

Appendices



A: Students with Disabilities

The music educator has the responsibility for teaching and supervising a diverse group of students. This group includes those students with learning disabilities, speech or language impairments, hearing and visual impairments, including blindness and deafness, physical disabilities, health-related challenges, and cognitive, behavioral, and emotional disabilities. To help all students achieve to their potential, it is recommended that a multisensory/multimodal style of teaching be used.

A varied instructional approach is extremely helpful for learning to occur. Of our five senses—sight, hearing, touch, taste, smell—it is recommended that music educators design lessons that use a minimum of three senses, the audio-visual-tactile senses, to reach every student. All students can benefit from these varied approaches.

Students with disabilities must have access to and participate in music classes as determined by the school district's Committee on Special Education (CSE) and as indicated on their Individualized Education Program (IEP). Identified on the IEP are supports and services necessary to help students with disabilities learn such as supplementary aids and services, assistive technology and services, and program modifications and support. These services and supports will also assist the music teacher in making the accommodations to curriculum, instruction and assessment that are necessary for students with disabilities to achieve the music standards. For example, some students may benefit if musical notes are enlarged. Others may need tactile materials to accompany instruction. For some students, the music teacher may need to teach a skill by breaking it down into very small steps. Students may also use assistive technology services and devices, such as an auditory enhancement device or a voice-activated computer, with disabilities during music classes. Consultation from special educators and related service personnel is a support that will help the music teacher provide successful learning activities for students with disabilities.

The music teacher should expect students with disabilities to successfully reach the goals established for music class as well as those indicated on their IEPs. The music teacher, as well as the student's other regular education and special education teachers are a team that supports student success. Regular reporting of student progress by all the student's teachers on a formal and informal basis helps monitor student progress effectively. As questions or concerns arise about student behavior and achievement, teachers should contact parents and school personnel according to the policies established by the school. If it is necessary for the CSE to meet and determine if revisions need to be made to the IEP, observations and assessments of the student from the student's teachers are most helpful in determining what changes, if any, need to be made to the IEP. The music teacher's participation in the annual reviews of students with disabilities provides valuable information in determining appropriate programs and services.

All students must have equal opportunity and access to achieve the New York State learning standards. All students can benefit highly from the study of music in all of its modes-listening, performing, creating and knowing. The quality of the musical experience should not be compromised. A teacher who exudes positive thinking, commitment and accomplishment, along with meeting other teacher qualifications can assist students with disabilities in their study of music in all of its modes-listening, performing, creating, and knowing. Teaching consistently in an audio-visual-tactile mode and concentrating on process rather than product will help encourage and inspire students with disabilities to fully participate in the music curriculum and learning activities.

For more information on State regulations, policy and guidelines for students with disabilities contact the Office of Vocational and Educational Services for Individuals with Disabilities (VESID) via their website, www.vesid.nysed.gov (518) 473-2878.

B: Types of Assessment Tools and Tasks

Excerpted from:
Assessment in Classroom Music
Classroom Music Committee of the
New York State School Music Association
November 1997

Following are the types of tools and classroom opportunities covered in this publication. Teachers can use this list to inventory their current assessment practices, expand the types of assessment tools and tasks available to them, and evaluate the efficiency of their assessment program.

In general terms, *tools* are materials and *tasks* are actions.

Assessment tools (materials)

Using the tools below in authentic music tasks better links the curriculum, instruction and assessment:

- Adjudication forms/templates adapted for classroom music
- Auditions (live or taped)
- Checklists
- Compositions, arrangements, transcriptions
- Conferences with students and/or parents
- Evaluation by self, peers, teacher
- Journals, repertoire lists, agenda books, graphic organizers²
- Learning contracts
- Multimedia devices (such as computers or karaoke equipment)
- Performance observations
- Photographs, collages, montages
- Portfolios³
- Recordings (audio and video tape)
- Reports, essays, reviews
- Rubrics
- Standardized music achievement tests⁴
- Teacher-made quizzes and tests

² Graphic organizer: a visual representation of organized data relating to a content area that integrates knowledge, fosters organization and links higher order thinking skills.

³ Portfolio: an organized, systematic record of student work chosen by the student and teacher that documents growth in student learning. Portfolio types usually include process, product and cumulative portfolios.

⁴ Iowa Tests of Music Literacy (ITML) (Gordon, 1971/1991); Music Achievement Tests (Colwell 1969/1986); Silver Burdett Music Competency Test (Colwell 1979); Watkins-Farnum Performance Scale (Watkins and Farnum 1954, 1969)

Assessment tasks (actions)

Tasks that provide opportunities to use the tools listed are:

- Aural examinations
- Collages, montages (design and construction)
- Critiques (e.g., concert, classroom performance, video and audio tapes)
- Discussion/demonstration
- Graphic organizer (constructing and updating)
- Group presentation
- Group projects
- Interviews
- Learning contract development
- List construction and updates (repertoire, listening, etc.)
- Multimedia presentation
- Music analysis
- Music journals (writing entries and reflections)
- Original music composition or sound piece
- Paper/pencil objective tests
- Peer coaching and evaluation
- Performance production
- Problem solving
- Research local music resources (business, performers)
- Research reports, essays
- Student-created test questions
- Student notebooks
- Surveys
- Technology-generated products

C: Critical Listening Rubric

Excerpted from:
High School (Grade 9) Arts Assessments, Test Sampler Draft
 New York State Education Department
 April 2001

Also available at <http://www.emsc.nysed.gov/ciai/arts/pub/artsampmusic.pdf>

| Level | Description |
|-------|---|
| 4 | Refers to two or more musical elements with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s). |
| 3 | Refers to at least two musical elements with somewhat accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s). <p style="text-align: center;">OR</p> Refers to at least two musical elements, one with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s), and the other(s) without descriptive or supportive evidence along with relevant connections to the musical excerpt(s). |
| 2 | Refers to only one musical element with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s). <p style="text-align: center;">OR</p> Refers to two or more musical elements without descriptive or supportive evidence or relevant connections to the musical excerpt(s). |
| 1 | Refers to only one musical element without descriptive or supportive evidence or relevant connections to the musical excerpt(s). |
| 0 | Response is illegible <p style="text-align: center;">OR</p> Response doesn't meet any of the above criteria <p style="text-align: center;">OR</p> Response is inappropriate to topic <p style="text-align: center;">OR</p> No response |

D: Learning Experience: Peer Review Process

INTRODUCTION

The New York State Academy for Teaching and Learning (NYSATL) was established in 1996 by the State Education Department to acknowledge those teachers who submitted learning experiences for validation by their peers, through the peer review process. Over time, this process has become known as NYSATL's Statewide Peer Review. The process is an avenue for focusing professional development on standards-based classroom practice, as a means of enriching teachers' abilities to improve instruction for the purpose of higher student achievement. The process has yielded a rich collection of learning experiences that demonstrate how the New York State *Learning Standards for the Arts* are addressed in classroom practice.

The following lesson, **Patterns in Musical Composition, Intermediate-Level Young Composers Concert**, submitted by Julie Along Carr, has been accepted by the New York State Academy for Teaching and Learning. It has been included in this document as an example of how any of the instructional/assessment ideas included in the first section of the resource guide can be expanded into a detailed lesson plan and applied in the classroom with actual results.

You can view procedures for submitting materials and more lessons accepted by the academy by visiting <http://www.nysatl.nysed.gov>

Patterns in Musical Composition, Intermediate-Level Young Composers Concert

by Julie Along Carr
Cortland Enlarged City School District

Rationale:

The 7th-grade teams were planning their second interdisciplinary unit dealing with patterns in the environment. This lesson is a continuation of the lessons in composition done the previous year. The focus this year was to provide an opportunity for the students to compose and perform their pieces, which were based on memorized pieces they learned last year.

Learning Context:

This activity corresponds to Arts Standard 1—Creating, Performing, and Participating in the Arts. Students will:

- Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbral, and dynamic elements.
- Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others and discuss ways to improve them.

This activity corresponds to Arts Standard 2—Knowing and Using Arts Materials and Resources. Students will:

- Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.

This activity corresponds to Arts Standard 3—Responding to and Analyzing Works of Art. Students will:

- Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.
- Use appropriate terms to reflect a working knowledge of the musical elements.

This activity corresponds to English Language Arts Standard 3—Language for Critical Analysis and Evaluation: Students will read, write, listen, and speak for critical analysis and evaluation.

Speaking and writing for critical analysis and evaluation requires presenting opinions and judgments on experiences, ideas, information, and issues clearly, logically, and persuasively with reference to specific criteria on which the opinion or judgment is based.

Students will:

- Present (in essays, position papers, speeches, and debates) clear analysis of issues, ideas, texts, and experiences, supporting their positions with well-developed arguments.

Prerequisites include:

- Basic understanding of music terminology including measure, bar line, note values of whole, half, quarter, eighth, key signature, time signature.
- Understanding of basic written notation.
- Understanding of the basic compositional techniques of transposition, inversion, rhythmic alteration, melodic alteration, and retrograde.

Curriculum alignment:

- This experience fits into our work with theme and variations. It is also a part of the 7th-grade interdisciplinary team unit on patterns.

Procedure:

Preparation:

- As preparation for the project, a review of basic compositional techniques was presented verbally and through demonstration, using familiar pieces such as “Hot Cross Buns,” “Twinkle, Twinkle, Little Star,” and “Mary Had a Little Lamb.” The songs were familiar to the students because they had been performed at the final concert the previous spring by all of the string players. As a means of visual demonstration, a large transparency was used over a blank staff to illustrate the basic compositional techniques. The transparency could be flipped backwards, turned upside down, and flipped and turned to demonstrate retrograde, inversion, and retrograde inversion. Each student received a packet of songs to use for the project and a smaller staff-lined transparency.

1. Students were asked to break into groups of at least two but no more than four. They were asked to choose a song from the packet and to discuss ways they could alter the melody to create a variation. Specific instructions included the key, number of measures, clef used, and final form of the piece. (See Activity 1 below.)
2. Each group was given a piece of staff paper. Terminology was reviewed one more time. Each group was then asked to find a spot in the room and begin to experiment with their melodies. They were encouraged to choose a small part of their melody to put on the transparency and play with the various techniques to decide how they wanted their piece to sound. As they worked, they were to notate their work. Students were permitted to play their piece as they worked. Students were to indicate the compositional device(s) they used in their work. Pieces were turned in at the end of the class period to be reviewed by the teacher. (See Activity 2 and student samples.)
3. Copies of their variations were returned to the students to practice for the concert performance. Modifications of the variations were allowed, as some groups wanted their variation to be playable as a duet with the original composition.
4. The pieces were performed at the concert in November. An explanation of the project was included in the program and the principal introducing the concert made mention of the special project.
5. Students view the videotape of the concert and fill out their self-evaluation rubrics and peer evaluation rubrics for two other groups.

Evaluation:

The compositions are video- and audiotaped so that the students can hear their pieces. Each student is given a self-evaluation rubric and two peer evaluation rubrics to complete. The teacher completes the student evaluation rubric and shares it with the students individually.

Instructional/Environmental Modifications:

One inclusion student participated in the learning experience. No modifications were necessary for success of this student.

Time Required:

Teacher planning for the activity took approximately one 45-minute period to copy the packet of folk songs and prepare examples for demonstration. Another period was required to review and evaluate Activity 2. Copying the melodies for the students to use during the performance took an additional period. Final student evaluation will take one period and a short amount of time during lessons to discuss the evaluations with each student.

Implementation of the activity took less than half a rehearsal period except for Activity 5, which will take an entire class period.

Resources:

- Packet of folk songs
- Transparency sheet
- Composition terminology listed on large sheets of paper for posting
- Staff paper for each group

Assessment Plan:

Students continually assess their progress by listening to their compositions. The end activity requires a formal self-evaluation and two peer evaluations. The teacher evaluates each activity and conferences with the student at the conclusion of the activity. (See examples of evaluation rubrics and teacher combined rubric.)

The work of the seventh graders became a part of their “Patterns” portfolio. Work of all students became a part of their orchestra portfolio.

Student work:

Included below are samples of student work.

Reflection:

This activity was planned to create a logical approach to teaching composition during a rehearsal situation. The students enjoyed the activity and were pleased with the reaction of their parents to hearing the final product. Being able to recognize patterns has helped the students in practicing difficult sections of their music—it has given them another way to break a difficult passage down. An added benefit was that it was part of the interdisciplinary project and showed the students and teachers that music is an important part of the environment and the school atmosphere. Students enjoyed having their fellow orchestra members perform their compositions. Many of the students wanted to learn to input their compositions into the computer so that they could have a professional-looking final product.

Patterns in Musical Composition

Activity 1: (approximately 10 minutes)

1. Choose a group to work with. You must have at least two people per group and may not have more than four people.
2. Choose one of the memorized folk songs we performed last year. You may not use “Hot Cross Buns.” You may use the harmony part as well as the melody.
3. Guidelines:
 - Keep the same key signature.
 - Your piece may end up longer than the original melody, but it may not be shorter.
 - You may use any clef you wish. If your group is a mixed instrument group, you may write your song in both clefs or have one instrument play the melody while the other plays the variation.
 - You need to use standard notation in your final copy that will be handed in to me.
4. Let me know who is in your group and what song you have decided to do.

Activity 2: (approximately 20 minutes during each of two class periods)

1. Use the staff paper that I gave each group to begin writing your variation.
2. Remember the ways you can alter a melody to form a variation. You will need to label the compositional techniques in your variation as part of your group's self-evaluation.

3. Be sure to follow the guidelines listed in Activity 1.
4. You will have 20 minutes of two class periods to work on your variation.
5. When you are done, please hand in your variation to me. I will return it to you so that you can practice it before the concert.

Activity 3: (approximately 15 minutes)

1. Practice your variation with the rest of your group.
2. If you need to make some corrections so that you can play it as a duet with the original melody, you may do so. Make sure you write legibly so that you can read it when you perform on Thursday.

Activity 4: (at the concert)

This is the big day—your performance. I know you will all do a great job!

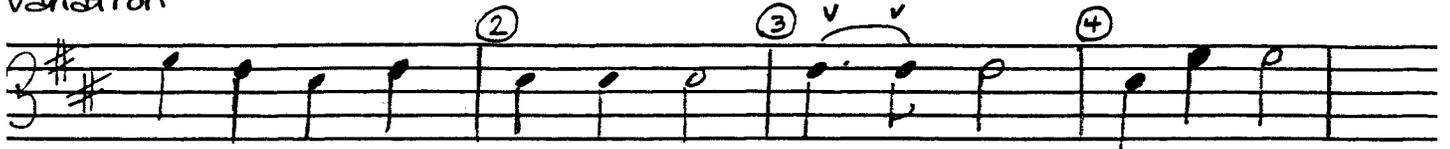
Activity 5: (one class period)

1. Using the rubric (evaluation chart) I gave you, evaluate your own and two other groups' performances as you view the videotape.
2. Be honest about both types of evaluations. I will also be evaluating each group. The evaluations themselves are not a grade. You will be graded on how well you do the evaluations. Please write your comments in complete sentences with proper grammar, spelling, and punctuation!
3. I will go over the evaluations with you at your next lesson.

Mary Had a Little Lamb - Theme



Variation



Rubric explanations:

Peer Evaluation:

- Each group evaluated one other group. They listened to the group and were given a copy of the group's work to use in their evaluation.
- The second part of this evaluation is an evaluation of the student's ability to distinguish the compositional devices used by each of the other groups.

Self Evaluation

- Each group evaluated their own performance.
- Each individual assessed his/her own understanding of the compositional concepts.
- Each individual assessed the project.

Teacher Evaluation

- The student evaluations were assessed based on their completeness and the thought put into the answers.
- The peer evaluations were assessed based on their completeness and the thought put into the answers.
- The two analysis categories were assessed based on the work done in the student self and peer evaluations.
- The composition itself was evaluated based on the following of the guidelines only. No musical judgments were assessed. Performances were evaluated by peer groups as part of that evaluation.

Look at the packet of compositions. See if you can figure out which device each group used at the circled numbers in their pieces.

- Remember:
- Transposition: Starting the melody on a different note
 - Inversion: Changing the direction of the intervals
 - Rhythmic alteration: Changing the rhythm
 - Melodic alteration: Changing the melody by adding or taking away notes
 - Retrograde: Playing the whole song or a measure backwards

"Mary Had A Little Lamb" by Jay, Chris and Bryan
 1 melodic alteration (augmentation)

"Mary Had A Little Lamb" by Sarah, Hannah and Tari
 2 transposition 4 transposition
 3 rhythmic alteration 5 transposition inversion

"Twinkle" by Melissa, Rachel and Taylor
 6 transposition inversion 11 retrograde
 7 rhythmic alteration 12 retrograde rhythmic alt.
 8 rhythmic alteration 13 melodic alteration
 9 transposition retrograde 14 rhythmic alteration
 10 rhythmic alteration

"Waltz" by Emma, Kayla, Nikki and Christine
 15 rhythmic alteration transposition

"Allegro" by Luke, Robert and Joey
 16 retrograde inversion

"Frere Jacques" by John and Jake
 17 inversion

"Allegro" by Allison, Tacie and Levi
 18 inversion
 19 rhythmic alt.

- rhythmic alteration - change the rhythm
- retrograde - play it backwards
- inversion - play it upside down
- transposition - starting on a different note

11/19

Patterns in Musical Composition
Peer evaluation

Name _____

Group I am evaluating _____
Use the copies of the other groups' compositions to do the guidelines section.

| | 4 | 3 | 2 | 1 | 0 |
|--------------------------|--|---|---|---|---------------------------------------|
| Followed guidelines | Followed all four ✓ guidelines | Followed three guidelines | Followed two guidelines | Followed one guideline | Did not follow any guidelines |
| Performance-Intonation | The group played very well in tune | The group made only one or two intonation errors ✓ | The group made three or four intonation errors | The group made five or six intonation errors | The group was not in tune very well |
| Performance-Ensemble | The group stayed perfectly together | The group was almost perfect ✓ | The group fell apart, but was able to get back together | The group had trouble getting back together after it fell apart | The group had to start over |
| Performance-Tone quality | They sounded really strong and confident | They sounded pretty strong ✓ | They were not very strong | They sounded weak and unsure of themselves | They sounded really weak and scared |
| Performance-Positions | All of them had great positions | One of the group members needed a better position ✓ | Two of the group members needed better positions | They all needed to fix part of our positions | None of them had a very good position |

Describe the overall performance They were pretty much together the whole time and played well in tune.

What did you like best? I liked how they altered the original song.

What could they have done better? They could have gotten into it a little more.

E: The Relationship Between the New York State Learning Standards for the Arts and the National Standards for Arts Education in Music

Excerpted from:
Learning Standards for the Arts
New York State Education Department, April 1996 and
National Standards for Arts Education
Music Educators National Conference, 1994

BROAD RELATIONSHIP

NATIONAL

(from *Summary Statement*, pp. 18-19)

- They (students) should be able to communicate at a basic level in the four arts disciplines - dance, music, theatre, and the visual arts.
- They (students) should be able to communicate proficiently in at least one art form.
- They should be able to develop and present basic analysis of works of arts.

STATE

- Students should demonstrate elementary level achievement in the content standards for each of the four disciplines of dance, music, theatre, and visual arts.
- Students should demonstrate intermediate level achievement in the content standards for two of the four disciplines of dance, music, theatre, and visual arts.
- Students should demonstrate commencement level achievement in the content standards for one of the four disciplines of dance, music, theatre, and visual arts.

Standard 1: Creating, performing, and participating in the arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and using arts materials and resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and analyzing works of art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.

Standard 4: Understanding the cultural dimensions and contributions of the arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

- All four learning standards.

RELATIONSHIP BETWEEN STATE KEY IDEAS AND NATIONAL CONTENT STANDARDS IN MUSIC

STATE

Arts Standard 1: Creating, performing, and participating in the arts.

Music: Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording and producing music.

Arts Standard 2: Knowing and using arts materials and resources.

Music: Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

NATIONAL

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Arts Standard 3: Responding to and analyzing works of art.

Music: Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

- 6. Listening to, analyzing, and describing music.
- 7. Evaluating music and music performances.
- 8. Understanding relationships between music, the other arts, and disciplines outside the arts.
- 9. Understanding music in relation to history and culture.

Arts Standard 4: Understanding the cultural dimensions and contributions of the arts.

Music: Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

- 9. Understanding music in relation to history and culture.
- 1. Singing, alone and with others, a varied repertoire of music.
- 2. Performing on instruments, alone and with others, a varied repertoire of music.
- 6. Listening to, analyzing, and describing music.

RELATIONSHIP BETWEEN STATE PERFORMANCE INDICATORS AND NATIONAL ACHIEVEMENT STANDARDS IN MUSIC

STATE

Standard 1: Creating, performing, and participating in the arts.

- Create/Compose
- Sing/Play
- Read/Improvise/Arrange
- In performing ensembles

- 4 a,b,c
- 1 a,b,c,d; 2 a,b,c,d
- 5 a,b,c; 3 a,b,c,d,e; 4 b
- 1 d,e,f; 2 b,d,f; 5 a

Standard 2: Knowing and using arts materials and resources.

- Classroom/nontraditional instruments
- Various settings/uses
- Media/libraries for reports
- Audience behavior/ listening and response
- Community/career

- 2 b; 4 b,c
- 9 c,d
- 8 c
- 9 a,e
- 9 c; 8 d,e

Standard 3: Responding to and analyzing works of art.

- Listen, analyze, evaluate
- Describe . . . use musical technology
- Describe music's relationship/context/ surroundings/roles

- 6 a,b,c,f; 7 a, b
- 6 a,c,d
- 7 a; 8 a,b,c,e; 9 a,b,c; 6 a

Standard 4: Understanding the cultural dimensions and contributions of the arts.

- Identify/perform/analyze repertoire
- Identify cultural, geographic, historical

- 9 a,b,c,e; 1 c; 2 c
- 6 b,d

F: Repertoire List

Excerpted from: Music PreK–6 Syllabus/Guide Field Test Edition
New York State Education Department

If the students are to value the musical art and be aware of the dimensions that have contributed to our common cultural experience, they need a knowledge of a body of music literature representing various styles, time periods, and cultures. To ensure this musical knowledge, a list of recommended singing and listening repertoire is provided.

This list should be considered as a means to enrich, rather than constrict, the students' music appreciation. Although songs and pieces are categorized to aid the teacher, they have not been selected on that basis. The categories, being somewhat arbitrary, only aid in illustrating the variety included. School districts may modify the list to best suit local needs. It is recommended that this list be used as a minimum list of selections for all students to know.

The repertoire list is provided by levels which are arranged sequentially, and merely suggestive of age and grade grouping. Any repertoire used should be cumulative; that is, repertoire presented at one level should be reexperienced at a higher level.

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

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

Singing Repertoire

Grades PreK–K

| Selection | Category |
|------------------------------------|----------|
| Ach Du Lieber Augustine | EF |
| Bingo | M |
| Down by the Station | EC |
| Eency, Weency Spider (Itsey Bitsy) | EC |
| Here We Go, Looby Loo | EC |
| Hokey Pokey | M |
| Hot Cross Buns | EC |
| I'm a Little Teapot | EC |
| If You're Happy | M |
| It's Raining (It's Pouring) | EC |
| Jingle Bells | H |
| Little White Duck | EC |
| London Bridge | M |
| Muffin Man | EC |
| My Dreidl | H |
| Old MacDonald Had a Farm | AF |
| Row, Row, Row Your Boat | R |
| Six Little Ducks | EC |
| The Farmer in the Dell | M |
| The Wheels of the Bus | M |

| | |
|---|---|
| Three Blind Mice | R |
| Over the River and Through the Woods | H |
| Twinkle Twinkle (Baa Baa Black Sheep | |
| Where is Thumbkin? | M |

Grades 1–2

| Selection | Category |
|-----------------------------------|----------|
| America (My Country 'Tis of Thee) | P |
| Animal Fair | AT |
| Are You Sleeping? | R |
| Blue Tail Fly (Jimmy Crack Corn) | AF |
| Cotton Needs Picking | AF |
| Do-Re-Mi (Doe, a Deer) | AF |
| Down in the Valley | POP |
| Frosty the Snowman | POP |
| Go Tell Aunt Rhody | AF |
| Hush, Little Baby | L |
| I'm Gonna Sing | S |

| | |
|--|----|
| John Jacob Jingleheimer Schmidt | EF |
| Marching to Pretoria | EF |
| Michael, Row the Boat Ashore | S |
| Oh, Susanna | AT |
| Old Brass Wagon | AF |
| On Top of Old Smokey | AF |
| Pop, Goes the Weasel | EF |
| Rig-a-Jig-Jig | AF |
| Rudolph the Red-Nosed Reindeer | H |
| Santa Claus Is Comin' to Town | H |
| Scotland's Burning | R |
| She'll Be Comin' Round the Mountain | M |
| Shoo Fly | AF |
| Skin and Bones | H |
| Skip to My Lou | M |
| This Old Man | M |
| Three Pirates | M |
| Twelve Days of Christmas | H |
| Up on the Housetop | H |
| We Wish You a Merry Christmas | H |
| Yankee Doodle | P |

Grades 3–4

| Selection | Category |
|--|----------|
| America, the Beautiful | P |
| Banana Boat Loader's Song | EF |
| Brahms' Lullaby | L |
| Camptown Races | AT |
| Clementine | AF |
| Daisy, Daisy (Bicycle Built for Two) | AT |
| Deck the Halls | H |
| Dixie | AT |
| Don Gato | EF |
| Drill, Ye Tarriers | AF |
| Dry Bones | S |
| Ghost of Tom (John) | H |
| God Bless America | P |
| He's Got the Whole World in His Hands | S |
| Hey, Ho, Nobody Home | EF |
| I've Been Workin' on the Railroad | AF |
| Kookaburra | E |
| Kum Ba Yah | E |

| | |
|--------------------------------|-----|
| Land of the Silver Birch | EF |
| Magic Penny | POP |
| Oh, How Lovely Is the Evening | R |
| Ol' Texas | AF |
| Polly Wolly Doodle | AF |
| Rocka My Soul | S |
| Sarasponda | EF |
| Sing, Sing a Song | POP |
| Swing Low, Sweet Chariot | S |
| Take Me Out to the Ballgame | AT |
| Tinga Layo | EF |
| Waltzing Matilda | EF |
| We Shall Overcome | S |
| When the Saints Go Marching in | S |
| You Are My Sunshine | AT |

Grades 5–6

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

Listening Repertoire

Grades PreK–K

Lullaby. Brahms
The Flight of the Bumblebee. Rimsky-Korsakoff
Tubby the Tuba

Grades 3–4

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

Grades 1–2

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

Grades 5–6

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

For additional repertoire resources see appendix **G: Repertoire Resource List**.

G: Repertoire Resource List

- Agay, Denes. *Best Loved Songs of the American People*. Garden City: Guild America Books/Doubleday Direct, Inc. 1975.
- Althouse, Jay, ed. *Ready to Sing...Folk Songs*. CA: Alfred Publications. 1999.
- Althouse, Jay, ed. *Ready to Sing...Spirituals*. CA: Alfred Publications. 2000.
- Armstrong, Kathy. *Songs from Gahu* (in unison with African drums). New York: Boosey & Hawkes.
- "Basic Band Curriculum" *BD Guide*, 2(1), 12. 1987.
- "Basic Band Curriculum" *BD Guide*, Grades I, II, III *BD Guide*, 4 (1), 2–3. 1989.
- Beall, Pamela Conn and Susan Hagen Nipp. *Wee Sing Around the World*. Los Angeles, CA: Price Stern Sloan Classic. 1994.
- Boyer-Alexander, Rene. *Expressions of Freedom* (anthology of African American spirituals). WI: Hal Leonard Publishing Corp. 2001.
- Bisharat, Charlie. *Beyond Classical Violin*. NY: Cherry Lane Music. 1988.
- Buszin, Walter. *101 Chorales Harmonized by Johann Sebastian Bach*. MN: Schmitt, Hall & McCreary Co. 1952.
- Campbell, Patricia Shehan, S. Williamson and P. Perron. *Traditional Songs of Singing Cultures: A World Sampler*. CA: Suzuki Catalog. 2000.
- Campbell, Patricia Shehan, Ellen McCullugh Brabson and Judith Cook Tucker. *Roots and Branches*. Danbury, CT: World Music Press. 1994.
- Choral Connections*. Woodland Hills, CA: Glencoe/McGraw-Hill. 1997.
- Choral Music for Children: An Annotated List*. Reston: VA: Music Educators National Conference. 1990.
- Dvorak, T. and R. Floyd. *Best Music for Beginning Band*. Brooklyn, NY: Manhattan Beach. 2000.
- Dvorak, T., R. Grechesky and G. Ciepluch. *Best Music for High School Band*. Brooklyn, NY: Manhattan Beach. 1993.
- Dvorak, T., B. Crump, C. Taggart, C. and P. Schmaltz. *Best Music for Young Band*. Brooklyn, NY: Manhattan Beach. 1991.
- Eilers, Joyce and Emily Crocker. *Patterns of Sound: A Practical Sight Singing Reading Course*. WI: Hal Leonard Publishing Corp.
- Erdei, Peter, ed. *150 American Folk Songs to Sing, Read and Play*. NY: Boosey & Hawkes. 1974.
- Feirerabend, John. *Music for Little People*. NY: Boosey & Hawkes. 1989.
- Gallina, Jill and Debbie Mello. *All American Sing-a-Long Songs*. PA: Shawnee Press. 2001.
- Garofalo, Robert. *Blueprint for Band*. Ft. Lauderdale, FL: Meredith Publications. 1983.
- Garofalo, Robert J. *Guides to Band Masterworks*. Ft. Lauderdale, FL: Meredith Publications. 1992.
- Garofalo, Robert J. *Suite Française by Darius Milhaud* (Masterworks Instructional Series). FL: Meredith Publications, 1998.
- Get America Singing...Again!* Vols. 1 & 2. WI: Hal Leonard Publishing Corp. 1996. 2000.
- Gilbert, J.W. *Significant Wind-Band Repertoire* (BD Guide). 9 (4), 7–10. 1995.
- Hall, Charles. *The Fairfield Fiddle Farm Fiddle Book*. Baraboo, WI. 1983.
- Hilliard, Quincy C. "Choosing Literature for Young Bands" *Instrumentalist*, 46 (6), 10–14. 1992.
- Irish Session Book, Red Book, Green Book, CD*. Cork, Ireland: Asian Publications, Ltd. 2000.

- Jennings, Paul and Teresa. *The Big Round*. WI: Jenson Publications, Inc.
- Kersey, Robert. *Just Five* (a collection of pentatonic songs). FL: Belwin Mills Publishing Co. 1972.
- Keyte, H. and A. Parrot. *The Shorter New Oxford Book of Carols*. NY: Oxford University Press. 1993.
- Klotman, Robert. *A Short List of Unusual Solo Literature Arranged to Accommodate School Orchestras*. PA: Theodore Presser Co. 1964.
- Littrell, David. *ASTA String Syllabus*, PA: Theodore Presser Co. 1997.
- Littrell, David and Laura Reed Racin, eds. *Teaching Music Through Performance in Orchestra*. Chicago, IL: GIA Publications, Inc. 2001.
- McLure, Larry. *All-State Sight Reading*. Athens, GA: Music Services Unlimited. 2000.
- Miles, Robert and Thomas Dvorak, eds. *Teaching Music Through Performance in Beginning Band, Grade I*. Chicago, IL: GIA Publications, Inc. 2001.
- Miles, Richard, ed. *Teaching Music Through Performance in Band*. Vols. 1-4. Chicago, IL: GIA Publications, Inc. 1997, 1998, 1999, 2002.
- Miller, Cristi Cary. *Pentatonic Partners*. WI: Hal Leonard Publishing Corp. *Music and You*. NY: Macmillan. 1991.
- Music Connection*, NJ: Silver Burdett Ginn, Inc. 1995.
- Music Minus One Series*. NY: MMO Music Group, Inc.
- Norgan, Loretta Mitchell. *Get America Singing...Again! Strategies for Teaching*. WI: Hal Leonard Publishing Corp. 2001.
- NYSSMA Manual XXVI*. New York State School Music Association. 2000.
- Polee, Mathilde and Petra Rosenberg. *The Lullaby Treasury: Cradle Songs from Around the World*. Scotland: Floris Books. 2000.
- Rao, Doreen. *Choral Music Experience*. Vols. 1-5. NY: Boosey & Hawkes. 1987.
- Rao, Doreen. *We Will Sing! Choral Experience for Classroom Choirs*. NY: Boosey & Hawkes. 1994.
- Riemenschneider, Albert, ed. *Bach, 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass*. NY: G. Schirmer, Inc. 1941.
- Sabien, Randy and Bob Phillips. *Jazz Philharmonic*. CA: Alfred Publications. 2000.
- Saliba, Konnie. *One World, Many Voices*. Memphis Musiccraft Publications. 1994.
- Schmitt, Hall, ed. *The Golden Book of Favorite Songs*. Minneapolis, MN: McCreary Company. 1915
- Share the Music. NY: Macmillan/McGraw-Hill Publishing Co. 1995.
- Sharp, C. J. and Karpeles. *English Folk Songs from the Southern Appalachians*. London: Oxford University Press. 1972.
- Silverman, Jerry. *Ballads and Songs of the Civil War*. Pacific, MO: Mel Bay Publications, Inc. 1993.
- Smith, James. *Using Orchestral Excerpts as Study Materials*. PA: Theodore Presser Co. *The Music Book*. NY: Holt, Rinehart & Winston, Publishers. 1988.
- Warren-Mattox, Cheryl. *Shake It to the One You Love the Best: Songs and Lullabies from Black Musical Tradition*. Warren-Mattox Productions. 1989.
- Wirth, et al. *Musical Games, Fingerplays, & Rhythm Activities for Early Childhood*. West Nyack, NY: Parker. 1983.
- World Famous Children's Songs. No. 1*. FL: CPP Belwin.
- World of Music*. Morristown, NJ: Silver Burdett & Ginn. 1988.

H: Other Useful Sources

- A Guide to Curriculum Planning in Music*. Madison, WI: Wisconsin Department of Public Instruction. 1989.
- Adair-Hauser, A. *Start with Song*. West Nyack, NY: Parker. 1992.
- Aebersold, Jamey. *How to Play Jazz and Improvise Vol 1*. New Albany, IN: Jamey Aebersold Jazz, Inc.
- Aebersold, Jamey. *Jazz Improvisation Series*. New Albany, IN: Jamey Aebersold Jazz, Inc.
- Aebersold, Jamey. *Major and Minor*. Vol 24. New Albany, IN: Jamey Aebersold Jazz, Inc.
- Aebersold, Jamey. *Nothin' but the Blues*. Vol 2. New Albany, IN: Jamey Aebersold Jazz, Inc.
- Allen, Michael, Robert Gillespie, and Pamela Tellejohn Hayes. *Essential Elements for Strings : A Comprehensive String Method*. WI: Hal Leonard Publishing Corp. 2000.
- American School Band Directors Association. *The New ASBDA Curriculum Guide*. Miami, FL: Warner Brothers Music Publishers. 1997.
- Anderson, William. *Multicultural Perspectives in Music Education*. Reston, VA: Music Educators National Conference. 1989.
- Andress, Barbara. *The Lovely Princess*.
- Andress, Barbara. *Music for Young Children*. Fort Worth, TX: Harcourt Brace. 1997.
- Andress, Barbara. *Music Play Unlimited*. Salem, OR: Peripole-Bergerault, 1983.
- Appleby, Samuel. *Sing at Sight*. NY: Oxford Press.
- Arts PROPEL. Harvard Project Zero. Harvard University Press.
- Assessment in Classroom Music*. New York State School Music Association. 1997.
- Atterbury, Betty. *Mainstreaming Exceptional Learners in Music*. NJ: Prentice-Hall. 1990.
- Bartle, Jean Ashworth. *Lifeline for Children's Choir Directors*. FL: Warner Brothers Music Publishers. 1993.
- Baugness, D. *The Jenson Sight Singing Source*. WI: Jenson Publications. 1988.
- Bayless, K. and M. Ramsey. *Music: A Way of Life for Young Children*. 4th ed. NY: Macmillan. 1991.
- Beebe, Hank. *The Classical Sight-Singing Series*. Olympia, WA: Masterworks Press.
- Beers, B. *A Teacher's Guide to Folk Singing*. Albany, NY: The New York State Education Department.
- Berg, Richard E. *The Physics of Sound*. NJ: Prentice Hall, 1982.
- Bergethon, Bjornar, Eunice Boardman, and Janet Montgomery. *Musical Growth in the Elementary School*. 6th ed. TX: Harcourt Brace College Publishers. 1997.
- Berman, Joel, Barbara Jackson, and Sarah Kenneth. *Dictionary of Bowing and Pizzicato Terms*. ASTA with NSOA. 1999.
- Berkowitz, Fontrier and Kraft. *A New Approach to Sight-Singing*. NY: Norton & Company. 1960.
- Biasini, Americole; Ronald Thomas and Lenore Pognowski. *MMCP Interaction*. 2nd edition. NY: Media Materials, Inc. 1971.
- Bierhorst, John. *A Cry from the Earth: Music of the North American Indians*. Ancient City Press. 1992.
- Blake, John Jr. and Jody Harmon. *Jazz Improvisation Made Easy*. Vol. 1. MA: JIME. 1993.
- Botermans, Dewit and Goddefory. *Making and Playing Musical Instruments*. University of Washington Press. 1989.
- Brand, Oscar. *Presidential Campaign Songs: 1789–1996*. Smithsonian Folkways Recordings. 1999.

- Browning-Henderson, Larra. *How to Train Singers: With Illustrated "Natural" Techniques & Taped Exercises*. 2nd ed. West Nyack, NY: Parker Publishing Co. 1991.
- Brun, Bernard. *The Timetables of History*. Simon and Schuster. 1991.
- Bunting, Rick. *The Dulcimer in the Classroom*. Delevan, NY: Kendor Music. 1996.
- Burkeshaw, Lois. *Music for Fun, Music for Learning*. NY: Holt, Rinehart & Winston. 1977.
- Cacavas, John. *Music Arranging and Orchestration*. NY: Warner Brothers. 1975.
- Cage, John. *Silence*. Wesleyan Press. 1973.
- Cage, John and Merce Cunningham. *Suite by Chance: A Film by Elliot Caplan*. 1991. (Video VHS)
- Cardow, Cornelius. *Scratch Music*. London: Latimer New Dimensions. 1999.
- Children of the World: Multicultural Rhythmic Activities*. Long Branch, NJ: Kimbo Educational. 1991.
- Choksy, Lois. *120 Singing Games and Dances for Elementary School*. NJ: Prentice-Hall College Division. 1987.
- Cook, Gary. *Teaching Percussion*. NY: Schirmer Books. 1988.
- Cope, David. *New Directions in Music*. 7th ed. IL: Waverland Press. 2000.
- Copland, Aaron. *What to Listen for in Music*. NY: Mentor. 1999.
- Correlation & Suggested Assessments for National Standards for Music Education in Share the Music*. NY: Macmillan/McGraw-Hill. 1995.
- Culver, Robert. *Master Teacher Profile: The Elements of Delivery at Work in the Classroom* (video). WI: University of Wisconsin. 1989.
- Curatilo, Joseph, Richard Berg, and Marjorie Farmer. *Sing a Song at Sight*. PA: Wide World Music, Inc. 1978.
- Dabczynski, Andrew. *Fiddlers Philharmonic: Traditional Fiddling in the String Orchestra*. CA: Alfred Publishers. 1996.
- Dalby, Max. *Band Rehearsal Techniques*. Northfield, IL: Instrumentalist Publishing Co. 1998.
- Dallin, E. and L. Dallin. *Folk Songster*. Dubuque, IA: William C. Brown Co. Publishers. 1967.
- Davis, Richard. *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*. WI: Berkely Press Publications. 2000.
- DeCesare, Ruth. *Myth, Music and Dance of the American Indian*. CA: Alfred Publishers. 1988.
- Elliott, Barbara O.T.R. *A Guide to the Selection of Musical Instruments with Respect to Physical Ability and Disability*. MS: MMB Music, Inc. 1982.
- Erbsen, Wayne. *Front Porch Old-Time Songs, Jokes, and Stories*. Asheville, NC: Native Ground Music. 1993.
- Evans, Jeffrey. *Learning Music with Practica Musica* (software). Ars Nova. 2001.
- Evans, Jeffrey. *Windows on Music*. Ars Nova. 1997.
- Eyewitness Books—Music*. Neil Ardley, ed., NY: Random House. 1989.
- Exploring Careers in Music*. 2nd ed. Reston, VA: Music Educators National Conference. 2000.
- Farberman, Harold. *The Art of Conducting Technique*. FL: Warner Brothers. 1997.
- Farrell, S. R. *Tools for Powerful Student Evaluation*. Ft. Lauderdale, FL: Meredith Music Publications. 1997.
- Feder, Judith. *Exploring Careers in Music*. NY: Rosen Publishing Group, Inc. 1982.
- Field, Shelly. *Career Opportunities in the Music Industry*. NY: Facts on File Publication. 2000.
- Fischbach, Gerald and Robert Frost. *Viva Vibrato*. CA: Neil A. Kjos Publications. 1977.
- For Our Children: A Book to Benefit the Pediatric AIDS Foundation*. Burbank, CA: Disney Press. 1991.

Fowler, Charles, Timothy Gerber, and Vincent Lawrence. *Music: Its Role and Importance in Our Lives*. CA: Glencoe. 2000.

Frazee, Jame and Kent Kreuter. *Discovering Orff*. NY: Schott Music Corp. 1987.

Galamian, Ivan. *Principles of Violin Playing and Teaching*. NJ: Prentice Hall. 1985.

Garofalo, Robert J. *Improving Intonation in Band and Orchestra Performance*. Ft. Lauderdale, FL: Meredith Publications. 1996.

Gerle, Robert. *The Art of Bowing Practice*. London: Stainer & Bell. 1991.

Green, Elizabeth. *Orchestral Bowings and Routines*. Reston, VA: Music Educators National Conference. 1990.

Grove, Dick. *Practical Sight Reading for Beginners*. Books 1 & 2. CA: Alfred Publishers, 1985.

Grun, Bernard. *The Timetables of History: A Horizontal Linkage of People and Events*. NY: Simon and Schuster. 1991.

Grunow, Richard and Edwin Gordon. *Jump Right In: Solo Book I*. Chicago, IL: G.I.A. Publications, Inc. 1991.

Haasemann, Frank. *Voice Building for Choirs*. NC: Hinshaw Music, Inc. 1980.

Haasemann, Frank and James Jordan. *Group Vocal Technique—The Vocalise Cards*. Chapel Hill, NC: Hinshaw Music, Inc. 1992.

Habermeyer, Sharlene. *Good Music Brighter Children*. CA: Prima Publishing. 1999.

Hall, Charles. *A Chronicle of American Music: 1700—1995*. NY: Schirmer Press. 1996.

Heim, Alyn J. *Band Tune-ups*. Ocean Grove, NJ: Musigraph Publications. 1993.

Heim, Alyn J. *Rehearsal Warm-ups for Band, Chorus and Orchestra*. Chicago: G.I.A. Publications, Inc. 1981.

High School (Grade 9) Arts Assessments Test Sample Draft. Albany, NY: The New York State Education Department. April 2001.

Hill, Willie L. Jr. and Carl Griffin, compilers. *The Instrumental History of Jazz* (enhanced CD set). NY: International Association of Jazz Educators. 1977.

Hinson, Maurice and June Montgomery. *Meet the Great Composers*. CA: Alfred Publishing Company. 1995.

Hunka, Bunting, Archibald Walton and Blackwood. *The Book for Young Musicians*. NY: Shooting Star Press, Inc. 1996.

Hunsberger, Donald and Roy Ernst. *The Art of Conducting*. NY: McGraw Hill, Inc. 1992.

Kersay, R.C. *Just Five Plus Two*. FL: CPP Belwin Music. 1985.

Kimmel, Eric. *Anansi and the Moss-Covered Rock*. NY: Holiday House. 1988.

Kjelland, James and Jacquelyn Dillon. *Strictly Strings*. CA: Alfred Publishing Co. 1996.

Klotman, Robert. *Teaching Strings*. NY: Schirmer Books. 1988.

Knack, Alice Kay. *Musical Improvisation for Children*. FL: Warner Bros.

Kostka, Stefan. *Materials and Techniques of 20th Century Music*. NJ: Prentice Hall. 1998.

Kreitman, Edward. *Teaching from the Balance Point*. IL: Western Springs School of Talent Education. 1998.

Kriske, Jeff and Randy DeLelles. *As American As Apple Pie: Folk Songs, Games and Dances for Children*. Kid Sounds. 1993.

Krull, Kathleen. *Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought)*. NY: Harcourt, Brace, Jovanovich. 1993.

Kuhn, Laura. *Baker's Student Encyclopedia of Music*. NY: Schirmer Press. 1999.

Kuzmich, J. Jr. and L. Bash. *Complete Guide to Instrumental Jazz Instruction*. NY: Parker Publishing. 1984.

- Labuta, Joseph. *Teaching Musicianship in the High School Band*. Rev. ed. Ft. Lauderdale, FL: Meredith Publications. 1997.
- Lawn, Richard. *The Jazz Ensemble Director's Manual*. Oskaloosa, IA: C.L. Barnhouse. 1981.
- Learning Standards for the Arts*. Albany, NY: The New York State Education Department. 1996.
- Leck, Henry. *Vocal Techniques for the Young Singer* (video). FL: Plymouth Music. 1995.
- Lieberman, Julie Lyonn. *Improvising Violin*. NY: Huisi Music. 2000.
- Lieberman, Julie Lyonn. *Planet Musician: World Music Sourcebook*. WI: Hal Leonard Publishing Corp. 1998.
- Lieberman, Julie Lyonn. *Rockin' Out with Blues Fiddle*. NY: Huisi Music. 2000.
- Lisk, Edward. *The Creative Director: Alternative Rehearsal Techniques*. Ft. Lauderdale, FL: Meredith Music Publications. 1991.
- Lisk, Edward. *The Creative Director: Beginning and Intermediate Level*. Galesburg, MD: Meredith Music Publications. 2001.
- Lisk, Edward. *The Intangibles of Musical Performance*. MD: Meredith Music Publications. 1996.
- Lovendar, Cheryl. *The Song Writing Kit*. WI: Jenson Publications. 1986.
- Marsalis on Music* (video). Sony Classical Film and Video. 1995.
- Mash, D.S. *Musicians and Computers*. Miami, FL: Warner Brothers. 1998.
- Mash, D.S. *Musicians and the Internet*. Miami, FL: Warner Brothers. 1998.
- Matthews, Bill. *The New Conga Joy*. WA: Bill Matthews Publications. 1992.
- McLean, Margaret. *Make Your Own Musical Instruments*. MN: Lerner Publications Co. 1988.
- Mitchell, Loretta. *101 Bulletin Boards for the Music Classroom*. WI: Jenson Publications. 1990.
- Montgomery, Hinson. *Meet the Great Composers*. CA: Alfred Publishers. 1995.
- Mitchell, L. *One, Two, Three.... Echo Me!* West Nyack, NY: Parker. 1991.
- Multicultural Perspectives in Music Education*. Reston, VA: Music Educators National Conference. 1989.
- Music in Our Lives: Syllabus/Handbook*. Albany, NY: The New York State Education Department. 1988.
- Music in the High School: A Syllabus for Grades 9–12*. Albany, NY: The New York State Education Department. 1972.
- Music in the Middle/Junior High School: Syllabus/Handbook*. Albany, NY: The New York State Education Department. 1989.
- Music PreK–6 Syllabus/Guide*. Albany, NY: The New York State Education Department.
- Musical Instruments of the World: An Illustrated Encyclopedia*. NY: Sterling Publications. 1997.
- National Standards for Arts Education—What Every Young American Should Know and Be Able to Do in the Arts*. Reston, VA: Music Educators National Conference. 1994.
- Nichol, Doug A. *Nichol's Worth*. Vols. 1-4. NY: Tometics. 1975.
- Noble, Robert. *The Choral Workbook Series*. Vols. 1-4. OH.
- Nocera, Sona D. *Reaching the Special Learner Through Music*. NJ: Silver Burdett & Ginn, Co. 1979.
- Nordoff, Paul and Clive Ribbins. *Music Therapy in Special Education*. 2nd. Ed. Revised by Clive Ribbins. MS: MMB Music. 1971, 1983, 1995.
- NYSSMA Evaluation Sheets*. New York State School Music Association. 1996.
- Nyman, Michael. *Experimental Music: Cage and Beyond*. 2nd ed. Cambridge University Press. 1999.
- O'Reilly, John and Mark Williams. *Accent on Achievement*. CA: Alfred Publishing Co. 1997.

- Ottman, Robert. *Elementary Harmony*. NJ: Prentice Hall. 1989.
- Overture 2000—Reflections of the Past, Focus on the Future*. Cleveland, OH: American Orff—Schulwerk Association, Music and Movement Education. 2000.
- Palmer, Nicholas. *The Baroque Sight-Singing Series*. Olympia, WA: Masterworks Press. 1999.
- Pearson, Bruce. *Standard of Excellence: Music Theory & History Workbook*. CA: Neil A. Kjos Music Company. 1993.
- Percussive Arts Society. *Percussion Education: A Sourcebook of Concepts and Information*. Urbana, IL. 1990.
- Performance Standards for Music. PreK–12*. Reston, VA: Music Educators National Conference, 1996.
- Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards*. Reston, VA: Music Educators National Conference. 1996.
- Pre-Kindergarten Music Education Standards*. Reston, VA: Music Educators National Conference. 1995.
- Preliminary Draft Framework for the Arts*. Albany, NY: The New York State Education Department. 1994.
- Prelutsky, Jack. *Nightmares: Poems That Trouble Your Sleep*. NY: Greenwillow Books, HarperCollins Publishers. 1987.
- Primer for Music Spaces. MN: Wenger Corporation. 1994.
- Program Evaluation: Visual and Performing Arts*. Schaumburg, IL: National Study of School Evaluation. 1998.
- Rabin, Marvin and Priscilla Smith. *Guide to Orchestral Bowings Through Musical Styles*. WI: University of Wisconsin Extension Arts. 1984.
- Regelski, Thomas A. *Teaching General Music: Action Learning for Middle and Secondary Schools*. NY: Schirmer Books. 1981.
- Reimer, Bennett. *Performing with Understanding*. Reston, VA: Music Educators National Conference, 2000.
- Ricker, Raymond. *The Beginning Improviser*. Vol. 1. Leoben, IN: Advance Music. 1996.
- Rolland, Paul. *The Teaching of Action in String Playing*. Champagne-Urbana, IL: Illinois String Research Association. 1974.
- Ross, Cynthia and Karen Strangl. *The Music Teachers Book of Lists*. NY: Prentice Hall, 1997.
- Rudolph, Tom. *Teaching Music With Technology*. IL: GIA Publications, Inc. 1996.
- Schafer, R. Murray. *Ear Cleaning*. Toronto: Berandol Music Limited. 1967.
- Schiller, P. and T. Moore. *Where Is Thumbkin? 500 Activities to Use with Songs You Already Know*. Mt. Ranier, MD: Gryphon House. 1993.
- Schmid, Will. *World Music Drumming*. WI: Hal Leonard Publishing Corp. 1998.
- Seller, Mick. *Sound, Noise and Music*. NY: Glouster Press. 1993..
- Sherman, Josepha. *Indian Tribes of North America*. NY: Todtri Book Publishers. 1998.
- Slonimsky, Nicolai. *Baker's Dictionary of Music*. NY: Schirmer Press. 1999.
- Smith, Norman E. *Program Notes for Band*. Lake Charles, LA: Program Note Press. 2000.
- Snyder, Audrey. *The Rhythm Reader*. WI: Hal Leonard Publishing Corp. 1997.
- Snyder, Audrey. *The Sight Singer*. FL: CPP Belwin. 1994.
- Sobol, Elise S. *An Attitude and Approach for Teaching Music to Special Learners: A Teachers Guide to Comprehensive Music and Technique*. NC: Pentland Press, Inc. 2001.
- Solomon, Jim. *Monkey Business: The Body Rondo Book*. BocaRaton, FL: Comprehensive Music Services. 2001.

- Sorenson, Dean and Bruce Pearson. *Standard of Excellence Jazz Ensemble Method*. San Diego, CA: Neil A. Kjos Music Company. 1998.
- Starer, Robert. *Rhythmic Training*. NY: MCA Music. 1987.
- Steen, Arvida. *Exploring Orff: A Teacher's Guide*. NY: Schott Music Corp. 1992.
- Steubing, Carl and Rufas Wheeler. *The Sol-Fa Book for Chorus and Choir*. Dickson-Wheeler, Inc. 1973.
- Strategies for Teaching Series* (Prekindergarten Music; K–4 General Music; Middle-Level General Music; High School General Music; Beginning and Intermediate Band; High School Band; Elementary and Middle-Level Chorus; Strings and Orchestra; Middle-Level and High School Guitar; Middle-Level and High School Keyboard; Specialized Ensembles; Technology). Music Educators National Conference, Reston, VA. 1995–2000.
- Sueta, Ed. *Rhythm Vocabulary Charts*. Books 1 and 2. TX: Macie Publishing Co. 1985, 1986.
- Surmani, Andrew, Karen Farnum Surnami and Morton Manus. *Essentials of Music Theory*. CA: Alfred Publishing Co., Inc. 1998.
- Swope, Carole M. *Activities in Musical Composition*. ME: J. Weston Walch. 1983.
- Tatchell, Judy. *Understanding Music*. Tulsa, OK: EDC Publishing. 1990.
- Teaching Examples: Ideas for Music Educators*. Reston, VA: Music Educators National Conference. 1994.
- Teaching General Music: A Course of Study*. Reston, VA: Music Educators National Conference. 1991.
- Teaching Stringed Instruments: A Course of Study*. Reston, VA: Music Educators National Conference. 1991.
- Teaching Wind and Percussion Instruments: A Course of Study*. Reston, VA: Music Educators National Conference. 1991.
- Telfer, Nancy. *Successful Sight-Singing*. CA: Neil A. Kjos Company. 1992.
- The Arts (Resource Guide)*. Albany, NY: The New York State Education Department. 1997.
- The School Music Program "A New Vision." The K–12 National Standards, PreK Standards, & What They Mean to Music Educators*. Reston, VA: Music Educators National Conference. 1994.
- Thomas, Ronald B. *MMCP Synthesis: A Structure for Music Education*. NY: Media Materials, Inc. 1970.
- TIPS Series*: Geerdes, Harold. *Improving Acoustics for Music Teaching*; Shaberg, Gail. *Teaching Music to Special Learners*; Davidson, Jennifer. *Thinking Skills in the Music Classroom*; Boodey, Charles G. *Technology for Music Education*; Feierabend, John M. *Music Activities in Early Childhood*; Dillon, Jacquelyn and Dorothy A. Straub. *Establishing a String and Orchestra Program*; Rutkowski, Joanne and Maria Runfola. Reston, VA: Music Educators National Conference. 1988-1997.
- Tools for Schools: Improving Student Achievement Through the Arts*. Albany, NY: The New York State Satellite Broadcast Network, www.emsc.nysed.gov/ciai/satellite.html. 2000.
- Turner, Jessica Baron and Ronny Susan Shiff. *Let's Make Music! Multicultural Songs and Activities: An Interactive Musical Trip Around the World*. WI: Hal Leonard Publishing Corp. 1995.
- Wall, Joan and Pamela Stout. *Sing! Text and Songs for Voice Class*. Caldwell Publishing. 1999.
- Walther, Tom. *Make Mine Music!* NY: Little, Brown & Co. 1981.
- Walters and Totten. *Songs for the Flannel Board* (book and cassette). Minneapolis, MN: T.S. Dennison. 1989.

- Waning, Dennis. *Making Wood Instruments*. NY: Sterling Publishing Co., Inc. 1990.
- Warner, Brigitte. *Orff-Schulwerk: Applications for the Classroom*. NY: Prentice-Hall. 1991.
- Weikart, P. *Round the Circle: Key Experiences in Movement for Children*. Ypsilanti, MI: High Scope Press. 1987.
- Westphal, Fred. *Guide to Teaching Winds*. NY: McGraw Hill. 1989.
- Whitmore, Lee. *Midi Basics*. Miami, FL: Warner Brothers. 1998.
- White, Chris. *Jazz Violin*. Ithaca, NY: Celloworks. 1999.
- White, Chris. *Jazz Viola*. Ithaca, NY: Celloworks. 1999.
- White, Chris. *Jazz Cello*. Ithaca, NY: Celloworks. 1997.
- Williams, Richard. *Foundations for Superior Performance*. CA: Neil A. Kjos Music Co. 1998.
- Wiggins, Jackie. *Composition in the Classroom: A Tool for Teaching*. Reston, VA: Music Educators National Conference. 1990.
- Wirth, et al. *Musical Games, Fingerplays, & Rhythm Activities for Early Childhood*. West Nyack, NY: Parker. 1983.
- World Music Cultural Traditions*. Westerville, OH: Glencoe/McGraw-Hill. 1995.
- Young, Phyllis. *Playing the String Game: Strategies for Teaching Cello and Strings*, Austin, TX: University of Texas Press. 1978.
- Young, Phyllis. *The String Play, The Drama of Playing and Teaching Strings*. Austin, TX: University of Texas Press.
- Zinar, Ruth. *Music Activities for Special Children*. NY: Parker Publication Co., Inc. 1987.

Websites:

New York Philharmonic
<http://www.nyphilkids.org/>

Symphony Interactive Guide
<http://library.thinkquest.org/22673/?tqskip=1>

Worldwide Internet Music Resources
http://www.music.indiana.edu/music_resources/outline.html

All Music Guide
<http://www.allmusic.com>

Music Graphics
<http://www.intcon.net/~songbird/index.html>

Music Notes
<http://library.thinkquest.org/15413/>

Aleatoric or Chance Music
<http://www.vc3.com/~mccollek/rmcfaq/aleatoric.html>

Composing and Arranging
<http://www.cs.uop.edu/~cpiper/musiced.htm>

Acoustic Planning Guide
<http://www.wengercorp.com>

Jazz

<http://www.jass.com>
<http://thebluehighway.com/history.html>
<http://www.pbs.org/jazz>
<http://www.apassion4jazz.net>
<http://www.redhotjazz.com>
<http://www.familyeducation.com> (homemade instruments)

Composers

Classical Composers Information Archives
<http://voyager.physics.univ.edu/webpages2/picgalr2.html>

Classical Composers Database

<http://utopia.knoware.nl/users/jsmeets/abc.htm>

Classical Music

<http://www.classical.net/>

Classical Music Navigator

<http://www.wku.edu/~smithch/music/index2.htm>

Classical Music Pages

<http://w3.rz-berlin.mpg.de/cmp.de/cmp/classmus.html>

Composers in Electronic Residence

<http://www.edu.yorku.ca/CIERmain.html/>

Worldwide Internet Resources—composers

http://www.music.indiana.edu/music_resources/composer.html

Classical Music

<http://members.tripod.com/Bridgman/classical.htm>

Music History Resources

[http://satellite-one.net/musicology/.](http://satellite-one.net/musicology/)

Classical Music

<http://www.classicalarchives.com/index.html>

Instruments

Double Bass

<http://www.gollihur.com/kkbass/basslink.html>

Guide to Early Instruments

<http://www.diabolus-in-musica.freemove.co.uk/guide/guide-m.htm>

I: Index

For Grades 3 through Commencement—General Education

Band

| | |
|------------|--|
| Standard 1 | .30, 31, 33, 34, 50, 51, 52, 53, 54, 72, 73, 74, 75, 76, 97, 98, 99, 100 |
| Standard 2 | .35, 37, 40, 56, 57, 58, 59, 78, 80, 82, 102, 103, 104, 105, 106 |
| Standard 3 | .41, 43, 60, 61, 62, 63, 65, 83, 84, 85, 86, 88, 107, 108, 109, 111 |
| Standard 4 | .45, 47, 67, 69, 89, 90, 93, 113, 114 |

Chorus

| | |
|------------|--|
| Standard 1 | .31, 33, 34, 51, 52, 53, 72, 74, 75, 76, 97, 98, 99, 100 |
| Standard 2 | .35, 37, 40, 56, 57, 58, 59, 78, 80, 81, 82, 102, 103, 104, 105, 106 |
| Standard 3 | .41, 60, 61, 62, 63, 64, 65, 83, 84, 85, 86, 88, 107, 108, 109, 111 |
| Standard 4 | .45, 47, 66, 67, 68, 69, 89, 90, 92, 93, 112, 113, 114 |

Orchestra

| | |
|------------|--|
| Standard 1 | .30, 31, 33, 34, 50, 51, 52, 53, 54, 72, 73, 74, 75, 76, 97, 98, 99, 100 |
| Standard 2 | .35, 37, 40, 56, 57, 58, 59, 78, 80, 81, 82, 102, 103, 104, 105, 106 |
| Standard 3 | .41, 43, 60, 61, 62, 63, 64, 65, 83, 84, 85, 86, 88, 107, 108, 109, 111 |
| Standard 4 | .45, 47, 67, 69, 89, 90, 93, 113, 114 |

General Music

| | |
|------------|--|
| Standard 1 | .30, 31, 32, 33, 34, 50, 54, 72, 73, 74, 75, 96, 98, 101 |
| Standard 2 | .35, 36, 37, 38, 39, 40, 55, 57, 58, 59, 77, 78, 79, 80, 81, 82, 104, 105, 106 |
| Standard 3 | .41, 42, 43, 44, 61, 63, 65, 83, 84, 85, 86, 87, 88, 111 |
| Standard 4 | .45, 46, 47, 66, 67, 68, 89, 90, 91, 92, 93, 112, 113, 114 |

Note: Major Sequence has not been included in this index. The lessons at that level are not as easily categorized and are suitable in a variety of applications. Teachers are encouraged to look at all instructional ideas included on pages 116–128 for appropriateness to their specific teaching situation.