortress of Vysehrad

two springs
- warm (bubbling)
- cool (tranquil)

the river
### Concept:
A composer may express ideas, convey moods or images, or tell a story through his choice of instrumental timbre and his use of the expressive qualities of music to create a tone poem.

### Musical Discoveries

<table>
<thead>
<tr>
<th>Two springs</th>
<th>Hunter's horns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm (bubbling)</td>
<td>Wedding celebration</td>
</tr>
<tr>
<td>Cool (tranquil)</td>
<td>Wood and water nymphs</td>
</tr>
<tr>
<td>The river</td>
<td>St. John's Rapids</td>
</tr>
<tr>
<td></td>
<td>Fortress of Vysehrad</td>
</tr>
</tbody>
</table>

Note about his landscapes and, from the story, the composer might picture to parts of the
Listen to the "Moldau" from *My Fatherland* (or *My Country*) by Bedrich Smetana to relate the landscapes and events in the story to what is heard in the music and to match the musical segments with each of the pictures.

**EM (6)**

| 1 | warm, bubbling spring |
| 2 | cool, tranquil spring |
| 3 | the river |
| 4 | hunter's horns |
| 5 | peasant wedding |
| 6 | wood and water nymphs |
| 7 | St. John's Rapids |
| 8 | Vysehrad |

Another day --

Listen for musical details.

The teacher may wish to mount the theme strips under each of the pictures.

Listen to the introduction to hear the two motives—one for the warm spring and one for the cool spring.

Discover which instrument represents each spring and the style of playing.

Listen to the rest of the introduction to discover by what musical means the composer shows the movement and growth of the streams into the mighty river.

Listen to the river theme and follow the notation. Sing the river theme on "la" while following the notation.
**Musical Discoveries**

<table>
<thead>
<tr>
<th>Scene strips under</th>
<th>warm, bubbling spring</th>
<th>pizzicato violins</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>cool, tranquil spring</td>
<td>legato flutes</td>
</tr>
<tr>
<td></td>
<td>the river</td>
<td>rippling accompaniment</td>
</tr>
<tr>
<td></td>
<td>hunter's horns</td>
<td>brass fanfare</td>
</tr>
<tr>
<td></td>
<td>peasant wedding</td>
<td>country dance—fast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stamping, steady beat;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>uneven rhythm</td>
</tr>
<tr>
<td></td>
<td>wood and water nymphs</td>
<td>rippling water, shimmering</td>
</tr>
<tr>
<td></td>
<td>St. John's Rapids</td>
<td>light (muted strings)</td>
</tr>
<tr>
<td></td>
<td>Vysehrad</td>
<td>surging water (brass)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rippling feeling (strings)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stately, majestic, triumphant music</td>
</tr>
</tbody>
</table>

The warm, bubbling spring is represented by the violins, which are played pizzicato. The harp is used.

The cool, tranquil spring is represented by two flutes, which play a legato motive using tones which lie close together.

More string and woodwind instruments are added. The dynamic level grows from p (soft) to f (loud).
Develop an understanding of the following:

- key signature (mode)
- time signature
- movement of tones used

While listening, design the melodic contour with the right arm in the air.

Listen to the theme to discover how the movement of the water is conveyed.

What instruments are heard?

Listen to the entire river theme to hear the dynamics and to hear how the composer increased the intensity.

Listen to the river theme as it is played the next time in the music, and compare it with the first time it is heard.

Listen to the river theme the last time it is played, and compare it with the other times it is played.
The theme is in E minor.
The time signature is $\frac{6}{8}$.
The tones move stepwise, for the most part.

The theme is in E major because both the G and the C are sharped. The music is very majestic.

The melody ascends from B to C, then descends to E.

A rippling accompaniment is heard constantly.

Violins and oboes play the melody.

The volume grows to ff (very loud).

The middle section of the theme has more movement, or action, in it.

The rippling accompaniment is still heard.

The theme is repeated again and the G is sharped.

The theme is played as it was the first time it was heard; however, it is preceded by an uneven rhythm and music which grows louder and becomes more agitated.
Another day --

Listen to each of the landscapes and events portrayed in the music, one at a time:

Follow the notation for each theme as the music is played.

*Use the instrument charts as children identify them.*

### The hunter's horns in the forest

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horns and woodwind</td>
<td>They play a &quot;hunting&quot;</td>
</tr>
<tr>
<td>The rippling</td>
<td>The music is very</td>
</tr>
<tr>
<td>Movement of the</td>
<td>The tones move by</td>
</tr>
<tr>
<td>tones of the</td>
<td>Clarinets and violin</td>
</tr>
<tr>
<td>theme</td>
<td>accompaniment.</td>
</tr>
</tbody>
</table>

### The peasant wedding celebration

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinets and violin</td>
<td>The music is in a</td>
</tr>
<tr>
<td>The rippling</td>
<td>persistently driven</td>
</tr>
<tr>
<td>The music is</td>
<td>steps.</td>
</tr>
<tr>
<td>The tones move by</td>
<td></td>
</tr>
<tr>
<td>Mood</td>
<td></td>
</tr>
</tbody>
</table>
Horns and woodwinds are heard.
They play a "hunting fanfare."
The rippling accompaniment is still heard.
The music is very loud and gradually becomes very soft.
The tones move by skips, up and down.

Clarinets and violins play, supported by a staccato accompaniment.

The music is in a country folk dance style with a persistently driving, steady beat to indicate heavy steps.

The music is lively, gay, and happy.
Musical Experiences

The wood and water nymphs

Instruments

Muted violins are a leading figure. Both play muted violins -- flutes --

Mood

The music is calm and soft, then soft.

St. John's Rapids

Instruments

Brass instruments play

Mood

The music is very intense.

The Fortress of Vysehrad

Instruments

Brass and woodwind instruments

Style

The music is played very stately and grand.

Mood

The climax occurs at the point where the river flows on many bridges as the music builds to a strong crescendo, then "disappear." The music ends with two chords.

Listen for the climax in the music and discover the musical means by which the composer created it.

Listen to hear how the tension of the climax is released.

Some children may wish to listen to the music through the use of a listening guide at a listening station.

See EM (6) p. 98 for the preface to the work that Smetana wrote when he had finished it.
Musical Discoveries

Muted violins are heard, with flutes playing a rippling figure. Both play in a high register.

- muted violins -- shimmering water
- flutes -- rippling water
- -- sprites flitting playfully

The music is calm and peaceful and is soft, then very soft, then soft.

Brass instruments play with rippling strings.

The music is very intense and loud.

Brass and woodwind instruments are heard.

The music is played in chorale style.

It is very stately and majestic.

The climax occurs as the river flows past the fortress.

The music is very broad, stately, and majestic, and very loud and forceful.

The river flows on through the city of Prague under many bridges as the listener stands on a bridge watching it "disappear." The music becomes very soft and ends with two chords, the V7 and I.

Music through the use of a listening guide. A small group might use the work that Smetana wrote when he had finished writing the score.
THE BALLET

Because the ballet as a performing art involves choreography and the use of scenery and costumes as visual aspects, it is extremely important that children have the opportunity to attend live performances and view films, when possible.

Prior to hearing the music for The Firebird, a ballet suite composed by Igor Stravinsky, children might look at a variety of pictures depicting scenes from the ballet, since the scenery and costumes as well as the choreography enhance the music.

Read the story to the children so that they will become familiar with the plot and the interaction of characters in the development of the plot.

Make a list of the events in the story on a chart.

As children listen to the music, they might try to discover which event is taking place. Discovery will be based upon the melody, the dynamics, and the timbre of instruments. Let the children unlock the story through the music with a minimum of help.

Review the events in the story from the chart--

Ivan Tsarevitch is on a hunting trip and wanders into an enchanted garden.

Ivan sees the firebird, capturing her but then letting her go free.

The firebird gives him a magic golden feather for setting her free.

As the sun rises, the castle and dance at golden apples as the firebird comes dancing until they

Ivan learns from the people who come to

Ivan goes to the castle and dance at golden apples as the firebird comes dancing until they

Kastchei tries to protected by the gold

The firebird comes dances until they

The firebird tells the source of Kastchei power.

Ivan smashes the egg and the princesses

Ivan and the prince married.
As the sun rises, thirteen princesses come from a castle and dance around a silver tree, playing with golden apples as they dance.

Ivan learns from the dancers that King Kastchei turns people who come to the castle into stone.

Ivan goes to the castle, opens the gates, and sees Kastchei and his subjects marching toward him.

Kastchei tries to cast a spell on Ivan, but Ivan is protected by the golden feather from the firebird.

The firebird comes and keeps Kastchei and his army dancing until they become exhausted.

The firebird tells Ivan that if he smashes an egg, the source of Kastchei's power, Kastchei will lose his power.

Ivan smashes the egg, Kastchei and his army are killed, and the princesses and knights are freed.

Ivan and the princess with whom he is in love are married.
Another day -- --

Listen to the introduction to The Firebird to discover the mood.

Listen to the "Dance of the Firebird" to discover the mood and how the shimmering effect of the feathers is conveyed.

Listen to the music to discover how the movement of the bird is conveyed.

Listen to the "Dance of the Princesses," and try to visualize their movement based upon the melodic contour, the rhythm, and the tempo of the music.

The introduction is

The music is full of energy and movement of the bird.

The harp plays the shimmering effect.

The violin and oboe

Flutes play wisps often very high or

Violins are muted and the melody is interwove

The flute plays a waltz broken chords of the

The music is played sometimes not.

The oboe, French horn

The dance is very c
The introduction is eerie and mysterious.

The music is full of surprises in depicting the movement of the bird.

The harp plays the glissandos which produce a shimmering effect.

The violin and oboe play a smooth, graceful tune.

Flutes play wisps of short chromatic tunes which are often very high or swoop up and down.

Violins are muted and play very high chords as a flute melody is interwoven.

The flute plays a wistful melody accompanied by the broken chords of the harp.

The music is played legato by strings, sometimes muted, sometimes not.

The oboe, French horn, cello, and clarinet are heard prominently.

The dance is very calm most of the time.
Another day - - -

Listen to the "Infernal Dance of King Kastchei" to discover the mood.

List the descriptive words which are new on a chart, and refer to the chart for words already listed which help describe the music.

Listen to the music to discover which elements create this terrifying dance.

Another day (or with part of the class) - - -

Develop creative movement for "The Infernal Dance of King Kastchei."

Another day (or with part of the class) - - -

Make a "sound collage," using percussion instruments to accompany the dance.

<table>
<thead>
<tr>
<th>Musical Experiences</th>
<th>Mus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another day - - -</td>
<td></td>
</tr>
<tr>
<td>Listen to the &quot;Infernal Dance of King Kastchei&quot; to discover the mood.</td>
<td></td>
</tr>
<tr>
<td>List the descriptive words which are new on a chart,</td>
<td></td>
</tr>
<tr>
<td>and refer to the chart for words already listed which help describe the music.</td>
<td></td>
</tr>
<tr>
<td>Listen to the music to discover which elements create this terrifying dance.</td>
<td></td>
</tr>
<tr>
<td>Another day (or with part of the class) - - -</td>
<td></td>
</tr>
<tr>
<td>Develop creative movement for &quot;The Infernal Dance of King Kastchei.&quot;</td>
<td></td>
</tr>
<tr>
<td>Another day (or with part of the class) - - -</td>
<td></td>
</tr>
<tr>
<td>Make a &quot;sound collage,&quot; using percussion instruments to accompany the dance.</td>
<td></td>
</tr>
<tr>
<td>The music is weird,</td>
<td></td>
</tr>
<tr>
<td>The rhythm is uneven</td>
<td></td>
</tr>
<tr>
<td>The tempo increases.</td>
<td></td>
</tr>
<tr>
<td>The music is very loud.</td>
<td></td>
</tr>
<tr>
<td>Chord tones produce</td>
<td></td>
</tr>
<tr>
<td>are loud.</td>
<td></td>
</tr>
<tr>
<td>The melody sweeps up</td>
<td></td>
</tr>
<tr>
<td>The timbre of certain</td>
<td></td>
</tr>
<tr>
<td>Strings and woodw</td>
<td></td>
</tr>
<tr>
<td>Brasses blare and</td>
<td></td>
</tr>
<tr>
<td>The xylophone is</td>
<td></td>
</tr>
<tr>
<td>Sweeping effects</td>
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<tr>
<td>harp and piano</td>
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<tr>
<td>Bodily movement can</td>
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<tr>
<td>melody; rhythmic pat</td>
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<td>of chords; like and</td>
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<tr>
<td>dynamics; intensity;</td>
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<tr>
<td>Percussion instrument</td>
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<tr>
<td>--can be played to c</td>
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<tr>
<td>accents, and intensi</td>
<td></td>
</tr>
</tbody>
</table>
Musical Discoveries

New on a chart, listed which elements create

The music is weird, grotesque, eerie, and wild.

The rhythm is uneven and very heavily accented.
The tempo increases.
The music is very loud.
Chord tones produce ugly, clashing sounds; and chords are loud.
The melody sweeps up and down.
The timbre of certain instruments creates the mood:
Strings and woodwinds seem to squeal.
Brasses blare and whine.
The xylophone is played loudly.
Sweeping effects are achieved by glissandos on the harp and piano.

Bodily movement can interpret the direction of the melody; rhythmic patterns; tempo; the quality of sound of chords; like and unlike phrases, or themes; dynamics; intensity; and timbre of instruments.

Percussion instruments--particularly a variety of drums--can be played to create the rhythmic patterns, accents, and intensity conveyed by the music.
Another day ---

Listen to the "Berceuse" to discover the mood.

Listen to the music to discover which elements create the mood.

Listen to the "Finale" to discover the events which take place and how the music portrays the vanishing Kastchei and his army.

Another day ---

Move to the "Dance of the Firebird" to develop movements appropriate to the music.

The music is quiet, of sound.

The tones of the music beginning on but it descends gradually.

The four-tone ostinato rocking effect.

The music is quiet, harp adds contrast.

Ivan and the prince and his army die.

The closing chorus moves up a half step: B to C to C# - (change abruptly.

The graceful movements of her feathers, and can follow the contours patterns, the dynamics, by the harp.

Choreography is the which is based upon tempo, intensity, d
<table>
<thead>
<tr>
<th>Develop movements</th>
<th>The music is quiet, but occasionally there are bursts of sound.</th>
</tr>
</thead>
<tbody>
<tr>
<td>elements create</td>
<td>The tones of the melody lie close together with the music beginning on a low pitch. Sometimes it is high, but it descends gradually.</td>
</tr>
<tr>
<td>events which take</td>
<td>The four-tone ostinato in the accompaniment conveys a rocking effect.</td>
</tr>
<tr>
<td>Ivan and the princesses are rescued, and King Kastchei and his army die and vanish.</td>
<td></td>
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<tr>
<td></td>
<td>The closing chords contain tones each of which moves up a half step to form the next chord—B to C to C♯—(F)—C♯ to C to B. The dynamics change abruptly.</td>
</tr>
<tr>
<td>Choreography is the movement of the body in space which is based upon melodic contour, rhythmic patterns, tempo, intensity, dynamics, and timbre.</td>
<td></td>
</tr>
</tbody>
</table>
Children may enjoy creating in paint or chalk their impressions of and comparisons between the "Dance of the Firebird" or the "Berceuse" and "The Infernal Dance of King Kastchei." A large mural might develop from an art activity.

Encourage children to read books about the ballet and famous dancers, past and present, and to collect pictures of scenes from the ballet and those of dancers.

Encourage children to attend live performances with their parents and to take a field trip as a class to see the American Ballet Theatre, the New York City Ballet, the Alvin Ailey Dance Theatre, or the National Ballet--at Wolf Trap or the Kennedy Center.
OPERA

Opera as a musical form and as one of the performing arts should be viewed by children in attendance at a live performance or through the presentation of a film. Children who have seen an opera can help others become interested through telling of their experiences. A study of an appropriate opera, or excerpts from one, will lead to the discovery of the interdependence of all of the elements necessary in a production.

- soloists: Each portrays a character in the "musical story" through singing and dramatization.
- chorus: Members sing and dramatize the "musical story" through emphasizing ideas or reiterating dialogue.
- orchestra (conductor): Under the direction of the conductor, the opera orchestra plays the overture or prelude, introductions, and interludes; accompanies soloists and the chorus; and restates musical selections.
- scenery
- props
- costumes

Children should become familiar with the following terms:

- overture
- prelude
- aria
- recitative
- chorus
- accompaniment
- solo
- duet
- trio
- quartet
- libretto

Help, Help! The Menotti, should a ting, an elementa of the school; an should read the s cast of character

The characters

Madame Euterpo
Emily - student
Dr. Stone - det
Tony - bus dri
Miss Newkirk - Dr. Turtlespit
Mr. Lavender-G
Timothy - cust

The story: A rad has been invaded by Globolinks. It is a Globolink, which will turn into a thing is effective again, however, said to b

A group of children are attacked by th is the sound of th with her violin, r

Dr. Stone, the de now long-oved"a tea, Madame E one of the children won't work, a wants to quit. Dr
Help, Help! The Globolinks, a new opera by Gian Carlo Menotti, should appeal to children because of the setting, an elementary school; the characters, the staff of the school; and the plot and action. Children should read the story and become familiar with the cast of characters.

The characters:

Madame Euterpova - music teacher
Emily - student
Dr. Stone - dean
Tony - bus driver
Miss Newkirk - math teacher
Dr. Turtlespit - science teacher
Mr. Lavender-Gas - English teacher
Timothy - custodian

The story: A radio broadcast announces that the earth has been invaded by dangerous creatures called Globolinks. It is said that a human being, if touched by a Globolink, will lose his ability to speak and will turn into a Globolink within 24 hours. No weapon is effective against these strange invaders. They are, however, said to be allergic to music!

A group of children returning to school from vacation are attacked by the Globolinks, and their only defense is the sound of the bus's klaxon. Emily, armed only with her violin, runs off to the forest to find help.

Dr. Stone, the dean, is waiting in his office for the now long-overdue bus carrying the children. The music teacher, Madame Euterpova, bursts in to complain that none of the children took instruments home during the vacation to practice. She feels that since the children won't work, she is not effective as a teacher and wants to quit. Dr. Stone becomes angry and drives her...
out of his office. He decides to lie down and rest; he has the radio on but doesn't hear about the Globolink invasion. While he is asleep, several Globolinks enter his office and one touches him, causing him to awaken in terror. Dr. Stone tries to summon the teachers to explain what has happened but finds he can only make strange sounds. Madame Euterpova marshals the forces of a "musical" army, and they go off in search of the lost children. After a tearful reunion, Dr. Stone goes off in search of Emily who is now alone in the woods.

Emily wanders along playing her violin and hoping that help will come. Exhausted, she falls asleep and thus provides the right moment for a Globolink to come and break her violin. Now defenseless, Emily fortunately is discovered by Dr. Stone. She collapses when she realizes that Dr. Stone has been touched by a Globolink and is slowly turning into one.

Madame Euterpova and the children arrive and drive away the Globolinks; but Dr. Stone is no longer able to stay with the human beings, because he is now a Globolink and must go away with them.

As children listen to the selection, help them to be alert to:

- the dialogue as it is sung
- unusual harmonies
- unusual instrumental sounds
- electronic sounds
- mood and changes in the mood

Help children identify the use of:

- aria
- recitative
- chorus
- orchestra
- soloist (s)

Add these words to their music vocabulary list.
down and rest; he

t the Globolink

Globolinks enter-
ging him to awaken in
teachers to explain
y make strange
forces of a
rch of the lost

. Stone goes off

the woods.

and hoping that
asleep and thus

ink to come and

ly fortunately

ses when she

ed by a Globolink

ve and drive away

ger able to stay

ow a Globolink

help them to be

NOTE: Additional resource

Help, Help! The Globolinks (a book adapted by Leigh


A SUITE...A suite is a group of things forming a unit

or a collection. A musical suite, therefore, is a

"collection" of compositions contributing to a common

theme or, often, a story.

As children listen to the selections from a suite,
help them develop an understanding of the common thread
which pervades each of the selections of the larger

work.

Ferde Grofé wrote the Mississippi Suite. Guide
children in their thinking about how a composer might
create a group of compositions about this river.

Who lived along the river many years ago?

Where is the source of this mighty river?

What are some of the cities and towns along its
course?

What famous events take place in any of the cities
along the way?

What stories have been written about life along
the river?

As children listen to:

"Father of Waters"

Help them ----

department list.

ary list.

t to identify the theme of the river, its mood,

and instrumentation used

225
to follow the theme in notation

to discover the pentatonic scale in the theme and the reason for its use

"Huckleberry Finn"

Read an abridged version of the story to the class so that they may become familiar with Mark Twain's famous character.

Help them ----

to relate the mood of the selection to the character of the boy

to relate the contour of the melody and the uneven, jaunty rhythm to the character of the boy

to relate the timbre of the instruments used to the character of the boy

"Creole Days"

Learn about the Creole people and their origin.

Help children ----

to discover the mood of the selection

to follow the theme in notation

to compare the rhythm and mood of the selection with those of "Huckleberry Finn"

"Mardi Gras"

Learn about the celebration of Mardi Gras.
Help children----

- to discover the mood of the selection
- to discover the elements which help create the mood
- to follow the themes in notation

After children have listened to the entire suite, help them see the relationship of each selection to the name Grofé gave the entire work.

Help children plan their own ideas that could be used for a suite:

- a topic
- names of selections
- how they think the music might sound:
  - its melody
  - rhythm
  - harmony
  - form
  - tempo
  - timbre
  - dynamics

For the names of other suites, refer to the section "Listening Resources for Forms of Music" (p. 80).
SUITES OF THE BAROQUE PERIOD

Invite a pianist to perform one of the suites by Johann Sebastian Bach so that children may hear the variety of ancient dances used to form one of the suites and also dances of contrasting moods, meters, rhythmic patterns, and tempo. Children might also become aware of the origin of these instrumental dance forms.

Listen to:

"Sarabande" from Suite for Strings - Corelli
"Gigue" from Suite for Strings - Corelli
"Badinerie" from Suite No. 2 in B minor - Bach
"Minuet" from Suite No. 2 in B minor - Bach

"Sarabande"

Listen to the dance to discover the mood.

Hum the melody with the recordings.

Follow the notation for the theme on a chart.

Design the contour of the melody with the arm in the air.

"Gigue"

Listen to the dance to discover the mood.

Compare the mood of the "Gigue" with that of the "Sarabande."

Follow the notation for the theme on a chart.

Compare the rhythmic feel of the "Gigue" (uneven) with that of the "Sarabande" (even).

"Gigue"

Listen to the dance to discover the mood.

Follow the notation for the theme on a chart.

Compare the mood of the "Gigue" with that of the "Sarabande."

"Badinerie"

Listen to disc plays both dances.

"Minuet"

Listen to the dance to discover the mood.

Stress that the movement as are the "Minuet."
suites by Johann
for the variety of
suites and also
rhythmic patterns,
aware of the

Corelli
nor - Bach
- Bach

mood.

a chart.

the arm in the

Compare the tempo of the "Gigue" (fast) with
that of the "Sarabande" (slow, stately).

Listen to discover which family of instruments
plays both dances.

"Badinerie"

Listen to the music to discover the mood.

Follow the notation on a chart.

Clap the rhythmic patterns (melodic rhythm)
while following the notation.

Play the melodic rhythm on the wood block to
hear the rhythmic patterns.

Listen for the instrument which plays the melody
above the string family.

Stress that the "Badinerie" is not really a dance
movement as are the "Sarabande" and "Gigue."

"Minuet"

Listen to the dance to discover the mood.

Follow the notation for the "Minuet" as it is
played, noticing the grace notes and indications
for trills.

Discover the form, and listen for each of the two
sections and the repetition of each.

"Gigue" (uneven)

Compare the mood and rhythmic feel of the "Minuet"
with the "Badinerie" and "Gigue."

004.39
Listen to discover which instrument plays the melody and which family of instruments supports the solo instrument.

Some children may wish to study the origin and development of dances from early times to the present.
Objective: To help the student listen to a fugue and hear the exposition of the voice and how it is developed.

Concept: A composition which is structured around an idea or melody called a fugue.

Musical Experiences

Listen to the Little Fugue in G minor by Bach (AIM 6 Vol. 1).

Prior to an experience of this type, it will be helpful for children to sing a variety of rounds in three or more parts.

Divide the class into three groups and sing Ifca's Castle (EM 5 p. 18) in three parts.

Help children listen for the entrance of each melodic line and follow each of the three lines through to completion. Tape their singing so they may hear each voice part.

Help children make a diagram or musical score to follow each of the three parts.

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Part 2</th>
<th>Part 3</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

Sing Ifca's Castle in four parts, following each voice part or melodic line.

Children will be listening for a single melody rather than a melody supported by chords (harmony).
A composition may be based upon a theme which is stated several times in different registers and then expanded, or developed, melodically and rhythmically into a form called a fugue.

**Musical Discoveries**

**Bach (AIM 6)**

It will be

of rounds

Sing Ifca's

Each voice part enters at a different time.

**Part 1 is first, followed by Part 2, and then Part 3.**

Part 1 finishes first; Part 2 finishes next; and Part 3 finishes last.

Each part makes its way independently.

Each voice part is identical.
Develop an understanding of the terms **fugue** ("fuga," flight of voices) and **polyphony** (two or more independent melodies or voices).

Add these words to the chart of musical terms for the classroom or music center.

Discuss the term **canon**. A round is really a canon. Each subsequent voice follows in exact repetition of the first voice.

Listen several times to the subject of the Little Fugue in G minor.

Hum the melody with the recording.

Hum the melody from the notation on a theme chart as the teacher plays it on the piano.

Determine the key in which the subject is written.

Listen to the subject, design the contour of the melody in the air with the right arm.

Analyze the movement of the melody for the intervals between the tones.

Listen to the subject again, following the notation; then listen to how it is answered (the next entrance). Follow the notation for the answer in D minor, and hum it as the music is played.

Listen to the answer; but this time, concentrate on the countersubject (Theme 2).

Listen many times to the countersubject until it is easy to identify its entrance and to follow it.

**Fugue**—"fuga," flight of voices

**Polyphony**—two or more independent melodies or voices

**Canon**—music for two or more voices, in which each voice is delayed compared to the others, all voices singing the same notes.

The subject is in the key of G minor.

The melody is angular.

The first three tones are repeated in each voice.

The answer is four tones.

The countersubject is an accompaniment to the subject used.
<table>
<thead>
<tr>
<th>Musical Discoveries</th>
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</thead>
<tbody>
<tr>
<td><strong>fugue</strong> (&quot;fuga,&quot; flight)</td>
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<tr>
<td>Polyphony--two or more independent melodies or voices</td>
</tr>
<tr>
<td><em>Canon</em>--music for two or more voices, or parts, in which each voice is an exact repetition of the first voice</td>
</tr>
<tr>
<td><strong>The Little Fugue</strong></td>
</tr>
<tr>
<td>The subject is in the key of G minor.</td>
</tr>
<tr>
<td>The melody is angular.</td>
</tr>
<tr>
<td>The first three tones are those of the G minor chord.</td>
</tr>
<tr>
<td>The answer is four tones lower in the key of D minor.</td>
</tr>
<tr>
<td>The countersubject is the second theme; it is an accompaniment to the subject in D minor. It embellishes the subject. Many sixteenth notes (♩) are used.</td>
</tr>
</tbody>
</table>
Listen for the next entrance of the subject, and identify whether it is lower or higher than the second entrance.

Listen for the answer to the subject, and identify whether it is lower or higher than the previous entrance.

Place the first tone of each entrance of the subject and answer on the staff, and play the first two measures of each entrance.

Listen to the entire exposition, identifying each entrance of the subject and answer.

Establish the meaning of subject as the single melody or theme that will be expanded later.

Establish the meaning of answer as the theme played in a different key (D minor) after each statement of the subject in G minor.

Establish the meaning of countersubject as the new material which accompanies the subject.

Establish the meaning of exposition as the statement of the subject (theme) and answer, forming the four voices.

The subject enters minor, but an octave and five tones below.

The answer enters D minor, four tones below G; then D, a fourth.

There are four voices:

Subject--the melody expanded after the statement of the subject.

Answer--the theme played in a different key (D minor) after each statement of the subject.

Countersubject--the new material which accompanies the subject.

Exposition--the statement of the subject (theme) and answer, forming the four voices.
The subject enters on a lower pitch. It is now in G minor, but an octave below its original statement and five tones below the second statement.

The answer enters on a lower pitch. It is now in D minor, four tones below the previous statement.

The subject and answer entrances are:

G; then D, a fourth below; then G, a fifth below; then D, a fourth below.

There are four voices in this fugue.

Subject—the melody or theme that is developed or expanded after the Exposition

Answer—the theme played in D minor following each statement of the subject (theme) in G minor

Countersubject—the new material which serves as an accompaniment to the subject

Exposition—the statement of the subject (theme) and answer to form the four voices
Another day - - -

Listen to the entire exposition twice, and follow the entrance of each subject and answer.

Follow each entrance on the chart.

Follow each entrance on the musical score.

Listen to the exposition to hear the entrance of the countersubject. Follow the movement of the countersubject or Theme 2, aurally.

*The ability to follow the countersubject will develop gradually.*

Listen to the Development section in its entirety several times to become acquainted with the music and with the way Bach used Theme 1 (subject and answer) and Theme 2 (countersubject).

This section is very involved, and it will take many exposures to the music in order to hear how the two themes are used.

Another day - - -

Listen to the first episode in the Development section to hear the use of figure and sequence.

Listen for the fragments of Theme 1 (subject/answer).

This will require extended and rather tedious

<table>
<thead>
<tr>
<th>Subject</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>D</td>
</tr>
</tbody>
</table>

There are four entrances:

Subject - G
Answer - D
Subject - G
Answer - D

This is a four-voice countersubject.

The answer in
The subject in
The answer in

The Development section is very involved, and it will take many exposures to the music in order to hear how the two themes are used.

Another day - - -

Listen to the first episode in the Development section to hear the use of figure and sequence.

Listen for the fragments of Theme 1 (subject/answer).

This will require extended and rather tedious

<table>
<thead>
<tr>
<th>Subject (fragment)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject with counter</td>
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</tbody>
</table>

Episode--short violin

A four-note figure sequence.
There are four entrances of the theme or subject/answer:

Subject - G minor  
Answer - D minor  
Subject - G minor  
Answer - D minor

This is a four-voice fugue.

The countersubject is heard with:

The answer in D minor  
The subject in G minor  
The answer in D minor

The Development section provides an opportunity for the composer to use the themes (subject/answer, countersubject) in different ways.

A four-note figure is played by the violins in a sequence.

Subject (fragment)--first measure  
Subject with countersubject--G minor  
Episode--short melody tossed back and forth by violins and woodwinds
Musical Experiences

listening. Not all children should be required to do this type of listening. Here is an opportunity to individualize a musical experience.

Another day - - -

Listen to the recapitulation which presents the subject and countersubject briefly in G minor.

Establish the meaning of recapitulation as the return of the theme or subject in its original form.

Listen to the last chord in the cadence to identify whether it is in the major or the minor mode.

Another day - - -

Listen to the entire composition and follow the form on the chart.

Listen to the music to identify instruments used in the exposition, development, and recapitulation.

Use the pictures of the instruments so that children can relate the aural concept to the visual concept.

Visit a church and have the organist play the Little Fugue in G minor on the organ. Compare the music played on the organ with the orchestral transcription.

Resources:
Pumpkineater’s Little Fugue and Chorale or Fugue in G Major ("
<table>
<thead>
<tr>
<th>Musical Discoveries</th>
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</thead>
<tbody>
<tr>
<td>be required to an opportunity</td>
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<tr>
<td>presents the subject as the original</td>
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<tr>
<td>to identify mode.</td>
</tr>
<tr>
<td>follow the form</td>
</tr>
<tr>
<td>elements used in intution.</td>
</tr>
<tr>
<td>so that children have a visual concept.</td>
</tr>
<tr>
<td>Play the Little Fugue</td>
</tr>
<tr>
<td>for the music teaching.</td>
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<tr>
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</tbody>
</table>

Resources:

- **Pumpkineater's Little Fugue** (McBride) BOL #65
- **Fugue and Chorale on Yankee Doodle** (Thomson) BOL #65
- **Fugue in G Major** ("Jig") (Bach) MMYO (6)
STUDENTS DEVELOP CONCEPTS OF EXPRESSIVE QUALITY

Through SINGING, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- tempo
- dynamics
- repetition and contrast
- marks of expression

Through RHYTHMIC MOVEMENT, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- tempo
- dynamics
- climax
- repetition and contrast
- variation

Through PLAYING instruments, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- tempo
- dynamics
- timbre
- climax
- repetition and contrast
- variation
- marks of expression

Through LISTENING, students develop concepts of expressive qualities conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- tempo
- repetition
- timbre
- climax
- dynamics
- orchestral variation

Through CREATING, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- repetition
- variation
- tempo
- dynamics
- timbre
- climax
- instrument

Through READING, students develop concepts of expressive quality conveyed by:

- abstraction
- dynamic
- words which
STUDENTS DEVELOP CONCEPTS OF EXPRESSIVE QUALITY

Through LISTENING, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- tempo
- repetition and contrast
- timbre
- climax
- dynamics
- orchestral texture
- variation

Through CREATING, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- repetition and contrast
- variation
- tempo
- dynamics
- timbre
- climax
- instrumental texture

Through READING, students develop concepts of expressive quality conveyed by:

- abstractions (symbols) which represent tempo, dynamics, and style of playing
- words which indicate tempo and mood
Objective: To help students recognize the variety of moods which may be experienced in music and the means by which a composer conveys a mood.

Musical Experiences

Listen to the "Pines of the Villa Borghese" from the Pines of Rome, Respighi (AIM (4), Vol. 1) to discover the mood.

Listen to discover what musical means the composer uses to convey the mood. Is the music fast or slow?

The teacher may help students develop an understanding of the musical terms the composer used to indicate the tempo.

Clap the steady beat with the recording. Are the tones long or short?

The teacher may have class members play the duration of notes on rhythm instruments.

eighth notes
sixteenth notes
thirty-second notes

Is the rhythm even or uneven?

Concept: Music may indicate moods.

The music is lively, ful, and exciting.

The tempo is very fast.

The composer uses musical terms such as vivace—vivacious, allegretto vivace, piu vivo—more lively.

The beats are close.

The tones are short.

The time signature indicates that there are two beats.

An eighth note (♩) is used to show that there are two sixteens.

There are four thirtys.

The overall effect is...
the variety of

ced in music

composer conveys

Concept: Music may convey a variety of contrasting moods.

<table>
<thead>
<tr>
<th>Musical Discoveries</th>
</tr>
</thead>
<tbody>
<tr>
<td>The music is lively, gay, cheerful, boisterous, playful, and exciting.</td>
</tr>
<tr>
<td>The tempo is very fast and becomes faster as the music progresses.</td>
</tr>
<tr>
<td>The composer uses musical terms to indicate the tempo.</td>
</tr>
<tr>
<td><strong>vivace</strong>--vivaciously</td>
</tr>
<tr>
<td><strong>allegretto vivace</strong>--very lively and vivaciously</td>
</tr>
<tr>
<td><strong>piu vivo</strong>--more lively</td>
</tr>
<tr>
<td>The beats are close together since the tempo is fast.</td>
</tr>
<tr>
<td>The tones are short.</td>
</tr>
<tr>
<td>The time signature is $\frac{2}{8}$.</td>
</tr>
<tr>
<td>There are two beats in a measure.</td>
</tr>
<tr>
<td>An eighth note ($\frac{1}{8}$) gets one beat.</td>
</tr>
<tr>
<td>There are two sixteenth notes in a beat. ($\frac{1}{16}$)</td>
</tr>
<tr>
<td>There are four thirty-second notes in a beat. ($\frac{1}{32}$)</td>
</tr>
<tr>
<td>The overall effect is one of uneven rhythms.</td>
</tr>
</tbody>
</table>
Musical Experiences

Play the uneven rhythm pattern with Theme 1 on a woodblock as a class member plays the steady beat.

Many of the rhythms in notation are too complicated for children to derive much understanding from looking at them.

Listen to identify the themes.

Are the themes long or short?

How many themes are there?

Is one theme played immediately following another?

Children may hold up cards with the themes numbered when their theme is heard.

Since this music represents children's games in the park of the Villa Borghese, students might suggest a game which would be appropriate for each theme. The themes are too short and too fast to move to.

Listen for instruments which convey the feeling of small children engaged in vigorous action while at play.

Children may explore the piano to create:

- **arpeggios** - broken chords
- **glissandos** - sliding the finger over the white keys

The steady beat may be:

\[
\begin{array}{c}
\text{2} \\
\text{8}
\end{array}
\]

The uneven pattern may be:

\[
\begin{array}{c}
\text{2} \\
\text{8}
\end{array}
\]

The themes are very...

There are seven themes...

There are interludes...

Theme:

1 - skipping around
2 - soldiers galloping
3 - skipping in a line
4 - skipping freely
5 - circle game
6 - marching toy soldiers
7 - running wildly

The harp plays arpeggios to indicate running.
1. on a wood-beat.

No complicated thing from looking another?

1. numbered

Themes in the suggest a theme. The to.

Theme:

1 - skipping around playing tag
2 - soldiers galloping on horses; horses loping along
3 - skipping in a circle
4 - skipping freely through the woods
5 - circle game
6 - marching toy soldiers
7 - running wildly, dodging trees, hiding

The harp plays arpeggios and glissandos up and down to indicate running.
Musical Experiences

**trills** - alternating between two notes rapidly

**tremolos** - two notes on chords played alternately at a rapid speed

The piccolo and flute imitating children's
Trills on high tones imitate children talk
Tremolos are played on woodwind instruments.
Clashing dissonant chords on piano.
Ringing sounds are made on finger cymbals, and cowbells.
Muted trumpets play harmonized.
Staccato (detached, detached) on instruments.
Stringed instruments include violins.

Listen to the "Pines of the Janiculum" from *The Pines of Rome* (Respighi) (EM (4), R 11).

Is the music fast or slow?
Is the music smooth or uneven?
Which instrument plays the melody?

The music is calm, peaceful.
The music is slow.
The music is smooth.
The clarinet plays the melody.
The clarinet plays a prominent role.
The slow arpeggio plays the melody of peace.

Listen for instruments which convey the mood.
The music conveys the mood which prevails on one of the seven hills of Rome.
Musical Discoveries

rapidly
alternately

The piccolo and flute play high, shrill sounds imitating children's high-pitched, excited voices.

Trills on high tones by woodwinds, piano, and strings imitate children talking.

Tremolos are played on woodwinds, string-, celeste, and piano.

Clashing dissonant chords are sounded by brass and woodwind instruments.

Ringing sounds are made by triangle, orchestra bells, finger cymbals, and celeste.

Muted trumpets play high pitches.

Staccato (detached, crisp) sounds comes from brass instruments.

Stringed instruments play whirling tunes.

The music is calm, peaceful, and smooth.

The music is slow.

The music is smooth.

The clarinet plays the melody.

The clarinet plays a peaceful melody in the high register.

The slow arpeggio played by the harp conveys a feeling of peace.
Compare the mood of "The Pines of the Villa Borghese" with that of "The Pines of... students may compare the two selections in terms of mood and the musical means by mood.

"The Pines of the Villa Borghese"

is very fast, lively, gay, cheerful, flightly, boisterous, playful, and exciting.

is composed of uneven, complicated rhythm patterns which are very fast.

has short melodies and many fragmented melodic figures pitched in a very high register.

has seven short themes.

has clashing chords.

has many colorful sounds of children at play, created by the instrumental color of high woodwinds and brasses.

"The Pines of the J

is calm, slow, peaceful.

is composed of simple rhythm patterns.

has a short, simple melody and is played.

has one continuous theme.

has very little harmony.

has the color of a forest of trees created by music.

Musical Experiences

Listen to Syrinx, Debussy (EM (4), R 10) to discover the mood.

What creates the feeling of solitude?

Does the flute play a melody with clearly defined phrases?
illa Borghese" with that of "The Pines of the Janiculum." Through discussion, in terms of mood and the musical means by which the composer achieves the

> "The Pines of the Janiculum"

ightly, boisterous, is calm, slow, peaceful, smooth, tranquil.

m patterns which is composed of simple rhythm patterns.

lodic figures has a short, simple melodic line with skips in the melody and is played in a high register.

has one continuous short melody.

has very little harmonic feeling.

lay, created has the color of a sunset and a peaceful hillside of trees created by muted strings, harp, and clarinet.

<table>
<thead>
<tr>
<th>Musical Discoveries</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) to discover</td>
</tr>
<tr>
<td>The use of a single instrument, the flute, creates a feeling of solitude.</td>
</tr>
<tr>
<td>Most of the phrases are easy to hear. &quot;The flute plays a wandering, rambling tune that sounds like a lot of thoughts coming from a rambling mind.&quot; (A response from a fourth grader!)</td>
</tr>
</tbody>
</table>
Musical Experiences


Listen to discover whether the same degree of feeling persists throughout the entire selection.

The teacher may develop the musical terms used in the score to indicate the sudden change of mood.

- pp - pianissimo - very soft
- ff - fortissimo - very loud
- > - accent mark
- sfz - sforzando - suddenly loud
- poco rit. - slow down a little

Students raise hands to identify the places where these terms might be indicated in the music as they listen.

Listen again to identify how many themes there are in the music.

The music is happy, colorful. The overall mood of gaiety when the accent is accented.

There are three themes...
The music is happy, vivacious, boisterous, and colorful. The overall feeling is one of gaiety. Sometimes the mood is not felt as strongly because the music is soft or slow. There are sudden bursts of gaiety when the music is suddenly very loud or accented.

There are three themes.
### Musical Experiences

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Listen to one theme at a time to analyze the dynamics and tempi.</strong></td>
<td><strong>Theme 1 begins at the end of each theme.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Theme 2 is very repeated.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Theme 1 returns.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Theme 3 is played.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Theme 1 is heard.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Theme 2 is repeated.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Theme 3 is heard.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>A coda follows with counter-melodies repeated add Exc.</strong></td>
</tr>
</tbody>
</table>

---

Compare the mood of **Syrinx** with the **Slavonic Dance in C minor**.

- **Syrinx**
  - is peaceful and conveys a feeling of solitude.
  - is played at a leisurely tempo.
  - is played at a soft dynamic level.
  - has a melody played by a single flute.
  - has a melody that seems to wander or "ramble on."

- **Slavonic Dance in C minor**
  - is boisterous, has sudden bursts.
  - has sudden bursts, retards.
  - has sudden bursts, soft passages.
  - is played by a large orchestra.
  - has clear-cut thematic material.
<table>
<thead>
<tr>
<th><strong>Musical Discoveries</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme 1</strong> begins at a moderate speed and gets slower at the end of each of the two times it is played.</td>
</tr>
<tr>
<td><strong>Theme 2</strong> is very fast and grows louder when it is repeated.</td>
</tr>
<tr>
<td><strong>Theme 1</strong> returns and is played very loud.</td>
</tr>
<tr>
<td><strong>Theme 3</strong> is played very loud at times.</td>
</tr>
<tr>
<td><strong>Theme 1</strong> is heard with &quot;embroidery&quot; added.</td>
</tr>
<tr>
<td><strong>Theme 2</strong> is repeated and becomes very loud.</td>
</tr>
<tr>
<td><strong>Theme 3</strong> is heard again and is very loud.</td>
</tr>
<tr>
<td>A coda follows which is very loud.</td>
</tr>
<tr>
<td>Counter-melodies played with the themes as they are repeated add excitement.</td>
</tr>
</tbody>
</table>

**Slavonic Dance in C minor.**

- **Slavonic Dance in C minor**

  - is boisterous, happy, vivacious, and colorful.
  - has sudden bursts of a very fast tempo as well as retards.
  - has sudden bursts of very loud music contrasted with soft passages.
  - is played by a large symphony orchestra.
  - has clear-cut themes and counter-melodies played with some of the themes.
Objective: To help children become aware of a composer's use of the elements of music and stylistic characteristics to convey expressive quality

Concept: Mood may be conveyed through timbre, tones, harmony, and rhythm.

Musical Experiences

Listen to The White Peacock by Griffes, (AIM (6), Vol. 1) to discover the mood.

Add to the chart of descriptive words these words used to describe Griffes' music:

- The music is dreamy, hazy, and wistful.

Make impressions of the music with chalk, selected from a wide variety of colors and shades, on large paper.

Another day —

Listen to the opening melody to discover which instrument plays it.

- tempo?
- mood?
- contour of melody?

Listen to the theme of White Peacock to discover which instrument plays it.

- mood?
- contour of melody?
- rhythm?

Listen for the rhythm of the new melody played by the clarinet.

- contour of melody?
- dynamics?

The oboe plays the melody which rises and falls.

The flute plays the theme which descends and ascends.

The rhythm is uneven.

The rhythmic effect is created by the range which begins...
ware of a composer's
ic and stylistic
dressive quality

Concept: Mood may be created by tempo, dynamics,
timbre, arrangement of tones, duration of
tones, harmonies, and styles of playing.

Musical Discoveries

The music is dreamy, melancholy, rippling, listless,
hazy, and wistful.

The oboe plays the slow, broad, hazy, dreamy melody
which rises and falls gently.

The flute plays this droopy, listless melody which
descends and ascends very gradually and is made up
of chromatic tones which lie very close together.
The rhythm is uneven.

The rhythmic effect is created by the use of

There are ascending passages of over an octave in
range which begin softly and grow in volume to loud.
<table>
<thead>
<tr>
<th>Musical Experiences</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen for the effect created by the harp and celeste.</td>
<td></td>
</tr>
<tr>
<td>harmony?</td>
<td>Arpeggios are played</td>
</tr>
<tr>
<td>Listen for the rhythmic effect created by the melody for flutes.</td>
<td></td>
</tr>
<tr>
<td>mood?</td>
<td>Parallel chords,</td>
</tr>
<tr>
<td>Listen for the mood conveyed by the oboe.</td>
<td></td>
</tr>
<tr>
<td>Listen to discover how a climax is created.</td>
<td></td>
</tr>
<tr>
<td>Listen to the entire composition to discover how the impressionistic effect is created through the use of each of the elements:</td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td>Although a little</td>
</tr>
<tr>
<td>Harmony</td>
<td>music is graceful</td>
</tr>
<tr>
<td>Form</td>
<td>The dynamic level</td>
</tr>
<tr>
<td>Expressive Quality</td>
<td>the climax occurs</td>
</tr>
<tr>
<td></td>
<td>slower.</td>
</tr>
<tr>
<td>Melody - short</td>
<td></td>
</tr>
<tr>
<td>Rhythm - changing</td>
<td></td>
</tr>
<tr>
<td>Harmony - chromatic</td>
<td></td>
</tr>
<tr>
<td>Form - short</td>
<td></td>
</tr>
<tr>
<td>Look at impressionist paintings as the music is played.</td>
<td></td>
</tr>
</tbody>
</table>
Musical Discoveries

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Short melodies of shifting tonality</td>
</tr>
<tr>
<td></td>
<td>Chromatic tones</td>
</tr>
<tr>
<td></td>
<td>Lack of feeling of key center</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Changing meter</td>
</tr>
<tr>
<td></td>
<td>A great variety of a key center</td>
</tr>
<tr>
<td>Harmony</td>
<td>Chromatic chords</td>
</tr>
<tr>
<td></td>
<td>Lack of feeling of a key center</td>
</tr>
<tr>
<td>Form</td>
<td>Short melodies create a free form</td>
</tr>
<tr>
<td>Expressive Quality</td>
<td>Timbre conveys the mood.</td>
</tr>
<tr>
<td></td>
<td>Oboe, flute, harp, celeste</td>
</tr>
<tr>
<td></td>
<td>The music is often very soft</td>
</tr>
</tbody>
</table>

Arpeggios are played on the harp and celeste.

Parallel chords, thick in texture, are played.

Changes in meter create interest in this emotional melody.

Although a listless, tired feeling is created, the music is graceful.

The dynamic level rises to fortissimo, at which point the climax occurs; then the music gets softer and slower.

Music is often very soft.
WE APPRAISE AND EVALUATE pupil progress, effectiveness of teaching, and effectiveness of the music program.

Evaluation is a continuous process and is made in terms of the objectives of the program. All who are involved in the program participate in the process of evaluation -- pupils, teachers, principal, and superv'sor. (See Montgomery County Public Schools Bulletin Evaluative Criteria for the Elementary School.)

Teacher and pupils evaluate a class period, weekly and monthly progress, as well as progress for a year. The purpose of the continuous evaluation is for students and teachers to know their strengths and their weaknesses and to assess their progress toward attainment of the objectives.

Throughout this guide there are suggestions for Evaluation.

A student who has participated in a variety of musical activities or who has sung and listened to a wide variety of music should be in process of musical growth. This growth is manifested through the following behaviors which provide another avenue for evaluation. These behavioral outcomes, stated in terms of musical growth, are related to the objectives of the music program (see p. 1):

- **Growth in Musical Skills**

  He sings with greater enjoyment because of his increasing ability to sing expressively and in tune (alone, in unison, and in parts).

  He listens with greater enjoyment because of his experiences with a wider variety of music and his growing skill in using his intellect and his imagination as he listens. He is becoming a more attentive listener as a part of an audience.
effectiveness

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following behaviors

These of musical growth, music program

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audience.

He responds with greater accuracy to the many aspects of rhythm in music.

He is growing in his ability to play melodic, harmonic, and rhythmic accompaniments. He is improving his playing skills on one or more instruments.

He is developing skill in music reading which enables him to sing and to play more accurately and expressively; to listen with more understanding; and to grow in his ability to use notation to record his musical ideas.

• Growth in Musical Knowledge and Understanding

His understandings of the characteristics of the elements of music and its expressive qualities are becoming more refined.

His singing, playing, and listening repertoire is expanding as he gains knowledge and understanding of a variety of music.

• Growth in Musical Discrimination and Taste

As a result of his experience with a wide variety of music, he is growing in his ability to evaluate his own musical efforts and those of others

able to choose appropriate instruments for accompaniments for songs

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APPENDICES

Care and Tuning of the Autoharp

Resources for Helping Students Play Instruments

Abbreviations

Instruments in the Elementary School
CARE AND TUNING OF AUTOHARP

The autoharp is affected by extreme temperatures. Therefore, it is advisable to store it in a place that is neither too hot nor too cold. If it is left on a shelf near a window or if it is exposed to the radiator or the sun, the sound box may crack or the autoharp may become out of tune.

Tuning the Autoharp

Tighten a string to raise its pitch; loosen the string to lower the pitch. Turn the peg gently so that you do not break a string. Use the piano or bell blocks to sound the pitch. Keep plucking the string as you turn the peg until the correct pitch is reached.

It is best to tune the autoharp by chords, rather than scalewise. The following is an easy way to proceed:

Begin with F major chord: F A C

Tune all the F's, then all the A's, then all the C's.

Next tune the C major chord: C E G

(C was tuned in the F major chord. It is circled and does not need tuning. All circled letters have already been tuned.)

Next, tune the G major chord: G B D

Then the G7 chord which is made up of G B D F. It is already in tune.
CARE AND TUNING OF AUTOHARP

Temperatures. It is left in a place that it is left on a radiator the autoharp may loosen the stringly so that you do bell blocks to ring as you turn ached.

Words, rather than way to proceed:

Now tune the D7 chord: D F# A C

Next, tune the Bb chord: Bb D F

(Bb and A# are the same)

Next tune the E7 chord: E G# B D

Now tune the A7 chord: A C# E G

The remaining chords on the autoharp C7, Am, Dm, and Gm are in tune because each note they contain has already been tuned.
RE resources for helping students play instrument

Autoharp
- EM (5) (Teacher's Ed.) pp. xii-xiii
- MOM (5) inside cover page; p. 117
- MOM (6) inside cover page; p. 115
- DMT (5) p. 80

Guitar
- MMYO (5) pp. 216-217
- MMYO (6) pp. 238-239
- DMT (5) p. 80
- ND (6) p. 125; p. 144

Children's Guitar Guide (Fraum)

How to Play the Guitar (Silverman)

Guitar in the Classroom (Zimmerman, et al)

Recorder
- MMYO (5) pp. 218-
- MMYO (6) pp. 236-

The Recorder Guide

Ukulele
- GWM (6) p. 160
- GWM (6) (Teacher's
- DMT (5) p. 80
- ND (6) pp. 140-143

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SOURCES FOR HELPING STUDENTS PLAY INSTRUMENTS

Recorder

MMYO (5) pp. 218-219

MMYO (6) pp. 236-237

The Recorder Guide (Kulbach and Nitka)

Ukulele

GWM (6) p. 160

GWM (6) (Teacher's Ed.) p. 241

DMT (5) p. 80

ND (6) pp. 140-143

et al)
### ABBREVIATIONS

#### Books

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>EM</td>
<td>Exploring Music</td>
<td>Holt, Rinehart &amp; Winston</td>
</tr>
<tr>
<td>GWM</td>
<td>Growing With Music</td>
<td>Prentice-Hall</td>
</tr>
<tr>
<td>MM</td>
<td>Mastering Music</td>
<td>American</td>
</tr>
<tr>
<td>MMYO</td>
<td>Making Music Your Own</td>
<td>Silver Burdett</td>
</tr>
<tr>
<td>MOM</td>
<td>The Magic of Music</td>
<td>Ginn</td>
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<tr>
<td>ND</td>
<td>New Dimensions in Music</td>
<td>American</td>
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<tr>
<td>OS</td>
<td>Outdoor Sing</td>
<td>MCPS</td>
</tr>
<tr>
<td>SM</td>
<td>Studying Music</td>
<td>American</td>
</tr>
</tbody>
</table>

#### Recordings

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIM</td>
<td>Adventures in Music</td>
<td>RCA-Victor</td>
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<tr>
<td>BOL</td>
<td>Bowmar Orchestral Library</td>
<td>Bowmar</td>
</tr>
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</table>
**INSTRUMENTS IN THE ELEMENTARY SCHOOL**

<table>
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<th>Rhythm Instruments</th>
<th>Harmony Instruments</th>
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</thead>
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<td>Bell Blocks</td>
<td>*Tambourine</td>
<td>Autoharp</td>
</tr>
<tr>
<td>Bass Bell Blocks</td>
<td>*Wrist Bells</td>
<td>Ukulele</td>
</tr>
<tr>
<td>Recorders</td>
<td>*Turkish Bell</td>
<td>Guitar</td>
</tr>
<tr>
<td>Psaltery</td>
<td>*Cowbell</td>
<td>Zither</td>
</tr>
<tr>
<td>Meloharp</td>
<td>*Triangle with striker and holder</td>
<td>Chord Organ</td>
</tr>
<tr>
<td>Zither (melody strings)</td>
<td>*Cymbals</td>
<td>Duo Bass</td>
</tr>
<tr>
<td>Xylophone</td>
<td>*Finger Cymbals</td>
<td>Tri Bass</td>
</tr>
<tr>
<td></td>
<td>*Rhythm Sticks</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Tone Block</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Wood Block</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Claves</td>
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<tr>
<td></td>
<td>*Maracas</td>
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<tr>
<td></td>
<td>*Sand Blocks</td>
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<tr>
<td></td>
<td>Guiro</td>
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<td></td>
<td>Castanets</td>
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<td></td>
<td>Chinese Temple Blocks</td>
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<td></td>
<td>Tone Log</td>
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<tr>
<td></td>
<td>Congo Drum</td>
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<td></td>
<td>Redonda Drum</td>
<td></td>
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<tr>
<td></td>
<td>Bongo Drums</td>
<td></td>
</tr>
</tbody>
</table>

*Each classroom should contain a box with one of each of the rhythm instruments identified here by an asterisk. If your school has a music center, all of the other instruments listed on this page will be located there. If you do not have a music center, the other musical instruments will probably be stored in a closet and may be checked out from there for use in your classroom.*