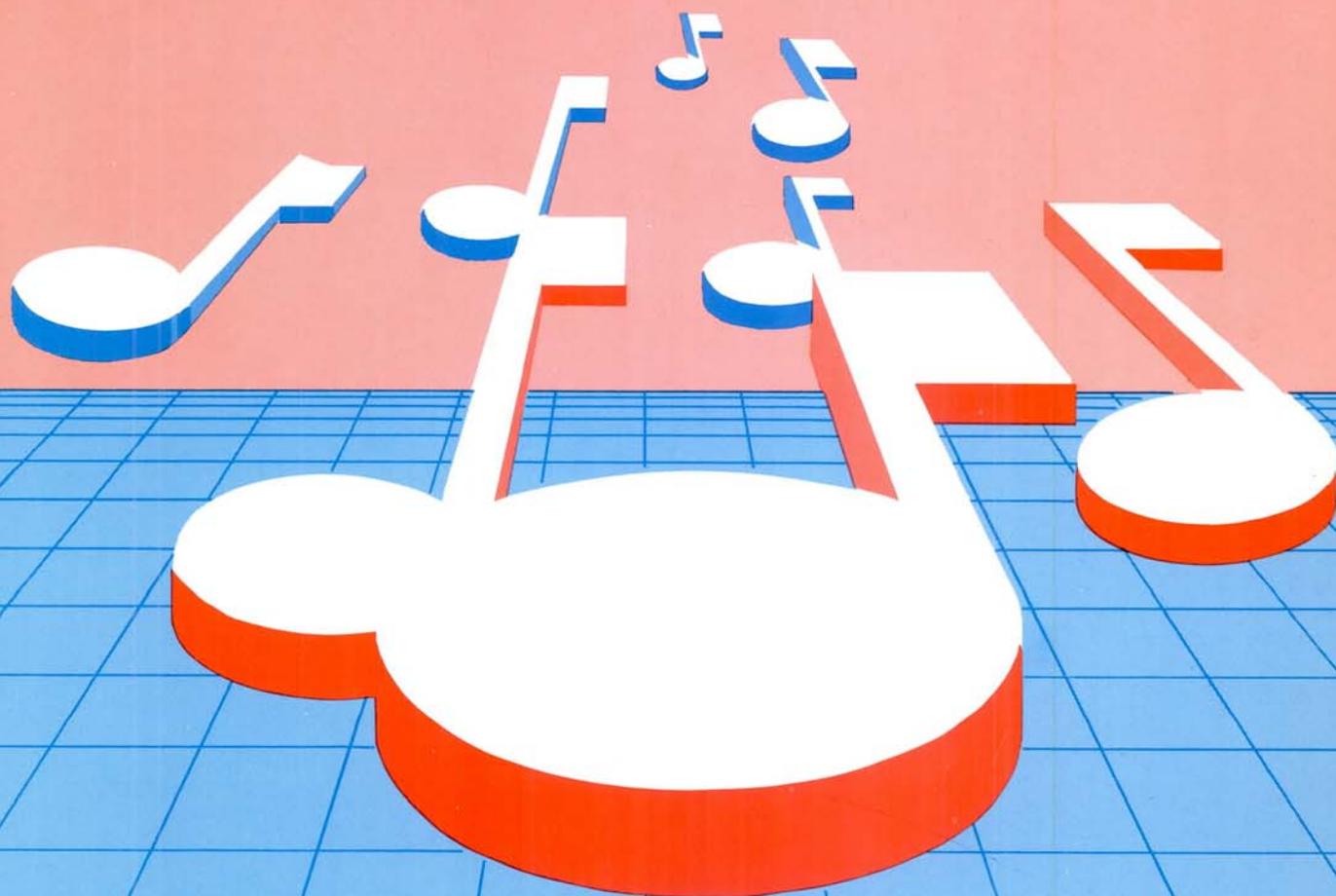


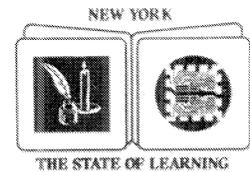
# MUSIC IN THE MIDDLE/JUNIOR HIGH SCHOOL

## Syllabus/Handbook



The University of the State of New York  
The State Education Department  
Bureau of Curriculum Development  
Albany, New York 12234





THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, N.Y. 12230

**TO:** Persons with Responsibilities for Implementing Music Programs

**FROM:** Edward T. Lalor, Director, Division for Program Development  
Charles J. Trupia, Director, Division of General Education

This publication, *Music in the Middle/Junior High School: Syllabus/Handbook*, is designed to aid schools in planning a course in music for students in grades 7-8 who are not members of major performing groups. The syllabus/handbook continues the developmental program established in *Music K-6*. It is intended to serve as the basis for local activities such as:

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

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

Bureau of Arts, Music and Humanities Education  
New York State Education Department  
Albany, NY 12234

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JUNIOR HIGH SCHOOL  
Syllabus/Handbook**

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THE STATE EDUCATION DEPARTMENT  
Bureau of Arts, Music and Humanities Education  
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Albany, New York 12234

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# FOREWORD

## I. Purpose

This publication, *Music in the Middle/Junior High School: Syllabus/Handbook*, provides a framework for schools to use in preparing a course of study in general music for students in the middle/junior high school grades. Such a course of study must contain experiences for students in all of these: listening, singing, creating/composing, playing, using basic tool skills; and communicating and increasing multicultural awareness. The *Syllabus* in its "Activities" and "Learning Objectives" subsections describes such experiences; the *Handbook* suggests ways to implement them.

The following pages suggest that the program in music for the middle/junior high school capitalize upon and extend the conceptual understandings developed in the elementary school. The emphasis is upon cultivating a positive attitude, a "feeling responsiveness"<sup>1</sup> toward music on the part of students possessing *any* degree of interest or ability. The focus is on the development of understandings, attitudes, and skills per a spectrum of learning activities: listening, singing, creating/composing, etc. with attention to the prominent musical elements thereof.

The *Syllabus/Handbook* also serves as a bridge which will make listening to and creating/composing music. . .etc. a pleasurable and rewarding experience for those students who later complete their formal music education by taking a course based upon *Music in Our Lives*, the high school course.

As such, the *Syllabus/Handbook* addresses the Regents Goals Statement of the Board of Regents, particularly Goal 3: "Each student will acquire knowledge, understanding, and appreciation of the cultural and intellectual accomplishments of civilization and develop the skills to express artistic talents. . ."<sup>2</sup>.

<sup>1</sup> See page 59.

<sup>2</sup>See the Appendix.

<sup>3</sup>See Part 100 of the Commissioner's Regulations.



The *Syllabus/Handbook* also aids in implementing the new Part 100 of the Commissioner's Regulations. These require that music activities be provided in all prekindergarten and kindergarten programs; that music be taught to all students in grades 1 through 6; that students in grades 7 and 8 complete a minimum of 1/2 unit of study, or participate in the school band, chorus, or orchestra, provided that such participation is consistent with the objectives of the school's music program for grades 7 and 8; and that students in grades 9-12 earn a unit of credit for one year of music (or art), except those students who participate in a major performing group or pursue approved advanced study.<sup>3</sup>

These Regulations also require that students with handicapping conditions have access to the full range of music programs as appropriate to their educational needs and that instructional techniques and materials be modified to the extent appropriate.

## II. Audiences

The primary audience for this publication is the teachers in regular and special education classes and/or curriculum developers or others who have responsibility for providing certain middle/junior high school students (those who do not participate in the band, chorus, or orchestra) with appropriate classroom experiences with music. A second audience is directors of performing groups, all members of which should be required to have at least minimum elements of general music in the performance experience. Another important audience for the publication is the school administrator who has the responsibility for implementation or supervision of the program in music for the middle/junior high school.

## III. Contributors

During the past several years, music in the middle/junior high school has received considerable attention in the State Education Department. In 1983, through the excellent cooperation of the New York State School Music Association (NYSSMA), a publication entitled *Music in the Middle/Junior High School* was produced. In 1985-86, the present document — *Music in the Middle/Junior High School: Syllabus/Handbook* — was begun. Much of its content is based upon the 1983 publication.

Many people contributed to the development of the above publications.

### 1. *Music in the Middle/Junior High School 1983*

*Music in the Middle/Junior High School (1983)* was the product of a unique relationship. Only rarely do a professional association of teachers and a state education department combine resources for a developmental project to benefit teachers and students. In this instance, however, NYSSMA, under the direction of its then presidents, J. Edward Hacker, Joseph R. Sugar, and Jack A. Pinto, and its curriculum chairpersons, Lawrence W. Eisman and Thomas A. Regelski, assumed responsibility for convening the writing committee and supporting its meetings; and the State Education Department, through the cooperation of Charles J. Trupia, director of the Division of General Education, and Edward T. Lalor, director of the Division of Program Development, assumed responsibility for editing, printing, and making available the guide to public and nonpublic schools throughout the State.

The members of the writing committee for the guide were: Lawrence W. Eisman, Professor of Music, Queens College, and Director of the Writing Committee; Peter Borst, Music Teacher, Hicksville Public Schools; Mary Brinkman, Music Teacher, East Irondequoit Public Schools; Richard McCrystal, Director of Music, Rush-Henrietta Public Schools; Patricia Miller, Director of Mu-

sic, Troy City School District; Thomas A. Regelski, Chairman of Music Education, State University College at Fredonia; and Donald J. Shetler, Chairman of Music Education, Eastman School of Music.

Many music educators who were not members of the writing committee made valuable contributions to the publication: Nancy Berlove, Brighton; Judy Binder, Greece; Sandy Carini, Fairport; Milford Fargo (now deceased), Eastman School of Music; Robert Frost, Webster; Mary Ellen Giese, Brockport; Flora Heck, Mastic Beach; Eugene Kane, Troy; Bertram Konowitz, Lawrence; Allan Richardson, State University College at Potsdam; Pat Smith, Fairport; Jesse Vance, Webster; and Elton Warren, New York City.

Rita A. Sator, associate in secondary curriculum development, the State Education Department, coordinated the project. Eugene J. Cunningham, administrator for music and performing arts education (now retired), had specialist responsibility for the Department on the writing team. Robert B. Carruthers, associate in curriculum development, reviewed the manuscript in its final stages and offered valuable suggestions. JoAnn Larson, curriculum materials specialist, edited the manuscript. Carolyn Herkenham, Joanne Morelli, Cathy Richichi, and Kathleen Perkins, information processing specialists, prepared the copy for press. Sharon L. Furtado, free-lance commercial artist, designed the cover and with Donna M. McCarthy of the Bureau of Curriculum Development, executed the graphics for the publication's layout and visual design.

### 2. *Music in the Middle/Junior High School: Syllabus/Handbook (1986-88)*

Robert Carruthers coordinated the development of the above publication together with Nathaniel J. Phipps, administrator for music education for the State Education Department. Eugene Cunningham provided a preliminary outline of the material, and made many helpful suggestions. Staff of the Office for Education of Children with Handicapping Conditions and Janet Montgomery, Associate Professor of Music, Ithaca College, reviewed the manuscript in light of the needs of students with handicapping conditions. Michael Moon, associate in the Division of Civil Rights and Intercultural Relations, reviewed the manuscript for equity concerns.

Extensive contributions were made by: Mary Brinkman, Patricia Miller, and Thomas Regelski of the writing committee of the 1983 publication; Judith Beck, Hauppauge Public Schools, then Chairperson of the NYSSMA Committee on the Middle/Junior High School; Kim Halter, Benjamin Franklin High School, Rochester; Don Muro,

Chairperson of Electronic Music, NYSSMA; Laurette Schaumloffel, Woodmere Middle School, and JoAnn Larson.

After this publication was fieldtested, its evaluations were completed and analyzed by Albert Vervait, (retired) Director of Music, Rome Public Schools, and by Messrs. Carruthers and Phipps. The document was then revised to address the concerns expressed in the fieldtest. JoAnn

Larson and Ann Trombley, Monticello Public Schools, were the major writers for the revision. Diane De Orio, Seth Low School, Brooklyn; Lawrence Eisman; Peter La Spina, Northport Public Schools; and Patricia Shehan, Butler University, Indianapolis, Indiana made helpful contributions. The Albany City and Troy City Schools provided excellent photographs. Mary Theresa Southworth, Consultant for Curriculum Development, assisted in the revision and editing of the final document.



# TABLE OF CONTENTS

Foreword .....	iii
SYLLABUS .....	1
Introduction .....	3
I. To the Administrator .....	3
II. To the Teacher/Curriculum Developer .....	6
A. Goal/Rationale .....	6
B. The Syllabus: Content and Use .....	6
III. Course Requirements .....	8
A. Activities .....	9
1. Listening .....	10
2. Creating/Composing/Improvising .....	10
3. Playing Musical Instruments/Singing .....	10
4. Using Basic Tool Skills .....	11
5. Constituent Areas .....	11
a. Communicating .....	11
b. Increasing Multicultural Awareness .....	11
B. Learning Objectives .....	12
IV. A Model for the Study of a Musical Composition .....	46
HANDBOOK .....	55
Introduction .....	57
I. To the Teacher/Curriculum Developer .....	58
A. Content of the Handbook .....	58
B. How to Use the Handbook .....	58
II. Feeling Responsiveness .....	59
III. The Learners; Implications for the Teacher .....	60
A. Learner Characteristics .....	60
B. Curriculum .....	61
C. Approach .....	61
D. Learning Modes .....	61
E. The Learning Environment .....	61
IV. Developing and Using a Course of Study .....	63
A. Some Considerations in Regard to Planning .....	63
1. Organizing the Year's Work .....	63
2. Planning the Class Sessions .....	67

3. Trying New Ideas .....	71
a. Using Learning Stations .....	71
b. Increasing Creativity .....	74
B. Some Considerations in Regard to Evaluation .....	74
V. Suggestions Regarding Content/Teaching .....	79
A. Overall .....	79
B. Specific Areas.....	81
1. Listening .....	81
2. Singing.....	85
3. Creating, Composing, and Improvising: Sound Compositions; Improvising; Synthesizer; Computer .....	88
4. Performing (Playing Musical Instruments) .....	95
5. Communicating .....	97
6. Increasing Multicultural Awareness .....	99
VI. Resources .....	101
VII. Sample Learning Experiences .....	104
APPENDIX .....	153
Statement of Regents Goals .....	155
Students with Handicapping Conditions .....	157

S Y L L A B U S





# INTRODUCTION

## I. TO THE ADMINISTRATOR

The term “administrator” refers to that person who has specific responsibility for the total program in music in the school or school district. This person may be, for example, a director of music, a curriculum specialist, or a principal or his or her designee.

Below are some questions that an administrator may have about this publication and a course of study based upon it<sup>1</sup>.

### A. Why This Publication? Who Must Take the Course?

#### 1. The Publication

*Music in the Middle/Junior High School: Syllabus/Handbook* is composed of two parts: a *Syllabus* and a *Handbook*. The publication provides the administrator and the teacher with a means of implementing the State requirement of one-half unit of general music study, or its equivalent, for all students in grades 7 and 8<sup>2</sup>.

The *Syllabus* and the *Handbook* together represent an opportunity for the administrator, the teacher, and the school to help the students have worthwhile experiences with music and through music.

#### 2. Who Must Take this Course?

All students in grades 7 and/or 8 must complete a minimum of 1/2 unit of study in general music, *except those students who participate in a performing group (band, chorus, or orchestra)*. Experiences described in this publication should also be provided to members of the performing organizations as supplementary activities to those required for appropriate skill development.

The course must also be accessible to students with handicapping conditions. According to the Office for Education of Children with Handicapping Conditions of the State Education Department, “Providing such students with this course will better prepare these students for the

skills needed to attain a high school diploma.” These statements are consistent with Education Law, Commissioner’s Regulations, Regents Rules, and successful practices across the State.

### B. What Factors Should Be Considered In Assigning Teachers to this Course?

Below are indicated certain assumptions about the students who will take the course and a brief discussion of some of the elements of content.

These factors may require some changes in schools’ perceptions of the students and of ways to meet their needs. They may also require a redefinition of the teacher’s role to that of facilitator, a willingness to experiment, flexibility, and a tolerance for failure. The amount of flexibility demonstrated by the staff will affect the ability to coordinate the total school program to meet the needs of all students. Also, students with handicapping conditions must have the opportunity to meet the same curriculum objectives. All teachers must be able to work with those students appropriately placed within their classes.

#### 1. The Students

- a. The *students’* past, present, and future experiences with and through music are the focus of the course. The classroom becomes a *laboratory* for exploring, trying out, sharing, performing, etc. Here the teacher is the *leader* and *facilitator*.
- b. *Success experiences* become very important – success first in the student’s own eyes/ears, then in the eyes/ears of others. Here the teacher is a *guide*.
- c. An *audience* (usually the class) for the student’s efforts is essential, when the students are ready. Here the teacher’s relationship with other teachers/ classes is also important.

<sup>1</sup> See the *Handbook* section, pages 55 to 152.

<sup>2</sup> See section B2 below.

- d. *Evaluation* should be continuous and according to reasonable and practical criteria. The teacher must be flexible here.

## 2. Content of the Course

- a. The Course Requirements mandate that the students have experiences in listening, singing, creating, performing, and using basic tool skills, and in the constituent areas of communicating and increasing multicultural awareness.
- b. A broad spectrum of music, including ethnic music, consumer music, classical and contemporary music, social instruments, singing, playing, and other lifetime interests, is to be included.
- c. Individual student efforts requiring *active involvement* are to be stressed: creating/composing, playing, researching and presenting reports; discussing music and musical happenings; keeping listening logs, etc.
- d. Traditional aspects of music – listening, singing, creating, playing, etc. – are to receive attention.

## C. What Can an Administrator Do to Make the Course Effective?

1. Examine the *Syllabus* section, especially the Course Requirements (“Activities” and “Learning Objectives”) subsections, and the *Handbook* section, i.e. “Some Considerations in regard to Planning”.
2. Examine *Music K-6* to determine the students’ readiness for more sophisticated experiences with music in grades 7 and 8.
3. Survey the school’s resources and plan to upgrade them for the desirable learning environment described in 9 below.
4. Ideally, select a teacher(s) who has exhibited several of the qualities/experiences suggested above. Teachers to be assigned to middle/junior high school general music should have additional qualities such as a genuine desire to teach the subject at that grade level, classroom management skills, and a desire to bring students closer together with music.
5. Provide State Education Department publications: *Music K-6*; *Music in Modern American Society*; *Music in Our Lives*; *Teaching Guitar*; *A Teacher’s Guide to Folk-singing*, etc.
6. Provide inservice to all district teachers of music.
  - Workshops in cooperation with the State Education Department and/or the New York State School Music Association (NYSSMA); with persons listed in the Foreword
  - Workshops to aid teachers in modifying instructional techniques to meet the needs of students with handicapping conditions
7. Provide assistance to the teacher.
  - Make the public aware of the course.
  - Arrange appropriate scheduling of the course.
  - Assist the teacher in determining the students’ needs.
  - *Assist the teacher in selecting and organizing activities to be presented.* (See the *Handbook* subsection, “Developing and Using a Course of Study,” pages 63 to 78.)
8. Be supportive of the students’ efforts.
9. Provide a proper learning environment.

The point of view offered by successful teachers can be very helpful in creating a warm, vital learning environment. The latter, however, presupposes the existence of a well-equipped general music classroom.

At the very least, the general music program should have a classroom capable of accommodating 30-40 students, and be so located that they can listen to and experiment with various types and volumes of sound, sing songs, play instruments, create, compose, do expressive movements, and manipulate music materials – independently and in groups – without disturbing other phases of the school program. The room should have:

  - Adequate study, demonstration, display, performance, and storage space;
  - Proper heating, lighting, acoustical treatment, electrical power, ventilation, and humidity control for music materials and equipment as well as for instruction;
  - High-fidelity component tape recorders and record players, a video system, film and overhead projectors, screens, and other forms of audio-visual equipment;
  - Bulletin boards, chalkboards, movable desks, and chairs, a piano, a conductor’s music stand, files or boxes for choral and instrumental music, cabinets specifically designed for records and tapes, a sorting rack, metronomes, tuning devices, and the like;
  - A wide variety of music materials – recordings, tapes, sheet music, books, pictures, periodicals, films, Western and non-Western musical instruments, sound sources, and realia – with which the students can work;
  - A stereo sound system capable of recording and reproducing with a high degree of fidelity. (Components are generally superior to compact systems; they have the additional advantage of enabling the teacher

to select and custom-fit the units to particular needs, budgets, and classroom features).

- Reel-to-reel or cassette tape recorders. Both types make it possible for the teacher to:
  - Organize and present listening experiences with minimal lag-time in classroom sessions and/or damage to recordings;
  - Play, interrupt, and resume or reverse and replay segments of a recording to reinforce or to comment upon various aspects of the listening experience;
  - Develop a library of musical compositions and performances, of both the students and of professionals; and
  - Help the students to increase their interest in music and musical experiences, to sharpen their listening skills, to evaluate and improve their compositions and performances, and to make meaningful evaluations of and contributions to the work of others.

The general music classroom should have at least one piano. It should be a mechanically dependable piece of equipment that produces a desirable quality of sound and holds its tuning. An upright piano with good wooden action parts, felt brushings, and keys covered with either plastic or ivory is perfectly acceptable for general classroom use. However, it should be tuned to American Standard Pitch, A-440, three or four times a year; kept away from extremes of temperature, light, and humidity; protected from dust; and mounted on wide rubber casters with ballbearing construction to facilitate movement.

Facilities and equipment of suitable quality for music education require substantial amounts of time and money. Specialized publications, comparison shopping, discussions with other music teachers, and demonstrations at music conventions and technology fairs can ensure wise cost/benefit selections. Once purchased, however, these items should be located with care for optimal operational and acoustical effectiveness. They should be maintained in proper working order.

The most important part of any learning environment is the teacher's approach and the level of the students' access to a diversity of learning materials.

- Particular choices and arrangements of color, form, and texture create an atmosphere of warmth and vitality that encourages participation by the student. (Consult the art teacher).
- Readily available musical "touchables" (musical instruments, tape recorder, cassettes, etc.) make both the students and teacher happy to be together.
- The students' work, in a positive setting, inspires confidence and effort.
- News about happenings in the world of music; pictures of musicians and instruments – new and old, unique and traditional, local and international – exhibits; puzzles; anecdotes; and cartoons create interest.

## II. TO THE TEACHER/CURRICULUM DEVELOPER

### A. Goal/Rationale

#### 1. *Intents and Purposes*

For grades K-12, the overriding goal of music programs in public and nonpublic schools should be to develop in all students the skills, the understandings, and, above all, the attitudes which will enable them to perceive and respond as fully as possible to the esthetic qualities of music so that their lives might be enriched.

Music in the elementary school begins this development. The suggestions in *Music K-6*, a curriculum guide produced by the State Education Department in 1974, are based on the theory that understanding evolves from awareness and conceptualization. Since initial impressions are best received through sensory experiences, that guide states that the learners' musical activities "should call into use as many of the senses as possible."<sup>1</sup>

Through singing, moving to music, playing musical instruments, and reading, creating, and listening to music, children should begin to develop an awareness, a "feeling responsiveness," that makes subsequent acquisition of skills and knowledge meaningful. They should be encouraged to experiment, to investigate and inquire; and to form hypotheses, test them, and adjust as necessary. They should be encouraged also to talk about their experiences, to exchange impressions, and to communicate their thoughts.

The teacher's functions are to provide the environment for learning, and to help the children to perceive relationships and to link their thoughts in a variety of ways. For this "principle of chaining makes possible the reinforcement of an understanding, the development of concepts, and a recognition of interrelationships that exist between one concept and another and between one element and the other elements."<sup>2</sup>

The same philosophy applies to programs in the middle/junior high school. The students in these grades should

continue their involvement with the elements of music through experiences geared to their specific interests, needs, strengths, and abilities. For some of the students the program in middle/junior high school may be the last formal experience with music education. Those with the potential for music should be encouraged, of course, and nurtured with care; but *every* student should be given the finest music education the school can provide.

#### 2. *Goal Statement*

The students who participate in the general music program described in this *Syllabus* will increase their "feeling responsiveness" to music. This means "being in tune" with musical experiences because they "strike a chord" in the listener/performer through consciously or unconsciously perceived relationships between the experiences and the individual's own life and interests.

Through involvement with a wide variety of music and musical experiences, the students will develop:

- Positive attitudes toward music,
- Greater knowledge and understanding of music,
- Increased depth of perception of the formal and expressive dimensions of music,
- Independent performance and group participation skills, and
- The ability to use these attitudes, understandings, and skills for their own benefit and, perhaps, for the benefit of others.

### B. The Syllabus: Content and Use

#### 1. *Content*

The content of the curriculum for music in the middle/junior high school is the program through which the students will have experiences in *listening, singing, creating/composing/improvising, playing, using basic tool skills, and in*

<sup>1</sup>See *Music K-6*, page 1.

<sup>2</sup>See *Music K-6*, page 2.

the constituent areas of *communicating* and *increasing multicultural awareness*.

It must be pointed out that content is a vehicle for the development of knowledge, attitudes, and skills proceeding from the point where the students are. (It is permissible, for example, to *begin* with Rock, pop, jazz, or country, etc., as a first step in teaching elements of music.)

The material in this *Syllabus* section has been prepared for the teacher or curriculum developer to aid all students in achieving the goal of "feeling responsiveness." This goal can be reached by the school's developing and using a course of study based upon the *Syllabus*. Two subsections of the *Syllabus*—"Activities" and "Learning Objectives"—and the *Handbook* section offer practical suggestions for building a course of study based upon the above experiences.

First, in the *Syllabus* section, the Course Requirements (pages 8-12) give for each of the above "Activities" general parameters in the form of Description/Explanation, Level, Scope, and Evaluation. Second, the "Learning Objectives" (pages 12 to 45) which are also part of the Course Requirements reflect these "Activities" and provide a basis upon which schools can build a course of study. The *Syllabus* section concludes with "A Model for the Study of a Musical Composition."

The *Handbook* section presents guidelines for the teacher, useful specific techniques for developing a course of study,

and lesson plans (Sample Learning Experiences) keyed to the "Activities" and "Learning Objectives" of the *Syllabus*.

## 2. Use

As stated above, it is suggested that schools use the *Syllabus* and *Handbook* sections to build and use a course of study, in a process summarized in the following steps:

- a. Do an informal needs assessment of the extent to which the students meet Regents Goals, especially Goal 3;
- b. Examine both the *Syllabus* and the *Handbook* sections;
- c. In the *Syllabus* section, study the Course Requirements (pages 8 to 12);
- d. Select those "Learning Objectives" (pages 12 to 45) which are appropriate for the students;
- e. In the *Handbook* section, read the Introduction;
- f. For each "Learning Objective" selected from the *Syllabus*, from the *Handbook* select/incorporate/adapt those Sample Learning Experiences<sup>1</sup> which are appropriate for the students, and, finally,
- g. Plan and teach the course, keeping a record of the effectiveness of each offering.

Both the *Syllabus* and the *Handbook* sections describe each of the above steps in considerable detail.

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<sup>1</sup> See the *Handbook* section, pages 104 to 152. These pages contain Sample Learning Experiences; schools should use them and/or prepare additional ones as needed.

### III. COURSE REQUIREMENTS

To aid in reaching the goal of “feeling responsiveness”, schools are required to prepare and use a course of study based upon this *Syllabus*. The course should take into account the students’ past (K-6) and present experiences with music, the students’ needs, and the capabilities of the individual school. Further, this *Syllabus* emphasizes the student’s *doing*, being actively involved as much as possible.

Note the interrelationships within the *Syllabus*: the concern for the student’s *doing* drives the “Activities,” which in turn drive the “Learning Objectives”, which in turn drive the “Sample Learning Experiences” therein and in the *Handbook*.

As a result of the above concerns, *the course of study prepared by the school must include both the “Activities” and the “Learning Objectives”* as indicated below and in the box on the next page:

- “Activities”: All those listed must be incorporated within the course of study.

- “Learning Objectives” (LOs): Some LOs are required for all schools; among other LOs there is a choice.
  1. Those LOs numbered 1-9 in the box on the next page are *required for all schools*.
  2. Those LOs numbered 10-21 allow choices. From each group (10-11, 12-13 etc.) choose *at least one* (of the LOS).
  3. In either category (1 or 2) above, the school may adapt the “Learning Objectives” to the needs of the class, acquire and use other equivalent “Learning Objectives”, or prepare and use its own equivalent “Learning Objectives”.

Also, modifications may be needed for students with handicapping conditions.

Parameters for the “Activities”, and the “Learning Objectives” pages, follow the box.

## *Course Requirements*

### **Activities (See A below)**

Each student is to have experiences in *all* of the following at some point(s) in the course. All are incorporated in the Learning Objectives below. All need not receive equal amounts of attention, however.

1. Listening
2. Creating/Composing/Improvising
3. Playing a Musical Instrument/Singing
4. Using Basic Tool Skills
5. Constituent Areas
  - a. Communicating
  - b. Increasing Multicultural Awareness

### **Learning Objectives (LOs) (See pages 12 to 45.)**

The No. column below at the left is keyed to the numbered "Learning Objectives" in the *Syllabus* section. The "Action" column indicates whether there is a choice.

"Learning Objectives" 1-7 concern elements of music based on the "Model for the Study of a Musical Composition" in the *Syllabus* section.

<i>No.</i>	<i>Learning Objectives (LOs)</i>	<i>Action</i>
1	Sound and Silence	Required; no choice
2	Linear Aspects	Required; " "
3	Vertical Aspects	Required; " "
4	Compositional Processes and Techniques	Required; " "
5	Expressive Qualities	Required; " "
6	Style	Required; " "
7	Formal Organization of Musical Elements	Required; " "
8	Singing	Required; " "
9	Developing Sound Compositions	Required; " "
10-11	Performing/Playing Musical Instruments	Choose at least 1 LO
12-13	Using Basic Tool Skills	Choose at least 1 LO
14-16	Communicating	Choose at least 1 LO
17-21	Increasing Multicultural Awareness	Choose at least 1 LO

## A. Activities: Parameters

### 1. Listening<sup>1</sup>

The student should be able to *listen* to music with an increased depth of perception of the formal and expressive dimensions of music as a result of instruction based upon the course of study.

a. *Description and Explanation*: Emphasis on increasing the student's ability to discriminate the following elements of music:

- *Sound and Silence* (Pitch, Dynamics, Tone Color/ Timbre, Duration, Articulation, and Silence)
- *Linear Aspects* (Melody and Rhythm)
- *Vertical Aspects* (Harmony, Texture, and Density)
- *Compositional Processes and Techniques*
- *Expression* (Mood)
- *Stylistic Considerations*
- *Formal Organization of Musical Elements* (Structure)

b. *Level*: Identification of the above elements of music, using meaningful terminology, if not necessarily exact at all times, or otherwise demonstrating understanding through attentive listening.

c. *Scope*: Planned, sequential listening experiences, including a wide variety of genres and styles of music, to include the students' existing preferences, e.g., "Rock" and "popular," "contemporary" in various media; and "classical," in all characteristic performance media: orchestra, chorus, band, ensemble, and solo.

d. *Evaluation*: Pre- and post-testing, using appropriate objective and subjective devices to determine whether the student has improved his/her ability to identify and/or demonstrate discrimination of the elements of music. Students with handicapping conditions should be provided with alternative testing techniques as indicated on the students' Individualized Education Programs (IEPs).

### 2. Creating/Composing/Improvising<sup>2</sup>

The student should be able to *use* elements of music to *create* a musical selection and to perform *extemporaneously* rhythms and/or melodies compatible with an existing metric/ harmonic structure.

- a. *Description and Explanation*: Emphasis upon actively manipulating the elements of music to produce an original musical product.
- b. *Level*: Effective use, within the capacity of the student, of basic musical elements (See Listening, 1a above) to achieve a musical result.
- c. *Scope*: Not limited to traditional musical forms and styles; to include, where possible, contemporary media such as electronic, tape manipulation, computer-generated, "avant-garde," "musique concrète, etc.
- d. *Evaluation*: Demonstration of the student's ability to use at least some of the basic elements of music in producing an original musical whole.

### 3. Playing Musical Instruments/Singing

The student should be given opportunities to perform at a RECREATIONAL LEVEL on social instruments (banjo, guitar, recorder, etc.), classroom instruments (resonator bells, autoharp, etc.), electronic keyboard, band and orchestral instruments, or voice.

#### a. Playing Musical Instruments<sup>3</sup>

- (1) *Description and Explanation*: The choice of instrument may be according to student preference and equipment available in the school; it may include traditional, electronic, or "discovered" sound-making devices. The teacher may need to assist some students with handicapping conditions to choose an appropriate musical instrument. Special adaptations may be necessary to ensure that all students can participate in this activity.<sup>4</sup>
- (2) *Level*: Performance of a complete musical phrase as a minimum accomplishment.
- (3) *Scope*: Simple tonal music: songs, self-composed pieces, harmonized melodies if chording instruments are selected for use, and/or improvised rhythmic ostinato or melodic descant or harmony to accompany a song. Not limited to traditional recreational instruments; to include, where possible, contemporary electronic equipment. Either standard (traditional) or original (including graphic) notation may be used.

<sup>1</sup> See all "Learning Objectives," pages 12 to 45 in the *Syllabus* section; and the Sample Learning Experiences in the *Handbook* section.

<sup>2</sup> See also the "Learning Objectives," pages 12 to 45 in the *Syllabus* section, and the Sample Learning Experiences in the *Handbook* section.

<sup>3</sup> Autoharp, banjo, dulcimer, guitar, harmonica, mandolin, pennywhistle, recorder, etc. See the "Learning Objectives," pages 12 to 45 in the *Syllabus* section, and the Sample Learning Experiences in the *Handbook* section.

<sup>4</sup> See the Resources, pages 101 to 103.

- (4) *Evaluation*: Demonstration of the ability to interpret and perform a complete musical segment in a fashion representative of either:
- (i) the symbolism, whether traditional or original, being used; or
  - (ii) the style of the song being accompanied, including discerning the suitability of electronic media to the style of the song.

#### b. Singing<sup>5</sup>

- (1) *Description and Explanation*: Emphasis on singing for enjoyment and upon developing a positive attitude toward singing. *It is not the intent to produce a vocal performing group.*
- (2) *Level*: Ability to demonstrate a natural and relaxed singing voice and a sensitivity to style, to the limit of the student's ability.
- (3) *Scope*: A wide variety of genres and styles of music, to include folk and folk-type songs, "standards," popular songs, community and camp songs, etc.
- (4) *Evaluation*: A demonstrated ability to use the singing voice to the limit of the student's capacity to sing.

#### 4. Using Basic Tool Skills<sup>6</sup>

The student should be able to make functional use of *basic tool skills* to permit involvement in music to a greater extent than listening.

- a. *Description and Explanation*: Minimal skills of note reading, following a score, and reference searching necessary to engage in fulfilling musical involvement.
- b. *Level*: Minimum skills related to *recreational* involvement with music.
- c. *Scope*: Determined primarily by the functional needs, abilities, and personal interests of the students. May include on-line telecommunications and information resources. Skills should be limited to those required for more effective listening, *recreational* singing, composing, performing, and for acquiring information.
- d. *Evaluation*: Demonstration of the ability to interpret some basic music symbols and to do primary research

leading to enhanced musical experiences. When working with students with handicapping conditions, the teacher should review their IEPs, to determine individual needs and abilities before developing an evaluation for those students.

#### 5. Constituent Areas

The student should develop communicating skills, and increase multicultural awareness through participation in various musical activities (listening, creating, composing, playing musical instruments, and singing).

##### a. Communicating<sup>7</sup>

The student will communicate ideas and feelings that relate to a piece of music and will respond to the ideas of others.

- (1) *Description and Explanation*: Music will be both a motivating force and the focus for convergent and divergent thinking. The student will communicate about, with, and because of music. S/he will share what s/he knows and experiences with music in written or spoken words, either individually or in group and/or through notation, however unsophisticated. In attempting to share ideas with others, the student will focus on particulars and generalize when necessary.
- (2) *Level*: Of at least minimum competence in using words, visuals, and/or sounds to reach an audience.
- (3) *Scope*: From the ordinary and obvious to the unique, personal connections with music; from personal reflection to group interaction; lead/follow with words (prose or poetry), movement, designs, instruments.
- (4) *Evaluation*: Demonstration of the ability to communicate in terms of the criteria set up for the experience.

##### b. Increasing Multicultural Awareness<sup>8</sup>

The student should be able to discover the enjoyment of, and understand the origin and functions of, music of various cultures through participation in listening, singing, creating, and other activities.

- (1) *Description and Explanation*: Emphasis to be placed upon the student's developing an understanding of

<sup>5</sup> See the "Learning Objectives," pages 12 to 45 in the *Syllabus* section, and the Sample Learning Experiences in the *Handbook* section.

<sup>6</sup> See the "Learning Objectives," pages 12 to 45 in the *Syllabus* section, and the Sample Learning Experiences in the *Handbook* section.

<sup>7</sup> See the "Learning Objectives," pages 12 to 45 in the *Syllabus* section, and the Sample Learning Experiences in the *Handbook* section.

<sup>8</sup> See the "Learning Objectives," pages 12 to 45 in the *Syllabus* section, and the Sample Learning Experiences in the *Handbook* section.

music from many cultures so as to recognize music as a global means of self-expression and personal satisfaction.

- (2) *Level*: Involvement in listening, movement, singing, instrumental performance, and composition and improvisation activities within limits of the individual student's ability to identify and use major elements of music.
- (3) *Scope*: Determined by the individual student's knowledge of the elements of music. A wide and inclusive variety of world music should be experienced: Western and non-Western, classical and folk, music from such major regions and cultures as African, Black American, Latin American, East Asian, Indian, the Middle East, and Southeast Asia.
- (4) *Evaluation*: A demonstrated ability to show an awareness of the similarities/differences expressed in the selection. Each student will demonstrate her/his awareness through personal reaction to the musical work presented.

## B. Learning Objectives

The "Learning Objectives" on pages 12 to 45 are expressed as objectives for the students to achieve.

*Before examining the individual "Learning Objectives," please read the Key on page 13.*

At the extreme left of each "Learning Objectives" page, the FOCUS column is keyed to the Concept Categories described in the Model. . .in the *Syllabus* section and to its "Activities" and "Learning Objectives" in its Course Requirements: Listening, Creating/Composing/Improvising, Playing Musical Instruments/Singing, Using Basic Tool

Skills; and, Constituent Areas: Communicating, and Increasing Multicultural Awareness. In this manner, the learnings in the Concept Categories of the Model. . .and the other learnings above reinforce one another; indeed, they should not exist without each other.

The material at the bottom of each page – Sample Learning Experiences, Resources, and Illustrative Teaching/Learning Strategies – suggests experiences/materials/strategies for achieving the "Learning Objectives". There are many other possibilities; most teachers can suggest and use other experiences/ materials. . .that will enable the students to achieve the "Learning Objectives". The *Handbook* section, also, suggests some of these.

The "Activities" and "Learning Objectives" are for all students regardless of race, sex, marital status, color, religion, national origin, or disability. The Regulations of the Commissioner of Education indicate that "students with handicapping conditions must have access to the full range of programs within general education appropriate to their educational needs. The majority of students with handicapping conditions have the intellectual potential to master general education curriculum content. Therefore, such students must have access to the information set forth in this curriculum guide."

It is important to note that students who are classified as deaf or hard-of-hearing have wide variations of hearing impairment. Many students who are hearing-impaired enjoy music and benefit from music instruction. Indeed, music is often used in instruction to facilitate development of pitch and rhythm for students who are hearing-impaired. Students with severe hearing impairments or no hearing also benefit from music instruction. Such students participate, for example, by responding to rhythm and structure and to lyrics and singing through signing.

# Key to Learning Objectives Grids

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
Capitalized heading refers to the Concept Categories of the "Model for the Study of a Musical Composition" (See <i>Syllabus</i> section) and to other Course Requirements. Suggested Activities refer to those in the Course Requirements.	<i>The Student Will:</i>	<i>The Student Will:</i>	<i>The Student Will:</i>	Indicates illustrative specific task(s) the student or group must perform to show that the objectives have been achieved

The material *above* line AB is the basis for the course of study: the specific objectives the student is to achieve and ways of evaluating this achievement.

A \_\_\_\_\_ B

The material *below* line AB suggests ways for the teacher to use in aiding the student to reach the above objectives.

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
Summarizes the detailed explanation of the Illustrative Teaching/Learning Strategies column at right	Indicates specific materials and equipment needed for the achieving of the above objectives	<ul style="list-style-type: none"> <li>Indicates specific activities to be used and/or a step-by-step procedure for the teacher and the students</li> <li><i>Lists Sample Learning Experiences (SLE) included in the Handbook. The italicized number(s), e.g., in "Learning Objectives" #1, number 7, indicates that the Illustrative Teaching/Learning Strategy is based upon that SLE. Use a related SLE(s) (in the sample, numbers 1, 2, 3, 4, 5, 6) if it is more appropriate for your class, or write a new "Learning Objectives" grid.</i></li> </ul>

# Learning Objectives #1

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
SOUND AND SILENCE  (Pitch, Dynamics, Timbre, Duration, Articulation, Silence)  Suggested Activities: Listening, Creating, Playing . . . /Singing Communicating	<i>The Student Will:</i>  Understand the roles of pitch, dynamics, timbre, duration, articulation and silence in contribut- ing to the flow of music	<i>The Student Will:</i>  Appreciate more fully the variety of elements contributing to the total music experience	<i>The Student Will:</i>  Be able to distinguish between the elements which contribute to the flow of music	While listening to a live performance or a record- ing, the student will identify at least three components of the flow of music by using manual or vocal signals. The student will demonstrate the use of at least three components of the element "sound and silence" while perform- ing an original composi- tion alone or as a mem- ber of a group.

A

B

## SAMPLE LEARNING EXPERIENCE

The students suggest or create uses of pitches, dynamics, tone color (timbre), articulation, duration, and silence to accompany certain dramatic elements of a story or poem.

## RESOURCES

Various sound sources  
Recordings  
Rhythm and melody patterns (for reference)  
Program music descriptions  
Appropriate stories or poems  
Synthesizer  
Computer and controlling software  
*Handbook* section

## ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The students find and use sound sources to create a musical selection.
- The teacher relates a composer's use of the elements of music to create a musical scene or story.
- The students discuss and suggest musical choices to depict certain scenes or dramatic events.
- The students create musical phrases or whole selections, using a variety of the components of the element "sound and silence".
- The students may choose the synthesizer as a musical sound source; they may also choose the computer as a musical instrument — controller.

(See: Sample Learning Experiences #1, 2, 3, 4, 5, 6, 7 — *Handbook* section).

# Learning Objectives #2

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<p>LINEAR ASPECTS (Melody, Phrase, Cadence, Rhythm, Meter)</p> <p>Suggested Activities: Listening, Playing . . . / Singing</p>	<p><i>The Student Will:</i> Understand the use of melody, phrase, cadence, rhythm and meter within a song or a musical composition</p>	<p><i>The Student Will:</i> Acknowledge that an effective musical composition has identifiable structural components</p>	<p><i>The Student Will:</i> Be able to identify the shape of a melody, phrases, cadences, and the rhythm and meter of a musical selection</p>	<p>While listening to a recording, the student will identify the shape of a melody, indicate the advent of a cadence, and will demonstrate the appropriate rhythm and meter by using manual signals.</p> <p>The student will demonstrate knowledge of melody, phrase, cadence, rhythm, and meter by performing segments of a previously composed or an original song or selection.</p>

A

B

## SAMPLE LEARNING EXPERIENCE

The teacher and the students will relate musical to literary composition, and listening to easily recognizable melodic phrases and cadences, rhythms, and meters.

The students will discover that the synthesizer is useful in articulating the phrases as they perceive those phrases.

## RESOURCES

Sentences divided into clearly defined phrases  
Lyrics from a currently popular song or a section drawn from an appropriate literary work  
Representative recordings  
*Handbook* section

## ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The students read song lyrics, poems, or sentences divided into clearly defined phrases.
- The teacher uses recordings of currently popular songs to relate melodic flow, phrases, cadences, rhythm, and meter to literary punctuation and presentation.
- The students listen to recordings of selections containing easily recognized melodies, rhythms, phrases, and cadences.
- The students may use the synthesizer to emphasize the delineation of phrases that they hear in the selections to which they listen.

- The students may create a “dance” to demonstrate the elements of the music through body movement (as in Dalcroze eurhythmic).

(See: Sample Learning Experiences #8, 9 – *Handbook* section).

# Learning Objectives #3

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<p>VERTICAL ASPECTS (Harmony, Texture, Density)</p> <p>Suggested Activities: Listening, Playing . . . / Singing</p>	<p><i>The Student Will:</i> Understand the functions of harmony, texture, and density in contributing to the expressiveness of a musical selection</p>	<p><i>The Student Will:</i> Acknowledge that music consisting of a wide variety of harmonies (or lack of it), textures, and densities can be meaningful if attended to in a positive manner</p>	<p><i>The Student Will:</i> Be able to distinguish between various types of harmonic treatments and the lack of harmony in a musical selection Demonstrate some knowledge of factors which contribute to texture and density in musical composition</p>	<p>Given examples for listening, the student will identify monophonic, homophonic, and polyphonic textures. Given an example for listening, the student will identify the relative presence or absence of harmony, chords, tone clusters, and intended dissonance. The student will participate in the performance of an original composition demonstrating the use of harmony, texture, and density.</p>

A

B

## SAMPLE LEARNING EXPERIENCE

The teacher and the students listen to recordings of selections representative of various harmonic treatments, textures, and densities, and compare the impression received with observations of artwork, with characteristics of the environment, etc.

The students input and manipulate electronically a variety of sounds through a synthesizer.

## RESOURCES

- Reproductions of paintings
- Other examples of relatively filled and empty spaces, and of compatible/incompatible objects
- Recordings of musical selections of a variety of harmonic structures, textures, and densities
- Synthesizer
- Handbook section

## ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The students compare reproductions of paintings that have radically different textures and amounts of filled/empty spaces with musical examples to which they listen.
- The students relate musical density to crowded and open spaces in the environment.
- The students compare harmonic and dissonant music, while using the principles of texture and density to illustrate musical meaning.

- The students demonstrate the musical elements of harmony, texture, and density through body movement.

(See: Sample Learning Experiences #10, 11, 12, 13, 14, 15 – *Handbook* section).

# Learning Objectives #4

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
COMPOSITIONAL PROCESSES AND TECHNIQUES	<i>The Student Will:</i> Know that there is a wide variety of means of combining the elements of music to produce a musical composition	<i>The Student Will:</i> Appreciate the fact that composers of music use various means to make their music most appropriate for achieving the desired goal	<i>The Student Will:</i> Be able to distinguish between various means of combining musical elements into a complete composition	After listening to selected examples, the student will identify common means of combining elements of music into a pleasing whole. The student will create and perform a sound piece, using various techniques to illustrate different styles of music.

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students identify various means of combining musical elements to produce a musical composition.	Poems, song lyrics, student-generated words, chants, verses, or vocal sounds Recordings such as "Opening and Hornpipe" from Handel's WATER MUSIC SUITE (None-such 71127) The first movement of Purcell's SONATA FOR TRUMPET AND STRINGS (None-such 71027); KATANGA DANCE Count Basie's "One O'Clock Jump" Paul Simon's "Loves Me Like a Rock" <i>Music in Our Lives: Syllabus/Handbook</i> State Education Department. Bureau of Curriculum Development. 1988. Synthesizer Computer and composing software and formatted student data-disks. <i>Syllabus</i> section <i>Handbook</i> section	<ul style="list-style-type: none"> <li>The students listen to recordings and view works from related arts that display various compositional patterns, processes, and techniques.</li> <li>Various groups of students use random works and/or excerpts from poems or songs to demonstrate antiphonal, responsorial, solo, and group and combinations of the above to demonstrate potential compositional processes and techniques in music.</li> <li>Some students use the synthesizer as a performing control device, presetting it to generate a regular pulse against which they perform their compositions.</li> <li>Some students create and perform sound pieces illustrative of various compositional processes. Some students use composing software to generate short phrases at the computer, and use these phrases to create complete, varied, motif-based compositions.</li> </ul>
The students use the electronic media to serve both <i>control</i> and <i>compositional</i> functions to produce musical compositions.		

(See: Sample Learning Experiences #16, 17, 18, 19, 20, 21, 22, 23, 24 – *Handbook* section).

# Learning Objectives #5

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
EXPRESSIVE QUALITIES Suggested Activities: Listening, Creating, Playing . . . /Singing, Increasing Multicultural Awareness	<i>The Student Will:</i> Know that expression, or mood, is the subjective element of music through which the composer stimulates a feeling response in the listener	<i>The Student Will:</i> Recognize that music is an important contributor to all cultures and that every true musical experience evokes a human response which may differ according to the experience of the listener	<i>The Student Will:</i> Be able to verbalize about and to demonstrate through sound compositions and performance music which portrays feelings and emotions	In a listening experience, the student will express his/her feelings indicating an active response to the music heard. The student will illustrate by participating in the production of original sound compositions his/her understanding of the use of music to stimulate a feeling response.

A \_\_\_\_\_

B \_\_\_\_\_

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students compare real-life human experiences with those depicted in music, especially that with a highly developed programmatic content.  The students examine various composing choices available to composers and discriminate when the available technological choices may be more, or less, appropriate to the musical, expressive intent.	Recordings, such as Copland's BILLY THE KID (Columbia, ML5575, MS6175) Handouts identifying events, moods, descriptive musical devices, etc. as needed Synthesizer <i>Handbook</i> section	<ul style="list-style-type: none"> <li>The teacher narrates a commonly accepted version of the programmatic content of a very descriptive selection such as BILLY THE KID. After playing the recording, the teacher asks the students to identify the feelings they experienced as they listened and to discriminate means of using sound to promote similar feelings in the listener. The students may express these feelings in a variety of ways (pantomime, dance, drawing, or painting). (Use other recordings of very descriptive music to reinforce this type of experience.)</li> <li>The students examine the selection of musical technology to meet the expressive needs of the composer; and discuss possible criteria for determining when such technology is, as well as when it is not, suited to meet those needs.</li> </ul>

(See: Sample Learning Experiences #4, 5, 6, 7, 15, 16, 17, 25, 26, 27, 28- *Handbook* section).

# Learning Objectives #6

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
STYLE	<i>The Student Will:</i> Understand that musical style is influenced by a number of factors such as: the era and geographical area in which it was composed, its purpose, and its cultural/ethnic background	<i>The Student Will:</i> Accept all recognized music as having merit for some listeners even though his/her own preferences may differ	<i>The Student Will:</i> Distinguish between different styles of music and demonstrate at least two elements of more than one style of musical performance	Given a list of reminders based on class experiences, the student will demonstrate rhythmic patterns illustrative of the styles of at least two musical compositions representing different cultures, eras, or geographical areas. After listening to recordings of selections representing at least two quite different sources, the student will identify similarities and differences, using her/his own terminology.

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students compare the development of musical composition and performance with historical periods and with the variety of types of people composing, performing, and listening to music.	Reproductions of paintings and photographs of historical and cultural artifacts Recordings of selections representing various historical periods and various ethnic cultures <i>Handbook</i> section	<ul style="list-style-type: none"> <li>The teacher uses paintings to represent different cultural backgrounds and/or artistic periods and to evoke comments regarding similarities and differences, and to relate them to music of similar origins.</li> <li>The students discuss major movements and style trends and products they promoted, including representative musical selections.</li> </ul>

(See: Sample Learning Experiences #29, 30, 31, 32, 33 – *Handbook* section).

# Learning Objectives #7

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<p>FORMAL ORGANIZATION OF MUSICAL ELEMENTS</p> <p>Suggested Activities: Listening, Creating, Playing . . . /Singing</p>	<p><i>The Student Will:</i></p> <p>Know that "form" refers to musical structure or organization</p>	<p><i>The Student Will:</i></p> <p>Acknowledge the value of form in contributing to the enjoyment of music</p>	<p><i>The Student Will:</i></p> <p>Be able to distinguish the formal structure which creates a sense of wholeness and cohesiveness in a musical composition</p>	<p>While listening to a musical selection, the student will demonstrate with manual or verbal signals the ability to identify repeated and contrasting sections of the selection.</p> <p>The student will participate in the production and performance of an original composition demonstrating unity and variety.</p>

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
<p>The students identify repeated and contrasting phrases in familiar songs.</p> <p>They identify the effect that the techniques of repetition and contrast have on their perception of musical structure. They create phrases of contrasting textures and timbres; and create complete compositions by the repetition and juxtaposition of these phrases.</p>	<p>Recordings such as "Gallop," from Khachaturian's MASQUERADE SUITE (Angel 35277), and Anderson's "Forgotten Dreams" Synthesizer</p> <p>Computer and composing software</p> <p><i>Handbook</i> section</p>	<ul style="list-style-type: none"> <li>The teacher plays a recording with easily recognizable sections, such as "Gallop" from Khachaturian's MASQUERADE SUITE. (Help the students to recognize the different sections and perhaps to diagram the form of the piece. Discuss the relationships between similar and contrasting sections).</li> <li>The teacher uses other recordings to reinforce the concept of form and to have the students use a simple musical form, such as ABA, in original composition.</li> <li>The students use synthesizers and computers to: (1) create phrases of contrasting textures, and store their ideas, (2) use these ideas to create different structural effects. The students create contrasting motions to represent contrasting sections.</li> </ul>

(See: Sample Learning Experiences #2, 3, 4, 5, 8, 18, 34 — *Handbook* section.)

# Learning Objectives #8

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
SINGING Suggested Activities: Listening, Creating, Playing . . . / Singing, Communicating	<i>The Student Will:</i> Learn a wide range of songs	<i>The Student Will:</i> Have an enjoyable experience with music	<i>The Student Will:</i> Maintain the song's tempo set by the teacher Respond to the dynamics in the singing of the song Respond to the style of the song	Given a song to sing, groups of students will sing it to the best of their capacity, with special attention to tempo, dynamics, and style.

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The teacher teaches the song, "City Blues". N.B. The teacher is encouraged to teach <i>many</i> songs in <i>addition to or in place of the one above</i> , using procedures described in the <i>Singing</i> subsection of the <i>Handbook</i> section.	<i>Experiencing Music</i> , American Book Com- pany Chalkboard Piano Resonator bells Three autoharps <i>Syllabus</i> section, pp. 10 to 11 <i>Handbook</i> section, pp. 85 to 87	The teacher 1. Passes songbooks. 2. Asks the students to examine the names of the cities (1) New York, (2) Detroit, (3) Chicago, (4) St. Louis and (5) Seattle on the chalkboard. 3. Begins a discussion of these cities and asks the class to share experiences with them. 4. Asks the class to open books to "City Blues". 5. Has one student read the first verse of "City Blues" and discuss. 6. Has several students do the same for verses 2-6. 7. Sings the entire first verse for the class. 8. Has the class sing the first verse for the class. 9. Has the class sing verses 2-6, <i>making sure</i> <i>to deal with rhythmic changes in the text.</i>

10. Asks the class to examine the chord progressions for “City Blues” on the chalkboard.
11. Distributes autoharps/resonator bells to several students, who play for the class the entire progression.
12. Has the class sing the entire song again, with accompaniment.

# Learning Objectives #9

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
DEVELOPING SOUND COMPOSITIONS  Suggested Activities: Creating; Composing; Improvising; Listening	<p><i>The Student Will:</i> Know that combining musical elements results in a musical whole</p>	<p><i>The Student Will:</i> Be aware that s/he has the capacity to use music in an original fashion as well as to enjoy the works of others</p>	<p><i>The Student Will:</i> Use sounds and sound-making devices to compose original songs and/or selections</p>	The student will compose and perform, or conduct on a recreational level, the performance of an original musical selection which exhibits the use of at least three basic elements of music, such as melody, rhythm, and form.

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students compose sound compositions accompanying a short story, a poem, contrasting moods, etc. The sources may be electronic, acoustic, "found", etc., as the students deem appropriate.	<p>Suggested bases for sound pieces: short stories, poems, contrasting moods, etc.</p> <p>Classroom instruments and/or other sound sources</p> <p>To the extent available, tape recorders (for taping and tape manipulation), electronic sound producers (synthesizers) and computers for use by the students</p> <p><i>Music in Our Lives: Syllabus/Handbook</i>. State Education Department. Bureau of Curriculum Development. 1988.</p> <p>Synthesizer</p> <p>Computer and software</p> <p><i>Syllabus</i> section, p. 10</p> <p><i>Handbook</i> section, pp. 88 to 90</p>	<ul style="list-style-type: none"> <li>The teacher divides the class into small groups to create sound accompaniments for chosen stories, poems, or moods, etc. Each accompaniment is then performed and evaluated by the class. (Record the compositions for future use.)</li> </ul> <p>(See: Sample Learning Experiences #2, 3, 5, 7, 11, 14 — <i>Handbook</i> section).</p>

# Learning Objectives #10

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
PERFORMING IM- PROMPTU	<i>The Student Will:</i> Know how to improvise a rhythmic ostinato to accompany a song	<i>The Student Will:</i> Enjoy performing music without necessarily having to master music reading skills	<i>The Student Will:</i> Be able to perform a rhythmic ostinato	The student will perform rhythmic and harmonic ostinati with reasonable facility.
Suggested Activities: Creating; Composing; Improvising; Listening; Playing . . . /Singing	Realize that it is possible to spontaneously conceive and/or alter a melody appropriate to an existing harmony and/or rhythmic pattern		Be able to perform a harmonic ostinato, given a three or a four note choice of pitches Be able to improvise a melody superimposed on a given harmonic and/or rhythmic background	Given a selection with a familiar pattern of harmony, the student will improvise a melody and rhythmic style of her/his choosing.

A

B

## SAMPLE LEARNING EXPERIENCE

The teacher and the students improvise melodies, using only the black keys of the piano (pentatonic), the white keys of the piano, random single tones, tone clusters, and/or chords.  
The synthesizer may also be used as a *melodic* instrument to improvise single-note lines as melodies, accompaniments, or harmonies.  
The teacher and the students improvise rhythmic ostinati to accompany songs by using the "color" settings of the synthesizer, such as the Noise Generator, Filter effects, Envelope\* and Mixer controls, and a Triggering input-device.

\*A-S-D-R, i.e., Attack-Sustain-Decay-Release.

## RESOURCES

Songs based on the pentatonic scale  
"Blues" chords  
Rhythm patterns  
Synthesizer  
Computer and software  
Recordings: "America", *West Side Story*, original cast; "America", from Keith Emerson and the Nice  
*Syllabus* section, pp. 10 to 11  
*Handbook* section, pp. 95 to 96

## ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- One student improvises, using only the black keys of the piano, as others sing pentatonic songs such as "Li'l Liza Jane," "All Night, All Day," "Swing Low. . ." "Get on Board," etc. Another student uses the synthesizer to improvise thus. The class compares the melodic *sound* and *control* capacities of the synthesizer to the more traditional piano, and discusses the expressive effects that the synthesizer makes possible.
- The students use percussion instruments to improvise rhythmic accompaniments to live performances or recordings. The students use the synthesizer, set for "color" or non-melodic sounds, to improvise similar rhythmic accompaniments. The class compares the expressive effect that using these "color" settings imparts to their

rhythmic accompaniments. The students listen to an original recording of "America" (from *West Side Story*), then to Keith Emerson and the Nice recording of "America" (from *West Side Story*); they compare Emerson's rhythmic use of the synthesizer to the rhythmic effects in the original orchestration.

- The students use nonsense syllables to improvise melodies to a "blues" harmony and rhythm pattern.

(See: Sample Learning Experiences #2, 3, 10, 17, 35 — *Handbook* section, and *Music in Modern American Society*, State Education Department. Bureau of Curriculum Development. 1971.)

# Learning Objectives #11

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
PERFORMING WITH MUSICAL INSTRUMENTS  Suggested Activities: Playing . . . /Singing Listening	<i>The Student Will:</i> Understand basic techniques of playing melody and percussion instruments	<i>The Student Will:</i> Develop a positive attitude toward personal music-making and a feeling of self-esteem	<i>The Student Will:</i> Learn basic performing skills on one or more melody and/or percussion instruments (recreational)	Given an opportunity to perform for a group or the class, the student will demonstrate at least minimum proficiency in playing one or more melody and/or percussion instruments.

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students play classroom melody and percussion instruments.	Melody, percussion instruments, and piano Copies of suggested rhythmic and harmonic ostinato patterns Recordings <i>Syllabus</i> section, pp. 10 to 11 <i>Handbook</i> section, pp. 95 to 96	<ul style="list-style-type: none"> <li>The teacher distributes bells, or other appropriate melody and percussion instruments, among the students to accompany singing and listening experiences. The students improvise melodies and rhythmic accompaniments for "blues," pentatonic, and rhythmic ostinati-based selections.</li> <li>Other instruments, such as guitar, banjo, and autoharp, when available, can be used to provide instrumental experiences for the students.</li> <li>Students who have difficulty reading notation may learn ostinati by rote.</li> </ul>

(See: Sample Learning Experiences #1, 2, 3, 7, 10, 11, 13, 14, 17, 19, 23, 29, 32 — *Handbook* section).

# Learning Objectives #12

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
USING BASIC TOOL SKILLS (Note Reading: Following a Score)  Suggested Activities: Playing . . . /Singing Listening	<i>The Student Will:</i>  Know that the purpose of a musical line or score is to provide symbols representing the musical intentions of the composer  Know that all music can be recreated by translating the musical symbols	<i>The Student Will:</i>  Realize that music reading is a simple task when the process of interpreting the symbols of music is understood	<i>The Student Will:</i>  Be able to read the melody line of simple songs Be able to decipher rhythm patterns of complexity up to and including 8th and 16th notes and variations of them Be able to follow the basic outline of at least a 4-stave score	Given a copy of a song containing relatively easy-to-read and perform notes and rhythms, the student will perform the song, using the performing medium of her/his choice, correctly interpreting the musical symbols.  Given a simple 4-part score, the student will correctly identify each part as it is performed either singly or as a part in an ensemble performance.

A \_\_\_\_\_ B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students use ensemble ostinati accompaniment to a recording.	Records Ostinati patterns Music manuscripts Melody and percussion instruments	Music reading is not to be taught in isolation. It should be incorporated within all areas of music.  (See: Sample Learning Experiences #8, 23, 32 — Handbook section).

## Learning Objectives #13

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
USING BASIC TOOL SKILLS (Research)  Suggested Activities: Doing Research, Com- municating	<i>The Student Will:</i>  Increase his/her knowl- edge and understanding of the nature of music	<i>The Student Will:</i>  Increase his/her aware- ness of potential areas of continuing musical interest	<i>The Student Will:</i>  Demonstrate the ability to find appropriate objects or artifacts to relate to musical expan- sion	Upon request or sugges- tion, the student will provide an appropriate object or artifact to represent a musical concept or element.

A

B

### SAMPLE LEARNING EXPERIENCE

The students use initiative to contribute items for use in the class learning activity.

### RESOURCES

Student contributions  
 Magazines  
 Computer-based information sharing and management:  
 database files,  
 word processor files,  
 on-line research sources,  
 electronic bulletin boards

### ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- As frequently as possible, the students look for and contribute to class activity such items as sound-producing objects, artifacts, personal or borrowed recordings, and published materials, etc. related to the class activity.
- Some students may also use the computer to develop a "Class Database" that they update as they make contributions. This may be a regular activity (first class of the month, every Friday, etc.), or may be done in conjunction with specific lesson activities, or may be left "open-ended" with the students sharing their discoveries as they contribute them. Interesting research activities may involve public, on-line databases, available either through the school or from the students' individual resources, that can be shared with the classes. Some particularly exciting activities involve "electronic pen-pals". From the databases, reports may be written and shared in a variety of ways: (1) Anonymous

contributions can be made to one large-scale report, or specific contributions can be made towards a class publication (for example, a class "newsletter") by using a word processor; (2) Class publications can be reproduced and shared with many groups of students, thus increasing the audience that the students reach; (3) If the school is equipped for telecommunications activities, the students can "link" with other schools, locally or at a distance; they can join public Bulletin Board Systems; they can join the conference-level of public, on-line database services; etc.

(See: Sample Learning Experiences #1, 4, 26  
— *Handbook* section)

# Learning Objectives #14

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
COMMUNICATING (Writing)	<p><i>The Student Will:</i></p> <p>Realize that music affects and expresses attitudes and feelings</p>	<p><i>The Student Will:</i></p> <p>Feel free to express individual feelings and beliefs regarding music</p>	<p><i>The Student Will:</i></p> <p>Be able to focus upon an idea begun by another and complete it with a personal experience</p> <p>Be able to write clearly, and concisely, using vivid language</p>	<p>Given a thought or phrase about music, the student will complete it, express clearly and in an individual, unique manner, his or her thoughts connected with the topic, and add other sentences to express related feelings or thoughts. Students who have difficulties with written expression should have the opportunity to demonstrate their feelings in other ways (orally, through visual art, or through movement).</p>

A

B

## SAMPLE LEARNING EXPERIENCE

The students complete sentences and add other sentences which express their feelings and attitudes toward music.

## ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The students complete sentences or phrases — using either “online” technology (within the classroom, using word processing; for a class publication, using desktop publishing; over a distance, using telecommunications activities) or, traditional print media — begun by the teacher or other students, such as:
  - Music . . . . . The sounds . . . . .
  - Rock music . . . . . I love to hear . . . . .
  - A composer . . . . . When I listen to music . . . . .

## RESOURCES

Handout — “Thoughts and Feelings of the Moment,” based upon *Values Clarification: A Handbook of Practical Strategies for Teachers and Students*. Sidney B. Simon, Leland B. Howe, and Howard Kirschenbaum. Hart Publishing Company, New York City. 1972.

*English Language Arts Syllabus K-12*. State Education Department. 1988.

Computer, appropriate word-processing or data-base software, student data/storage media (disks, printouts); modem and telecommunications software

*Syllabus* section, p. 11

*Handbook* section, pp. 97 to 98

2. Then the students add sentences to clearly express their feelings.
3. The students extend the range and scope of this activity by sharing, and adding, their responses with those of other students.

## Learning Objectives #15

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
COMMUNICATING  Suggested Activities: Playing . . ./Singing, Using Basic Tool Skills	<i>The Student Will:</i>  Understand how notational symbols represent sound and its effects on a performance	<i>The Student Will:</i>  Realize the precision necessary for exact duplication of a composer's work	<i>The Student Will:</i>  Be able to design and choose notational symbols for sounds Be able to perform a sound piece using notational symbols Be able to analyze and discuss the different possibilities for performing from notation	Given a student sound piece, the students will design effective notational symbols to represent their sounds.

A

B

### SAMPLE LEARNING EXPERIENCE

The students design a notational system to represent sound.

### RESOURCES

A previously composed or improvised sound composition  
 Pencil and paper  
 Computer, graphics and/or animation software, input device  
*English Language Arts Syllabus K-12*. State Education Department. 1988.  
*Handbook* section, pp. 97 to 98

### ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The students begin with an improvised or remembered student sound-piece. The students work individually or in small groups to design representative symbols for each sound. Those students choosing to work at the computer will use graphics or animation software and an input device; they will design a representative notational symbol for each sound, and will save their designs on disk.
- Next the students notate their piece as specifically as possible. (Those students who choose to design their symbols at the computer will design a layout (a visual composition) or a computer-generated animation that represents all the aspects of each sound.) They should find a way to represent all the aspects of each sound. With their layout or animation displayed on

the computer monitor, the students perform the sound composition from their notation. The class analyzes the connection between their notation and the resulting sound-piece.

Another group develops its own sounds from the notation, and the class discusses the result.

## Learning Objectives #16

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<p>COMMUNICATING (Speaking clearly and effectively; Organizing and using information in a visual presentation; Using technology)</p> <p>Suggested Activities: Listening, Creating</p>	<p><i>The Student Will:</i> Know how music's elements may be combined to express mood and personality</p>	<p><i>The Student Will:</i> Realize/be open to a composer's ability to portray mood and personality in sound</p>	<p><i>The Student Will:</i> Be able to listen for and understand relationships Be able to express a thought orally in clear, exact and vivid language Be able to clearly describe in a visual presentation the connections between music's expressiveness and the basic elements in music Be able to use current technologies to produce an animated cartoon with synchronized sound</p>	<p>Given a programmatic piece of music, the student will be able to discuss the elements that contribute to the mood and changing sections of the piece and explain how the elements interact to achieve the programmatic intent. The students will produce a cartoon strip or animation illustrating the mood and personality created by Prokofiev in PETER AND THE WOLF.</p>

A

B

### SAMPLE LEARNING EXPERIENCE

The students listen to and analyze Prokofiev's PETER AND THE WOLF to see how musical elements express mood and personality.

### RESOURCES

Recording of Prokofiev's PETER AND THE WOLF as narrated by Leonard Bernstein.  
Handouts identifying events, moods, descriptive musical devices, etc. as needed  
Crayons, color pencils, etc.  
A roll of shelf paper  
Video Works (Hayden Software) developed by MacroMind TM Inc.  
MACWORLD, November 1985 issue. P.C.  
World Communications, Inc. 555 DeHaro St., San Francisco, CA 94107  
*English Language Arts Syllabus K-12*. State Education Department. 1986.  
*Handbook* section, pp. 97 to 98.

### ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The students listen to Leonard Bernstein narrating Prokofiev's PETER AND THE WOLF. After listening, they identify in group discussion the feelings they experienced as they listened to the music, and analyze how Prokofiev's choice of instruments helped to express the mood and personality of the piece.  
Next the students organize and use this information to produce a visual presentation or cartoon strip of Prokofiev's PETER AND THE WOLF, using shelf paper and crayons and pencils. Or, using Video Works, the students create their own

animated cartoon with synchronized sound. (The teacher should use other recordings to reinforce this type of experience.)

Students with handicapping conditions in oral expression should be evaluated on their ability to discuss and explain in accordance with the ability described in their IEPs.

# Learning Objectives #17

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<p>INCREASING MULTI-CULTURAL AWARENESS (Experiencing African Music)</p> <p>Suggested Activities: Listening, Improvising, Playing . . . /Singing</p>	<p><i>The Student Will:</i> Increase his/her knowledge of the characteristic sounds of African vocal and instrumental music</p>	<p><i>The Student Will:</i> Be more willing to understand and accept the music of Africa, through the elements of rhythm, melody, harmony, form, and tone color</p>	<p><i>The Student Will:</i> Be able to identify the music of Africa, and develop the ability to use its various rhythmic patterns in performance</p>	<p>Given a basic African rhythm, the student will demonstrate his/her understanding of the pulse by clapping (producing) rhythmic patterns and/or improvising on percussion instruments.</p> <p>Given the opportunity to participate, the student will demonstrate his/her knowledge and understanding of African music by performing vocally and/or instrumentally and/or through the dance.</p>

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
<p>The students encounter African music. The students compose and perform a variety of African rhythmic patterns.</p>	<p>Vocal/instrumental recordings Filmstrips: Warren Schloot: <i>Africa: Musical Instruments, Textiles, Jewelry, and Architecture</i> Landeck, Beatrice. <i>Echoes of Africa in the Folk Songs of the Americas</i>. NY: David McKay, 1969 UNESCO Collection: <i>A Musical Collection of the Orient and Africa</i>. Capitol Records, 1750 N. Vine St., Hollywood, CA 90028 "Music of Africa and UNESCO Collection" Thomson. Capitol Records 3 20 C 126/28</p>	<ul style="list-style-type: none"> <li>• The students locate African countries on a map.</li> <li>• The students view filmstrips and listen to vocal/instrumental recordings and cassettes. They discuss African music as it occurs as part of religion, work, and tribal ceremony, and its rhythmic patterns.</li> <li>• The students improvise on percussion instruments, using a variety of rhythmic pulses.</li> </ul>

Musiques de L'Afrique Traditionnelle  
Volume 1 Percussions du Senegal PS 33508  
Volume 2 Pygmies PS 33509  
Volume 3 Sahara PS 33510  
Volume 4 Festival de Marrakech PS 33511  
(Order from International Book and Record Dist., 40-11 24th St. L.I.C., NY 11101)

*Syllabus* section, pp. 11 to 22  
*Handbook* section, pp. 99 to 100

- The students compose and notate (not necessarily in standard notation) and perform a variety of African rhythmic patterns.

(See Sample Learning Experiences #29, 30, 31, 35 – *Handbook* section.)

## Learning Objectives #18

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
INCREASING MULTI- CULTURAL AWARE- NESS (Experiencing Israeli music)  Suggested Activities: Listening, Playing . . . / Singing	<p><i>The Student Will:</i></p> Increase his/her knowl- edge of the characteris- tics of Israeli music	<p><i>The Student Will:</i></p> Be more willing to accept the influence of religion, speech, family, and environment upon the music of Israel	<p><i>The Student Will:</i></p> Identify and perform the rhythmic patterns of a variety of Israeli folk songs	Given the opportunity to participate, the student will demonstrate his/her knowledge and under- standing of Israeli folk music by performing vocally, instrumentally, and/or through the dance.

A

B

### SAMPLE LEARNING EXPERIENCE

The students encounter Israeli music.

### RESOURCES

Chagall, Marc. *The Twelve Tribes of Israel*.  
 Freund, Miriam. *Jewels For a Crown*, NY:  
 McGraw-Hill. 1963  
 Records/tapes/cassettes  
 Folk songs and dances of Israel. Capitol  
 Records, DT-10490  
*Syllabus* section, pp. 11 to 12  
*Handbook* section, pp. 99 to 100

### ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The teacher and the students discuss the nation of Israel; its folk music as it reflects the culture of the people, and its function.
- The students invite interested members of the community to speak on various aspects of the Israeli nation.
- The students discuss and discover the stained glass windows in *The Twelve Tribes of Israel* and discuss Jewish symbols in the design. Some students read *Jewels For a Crown*. (The story of the Chagall windows)
- The students listen to Israeli folk songs.
- The students listen to recordings of the Shofar (ram's horn).
- The students identify and perform the Hora (dance) to Havah Najilah.
- The students learn to sing Israeli rounds, maintaining a steady, even tempo.
- Experiences of the dance for which the music was composed will stimulate interest in traditional Israeli music.

# Learning Objectives #19

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
INCREASING MULTI-CULTURAL AWARENESS (Experiencing East Asian music)  Suggested Activities: Listening, Using Basic Tool Skills; Communicating	<i>The Student Will:</i> Increase his/her knowledge of the characteristic sounds of the music of the Far East	<i>The Student Will:</i> Be more willing to understand and accept the music of Japan/China	<i>The Student Will:</i> Be able to identify the music of the Far East and identify instruments of a particular culture by name and sounds	Listening to a musical selection, the student will identify the general characteristics of the music of Japan/China: rhythm patterns; repetition and variation; tone color and texture.

A \_\_\_\_\_ B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
The students encounter the music of Japan/China. The students plan a Japanese puppet show.	Records/tapes/cassettes Pictures of instruments Pictures of the peoples of the Far East <i>Folkway Records</i> , Birch Tree Group, 180 Alexander St., Princeton, NJ 08540 <i>UNESCO Collection: A Musical Collection of the Orient and Africa</i> . Capitol Records 1750 N. Vine St. Hollywood 90028 Recordings: Japan: Kabuki and Other Traditional Music. Nonesuch H 72084 Japan: Traditional Vocal & Instrumental Music. Nonesuch H 72072 Flower Dance/Japanese Folk Melodies. Nonesuch H 72020 Japanese Folk Music. Lyricord LL 163 Music of the Chinese Pipa. Nonesuch H 72085 Music of the Chinese Zither. Nonesuch H 72089 China/Shantung Folk Music & Instrumental Pieces. Nonesuch H 72051	<ul style="list-style-type: none"> <li>The students discuss the relationships between musical settings and the cultures of the people of Japan and China.</li> <li>The teacher plays records/tapes/cassettes of instruments of the Far East, with appropriate comments on families, tonal production, quality, and history.</li> <li>The students discuss the meaning of "haiku"; some write haiku poems with teacher assistance.</li> <li>The students research Japanese theater and Chinese opera.</li> <li>The students research "haiku" and create an accompaniment to a "haiku" poem.</li> <li>The students compile a scrapbook containing pictorial and written materials of the Orient.</li> </ul>

Peking Opera. Seraphim 60201  
The Yellow River Concerto. HK 6.240055  
Anderson, William M., *Teaching Asian  
Musics in Elementary and Secondary Schools*,  
Danbury, CT: World Music Press, 1975. 107  
pp.  
Japanese koto  
Chinese drum/gong and pipa (lute)  
*Syllabus* section, pp. 11 to 12  
*Handbook* section, pp. 99 to 100

# Learning Objectives #20

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<p>INCREASING MULTI-CULTURAL AWARENESS (Experiencing the music of India)</p> <p>Suggested Activities: Listening, Improvising, Using Basic Tool Skills; Communicating</p>	<p><i>The Student Will:</i> Increase his/her knowledge and understanding of the characteristics of Indian music</p>	<p><i>The Student Will:</i> Be more willing to understand and accept the music and culture of India</p>	<p><i>The Student Will:</i> Be able to identify the main elements of Indian music: the drone, melody, rhythm, and improvisation Be able to recognize the music of India and identify visually and aurally: a raga, the tambura, the sitar, flute, sarangi, tabla, and tala</p>	<p>Given an Indian musical selection, the student will demonstrate his/her understanding of the elements of Indian music by identifying aurally the drone, the melody instrument, the rhythm instruments, and the rhythmic pattern (tala). Given the opportunity to perform, the student will demonstrate his/her understanding of the elements of Indian music by clapping (producing) a basic rhythmic pattern and using that strict rhythmic structure to improvise on percussion instruments.</p>

A

B

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES
<p>The students encounter Indian music.</p>	<p>Anderson, William M. <i>Teaching Asian Musics</i> . . . (See p. 42). Krishnaswamy, S. <i>Musical Instruments of India</i>, Delhi: Publications Division, Government of India. Recordings: The Sounds of India: Ravi Shankar. Columbia CS-9296 Ramnad Krishnan/Kaccheri Nonesuch H-72040</p>	<ul style="list-style-type: none"> <li>• The students locate India on the map, and the cities of Delhi, Bombay, Calcutta, Madras.</li> <li>• The students discuss the influence of the people's religions upon Indian music, especially Hinduism and Islam.</li> <li>• The students discuss the stories and legends of India, especially the Ramayana, and investigate its importance in music, dance, and theatre.</li> </ul>

The Ten Graces Played on the Vina. Nonesuch H-72027

Classical Music of India. Nonesuch H-72014

Concerto for Sitar & Orchestra. Angel SFO-36806

Shankar, Ravi. *Learning Indian Music, A Systematic Approach*. Fort Lauderdale, FL: Onomatopoeia, Inc., 1979.

*Syllabus* section, pp. 11 to 12

*Handbook* section, pp. 99 to 100

- The students listen to recordings of Indian classical music, and identify instruments such as tabla, sitar, sarod, vina, shenai, and flute.

# Learning Objectives #21

FOCUS	KNOWLEDGE/ UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
INCREASING MULTI- CULTURAL AWARE- NESS (Experiencing the music of Latin America) Suggested Activities: Listening, Playing . . . / Singing; Communicating	<p><i>The Student Will:</i> Increase his/her knowl- edge and understanding of Latin American music and learn to differentiate between the musical features of the countries</p>	<p><i>The Student Will:</i> Be more willing to understand and accept the music and culture of Latin America</p>	<p><i>The Student Will:</i> Be able to identify the music of Latin America and develop the ability to play various rhythmic patterns and instruments to accompany vocal selections</p>	<p>Given the opportunity, the student will demon- strate his/her knowledge and understanding of Latin American music by performing vocally, instrumentally, and/or through the dance.</p>

A

B

## SAMPLE LEARNING EXPERIENCE

The students encounter Latin American music.

## RESOURCES

Classroom visuals  
Vocal/instrumental recordings and tapes  
Maracas, claves, wood block, bongos, cow-  
bell, and guiro  
Silver, Burdett, Ginn, *Centennial* Edition,  
Grade 9, 1985  
Recordings:  
Drums of Haiti. Folkways FE 4403  
Folk Music of Puerto Rico. LC AFS L18  
Border Music. Folklyric 9003 (Texas-  
Mexican)  
Pan American Folk Dances. Goldsmith  
SMC 1030  
An Island Carnival/Music of the West  
Indies. Nonesuch H72091  
Caribbean Island Music. Nonesuch H72047  
Steel Drums. Tradition 2064  
*Syllabus* section, pp. 11 to 12  
*Handbook* section, pp. 99 to 100

## ILLUSTRATIVE TEACHING/ LEARNING STRATEGIES

- The teacher introduces the study of Latin American music through visuals: pictures, maps, displays, and then plays recordings. The teacher and the students discuss why the music of each country sounds so different. (Because each uses musical elements in its own special way.)
- The students explore the varieties of Latin American musics, from the Spanish and Portuguese-influenced to the Andean Indian, to the Caribbean/Brazilian and other African-influenced styles.
- The students display appropriate instru-  
ments they can play (guitar, flute, and drums).
- The students sing songs of Latin American folklore.
- The students perform the "Mexican Hat Dance".
- The students do a collage of Latin America with pictures of people/instruments/celebrations.
- The students perform Latin American dance steps.
- The teacher encourages the students to create their own Latin American cross-rhythms.

# A Model for the Study of a Musical Composition

A musical whole can be broken down into

expression (mood), style, and form.

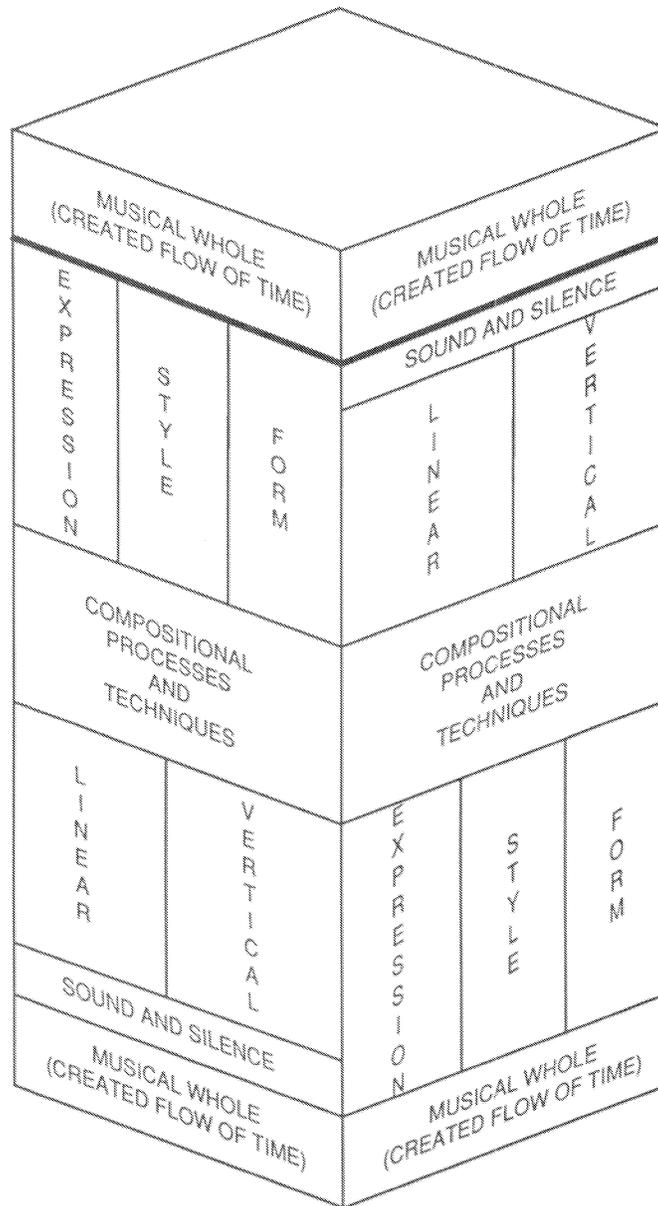
These have resulted from

various compositional processes and techniques (and their interrelationships) that involve working with the

linear and vertical arrangement of

sound and silence which constitute

music's flow ("created time" or "felt-life").



Music's flow ("created time" or "felt-life") can be analyzed first in terms of sound and silence

arranged as

linear and vertical elements which are created by

the various compositional processes and techniques (and their interrelationships).

The collective effect results in

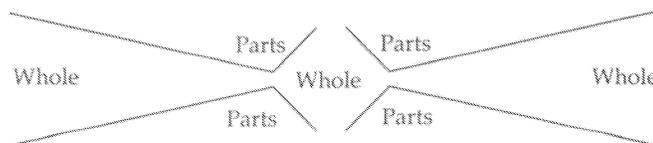
expression (mood), style, and form,

which collectively constitute the perceived

musical whole.

Reductive Method

Combinative Method



## IV. A MODEL FOR THE STUDY OF A MUSICAL COMPOSITION

### A. Overview

The study of musical compositions through listening, singing, performing, etc., is central to the teaching of music in the middle/junior high school general music class. The MODEL on the opposite page provides the teacher with a framework with which to approach the study of musical works, from a symphonic movement to a student-created composition. A thorough examination of the MODEL should reward the teacher with new insights, understandings, and teaching strategies for the study of music.

Since becoming aware of these aspects of the musical experience is fundamental to “feeling responsiveness,” many, but not all, teaching/learning sessions in the middle/junior high school music program should begin with a musical whole, proceed to its parts, relate those parts to each other and to the whole, and conclude with the musical whole.

From the            → to the            → and back to the  
WHOLE                      PARTS                      WHOLE

The goals, objectives, and Sample Learning Experiences in this publication are directly related to the MODEL. An explanation of the MODEL, its various parts and subparts or categories and subcategories, and suggestions for its use have been included. *Please note, however, that both the MODEL and the explanations are intended as a ready reference for teachers, not as the substance of lectures or readings for the students.*

### B. Concept Categories and Terminology: An Explanation of the Model

#### THE MUSICAL WHOLE (Created Flow of Time)

The musical whole is a complete statement, a musical “gesture” or “moment” which is invested with significant musical meaning. It may be a full composition or a self-contained segment thereof, such as a movement of a sonata, the minuet of a minuet and trio, or a phrase. It can be live or recorded, notated or improvised.

The term *created flow of time* or *felt time* refers to the fact that the composer creates an *experience* of time that is unrelated to “clock time” or “real time.” Thus a piece of music that feels “fast” doesn’t necessarily conclude any sooner than a piece that feels “slow”. Music ebbs and flows as human experience ebbs and flows. In this sense, music is *felt life*, for time seems to fly, drag, or otherwise move at different paces in music as it does in other aspects of life. The *felt length* of a musical composition is affected by the listener’s interest in, attitudes toward, and/or familiarity with the work in question. Thus, created flow of time is fundamental to the significance of music.

#### SOUND AND SILENCE (Pitch, Dynamics, Tone Color (Timbre), Duration, Articulation, and Silence)

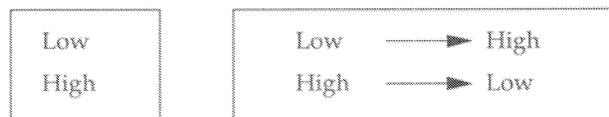
These are the raw materials of music. They can be considered in terms of the types of sounds used, the effects of their use and of their combination, and the use and effects of silence not only as a “frame” around a composition, but also as a structural element within a composition, e.g., in dramatic pauses, in the form of rests, or in various kinds of musical articulation – staccato, marcato, spiccato, etc.

#### Pitch

Pitch is *the relative highness or lowness of sounds*. It can be discussed in terms of its *register* and its *range*.

**pitch register**—Pitch register is *the highness or lowness of sounds*.

Typical Referents:

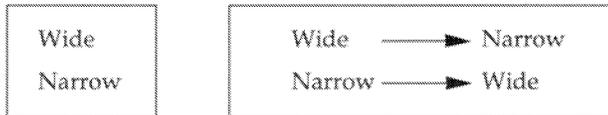


(See Sample Learning Experiences\*).

**pitch range**—Pitch range is *the spread of pitches or the relative separation between the highest and the lowest sounds in a melody, a voice, an instrument, and all or part of a musical composition*.

\* Refers to “Sample Learning Experiences” at the end of the *Handbook* section.

Typical Referents:

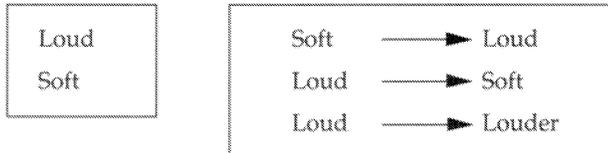


(See Sample Learning Experiences\*).

### Dynamics

Dynamics is the variation in force or intensity, *the degree of loudness or softness in sounds.*

Typical Referents:

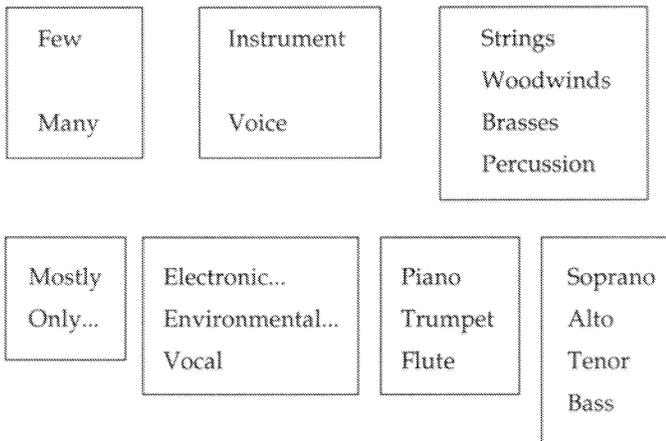


(See Sample Learning Experiences\*).

### Tone Color (Timbre)

Tone Color (Timbre) is *the unique quality of sound made by an instrument, a voice, an environmental object, an electronic instrument, or multiples or combinations of these.*

Typical Referents:

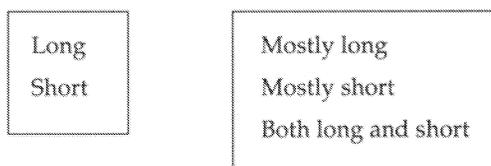


(See Sample Learning Experiences\*).

### Duration

Duration is *the length of time a sound is sustained.* Different lengths (long and/or short sounds) can be grouped into patterns.

Typical Referents:

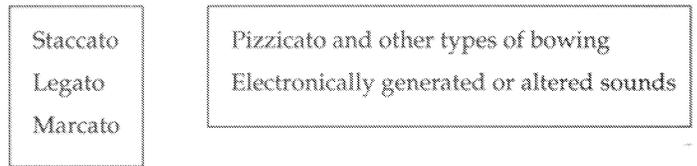


(See Sample Learning Experiences\*).

### Articulation

Articulation is *the manner in which a sound is begun and ended.*

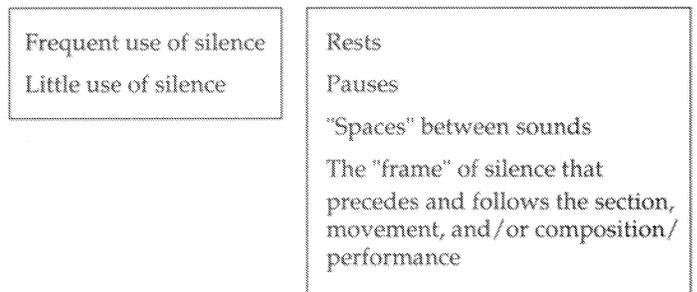
Typical Referents:



### Silence

Silence is *the planned absence of sound.*

Typical Referents:



(See Sample Learning Experiences\*).

### LINEAR ASPECTS (Melody and Rhythm)

These are the elements that comprise the *musical line* and the horizontal dimensions of both notated and extemporaneous music. They create or contribute to the forward movement of music, its progression through time. A thoughtful analysis of the linear aspects of music is certainly important to an understanding of traditional compositions; it is especially helpful in understanding the movement qualities of contemporary or avant-garde pieces.

### Melody

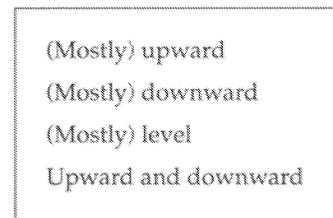
Melody is *the organized succession of tones.* It can be discussed in terms of *pitch register, pitch range, direction, melodic intervals, melodic shape or contour, melodic phrases, cadences, and tonality.*

**pitch register**—Pitch register (see page 47).

**pitch range**—Pitch range (See pages 47 to 48).

**direction**— Direction is *the aural experience of a melody's rising, falling, or staying level.*

Typical Referents:



**melodic intervals**—Melodic interval is *the distance in pitch between two tones.*

Typical Referents:

- Steps (half/whole)
- "Skips" (major or minor thirds, i.e., two adjacent lines or two adjacent spaces)
- "Leaps" (anything larger than a skip)
- Repeated tones

**melodic shape or contour**—Melodic shape or contour is *the overall pattern of melodic direction, range, and intervals.*

Typical Referents:

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>Arch</li> <li>Inverted arch</li> <li>Combinations of the two arches</li> <li>Rising at the end</li> <li>Falling at the end</li> </ul> | <ul style="list-style-type: none"> <li>Smooth</li> <li>Jagged</li> </ul> |
|--|--|

**melodic phrases**—Melodic phrases are *melodic sections which combine to form relatively complete melodies.* A melodic phrase often ends with a *cadence.*

Typical Referents:

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li>Many</li> <li>Few</li> </ul> | <ul style="list-style-type: none"> <li>Long</li> <li>Short</li> </ul> | <ul style="list-style-type: none"> <li>Phrases of equal length</li> <li>Phrases of unequal length</li> </ul> |
|---|---|--|

**cadence**—Cadence is *a stopping place or place of rest in music.*

Typical Referents:

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>Many</li> <li>Few</li> </ul> | <ul style="list-style-type: none"> <li>Strong</li> <li>Weak</li> </ul> |
|---|--|

**tonality**—Tonality is *the arrangement of tones in relation to a "home tone" or "tonal center."*

Music in which one tone acts as a "home," "focus," or "rest" tone is called *tonal music*; that which has no "home tone" or "tonal center" is called *atonal music.*

Typical Referents:

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>Tonal (having a "home tone")</li> <li>Atonal (not having a "home tone")</li> </ul> | <ul style="list-style-type: none"> <li>Major</li> <li>Minor</li> <li>Modal</li> <li>Whole-tone</li> <li>Pentatonic</li> <li>Twelve-tone</li> </ul> |
|---|--|

## Rhythm

Rhythm is *that aspect of music that is concerned with the flow of music in time.* It can be discussed in terms of *beat, meter, duration, and tempo.*

**beat**—Beat is *the steady pulsation that underlies most music.*

Typical Referents:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>Beat</li> <li>No beat</li> </ul> | <ul style="list-style-type: none"> <li>Strong beat (heard)</li> <li>Weak beat (felt)</li> </ul> |
|---|---|

Strong beats are distinguished from weak ones by the amount of physical energy either involved in making them or implied by them. *Counts* are a way of numbering and thus keeping track of strong and weak beats, their relationships to each other, and the subdivision of the intervals between the beats.

**meter**—Meter is *the grouping of beats into sets of twos, threes, or combinations of twos and threes.*

Typical Referents:

- |  |  |  |
|--|--|--|
| <ul style="list-style-type: none"> <li>Meter</li> <li>No meter</li> <li>Changing meter</li> <li>Irregular meter</li> </ul> | <ul style="list-style-type: none"> <li>Meter in 2</li> <li>3</li> <li>4</li> </ul> | <ul style="list-style-type: none"> <li>Simple</li> <li>Compound</li> <li>Changing</li> <li>Irregular</li> <li>Polymeter</li> </ul> |
|--|--|--|

**meter signature (time signature)**—Meter signature (time signature) is *the sign at the beginning of a composition or movement (and thereafter only when a change has to be indicated) conveying by means of figures the kind of beats in a measure and the number of these.*

*Simple meters* have signatures that, in practice, equate the number of main beats with the subdivided counts.

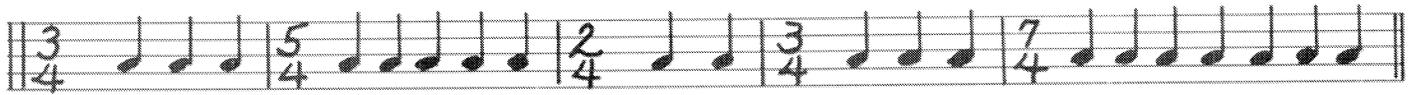
*Compound meters* have signatures that tell how many counts, but not how many main beats, there are per measure.

Example:

<p><i>Simple Meter</i></p> <p>1 2 (main beats) 1 &amp; 2 &amp; (subdivision)</p>	<p><i>Compound Meter</i></p> <p>1 2 (main beats) 1 2 3 4 5 6 (subdivision)</p>
--	--

Multimeters or changing meters are characterized by numerous changes in meter that preclude the development of a feeling of aural regularity.

(See Sample Learning Experiences\*)



**Duration**—Duration (See page 48.)

**tempo**—Tempo — is determined by the rate of speed of the beat or, in music which has no beat, by the frequency of change in musical events. Tempo involves two distinct, but related, dimensions:

1. Actual or “real” time, which is determined by the rate of speed at which the main beats of the meter move, and

2. Created or “felt” time, which is determined by the number of subdivisions of the main beats.

For example, the musical composition below in  $\frac{12}{8}$  seems

to move very slowly if one counts the actual time of its four main beats, but it seems to move very quickly if one feels the created time of its subdivided beats.

Example:



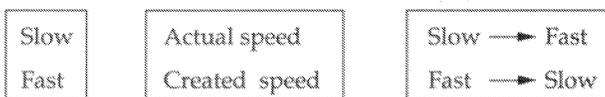
—from Aria 48 of Bach’s THE PASSION ACCORDING TO ST. MATTHEW, measure 7

A musical composition may possess a consistent actual tempo while having a created feeling of tempo that seems to be different in accordance with the number of tones that are squeezed into the time frame of the actual tempo. For example, the following excerpt from Bach’s LITTLE

FUGUE IN G MINOR has a feeling of increased speed because successive measures halve the note values and thus double the number of tones in each beat and, therefore, in each measure.



Typical Referents:



(See Sample Learning Experiences\*)

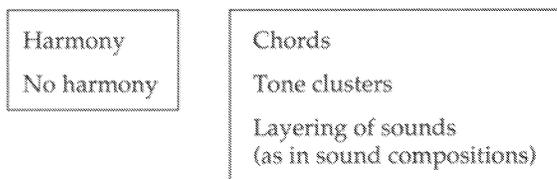
### VERTICAL ASPECTS (Harmony, Texture, and Density)

These are the elements that create or contribute to the illusion of “musical space.” They appear vertically in a musical score, and add depth or thickness to the musical effect.

#### Harmony

Harmony is the simultaneous sounding of two or more tones; also, the structure, function, and relationship of chords.

Typical Referents:

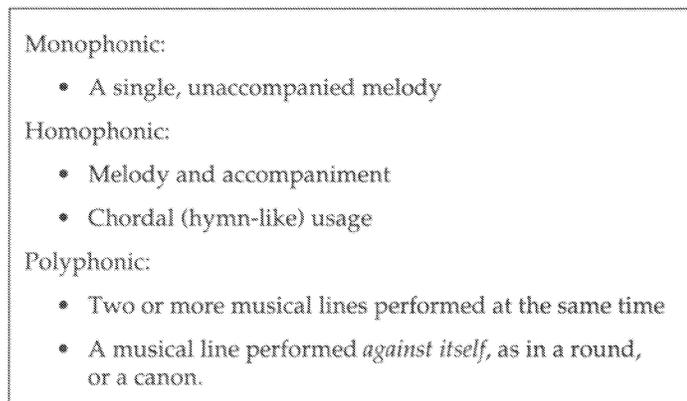


(See Sample Learning Experiences\*).

#### Texture

Texture is the overall sound resulting from the relationship between linear and vertical elements in music.

Typical Referents:

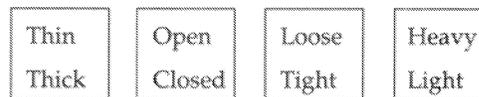


(See Sample Learning Experiences\*).

#### Density

Density is the amount of sound used at one time. It results from the total number of different sounds used at a given moment and the relative closeness or separation of those sounds with regard to pitch register and range. Density is partially dependent upon texture.

Typical Referents:

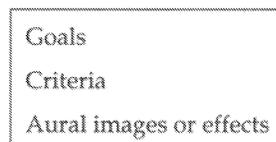


(See Sample Learning Experiences\*).

### COMPOSITIONAL PROCESSES AND TECHNIQUES

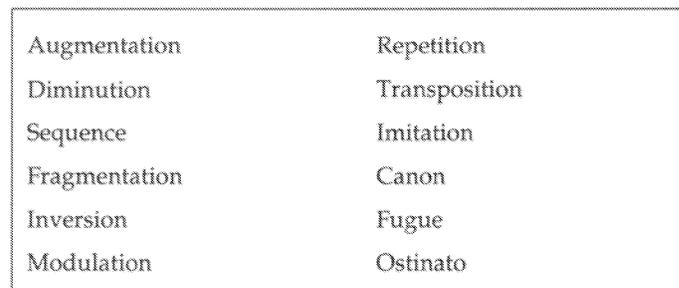
Compositional processes are the methods of direct musical thinking through which music materials are organized and manipulated into musical wholes which achieve the desired goals, criteria, aural images or effects, etc.

Typical Referents:



Compositional techniques or devices are methods for organizing and manipulating the elements of music to expand, vary, or develop music material into whole musical compositions.

Typical Referents:



In addition, such plain-language descriptors as “adding some changes,” “doing it backwards,” and “breaking the melody into smaller pieces” are often used by students in discussing how they, and other composers, achieve their intents. These terms should be accepted, at least at first, and will probably be more effective than standard terminology in helping the students to internalize the compositional process. The important thing is that the students begin to understand the typical means by which composers and other musicians (as in jazz or Rock compositions, where composers in the traditional sense might not exist) construct musical works. Again, actual experiences *with* composing and listening, as opposed to hearing or reading *about* them, should be the primary vehicles for this learning.

## EXPRESSION (Mood)

The term refers to those aspects of a musical composition that relate in some recognizable way to specific feelings and emotions most people have experienced and/or are experiencing in their own lives. That is, expression or mood is the subjective element of a work through which the composer stimulates a "feeling response" in the listeners/participant(s).

Typical Referents:

dreamy	sad	tempestuous
awesome	inspiring	grim
soulful	hypnotic	up
rollicking	torpid	intense
sensuous	haunting	alive

(See Sample Learning Experiences\*).

## STYLE

Style refers to the characteristics that identify and/or distinguish between musical periods, types, and approaches to performance and to musical creation. Also included are certain historical, topical, related arts, national, ethnic, and practical factors that characterize a given musical whole.

Typical Referents:

Jazz	Baroque	Salsa
Rock	Classical	Reggae
Folk	Romantic	Calypso

(See Sample Learning Experiences\*).

## FORM

Form refers to musical structure or organization. There are specific (characteristic) forms which follow common patterns of organization, and inherent (free or noncharacteristic) forms that are unique. These can also be called logical forms because they have a musical logic to their structures which can be described or even diagrammed. Examples include, but are not limited to, the following:

Typical Specific Forms

Sonata allegro
Rondo
Minuet and trio
Theme and variations
Binary (AB)/ternary (ABA)

Typical Inherent Forms

Symphonic poem
Art song
Overture
Chorale prelude
Most Rock music

Form also deals with the principles of *unity* and *variety*, and the means through which these are effected in music.

Typical Referents:

Repetition Contrast	Balance Symmetry Proportion	Organization Construction Architecture
------------------------	-----------------------------------	--

(See Sample Learning Experiences\*).

## C. Methodology: How To Use The Model

The diagram on page 46 presents two approaches to the study of a musical composition: the Reductive Method (analysis, or dissection of the work from larger parts or categories and their subparts or subcategories to smaller ones) and the Combinative Method (synthesis, or development of the work from smaller units to larger ones). Since individual students—and the teacher—may be more comfortable with one approach than with the other, descriptions of both have been included; the teacher should use whichever is appropriate. In any case, however, the study of a musical composition should be designed to increase the student's understanding of and "feeling responsiveness" to the musical whole.

## D. From the Whole to the Whole: A Summary

Each of the parts of a musical composition identified in the MODEL – Sound and Silence, Linear and Vertical Aspects, Compositional Processes and Techniques, Expression (Mood), Style, and Form – is derived from and therefore contributes to the musical whole. For example, melody is one of the traditional elements or parts that influence the Linear Aspects of music, but this is also influenced by rhythm, dynamics, duration, etc. As each of these parts is examined, it should be related to the others in terms of its contribution to the ongoing line (Linear Aspects) of the music. This, in turn, should be related to the other parts identified in the MODEL and to the work as a whole. Gradually, the students should begin to see for themselves that a musical composition is more than the sum of its parts.

The students' learning will be more holistic and, therefore, longer lasting and of greater value if the classroom sessions:

- Involve meaningful wholes (songs, sound pieces, symphonies, self-contained segments of larger works, etc.);
- Deal with facts, concepts, and musical elements in context;

- Examine individual parts or elements again and again in different musical contexts and at increasingly higher levels of refinement or sophistication;
- Stress relationships and interactions;
- Enable the students to *experience* music by creating

- music and composing musical compositions as much as by listening to and analyzing the work of others; and
- Come to closure at the end of the class period, even if the same element(s) or composition(s) are to be examined in subsequent class sessions.



H A N D B O O K





# INTRODUCTION

The purpose of *Music in the Middle/Junior High School: Syllabus/Handbook* is to meet schools' needs in providing a program in general music for the students in these grades. The publication is in two sections, *Syllabus* and *Handbook*.

The *Syllabus* section provides a framework for such a program. It contains Course Requirements ("Activities" and "Learning Objectives"). To meet these, the students must have experiences in each of the following: listening, singing, creating/ composing/improvising, playing, and using basic tool skills; and in the constituent areas of communicating and increasing multicultural awareness. The *Syllabus* section also requires that each school prepare and use a course of study that includes the "Activities" and "Learning Objectives" based upon the above experiences.

The *Handbook* section, then, has for its particular purpose the planning and implementing of the course of study, through its classroom-tested suggestions to administrators and teachers.

Thus both the *Syllabus* and the *Handbook* sections address Goal 3 of the Regents Goal Statement: "Each student will acquire knowledge, understanding, and appreciation of the cultural and intellectual accomplishments of civilization and will develop the skills to express artistic talents."

The *Syllabus* and the *Handbook* sections also aid in implementing Part 100 of the Commissioner's Regulations,

which require that: Music activities be provided in all pre-kindergarten and kindergarten programs; music be taught to all students in grades 1 through 6; all students in grades 7 and 8 complete a minimum of 1/2 unit of study in music or participate in a performing group of the school; and all students in grades 9-12 earn a unit of credit for a year of music (or art). The Regulations also require that students with handicapping conditions have access to the full range of music as appropriate to their educational needs and that instructional techniques be modified to the extent appropriate.

The primary audience for the *Handbook* section is teachers in regular and special education classes and/or curriculum developers who have responsibility for providing appropriate experiences in general music in grades 7 and 8. A second audience is directors of performing groups, all members of which should be required to have at least minimum elements of general music in the performance experience. Another important audience for the *Handbook* section is the school administrator who is responsible for the implementation or supervision of the program in music for the middle/junior high school.

It is assumed that all those above possess a willingness to experiment in and with teaching music. Certainly the emphasis in these pages is upon the students' doing, creating, composing, comparing, and discovering in a setting involving much activity.

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<sup>1</sup>Except those students in grades 7 and 8 who participate in a performing group of a school – band, chorus, or orchestra. See the Commissioner's Regulations, Part 100.

# I. TO THE TEACHER/CURRICULUM DEVELOPER

## A. Content of the Handbook

The materials which follow are designed to assist the teacher/curriculum developer in preparing a course of study based upon the *Syllabus*. That person is advised, then, to read the *Syllabus* section before using the *Handbook* section.

The Goal Statement of the *Syllabus* identifies "feeling responsiveness" on the part of the students as the goal to be reached. The *Syllabus* also identifies certain Course Requirements ("Activities" and "Learning Objectives") to meet this goal.

For this purpose, in the *Handbook* section "The Learner Characteristics", "Developing and Using a Course of Study", and "Suggestions Regarding Content and Teaching" subsections assist in the planning of such a course of study, by including specific, practical, teacher-tested suggestions. The "Resources" section presents an annotated list of helpful materials which are only suggestive of the large number available. Finally, the Sample Learning Experiences pages present detailed lesson plans or longer units keyed to the Course Requirements of the *Syllabus*.

## B. How to Use the Handbook

In preparing the course of study, the teacher/curriculum developer is encouraged to use the following steps:

1. Examine the Goal Statement on page 6 of the *Syllabus* section.
2. Do an informal needs assessment of the extent to which the students have achieved the appropriate Regents Goals, especially Goal 3.
3. In the *Syllabus*, examine the Course Requirements (pages 8 to 12) and parts thereof.
4. From the *Syllabus*, select those "Learning Objectives" (pages 12 to 45) which are appropriate for the students, or provide equivalent ones.
5. For each of the "Learning Objectives" selected from the *Syllabus*, from the *Handbook* select/incorporate/adapt those Sample Learning Experiences which are appropriate for the students.
6. In the *Handbook*, read the "Learner Characteristics" subsection (pages 60 to 61).
7. Read and use the "Developing and Using a Course of Study" subsection of the *Handbook*.
8. Teach the course, keeping a record of the effectiveness of each offering.

## II. "FEELING RESPONSIVENESS"

"Feeling responsiveness" to music is "being in tune" with musical experiences because they "strike a chord" in the listener/performer through consciously or unconsciously perceived relationships between the experiences and the individual's own life and interests.

The students are most likely to develop their "feeling responsiveness" to music when they:

- Find the music pleasurable, moving, or, in general, expressive;
- Are helped to relate music and musical experiences to their own lives and feelings as they perceive them; and
- Participate in learning activities that (1) take into account their current interests, achievements, needs, and circumstances, (2) provide direct involvement and interaction with music, with music materials, and with each other, and (3) result in their learning (with the teacher's help) rather than being taught.

Since "feeling responsiveness" obviously relates to attitudes, concepts, and values, it is both a means and an end for music education. Positive attitudes in the teacher and

the students alike are essential to successful learning and continued interest in any subject area. These attitudes, produced by an atmosphere and experiences that appeal to the students, stimulate learning and enhance the students' ability to feel and respond to music. This receptivity engenders a comparable enthusiasm in the teacher, who, feeling "in tune" with the students, becomes more open than ever to different points of view — including those of the students — and may find himself or herself increasing his or her own "feeling responsiveness" at the same time.

Every class has a "feeling tone" about it — the more positive the tone, the greater and longer-lasting the learning that takes place. When the "feeling tone" is right, the students begin to recognize and respond more fully to the formal and expressive dimensions of music, eventually becoming aware that "music sounds as their feelings feel." At this point, music will have achieved a personal relevance for them, and they will sing, play, listen to, or otherwise become involved with an increasing variety of music outside the class — alone or in the company of others. These behaviors indicate that the students have deepened and expanded their "feeling responsiveness" to music.

### III. THE LEARNERS; IMPLICATIONS FOR THE TEACHER

#### A. Learner Characteristics

Fundamental to planning a course of study is a careful consideration of the learner(s) for whom it is being prepared. Since a course of study helps the students to move as easily as possible from present to desired levels of achievement in a given area of learning, it is important to determine the students':

- Present levels of achievement in the area;
- Communicating, reasoning, and learning abilities;
- Learning rates and styles;
- Handicapping conditions, if any; and
- Interests, expectations, cultural influences, opinions of themselves, etc.

Much of this information is available in school records or other such sources. Some of it requires sensitive observation, and some can be derived from generalizations like the following.

The middle/junior high school level is a very challenging one primarily because of the marked changes in the natural development of 11-to-14-year-old boys and girls and the intense and often conflicting societal influences in their environment. Maturation changes produce teenagers who are beginning to look, feel, and think like adults, but who are not always able or willing to assume adult roles and responsibilities. Societal factors have produced a world for today's middle/junior high school students that is radically different from the world of their counterparts a generation or two ago.

All middle/junior high school students experience changes and social forces to some degree, but the overall effect on their behavior varies according to the cultural expectations of home and community; the stability of the family unit; and the habits, values, and standards formed in earlier years. However, although early adolescents cannot be characterized by a single behavioral model, the following observations generally hold true. Boys and girls in middle/junior high school:

- Have an amazing amount of energy

- Are generally more talkative, noisier, and more fidgety than those in high school
- Often appear silly and childish one minute, logical and adult the next
- Are keenly aware of changes – or the lack of them – in their own and their friends' bodies and voices and are therefore embarrassed about and occasionally resist doing anything alone or in front of the class
- Have a heightened awareness of their own feelings and self-image and of the feelings of others, but can also display a deliberate disregard for those feelings
- Create shells or fronts to shield really vulnerable, fragile interiors. These shells are often misconstrued as signs of hostility or lack of interest
- Often travel with and feel a strong allegiance to peer groups which tend to close ranks and react as a body when a member is singled out
- Resist the use of teaching materials, approaches, or activities they consider juvenile or "unsophisticated" but will usually participate in any activity once they feel comfortable with the teacher and with each other
- Are less tolerant of poor teaching than are the students at other grade levels
- Are rarely neutral
- May insist on reasons for doing or not doing something
- Fluctuate in feelings so much that they need consistency and "sameness" in class structure.

Most middle/junior high school students need and want to know a teacher's expectations with regard to classroom behavior. Ground rules can be established at the beginning of the term or as the need arises, but in either case, early adolescents are generally more willing to accept rules in which they have had some voice.

#### 1. Know Your Students.

The above characteristics of early adolescents may be helpful in this regard, but they should be supplemented by more specific information about the students drawn whenever possible from direct observation both in and out of school.

- What kinds of experiences, circumstances, and influences are the students exposed to?
- What kinds of choices and opportunities do they have?
- What kinds of pressure are they under?
- How do the students feel about school? . . . their classmates? . . . life in general? . . .
- What do these students do after school? Do they work? . . . play video games? . . . jog? . . . attend sports practice or play rehearsals? . . . wander around shopping centers? . . . babysit? . . . do homework? . . . have music lessons or special classes?
- What kinds of activity do these students engage in most often? . . . active? . . . sedentary? . . . group? . . . individual? . . . spectator? . . . participatory? . . . physical? . . . mental? . . . manual? . . . imitative? . . . repetitive? . . . creative?
- What kinds of music do they listen to on their own? What do they read? . . . watch on television? see at the movies?
- What do they talk about?
- What kinds of attention do they seem to like, and from whom?
- What kinds of things seem to interest them, and for how long? When do they tune out?

## 2. Plan carefully.

Because of its importance, this suggestion comprises a complete subsection in this *Handbook*. See “Developing and Using a Course of Study”, pages 63 to 78.

## 3. Learn with Your Students.

For specific suggestions along these lines, also see pages 69 to 70.

## B. Curriculum

The course of study must include a continuation of the program described in *Music K-6* and must incorporate the Course Requirements.

## C. Approach

The approach is learner-centered and holistic. That is, the students’ interests, feelings, values, and musical achievement levels determine the starting point for instruction, the nature of classroom activity and of homework and field trips (if any), the music selected for use, and both the criteria and the modes of evaluation – in short, all steps of the teaching/learning process.

The whole of the students’ being – physical, mental, and emotional – should, therefore, be involved in and affected by their musical learning experiences. Complete

works (songs, sound pieces, symphonies, etc., or self-contained portions thereof) should be used as the basic content for study, with emphasis on relationships between and among the elements of music and the ways in which both elements and relationships work with and against each other to form expressive wholes. Finally, insofar as possible, the teaching/learning activity should come to closure, i.e., provide a complete musical experience, within the class period.

## D. Learning Modes

The primary mode through which musical compositions are to be studied and the stated goal, “feeling responsiveness,” achieved is *listening*. The ability to listen well, to hear with mind and soul, is as important for consumers of music as it is for musicians. A large part of the teaching/learning time should therefore be devoted to activities specifically designed to develop aural skills, attitudes, and understandings.

However, *these activities should extend well beyond listening*. The ability to listen with enjoyment, with increased “feeling responsiveness” is best achieved through a *full spectrum of learning activities* – listening, singing, creating/composing/improvising, playing instruments, using basic tools, and the constituent areas of communicating and increasing multicultural awareness.

## E. The Learning Environment

The point of view offered by successful teachers and included in subsection II. above can be very helpful in creating a warm, vital learning environment for the development of “feeling responsiveness”. The latter, however, presupposes the existence of a well-equipped general music classroom.

At the very least, the general music program should have a classroom capable of accommodating 30-40 students, and be so located that they can listen to and experiment with various types and volumes of sound, sing songs, play instruments, create, compose, do expressive movements, and manipulate music materials – independently and in groups – without disturbing other phases of the school program. The room should have:

- Adequate study, demonstration, display, performance, and storage space;
- Proper heating, lighting, acoustical treatment, electrical power, ventilation, and humidity control for music materials and equipment as well as for instruction;
- High-fidelity component tape recorders and record players, a video system, film and overhead projectors, screens, and other forms of audio-visual equipment;

- Bulletin boards, chalkboards, movable desks, and chairs, a piano, a conductor's music stand, files or boxes for choral and instrumental music, cabinets specifically designed for records and tapes, a sorting rack, metronomes, tuning devices, and the like;
- A wide variety of music materials — recordings, tapes, sheet music, books, pictures, periodicals, films, Western and non-Western musical instruments, sound sources, and realia — with which the students can work;
- A stereo sound system capable of recording and reproducing with a high degree of fidelity. (Components are generally superior to compact systems; they have the additional advantage of enabling the teacher to select and custom-fit the units to particular needs, budgets, and classroom features).
- Reel-to-reel or cassette tape recorders. Both types make it possible for the teacher to:
  - Organize and present listening experiences with minimal lag-time in classroom sessions and/or damage to recordings;
  - Play, interrupt, and resume or reverse and replay segments of a recording to reinforce or to comment upon various aspects of the listening experience;
  - Develop a library of musical compositions and performances, of both the students and of professionals; and
  - Help the students to increase their interest in music and musical experiences, to sharpen their listening skills, to evaluate and improve their compositions and performances, and to make meaningful evaluations of and contributions to the work of others.

The general music classroom should have at least one piano. It should be a mechanically dependable piece of equipment that produces a desirable quality of sound and holds its tuning. An upright piano with good wooden

action parts, felt brushings, and keys covered with either plastic or ivory is perfectly acceptable for general classroom use. However, it should be tuned to American Standard Pitch, A-440, three or four times a year; kept away from extremes of temperature, light, and humidity; protected from dust; and mounted on wide rubber casters with ballbearing construction to facilitate movement.

Facilities and equipment of suitable quality for music education require substantial amounts of time and money. Specialized publications, comparison shopping, discussions with other music teachers, and demonstrations at music conventions and technology fairs can ensure wise cost/benefit selections. Once purchased, however, these items should be located with care for optimal operational and acoustical effectiveness. They should be maintained in proper working order.

The most important part of any learning environment is the feeling tone discussed in subsection II. above. Like other types of nonverbal communication, it speaks more clearly than words of the teacher's attitudes, intent, and expectations.

The key elements seem to be the teacher's approach and the level of the students' access to a diversity of learning materials.

- Particular choices and arrangements of color, form, and texture create an atmosphere of warmth and vitality that encourages participation by the student. (Consult the art teacher).
- Readily available musical "touchables" (musical instruments, tape recorder, cassettes, etc.) make both the students and teacher happy to be together.
- The students' work, in a positive setting, inspires confidence and effort.
- News about happenings in the world of music; pictures of musicians and instruments — new and old, unique and traditional, local and international — exhibits; puzzles; anecdotes; and cartoons create interest.

## IV. DEVELOPING AND USING A COURSE OF STUDY

### A. Some Considerations in Regard to Planning

#### 1. Organizing the Year's Work

Overall planning will be affected by the length and frequency of class sessions. Of course, the longer the class period the more that can be expected to be accomplished in each class. But the teacher must adapt the planning to accommodate the schedule for music classes. More carryover can be expected if classes meet daily. On the other hand the lasting impact of the course may be greater if the total contact between the teacher and the students is spread over a longer period of time, e.g., when classes meet two or three times each week.

In planning, the teacher must consider whether the course is an uninterrupted series of classes for a full semester of the school year, on an every other day basis, or two/three classes per week for the full school year, etc. Some classes may meet daily for 10 weeks, and then a year or more may pass before the same students experience the follow-up 10-week segment of the course. Most effective teaching and learning will take place when the course of study is designed according to the unique schedule of the school.

Experienced teachers stress the fact that *organization* is a major factor in the success of the teaching/learning process. Time and effort devoted to the thoughtful development of *written* or computerized "lesson plans" and "record grids" are time and effort well spent.

*It is highly recommended that the following series of steps be taken by the teacher/curriculum developer preparing a course of study.*

#### a. Determine Student Readiness

Fundamental to curriculum planning is a careful consideration of the learner(s) for whom the course of study is being planned. It is important to determine the students':

- Present levels of achievement in music;
- Communicating, reasoning, and learning abilities;
- Learning rates and styles;
- Special needs due to handicapping conditions, if any; and
- Personal information on interests, expectations, cultural influences, opinions of themselves, etc.

and then use these determinations in selecting "Learning Objectives", learning strategies, and modes of evaluation – perhaps in cooperation with the students who will be affected by them.

Some of this information is available in school records.; some requires sensitive observation, and some can be derived from generalities such as those described in the "Learner Characteristics" section of this publication (pages 60 to 61).

#### b. Examine the Course Requirements

See the next page, which contains the Course Requirements from the *Syllabus* section.

## *Course Requirements*

### **Activities**

Each student is to have experiences in *all* of the following at some point(s) in the course. All are incorporated in the Learning Objectives below. All need not receive equal amounts of attention, however.

1. Listening
2. Creating/Composing/Improvising
3. Playing a Musical Instrument/Singing
4. Using Basic Tool Skills
5. Constituent Areas
  - a. Communicating
  - b. Increasing Multicultural Awareness

### **Learning Objectives (LOs) (See pages 12 to 45 of the *Syllabus* section.)**

The "No." column below at the left is keyed to the numbered "Learning Objectives" in the *Syllabus* section. The "Action" column indicates whether there is a choice.

"Learning Objectives" 1-7 concern elements of music based on the "Model for the Study of a Musical Composition" in the *Syllabus* section.

<i>No.</i>	<i>Learning Objectives (LOs)</i>	<i>Action</i>
1	Sound and Silence	Required; no choice
2	Linear Aspects	Required; " "
3	Vertical Aspects	Required; " "
4	Compositional Processes and Techniques	Required; " "
5	Expressive Qualities	Required; " "
6	Style	Required; " "
7	Formal Organization of Musical Elements	Required; " "
8	Singing	Required; " "
9	Developing Sound Compositions	Required; " "
10-11	Performing/Playing Musical Instruments	Choose at least 1 LO
12-13	Using Basic Tool Skills	Choose at least 1 LO
14-16	Communicating	Choose at least 1 LO
17-21	Increasing Multicultural Awareness	Choose at least 1 LO

c. *Select Appropriate Learning Objectives*

In selecting the "Learning Objectives" from the *Syllabus* section, the teacher may well choose those most likely to be accomplished by first examining them (and their Sample Learning Experiences and Illustrative Teaching/Learning Strategies) in the *Syllabus* section, and the Sample Learning Experiences in this *Handbook* (pages 104 to 152). Best results are obtained if the teacher uses those Experiences and/or Strategies that will best suit the needs of the class, or draws from past experiences to devise new ones.

If in a particular area no "Learning Objectives" in the *Syllabus* seem appropriate for the class, the teacher can substitute one of his/her own choosing. However, all of the "Activities" must be included in the course of study regardless of the amount of emphasis an Activity might receive. It is also necessary to include objectives designed to enhance student learnings about *all* the elements of music ("Learning Objectives" #1 through #7: Sound and Silence, Linear Aspects, Vertical Aspects, Compositional Techniques, Expressive Qualities, Stylistic Considerations, and Formal Organization of Musical Elements).

d. *Use a Planning Grid*

Some form of "planning grid" can be developed for the "Learning Objectives," "Activities," and Sample Learning Experiences. The grid can be either mounted as a wall chart in the classroom or placed on the desk pad under a sheet of clear plastic, in addition to being included in a loose-leaf binder with the individual learning experiences to which it relates.

The function of the grid is to present a blueprint or "visual summary" of the total course of study designed for a given group of students, an indication of which learnings and types of activities have been accomplished to date and when and, conversely, which have yet to be accomplished and (at least tentatively) when. Visualizations of this type have the added advantage of revealing repetitions, omissions, and other imbalances almost at a glance.

A grid like the one on page 66 can be used to record the "Activities" and "Learning Objectives". For example, in using the "Learning Objectives" #1 on page 14 of the *Syllabus* section, the teacher wishes to select the most appropriate approach (for the students) to teach the concept of "sound and silence." He/she looks at the list of Sample Learning Experiences (1, 2, 3, 6, 7) in the lower right hand corner of the page. He/she examines each of these in the Sample Learning Experiences section of the *Handbook*, and decides that SLE #7 is the most appropriate. Thus 7 is entered in the proper horizontal and vertical column of the grid. Since #7

may also be considered by the teacher as an activity promoting communication skills, it is also entered in the vertical column under "Communicating". If in Learning Objective #2, Sample Learning Experience #14 is considered a good one for the students to conceptualize "linear aspects" of music, the number 14 is similarly entered. If Sample Learning Experience #14 is also a singing experience for the students, it is also so identified. If there are no Sample Learning Experiences (lower right hand corner) numbers on a "Learning Objectives" page, a phrase might be used to identify the experience.

The Sample Learning Experience numbers, or phrases, might be checked off and dated, or the grid might be accompanied by a sequential listing of them with a space for dates completed. Whatever its design, the planning grid should be an easily developed and maintained way to facilitate planning, teaching/learning, and evaluating, and to communicate to all concerned what is happening in the middle/junior high school general music class.

e. *Analyze the Grid*

Be sure that each "Activity" area and each of the "Learning Objectives" is going to be covered as completely as possible within the total class time available. Also, check that there will be a balance of experiences for the students within each of the "Activities" areas and the "Learning Objectives"

f. *Constantly Revise the Grid*

If the students' progress in achieving the "Learning Objectives" is faster or slower than anticipated, revise the grid accordingly.

g. *Arrange Learning Experiences Effectively*

The grid on page 66, and the Teacher Planning Form on page 68 for the Sample Learning Experiences on pages 104 to 152, are useful for developing and recording individual class sessions. However, it is also necessary to determine maximally effective ways of organizing the individual plans into a series which has sufficient direction to assure continuous student achievement. For example, should the learning experiences be arranged:

- Topically or in units which illustrate how the elements of music have been used by Bach, the Beatles, and Beethoven; Orientals, Latinos, and Africans south of the Sahara; artists in jazz, swing, rhythm and blues, and country and western; breakdancers; John Cage; computer composers; etc.?
- In ways that will demonstrate how the elements are used to create various musical forms and styles,

Learning Objectives	Activities					
	Listening	Creating/ Composing Improvising	Playing Instruments/ Singing	Using Basic Tool Skills	Communicating	Increasing Multicultural Awareness
<b>1</b> Sound & Silence	7				7	
<b>2</b> Linear Aspects	14		14			
<b>3</b> Vertical Aspects						
<b>4</b> Compositional Techniques						
<b>5</b> Expressive Qualities						
<b>6</b> Stylistic Considerations						
<b>7</b> Form						
<b>8</b> Singing						
<b>9</b> Sound Compositions						
<b>10-11</b> Performing						
<b>12-13</b> Using Basic Tool Skills						
<b>14-16</b> Communicating						
<b>17-21</b> Increasing Multicultural Awareness						

unity and variety, repetition and contrast, program music, the setting of a text, etc.?

- In terms of the categories in the "Model for the Study of a Musical Composition," historical periods, cultural styles, ethnic groups, similarities and differences, etc.?

## 2. Planning the Class Sessions

### a. Using Effective Teaching Strategies

Successful teachers make the following suggestions:

Plan carefully, using what you know about the students as the basis for your teaching strategies.

Use the students' current tastes, opinions, and attitudes as a springboard for musical growth.

Play appropriate recordings the students are listening to on their own and then have them listen to other, perhaps more "refined," selections having the same beat, theme, mood, or whatever. Stimulate a discussion of similarities and differences in sound, structure, purpose, audience, effect, etc.

Use questions and learning activities that will help the students to relate music and musical experiences to their own lives and feelings.

Ask the students to describe happenings in their own lives that a particular piece of music might have accompanied or to describe the kind of moment, mood, event, or person that the music seems to fit. (See Sample Learning Experiences).

Use the choices, opportunities, and circumstances to which the students are exposed in their out-of-school lives as the basis for in-school learning activities.

Capitalize upon current happenings — have a musical selection for every occasion. Teaching strategies that take into consideration situations in the students' out-of-school lives increase the likelihood that the students will apply what they learn in school to out-of-school situations.

Use a variety of instructional strategies to accommodate dif-

ferences in student interests, strengths, weaknesses, and learning styles.

ferences in student interests, strengths, weaknesses, and learning styles.

Use teaching/learning experiences that elicit the students' thoughts and feelings and that stimulate creative behavior rather than simply transfer information.

Use vocabulary with which the students are familiar, introducing musical terms and expressions when they seem natural, appropriate, or able to describe something more effectively than ordinary language.

Encourage the students to talk about musical experiences in their own words.

Use questions and learning activities that will help the students to relate their experiences with music to other parts of their educational program.

Work with teachers in other subject areas to identify and/or develop questions, materials, and learning experiences that will reinforce understandings in music and in the other discipline(s), and make the students' total educational program more holistic.

vidual activities. Include songs, games, puzzles, experiments, contests, media presentations, pencil-and-paper activities, manipulative activities, movement activities, comparison/contrast activities, performance activities, cross-disciplinary activities, etc. — alone or in combination. (See Sample Learning Experiences).

Encourage independent study through learning contracts, guided discovery, learning activity packets, and media-assisted instruction.

Vary questioning techniques so that both verbal and non-verbal responses are required.

Use multisensory (visual, tactile, auditory) learning materials in a variety of textures. (See Sample Learning Experiences).

"Stretched" or "made larger" and "shrunk" or "made smaller" are at least as descriptive as *augmented* and *diminished*. "Three-part" is equally accurate but far easier to grasp than *ternary*. And "repeated backward" communicates much more readily than *retrograde*.

Have the students develop sound collages and other artwork et al. of their perceptions of the school, the corridors at dismissal time, a social or sports event, etc.

The same activity might be used with photographs, news articles, historical events, sentences, paragraphs, poems, advertisements, conversations in languages other than English, problems in math, experiments in science, and such projects in the practical arts as tuning an engine, cooking a stew, building a birdhouse, or designing a dress.

## TEACHER PLANNING FORM

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S):

SCHEMA TIE-IN:   Category  
                          Subcategory

LEARNING OBJECTIVE:

READINESS:

ACTIVITIES:

MATERIALS, COMMENTS, and  
REMINDEES

PROCEDURE:

REMARKS:

FUTURE IDEAS:

Keep a file of vignettes, cartoons, etc., about music and the people associated with it.

Use musical selections/materials that celebrate the growth and development of New York State and of the United States, with special attention to the contributions of persons with disabilities and of various ethnic groups. (See Sample Learning Experiences).

Be prepared – have alternatives ready in case some of the learning experiences are not as successful as hoped or are completed sooner than expected.

### b. *Using Crossovers*

As each class session is designed, the teacher should keep in mind that elements of music do not exist in isolation. As indicated in the “Learning Objectives” grids in the *Syllabus* section and in the Sample Learning Experiences (Schema Tie-In Categories) in the *Handbook* section, most of the activities can be used to enhance the students’ learnings in more than one element simultaneously. Frequent reinforcement of concepts already apprehended in class and introductory experiences with new concepts should also be considered when selecting class activities.

### c. *Learning Along with the Students*

Being an active participant in the teaching/learning experiences should make the classroom sessions more interesting for the teacher, make her/him more interesting to the students, and ensure the creation of a warm and vital learning environment and the development of active rather than passive learning experiences.

Promote class sessions as laboratories for exploring music under guided or controlled conditions.

(See Sample Learning Experiences).

Work with the students in creative or problem-solving activities.

Engage the students in projects that stimulate creative behavior and/or result in products, e.g., sound compositions, charts, texture diagrams, and vocal and instrumental performances. (See Sample Learning Experiences).

There are several advantages to product-oriented learning experiences:

- They personalize learning. The students can say, usually with pride, “This is *my* work!” and have reminders of music in the middle/junior high school for years to come.
- They help the teacher to determine the direction of individual student thinking, and to evaluate individual

student achievement and then provide effective guidance, mid-course corrections, and remedial or supplementary work.

- Finally, they prove to the students, administrators, parents, and other members of the community that something is being achieved in the general music class.

Ask questions that require considered judgment, insight, and conceptualization.

Pose a problem like the following: How might a composer achieve variety in a musical work limited to one type of instrument e.g., strings? Brainstorm with the students for a while, listing their suggestions on a chalkboard and experimenting with a few of them on a piano. Then play a recording of a string composition and listen with the class for techniques included in the list – and for others that were not considered.

Encourage new perspectives and novel applications to solutions.

(See Sample Learning Experiences.)

Encourage personal responses – including value judgments – but help the students to form the habit of supporting their views with direct references to specific parts of the works under discussion.

Have the students sit back in their seats with their eyes closed. Then play a recording of a particularly expressive piece of music and ask a question like the following: “If the music you are listening to at this moment were a color, what would that color be?” (Let the sound stimulate your imagination as well as theirs.) Later, discuss with the students what there is about the music that makes one think of given colors. Play other recordings and extend the comparisons to shapes, textures, lines and groups of lines, foods, cultures, landscapes, environments, etc. For what purpose(s) might music of this type be used?

Stimulate proactive/creative responses rather than merely reactive/receptive ones.

Encourage interested students to develop color-and-light shows, photo essays, and other visual and/or tactile expressions of their feelings about a musical selection, or to compose their own. Try some of these activities yourself!

Play recordings of selections from a variety of musical types (folk, hard Rock, symphonic, electronic, etc.) and have the students suggest titles for them. Be sure to choose pieces with which the students are not likely to be familiar. Award prizes for the titles that, in the opinion of the class, seem to fit the music best. Establish a ground rule to the effect that all suggestions and opinions must be supported by specific references to the music.

(See Sample Learning Experiences).

Resist the urge to constantly impart information to the students. (Also, whenever you are rushed to cover a certain amount of material within the class period, tell yourself that, at the very most, your students may come to understand *your* concepts but will be deprived of the pleasure — and the value — of forming their own.)

Remember, too, that in music, as in other arts, there are no wrong perceptions — only different ones — and that these should be focused rather than squelched. Some of the students (as well as your colleagues) may “hear a different drummer.” Also, differences in point of view and different activities going on at the same time need not produce chaos.

#### d. Consider a Teacher Planning Form

The form used for the Sample Learning Experiences on pages 104 to 152 and reproduced on page 68 is a useful one.

- The *Time*, *Day(s)*, *Period*, and *Class* spaces identify the particular group of students for whom the learning experience on that sheet has been developed.
- The *Goal(s)* space has been completed with abbreviated forms of the items in the Goal Statement on page 6 of the *Syllabus* section. Please note that although learning experiences are usually designed for the achievement of single objectives, they often enable the students to move toward the accomplishment of more than one.
- The *Schema Tie-in* refers to the “Model for the Study of a Musical Composition” in the *Syllabus* section. The *Category* space refers to one or another of the elements in that Model — Sound and Silence, Linear Aspects, Vertical Aspects, Compositional Processes and Techniques, Expression, Style, and Form. The *Subcategory* space includes such subelements of the

Model as Pitch, Dynamics, Tone Color (Timbre), Melody, Rhythm, Harmony, Texture, Density, and Mood.

- The *Learning Objective* should be a carefully written statement of the specific cognitive, affective, or psychomotor achievement for which the learning experience has been designed.
- The *Readiness* space indicates any prior knowledge, experience, attitude, mental ability, emotional state, or physical capability required for successful participation in the learning experience.
- The *Activities* space serves as a reminder that the types of activity in which the students will participate and through which they will learn should be diversified, to create and/or maintain interest in music, to accommodate varied learning styles, and to expose the students to a variety of learning modes.
- The *Procedure* space gives a step-by-step description of the learning experience. Successful teachers suggest that this experience include (1) motivation, (2) activities in which the students will be actively rather than passively engaged, and (3) focus questions or other devices for directing both student and teacher attention.
- The *Procedure* section is paralleled by a narrower space labeled *Materials, Comments, and Reminders*. This space identifies the recordings, handouts, instruments, objects, books, etc., which will be used in the learning experience. Classes move much faster, are more interesting to the teacher and the students alike, and enable the participants to accomplish much more, when the materials to be used have been prepared and/or organized in advance and are readily available when needed.
- The *Remarks* and *Future Ideas* spaces indicate the students’ reactions to, difficulties or successes with, unplanned happenings in, the students’ suggestions, etc. The experience may be either repeated, scrubbed, or amended for use with another class in accordance with that information. Of particular importance, of course, is the degree to which specific materials or approaches were effective with given students.

Successful teachers suggest that, once a planning form has been developed and/or adapted, it is advisable to:

- Make multiple copies, punch holes in them, and place them in a ring binder.
- Complete one form for each learning experience for each class, even if the same experience is to be used for

more than one class. (Remember to identify the time, day(s), period, and class across the top of each form.)

### 3. Trying New Ideas

#### a. *Using Individualized and Group Learning Stations*

An individualized and group learning station setup can be a valuable feature of a middle/junior high school music curriculum.

The advantages of learning stations include the following:

- The students gain group/team and individualized work habits and socialization skills,
- The stations are self-motivating,
- The middle/junior high school “wiggles” largely disappear when the students have freedom with responsibility,
- All planning and preparation is done during the summer, freeing time during the year for planning other activities.

#### (1) *Suggestions and Guidelines regarding Implementing the Stations in the Classroom*

##### (a) Listening Stations:

- Choose topics that lend themselves to listening, such as instruments of the orchestra or Rock band; song rating; radio station formats; song study; lyrics; radio-scope; biographies, etc.
- Provide a tape about 20-25 minutes in length. After the lesson, include a pop song that the students will enjoy hearing as a record.
- Keep all headphones, junction boxes, and cords locked up when not in use.
- Choose articles and/or reading materials that augment the regular curriculum and offer the students insights into the role of music in our modern society.
- Provide the necessary modifications and adapted equipment to insure accessibility for all students.

##### (b) Optional Stations:

- Be resourceful. Bells, Orff instruments, guitars, keyboards, filmstrip viewers, auto-harps, recorders, and rhythm instruments are but a few of the possible stations that may be added on to the basic station setup.

#### (c) Suggestions for Planning Stations

- Begin with station work of about 20-25 minutes in length. Practice in developing programs will yield the length that works the best.
- For each station, include some sort of evaluation form. A worksheet, listening guide, or comment page should be filled out by the students. They take pride in doing their work and gaining points toward a grade.
- Grade the work on a point basis and have the students keep a folder of their work (to be kept in the classroom). The higher the point total, the higher the grade.
- Have the flow chart in a visible part of the room. (Only you may change the chart.)
- Assign the same number for the stations and all work and materials.

#### (d) Suggestions and Procedures for Articles

- Obtain articles of varying degrees of difficulty to meet the varying needs of the students.
- Have all the articles in a central location. Keep the worksheets with the corresponding articles.
- Have extra copies of the article on hand in case one is lost.
- Be sure that the article and worksheet number match.
- Include a variety of question types that not only seek information, but encourage the students to derive opinions or make comparisons.
- Have each student return his or her article to the correct folder and turn in work.
- Cover the articles in clear contact paper.

#### (e) Suggestions for the Instrument Station

- Clearly chart all directions. Keep them concise. Use posterboard that won't tear easily. (It should last a couple of years.)
- Team up the students so that they can take turns. (Usually two heads are better than one.)
- Have some standard of performance that someone must judge. (The person may be you or a previous student at that station.)
- Have additional melodies or songs available for students with varying levels of ability.

(f) Suggestions for Preparing the Students

- On the first day, give the students a brief description of the projects and their use and importance to the class. Set the rules and have them sign a contract. Their behavior in class will determine how much work they will accomplish. Station work will be 1/2 of their grade.
- On the second day, promise the students it will be the last day you will be the center of attention. They receive a detailed description of each station, what they need in terms of equipment, what the activity will be, and the evaluation instrument.

Days 1 and 2 include orientation about (1) headphone location; (2) how to plug the headphones in properly; (3) where to find the worksheet; (4) how to turn on the recorder; (5) use of the worksheet after the tape; (6) no talking or singing along; (7) no rewinding or fast forwarding the tape (It's too easy for the students to lose their proper location on the tape, as well as break the tape.); (8) what to do when they finish (rewind the tape, unplug the headphones, wind up the headphones, return the headphones, return the tape, turn in work, and return to seat.)

(g) Suggestions for Preparing the Student Groups

- Choose the student groups. (If you use a seating chart, place them together.)
- The number in groups will vary depending upon your facilities, the number of students, and the number of the stations.
- Explain the flow chart to the students. Let them know that they will get to each station in time; they are not to go to any station they wish.
- Choose group leaders. (You may wish to rotate this responsibility). They will be responsible for all the equipment at their station. Remind them that you are only one person. It is up to them to read and interpret the directions. Encourage them to solve their own problems.
- Before a project day, have the group do a FIND IT worksheet.<sup>1</sup>
- The first day of projects should use the whole class period. Walk each group of students through the procedure individually. Each subsequent project time will be shorter and shorter. Eventually, give a time-only one minute-to get to work (It can be done!).

<sup>1</sup> See page 73.

- Observe the group dynamics and make changes in the grouping if needed.
- Do not do station work every day. An average of three times a week works best for most classes.

(h) A Typical Project Day

- Start off the class with a large-group activity. This should take about 10-12 minutes.
- Follow it up with final station instructions or observations; try to point out the most successful workers.
- Use the blinking on and off of the lights to signal the end of station work. Aim to have about five minutes to wrap up any work or to discuss improper behavior. (Remind the students that the tape recorders work after school just as well as they do during class!)
- At one point, sooner or later everything may go wrong! Have an optional assignment or plan ready just in case.

(i) Junior High Contract

- Classroom Behavior  
I will: be inside the room before the bell rings.  
sit in my assigned seat.  
not use improper language.  
not fight verbally or physically.  
not talk in class while others are talking.  
not talk in class while the teacher is talking.  
treat all classmates and teachers with respect.
- Projects  
I will: do all of the work that is assigned.  
participate in every project.  
pay attention 100 percent of the time.  
treat all equipment and materials correctly.  
complete all of my work.
- Grades  
Grades will be determined by:  
4 unit tests = 25 percent  
Worksheets = 50 percent  
Class participation = 25 percent  
I agree to work under and follow the above conditions.

\_\_\_\_\_  
Signed

Student's Name \_\_\_\_\_

STATION #	QUESTION	ANSWER
1.	What is station #1?	_____
2.	What is the title of #2?	_____
3.	What is the title of #3?	_____
4.	What or who is #4 about?	_____
5.	What or who is #5 about?	_____
6.	What or who is #6 about?	_____
7.	What or who is #7 about?	_____
8.	What or who is #8 about?	_____
9.	Where is the filmstrip station?	_____
10.	Where are the headphones kept?	_____
11.	Name 3 things to do when the tape is over.	_____
	1. _____	
	2. _____	
	3. _____	
12.	The teacher's name is _____.	
13.	The piano player's name is _____.	
14.	Where do you turn your work in? _____.	
15.	How do you pull your headphones out of the junction box?	_____
16.	Projects are worth 1/_____ of your grade.	
17.	4 = _____	
18.	2 = _____	
19.	0 = _____	
20.	How many tests will you have? _____	
21.	Do I write any passes? _____	

b. *Scoring with more Creativity*

(1) "Prelude": Creativity is a skill that can be mastered much in the same way that many of us learned to sing or play an instrument. So, if you don't consider yourself highly creative and would like to become more creative, try some of the following activities.

(2) "Rondo": A major component of becoming creative is increasing the number of the stimuli.

- Read magazines, newspapers and books, in short, any printed material that may be related to music and education in any way.
- Observe as many musical presentations as possible.
- Stretch the ears: listen to new styles of music and think about their use in the classroom.
- Talk with other educators, musicians, and interested persons not in the field of education.
- Observe other teachers at work in the classroom. (They need not be only music teachers. Good teachers are found in all subject areas!)
- Observe all forms of media. Commercials, videos, and advertisements are only a few of the other commercial art forms that find their way into our lives and music.

(3) "Vivace": Rejuvenate yourself. To create, you must be in a good frame of mind.

- Go to a workshop or clinic. Take a class or play a new piece of music or instrument.
- Take lessons again.
- Don't be ashamed to learn from others and admit ignorance of a few things about music.
- Visit all the music stores in the area; ask as many questions as possible.
- Use the students as a resource: Have them bring in books, records, or anything they're interested in, and have them talk about their interests. Get to know the students. (They are the ones that you'll be creating with or for!) Have them bring in the instruments they play at home, such as the synthesizer and the guitar. This may give you a new perspective into their abilities.

(4) "Allegro": Once you've increased your awareness of the possibilities around you, there are a few things you can do to find a new perspective and set a creative atmosphere.

- Find more efficient ways to do the usual tasks such as grades and attendance. This will leave more time for creativity.

- Change your daily routine. Take a new route to work; sit in a different spot at lunch.
- Keep a journal. Keep a folder of all your observations and new insights.
- Set aside time to daydream.

(5) "Romanze": The following exercises and practices will hopefully be a catalyst for even more creative experiences. Use all your observations and gathered material. Adapt these "old" ideas to new situations.

- Role play. Put yourself in "different shoes". Try viewing your teaching from the students' point of view. Since you already know the students well, this should be easy. Consider their musical tastes, social pressures, and values.
- Write new approaches to your best and worst lesson.
- List eight new lessons, projects, techniques, or styles to attempt in the next semester. Choose the four best, and try them out. Not all of your ideas will be a hit the first time; ideas can't grow into successful lessons without practice. Make changes and try them again.
- Make time to be creative. Keep a notebook in your car or at your bedside. (You may find that your best ideas come at the strangest times!)
- Use the classroom as a laboratory. The students will look forward to the next experiment.
- Don't create in a vacuum. Share ideas with your peers. In most cases they will offer great suggestions that you had not even considered. Their input may just be the key to your lesson becoming a success.

## **B. Some Considerations in Regard to Evaluation**

Evaluation is a critical element in the teaching/learning process. The students need to know that they are learning, to know *what* they are learning, and to believe that what they are learning is of value. When these needs are being met:

- The teacher will know that she or he is effective in helping the students to feel, perceive, understand, do, and use those aspects of a given subject which the students have not felt, perceived, understood, done, and/or used either at all, or as well, before; and
- Parents, school administrators, members of the community, and professionals in the subject will know that the students are learning and that what they are learning is of value not only to the students but also to the school, the community, and the society as a whole.

## 1. Forms and Modes of Evaluation

The above ends are most likely to be achieved when the teaching/learning process is preceded by a thoughtful definition of goals, subgoals, and projected learner outcomes for the students, followed by a valid and carefully documented assessment of each student's level of achievement with regard to these items.

This material, coupled with a knowledge of the learners' characteristics, should then be used to determine specific learning objectives, preferably stated in behavioral terms. The objectives, in turn, should drive the development of learning experiences appropriate not only for the achievement of the objectives but also for the characteristics of the learners and the resources available for the teaching/learning process.

The "Learning Objectives" pages in the Syllabus section do just that.

### a. Formative Evaluation

Implementation of the learning experiences should be accompanied by *formative evaluation*, a kind of "monitoring" or ongoing assessment of individual student progress, in order to:

- Inform both the teacher and the students of the extent to which the latter are achieving the specified "Learning Objectives,"
- Identify problems and/or inhibitors to student progress in sufficient time to make the kinds of changes that will enable the students to succeed, and
- Familiarize the students with testing procedures that will be used for final evaluation so that they will be comfortable with test taking.

Some examples of *formative* evaluation activities include:

1. *Listening* activities which reveal whether the student has improved his/her ability to identify and/or demonstrate discrimination of the elements of music.
  - Teacher observation of the student's *written* response in lessons on listening
  - Teacher observation of the student's participation in *oral* response in lessons on listening
2. *Creating/Composing/Improvising* which reveal whether the student is able to use at least some of the elements of music in producing an original musical whole.
  - Teacher observation of the student's performance of an original composition
  - Teacher observation of the student's notation of an original composition
  - Teacher observation of the student's oral defense of an original composition

\* See the Generic Music Project Evaluation Form, page 77.

- Teacher observation of the student's written defense of an original composition
3. *Playing* an instrument or singing, which reveal the student's ability to interpret and perform a complete musical segment in a fashion representative of the symbolism, whether traditional or original, being used.
    - Teacher observation of the student's participation in a solo performance experience
    - Teacher observation of the student's participation in an ensemble performance experience
    - Teacher observation of the student's participation in a performance experience of his/her original work

### b. Summative Evaluation

The process concludes with a summative or "final" evaluation, the results of which, when compared with the assessment results documented before the teaching/learning experiences began, should provide a valid measure of student achievement.

Some examples of *summative* evaluation activities include:

#### 1. Final Project\*

**Description:** A class or small group project which includes experiences in listening, singing, playing, and/or creating, composing, or improvising. The student should use basic tool skills and communicating skills, and increase multi-cultural awareness.

**Level:** The involvement of the student in the project within the individual's ability.

**Evaluation:** Teacher observation of the student's ability to demonstrate use of the project activities and skills in creating a musical whole.

**Examples:** Creating a class video, creating a documentary film, performing an ensemble piece, creating a minimusical, creating a slide show, etc.

#### 2. Final Examination

**Description:** A written examination which should include listening, creating, composing, playing or singing, and communicating and multi-cultural awareness activities. Emphasis should be placed on the learning objectives the students experienced throughout the course.

**Level:** Competence in the areas of listening, creating, composing, playing or singing and

communicating, demonstrated to the limit of the student's ability.

Evaluation: Teacher observation of the student's demonstrated ability to complete the activities.

Example: Some illustrative examples of final examination activities:

1. Given a prerecorded musical example, the student will determine the meter, instrumentation form, tonality, style etc. at a reasonable level of competence.
2. Given a notated musical composition and an instrument of his/her choice, the student will play during or sing the composition, adhering to pitch, rhythm, and expressive notation at a reasonable level of competence.
3. Given a prerecorded example of programmatic music, the student will create a story or picture to correlate with the

music, and provide a written defense relating specific musical elements to his/her creation, at a reasonable level of competence.

4. Given appropriate musical terms (form, timbre, rhythm etc.), the student will create a musical composition and label the specific use of musical elements at a reasonable level of competence.

### 3. Generic Music Project Evaluation Form

This grid, which is designed for recording observed group/individual behavior in six skills categories, allows the teacher to record up to four observations in each skill subcategory. Enter 1 for Outstanding, 2 for Satisfactory, 3 for Needs Improvement, and (DNA) for Does Not Apply.

## *Generic Music Project Evaluation Form*

<b>Incorporation of Music Skills</b>	1	2	3	DNA
• Used listening skills	( )	( )	( )	( )
• Used composing	( )	( )	( )	( )
• Played musical instruments	( )	( )	( )	( )
• Used singing	( )	( )	( )	( )
• Used basic tools	( )	( )	( )	( )

<b>Organization</b>				
• Selected an original topic/ theme appropriate to the talent and capabilities of group members (individual)	( )	( )	( )	( )
• Spent sufficient time in planning and preparing the project	( )	( )	( )	( )
• Devised and completed tasks to meet the requirements of the assignment	( )	( )	( )	( )

<b>Gathering/Using Information</b>				
• Used appropriate sources	( )	( )	( )	( )
• Identified types and kinds of information needed	( )	( )	( )	( )
• Presented information that was accurate and relevant to the topic	( )	( )	( )	( )
• Provided conclusions supported by the evidence presented	( )	( )	( )	( )

<b>Communication Skills</b>				
• Communicated coherently	( )	( )	( )	( )
• Used audio-visual delivery aids effectively	( )	( )	( )	( )
• Followed an acceptable format which included a beginning, middle, and end	( )	( )	( )	( )
• Achieved audience reaction	( )	( )	( )	( )

<b>Group Relations (for group projects)</b>				
• Assumed responsibility (individual and group)	( )	( )	( )	( )
• Gave/accepted constructive criticism	( )	( )	( )	( )
• Initiated ideas	( )	( )	( )	( )
• Resolved group conflict	( )	( )	( )	( )

<b>Creativity</b>				
• Demonstrated overall aesthetic value	( )	( )	( )	( )
• Demonstrated originality	( )	( )	( )	( )
• Demonstrated artistry of execution	( )	( )	( )	( )

**Summary Comments of Student Performance**

Observed student strengths:

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Observed student needs:

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## 2. Cautions

Evaluation specialists caution that tests will test only what they are designed to test. For this reason, whatever evaluative devices and procedures are used should:

- Be carefully matched with the specific "Learning Objectives" the students' learning experiences have been designed to achieve;
- Be appropriate to the mental, physical, and emotional characteristics of the students and be modified as appropriate. When testing students with handicapping conditions, consult the students' IEPs to determine what, if any, alternative testing techniques are to be used with those students;
- Contain simply worded, unambiguous questions and/or directions, whether aural or written;
- Be relatively easy to administer and score; and
- Produce valid, readily understandable, and useful results.

## 3. Selected Resources for Evaluation

Evaluative materials for music in the middle/junior high school can be drawn from a variety of sources. Educational testing companies and most textbook publishers produce them, e.g., Colwell's Music Achievement Test, Gordon's Iowa Test of Musical Concepts, Gordon's Music Aptitude Profile Tests, Silver Burdett's Competency Tests, etc. Examples of attitude scales, preference scales, and other processes designed to produce empirical data in the affective domain can be found in Bloom's taxonomy and in Eiss and Harbeck's *Behavioral Objectives in the Affective Domain*, Washington, DC: National Science Supervisors Association, 1969.

In addition, some of the following references may prove useful:

Bentley, Arnold. *Music in Education: A Point of View*. London: NFER Publishing Company, Ltd., 1975.

Includes chapters on evaluation and research, and is very clear and most helpful to novice researchers.

Boyle, J. David. *Instructional Objectives in Music*. Reston, VA: Music Educators National Conference, 1974.

Includes chapters on behavioral objectives, concept development, and assessing achievement, plus many examples from state and local music guides.

Colwell, Richard. *The Evaluation of Music Teaching and Learning*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1970.

Includes a comprehensive review of the literature and then-current research in all types of measurement of musical behavior, especially standardized tests.

\_\_\_\_\_. *Teacher's Guide to the Silver Burdett Music Series Competency Tests*. Morristown, NJ: Silver Burdett Company, 1979.

Includes chapters on the test Colwell designed for use with grades 1-6 of the *Music* series, chapters on the need to measure achievement and the use of test scores, and a section on interpreting standardized test results.

Eiss, Albert F. and Harbeck, Mary. *Music Framework for California Public Schools, Kindergarten through Grade Twelve*. Sacramento, CA: California State Department of Education, 1971. (May be out of print.)

Gives a concise overview of the behavioral objective/concept-centered guidelines developed by the State of California.

Lehman, Paul R. *Tests and Measurements in Music*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1968. (Out of print)

Gives a brief review of then-current aptitude and achievement tests, with appropriate statistical interpretation. Contains chapters on aptitude tests, achievement tests, teacher-made tests, and tests of performance and appreciation.

Radocy, Rudolf E., and Boyle, J. David. *Psychological Foundations of Musical Behavior*. Springfield, IL: Charles C. Thomas, Publisher, 1979.

Includes reviews of important research in musical perception and cognition, music preferences, musical ability, and music learning.

Warnick, Edward M. "Overcoming Measurement and Evaluation Phobia." *Music Educators Journal*, 71, n.8, April 1985, pp. 32-40.

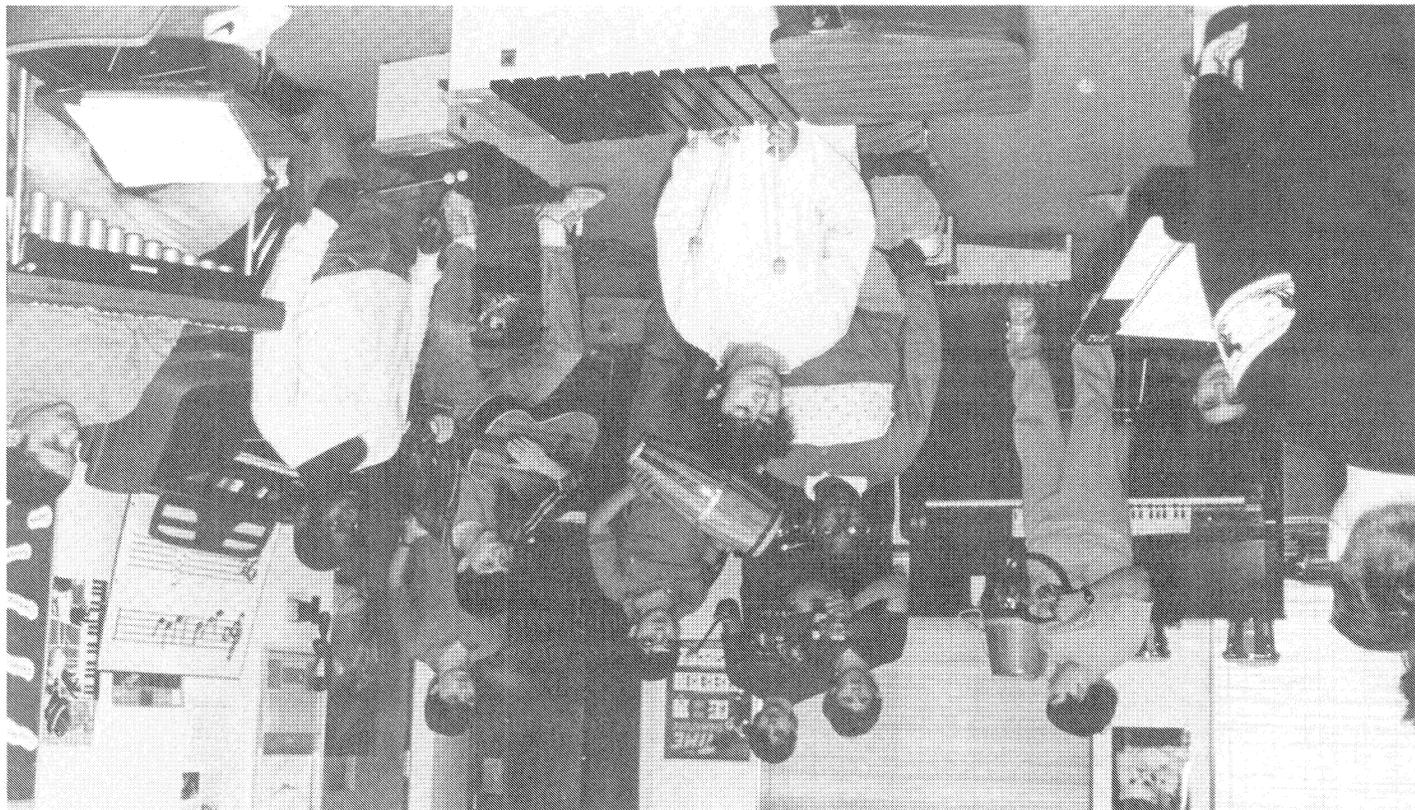
Discusses ways to measure musical achievement and aptitude, and factors to consider when selecting a test for student evaluation.

## V. SUGGESTIONS REGARDING CONTENT/TEACHING

### A. Overall

The content of the curriculum for music in the middle/junior high school is the program through which the students will have experiences in listening, singing, creating/composing/improvising, playing, using basic tool skills, and in the constituent areas of communicating and increasing multicultural awareness.

It must be pointed out that content is a vehicle for the development of knowledge, attitudes, and skills proceeding from the point where the students are. (It is permissible, for example, to begin with Rock, pop, jazz, or country, etc., as a first step in teaching elements of music.)





## B. Specific Areas



### 1. Listening

#### a. General

Listening activity should occupy a preeminent position in general music. However, this does not mean that the majority of instructional time should be devoted to listening. Most middle/junior high school students are not ready for that. It does mean, however, that the learnings which accrue from singing, creating, playing instruments, etc., should be applied, through a well-planned sequential program, to the study of music that will primarily be *listened to* rather than performed.

Increased depth of perception, the principal goal of listening activities, will occur only when the listener's attention is consciously and willingly focused on specific elements of music. That is, the listener must always be listening *for*. For this reason, middle/junior high school students should learn how to listen, what to listen for, and what demands are made upon the listener. In addition, since music unfolds in time, the listener must sustain a posture of attention, an aural searching, throughout the length of the composition.

#### b. Teaching Strategies

Because beginning listeners tend to have limited attention spans, musical examples should be short (2-1/2 to 3 minutes), accessible, and engaging. The musical elements to be studied should stand out in bold relief. Literature from a wide variety of musical styles, including the popular selections played on local radio stations to which the students regularly listen, should be used to illustrate given musical elements.

The following criteria should be considered in making selections for a listening experience:

- Length,
- Tempo,
- Familiarity of style,
- Clarity of the musical aspects in question,
- Immediacy of expressive content, and the
- Amount and nature of previous listening experiences.

Listening activities can involve a wide variety of media — live professional performances, recordings, class rendi-

tions, sound pieces, etc. — so long as the focus is on one or more of the elements of a musical composition identified on pages 46 to 53 of the *Syllabus* section.

Before the lesson begins, consider a prehearing and/or rehearing. A prehearing, during which the students listen without committing themselves, can be very helpful. A rehearing after the analytical activity is particularly desirable because it places the musical qualities examined in the lesson back within the musical whole.

*The following examples should be preceded by several basic musical selections before attempting the Wagner et seq.*

Example:

Have the students listen to the Dutchman's theme in the overture to Wagner's DER FLIEGENDE HOLLANDER (The Flying Dutchman) and circle the answer which best describes the music:

1. Tempo	Fast	Slow
2. Dynamics	Loud	Soft
3. Meter	"2"	"3"
4. Tone Color (Timbre)	Many instruments	Few instruments
5. Density	Thin	Thick
6. Pitch Range	Wide	Narrow

Unless otherwise instructed, beginning listeners tend to listen for one element after another, thus missing most of the music, or attempt to hear all the elements at once and feel lost in the maze of sound. By listening for items 1 and 2 during one listening, items 3 and 4 during a second listening, and items 5 and 6 in separate listenings, the students should be successful with each task. Also, the opportunity for repeated listenings is built into such an approach.

Since the more one hears a composition the more expressiveness one perceives in it, the same musical examples should be used for the study of other musical elements. Use short self-contained portions of larger works rather than excerpts which fade in and/or out, for no matter how striking a musical fragment, it is the *musical whole* which is the work of art.

For effective listening to take place, the students must *want* to listen. The following suggestions may prove helpful:

- Begin “outside” the music. Find a *nonmusical* application of the musical element in question. For example, any of the following – repetition, mood, style, texture, patterns, contour – can first be revealed in such art forms as painting, poetry, and architecture or some other aspect of the students’ out-of-school environment. (Examples drawn from these sources might also serve as the basis for sound compositions.)
- Begin with activities with which the class usually finds success and then devise a bridge to the listening activity. Those students who are wary of listening activities *per se* may be beguiled into listening if the preceding segments of the experience are imaginatively and effectively related to it.
- Present the lesson as a problem or a series of challenges. The students remember longer and value more the concepts they discover for themselves!

Avoid: “As you listen, notice how the dynamics gradually get louder and the tempo gradually gets faster.”

Try: Circle the correct answer.

Dynamics    Soft     $\longrightarrow$     Loud  
                   Loud     $\longrightarrow$     Soft  
                   Dynamics remain basically the same.

Tempo        Fast     $\longrightarrow$     Slow  
                   Slow     $\longrightarrow$     Fast  
                   Tempo remains basically the same.

Try: “How does the composer use the elements of pitch and dynamics to suggest a sunrise?”

“If you were a composer, how might you suggest a mood of gradually increasing tension?”

Note: Problems that are either too easy or too difficult may be rejected by the class; that is, they may not be accepted as problems to be solved.

- Make sure that the students know exactly what they are to listen for. Define the problem or state the question as briefly and clearly as possible. If necessary, ask a student to repeat the directions. Write instructions on the chalkboard or a handout.
- Be sure the class *understands* the problem. For example, in a question like the following:

“Which section has a repeated rhythmic figure accompanying the melody?,” the meaning of *section* and *repeated rhythmic figure* may have to be reviewed and/or demonstrated before the students begin to listen.

- Be specific. “Which piece has a steady beat?” is more specific than, “Listen to the beat.”

Avoid: “What happens in the music?”

Try: “Describe how the composer uses tone color to achieve unity.”

Avoid: “Listen to the instruments.”

Try: “Name the instruments playing in section A.”

Listening charts are often helpful in focusing and maintaining the students’ attention.

Example I:

Circle the answers you think are correct:

Voices in harmony	Voices in unison
Thin density	Thick density
Wide range	Narrow range
Much change $\langle \rangle$	Dynamic level stays the same
Mostly small steps	Mostly large leaps

Example II:

THE FIRE BIRD, by Igor Stravinsky



Circle each correct answer:

- How many times is the above theme played? 1 2 3 4 5 6 7 8
- Is there a second theme?            Yes            No
- Dynamics            Soft  $\longrightarrow$  Loud  
                              Loud  $\longrightarrow$  Soft  
                              Soft  $\longrightarrow$  Loud  $\longrightarrow$  Soft  
                              Remains the same
- Tempo                Slow  $\longrightarrow$  Fast  
                              Fast  $\longrightarrow$  Slow  
                              Remains the same
- Pitch range            Narrow  $\longrightarrow$  Wide  
                              Narrow  $\longrightarrow$  Wide  $\longrightarrow$  Narrow  
                              Remains the same
- Texture                Thick  $\longrightarrow$  Thin  
                              Thin  $\longrightarrow$  Thick  
                              Thin  $\longrightarrow$  Thick  $\longrightarrow$  Thin

7. During which state-  
ment(s) of the theme is  
a fragment of the  
theme repeated?      1 2 3 4 5 6 7 8

Example III:

KLEINE KAMMERMUSIK, OP. 24, No. 2, Mvt. 1	– Hindemith						
DIVERTIMENTO IN B FLAT, Mvt. 2	– Haydn						
1. Which piece <i>more prominently</i> displays the tone colors (timbres) of the <i>individual</i> instruments?	Hindemith	Haydn					
2. Which piece has a <i>steady</i> beat?	Hindemith	Haydn	Both				
3. Which piece is in ABA (or AABA) form?	Hindemith	Haydn	Both				
4. In which piece is the melody of the B section based on a fragment of the A section?	Hindemith	Haydn	Both				
5. Which piece makes <i>greater</i> use of the extreme limits of an instrument's <i>range</i> ?	Hindemith	Haydn	Both				
6. Which piece has a <i>repeated rhythmic figure</i> accompanying the melody (in the A section)?	Hindemith	Haydn	Both				

Consider the following suggestions in preparing and using listening charts:

- Design the chart to be read easily: type the questions; draw the lines with a ruler; underline key words.
- Phrase all questions clearly and concisely.
- In the first analytical listening experiences, use questions in which choices are given.
- In preparing the chart, "Listen to the music with your students' ears." Is the musical quality accessible to them? Are there features in the music or the question which may prove confusing?
- *Pretape* the music whenever possible. This prevents record wear, hunting for record bands, and losing eye contact with the class.
- When the listening chart does not indicate when the question to be answered has changed, indicate the

change either by calling out the number in question or by pointing to the number of the question written on a chalkboard.

- Limit the items on the chart and/or the number of playings of the selection according to the interest of the class.
- Consider the listening chart primarily as an instructional resource. Although the format lends itself for use as a test, excessive use of the chart as a testing device may turn the students off to listening experiences.

When the musical example is finished, try to determine how well the class has listened by asking such questions as:

- "How many students heard . . . .?"
- "How many have a different answer?" "What is it?"
- "How many aren't sure?"
- "How many aren't sure, but are afraid to say so?"
- "How many got lost?"

The last three choices often put the students at ease because they imply that one needn't always have an answer, be sure of an answer, or be able to listen attentively throughout an entire recording.

Anticipate the responses you may receive for each question and decide beforehand how you might deal with them. If you receive conflicting answers, will/should you play the entire selection again? . . . play excerpts (if you can find the appropriate excerpt quickly)? . . . demonstrate on the piano? Simply announcing the correct answer is least desirable, since you want everyone to hear and thus understand the musical quality in question.

### c. Resources

Eisman, Lawrence. *Widening Ears: Junior High School General Music Workshop*. Albany, NY 12234: State Education Department. Bureau of Curriculum Development. Room 314, State Education Building. 1978.49 pp.

Presents plans of workshops on the teaching of listening, in two sections: 1. the perception of tonal events moving forward in time, more or less simultaneously; and 2. the aesthetic response resulting from the perception of those events.

Lendeck, Bernice. "Is a Song Molasses or a Popcorn Machine?" *Music Educators Journal*, September 1975, 72, n.1, pp. 36-44.

Describes techniques for teaching the students to listen, by relating music to their everyday experiences and using their own sense of imagery, and through language development. Focuses on basic concepts of music.





## 2. Singing

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Singing is one of the most accessible ways for the students to become actively involved in the making of music.

### a. Goal

To increase the students' "feeling responsiveness", a well-balanced curriculum for general music in the middle/junior high school should include singing that will provide:

- Meaningful experiences with music that help the students to perceive and respond to the qualities of sound that make it expressive,
- A wide variety of singing experiences,
- Opportunities for personal expression and socialization, which are important to this age group, and
- Experiences that will lead to a worthwhile use of leisure time in adult life.

### b. Objectives

The students who meet the above goal are able to:

- Develop a positive attitude toward singing—and music,
- Develop a good tone per the students' capacities,
- Sing simple songs or two-part songs,
- Use dynamics and maintain tempo, and
- Understand the style of a song.

### c. The Teacher's Preparation

#### (1) *Knowing the Characteristics of the Students*

- Middle/junior high school students, particularly boys, can be self-conscious about their voices. Their fear of having so personal a possession as their voices criticized by their peers or the teacher is simply a great risk. This problem is particularly acute in boys whose voices have not yet changed. Singing, particularly school-type songs, may not be considered appropriate by the 11-to-13-year-old male "adult."
- Some students simply do not want to sing.

- If members of performing groups are excused from general music, the music class is populated by students who think of themselves as non-singers.

#### (2) *Knowing Singable Songs – Vocal Ranges*

A singable song is one in which the majority of pitches (tessitura) lie within a comfortable range for the students, and in which the melodic and rhythmic patterns can easily be grasped. (Also, it is difficult, but possible, to achieve unison singing, by sacrificing an occasional note at either end of the range.)

Songs in which the tessitura is a 5th or a 6th generally can be sung successfully. Occasionally it will be necessary to allow for a pitch above or below the tessitura.

Attractive songs with the range of a 6th include the following:

- "On My Journey"
- "Goodnight, Irene"
- "New River Train"
- "Goin' Down the Road Feelin' Bad"
- "Pat Works on the RR"
- "Tom Dooley"
- "Follow the Drinkin' Gourd"
- "When the Saints Go Marching In"
- "I Ride an Old Paint"
- "This Little Light of Mine"
- "Pay Me My Money Down"
- "This Old Hammer"

Songs with a slightly wider range include:

- "The Sloop John B"
- "Roll On, Columbia"
- "Lonesome Traveller"
- "Moonlight Bay"
- "This Land Is Your Land"
- "Sword and Shield"

The song repertory can be enlarged considerably by the use of part songs, particularly songs in which each part has its own, easily singable melody. Two such types of song

arrangements are melody and descant/ostinato, and “partner songs,” i.e., two or more songs that employ the same chord progression.

Examples:

“When the Saints Go Marching In” - “Swing Low, Sweet Chariot”

“Delta Dawn” (chorus) – “All Night, All Day”

The songs, “I Hear Singing But There’s No One There” (“Annie Get Your Gun”), “Won’t You Play a Simple Melody,” and “Pick-a-Little, Talk-a-Little” (“The Music Man”), each have two independent melodies that fit easily against each other.

### (3) *Obtaining Materials*

- Use songs that are melodically easy, with standard chord progressions, that are appropriate for school and *singable* and *enjoyable*!
- Consider the vocal range of the song and its suitability for the students’ voices
- Consider accompaniment possibilities for the students, on guitar, autoharp, or resonator bells
- Use appropriate sources: music room, local music stores, state and regional workshops.

### d. *How To Begin: Suggestions*

- Know your students fairly well before asking them to sing. Use the information gained from an inventory of their strengths and weaknesses as the basis for the planning of singing experiences.
- Sing with your students – whether you have a good voice or not. This makes the class experience more like a party or a “sing-in.” This, in turn, makes the students more relaxed, and more inclined to participate.
- Use favorite songs. Don’t expect the students to sing a song that neither you nor they care for.

Examples:

- Current popular hits with which the students are already familiar. (Be careful of lyrics.) The students will probably help you to identify these.
- Old standards and community and camp songs
- Folk and folk-type songs, including work songs and sea chanteys, by such performers as John Denver; Simon and Garfunkel; Peter, Paul, and Mary; The Brothers Four; The Weavers; Odetta; Joan Baez; and Pete Seeger.

Many popular and folk songs contain lyrics related to issues, ideas, and problems of interest to early adolescents.

If necessary, “sell” some of these songs through a discussion of their lyrics or of the circumstances in which they were written. Other songs simply seem to be fun to sing and need little motivation. However, nothing spells failure more than a song with a text the students feel is silly, “old,” or beneath them.

• Approach singing through the use of:

- Short phrases or cadences that can be sung in conjunction with a unison song, e.g., “Brother John”.
- Descants, e.g., “America, the Beautiful.”
- Uncomplicated antiphonal-response songs, e.g., “Swing Low, Sweet Chariot”.
- Echo songs, e.g., “Leavin’ Old Texas” and “Down in the Valley”.
- Songs that harmonize in thirds.

### e. *Teaching Beginning Songs*

#### (1) *Approaches*

- *Approach 1:* Introduce the song in a manner that will create curiosity, provoke interest, and stimulate thought about some aspect of the song, through questions about the text, a story about the song, etc.
- *Approach 2:* Before even mentioning the song, have the class perform an appropriate rhythmic accompaniment with classroom instruments and/or clapping. Then superimpose the song over the accompaniment and encourage the students to join you. Hispanic-American, calypso, and Rock-type songs lend themselves to this approach. For either Approach 1 or 2, you must sing the song, as convincingly and enthusiastically as possible, using piano, guitar, accordion, or amplified autoharp for accompaniment. Enthusiasm can be infectious! If the song is unfamiliar, find an excuse to sing it again before inviting the students to sing it with you so that they will be comfortable with the song before they begin to sing it. Try to draw the class into the momentum of the song rather than break the continuity, the rhythm, of the lesson. Praise; encourage!
- *Approach 3:* Discuss the text or musical setting of the song. After the class has heard it several times, ask them to sing along quietly. Accompany with an overly loud accompaniment, to make them feel “safe.”

(2) *The Initial Response.* The above suggestions should produce at least tentative participation – but there

will probably be many inaccuracies, particularly in pitch. But, fussing over correct unison, diction, phrasing, or posture at this time may stifle the budding interest of reluctant singers. It is probably wiser to provide additional singing experiences until the class regards singing as an "acceptable" activity.

- (3) *Polishing Songs*. Some students tire quickly of repeating the same songs in the same way. This interest in the songs must be somehow maintained and/or new songs introduced.

Rather than attempt to improve accuracy of pitch, stress the mood, the poetic quality, of the song. This approach can be effective with the students who are usually quite sensitive behind their facade of indifference.

Discuss the text. Use such questions as: "What is the song about?" "Who might be singing the

song?" "Do the words express your feelings?" "What are the important (key) words?" "How can the overall mood (or message) be conveyed to the audience?" "What changes in dynamics might be effective?"

Because they personalize the song, these and similar questions can help in developing, maintaining and/or heightening student interest in the song – and in singing.

f. *Resources*

McLendon, Gloria H. "When the Class Sang, I Played the Drum." *Music Educators Journal*, 68, n. 6, February 1982, pp. 36-37.

Discusses negative experiences which can inhibit a student from wanting to sing, and describes methods that a teacher can use to enhance students' self-esteem while increasing their music appreciation.



### 3. *Creating, Composing, and Improvising*<sup>1</sup>

#### a. *Developing Sound Compositions*<sup>2</sup>

Actively manipulating musical sound through sound compositions is an effective way for the students in the middle/junior high school to learn what music is, how it is composed, some of the problems composers must solve, and what the musical experience is all about. Working individually or in groups, the “composers” organize “found” sounds in time and, in the process, become involved in several types of musical activity: creating, composing, improvising, conducting and/or performing, and, of course, listening. Furthermore, the development of sound compositions:

- Requires little or no prior learning and little, if any, expensive material or equipment,
- Provides an opportunity for maximal student involvement,
- Produces tangible results, and
- Is an effective medium for holistic learning.

In addition, it can do much to stimulate the students’ natural talent and creativity and may well produce a number of musical converts from among those students whose prior experience with music has been less than inspiring.

Begin with a teacher-devised sound composition (notated, improvised, or a combination of the two) and/or tape recording of student compositions developed in earlier sections or years. Used as the basis for a listening experience, it may motivate the students to develop and record similar works. *Thus recording each and every sound composition is a valuable way of generating respect for and interest in both the activity and its products.*

It is always best to have in mind a specific focus or objective for assigning sound compositions. Begin by determining what musical skill or understanding you wish the students to learn, and proceed from there.

Planning for efficient use of time is extremely important. For example, give directions quickly and clearly. If they are written on a handout or on the chalkboard, the students will be able to refer to directions, criteria, etc. whenever they are confused or unsure. *Set time limits*, remind the students of time passing, and adhere quite closely to the announced time limits. Three of these limits are particularly important:

1. *How much time to allow the students to compose, notate, and rehearse their compositions?* (Oddly enough, less time than you think might be useful is usually best.)
2. *How much time to allow for the length of the composition?* Extended works beyond a minute are seldom advisable except for exceptionally well motivated and advanced students. Usually, a length from 30 to 60 seconds is more than an adequate challenge.
3. *How much time to spend discussing each piece?* This is in part determined by how much time will be taken with limit 1 above and how much time will be consumed by the total performance time of all the compositions. Seldom should a sound composition experience be spread across more than three consecutive class periods!

Within a few class periods, it is possible to lay the groundwork for student understanding of tone color (timbre), notation, repetition, and contrast (unity and variety), and ABA (ternary) form. It is advisable to limit the focus of the lesson to one of these, but attention could be directed to the other elements as they arise or are relevant to a given composition.

Sound compositions can be “worked out by ear,” fully notated, improvised, partially notated and partially improvised, or developed through any combination of these. Working out by ear tends to place an emphasis on hearing and judging the effects that the students are creating. The

<sup>1</sup>See the *Syllabus* section: Course Requirements, pages 8 to 12; “Learning Objectives,” pages 12 to 45.

<sup>2</sup>For a detailed treatment of procedures for teaching sound compositions, also see *Music in Our Lives: Syllabus/Handbook*. State Education Department, Bureau of Curriculum Development. 1988.



students must use trial and error to find sequences and combinations of sounds that not only suit the instructional requirements given by the teacher but also please or interest the composers.

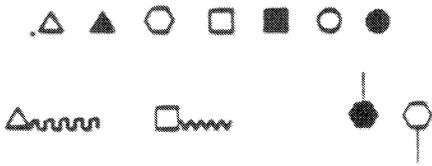
Notating sound compositions tends to put a premium on precision and usually produces notational problems. However, since notation is a visual record that enables other groups to perform a given work or the composing group to repeat their performance even after sufficient time has elapsed for them to have forgotten it, the students themselves may express a desire to notate their works — and expressed need is the finest form of motivation! Notated sound compositions may also stimulate the creative

abilities of those students who are more inclined toward the visual arts than they are toward music.

Notated scores should be made on very large, even poster size paper so that several performers can work from the same score. In addition, the other students can follow it during performance and refer to it during analysis of the work. For sound composition activities, notation should probably take the form of abstract symbols arbitrarily assigned to the sounds and durations to be used. The students at first will want to use graphically realistic symbols, such as pictures of a hand or a foot to represent hand claps or foot stomps. Help them to analyze this practice and, if

possible, “discover” the use of abstract symbols to represent sounds and sound values.\*

Examples:



(wavy lines to represent higher or lower pitch dimensions)



(thicker or larger symbols to represent volume)



Experience has shown that it is useful, at first, to compose this type of notated piece on a time grid such as this:

1								
2								
3								
4								
5								

Each of the horizontal layers represents one player’s part. Each part is divided into time frames. These can be varied in size to indicate relative lengths of time and can refer mainly to the “clock time” allotted to each part. In this case, the number of seconds would be written in across the top where the vertical lines overlap. For example, the first four frames might be allotted 5 seconds apiece; the fifth, 10 seconds; the sixth, 2 1/2 seconds; the seventh, 10 seconds; and the last three, 5 seconds each.

<sup>3</sup>See the *Syllabus* section: Course Requirements, pages 8 to 12; “Learning Objectives,” pages 12 to 45.

<sup>4</sup>See also *Music in Our Lives: Syllabus/Handbook*, State Education Department, Bureau of Curriculum Development, 1988.

\*An interesting “prewriting” experience for the students would be to use graphic notation to represent sounds of nature.

Notated sound compositions take much longer for the students to compose and to prepare for performance. Therefore sound compositions should be fully notated only when there are specific reasons for them or advantages to be gained.

For *improvised* sound compositions, an individual or group of students use some sort of preworked outline or plan. They decide on the kinds of sounds wanted, the overall order or organization of these sounds, the time limits for each, etc. Within such a broad plan, the performance would be highly flexible and spontaneous. It is best if these kinds of activities are organized around a single idea, such as developing a particular musical form, interpreting a mood, or creating a predetermined or preassigned impression. The activity should then be evaluated in terms of the composition’s effectiveness in achieving its purpose.

### b. Improvising

The act of improvising involves experimenting, probing, inquiring, and discovering both the properties and the behaviors of the musical experience. The students can use improvisational activity as a way of testing hunches, examining the validity of existing information, and raising questions for future activity.

Information about techniques and skills in improvising can be found in *Music Improvisation as a Classroom Method* (Sherman Oaks, CA: Alfred Publishing Company, Inc., 1973) and *The Vocal Improvisational Method* (Sherman Oaks, CA: Alfred Publishing Company, Inc. 1975), by Bert Konowitz.

### c. Using the Synthesizer in Creating, Composing, and Improvising<sup>3,4</sup>

Synthesizers have become the foundation of a large segment of contemporary music. Rapid advancements in music technology have dramatically changed the way musicians compose, arrange, perform, record, and listen to music.

It is possible for a teacher to present a meaningful unit on electronic music without having access to a synthesizer. There is no doubt, however, that the students will be more highly motivated by a synthesizer in the classroom.

#### (1) Equipment

Schools planning to purchase a synthesizer should consider the following suggestions.

Although there are many types of synthesizers available, there is no such thing as the "best" synthesizer. An expensive synthesizer with many subtle features may not be the most appropriate instrument for teaching the basic concepts of synthesis to a general music student.

In most cases, it is better to purchase two or three less expensive synthesizers with fewer features than to buy one expensive synthesizer with sophisticated features which will tend to overwhelm many students.

A synthesizer which will be used both as a teaching tool in the classroom and as a musical instrument with performing ensembles should have a full-sized keyboard. Although miniature keyboards are less expensive than full-sized keyboards, they are, in most cases, unplayable by keyboardists. In addition, miniature keyboards may be misconstrued as toys rather than as musical instruments. Note: MIDI-equipped synthesizers with miniature keyboards can be "slaved" either to a full-sized master keyboard or to a microcomputer, thereby eliminating the need to play the miniature keyboard.

The synthesizer should be equipped with MIDI – Musical Instrument Digital Interface. This interface makes it possible to connect the synthesizer to other synthesizers and, most importantly, to microcomputers.

The school should also consider purchasing a drum computer for classroom use. A drum computer can be used by itself or with a microcomputer to teach the students about rhythm, or in composing, in performing, or in recording.

It is important to play synthesizers and drum computers through a full range sound system. (Guitar and bass amplifiers should be used only when nothing else is available. These amplifiers cannot reproduce the frequency range of the synthesizer and will produce an undefined and harsh sound.) It is best to play the synthesizer through a full range speaker/amp designed especially for synthesizers; however, a stereo sound system used for a record player or a cassette deck is quite acceptable.

## (2) Teaching Strategies

The more synthesizers there are in a classroom, the more opportunities the students will have for hands-on experiences. However, the students can learn a great deal about the synthesizer with only one instrument in the classroom. Charts, diagrams, and front panel facsimiles can be used to show the students the layout and operation of a particular instrument. The students can then be called upon either individually or in small groups to discuss the functions of specific controls, to change various parameters of a sound, or to play simple musical examples on the keyboard.

Many more options are available to the students when the synthesizer is connected (via MIDI) to a microcomputer. With the appropriate software, the microcomputer can

act as a "tapeless" recorder. This software allows the students to play melodies and/or chords on the keyboard at a very slow tempo and then to program the microcomputer to play the music at any speed or in any key signature. Also, the students can enter notes on the computer keyboard and then hear the notes played on the synthesizer.

In large classes the students can be placed into groups or teams. Each team could be assigned to compose or to arrange a simple composition for the synthesizer and drum computer. The team might consist of the following members:

- (a) A performer – preferably someone with knowledge of piano, or of the notes on a computer keyboard.
- (b) A computer operator – someone to activate the record/playback modes and track assignments for each part.
- (c) A synthesizer sound designer – someone to select synthesizer sounds and special effects for the composition.
- (d) A rhythm designer – someone to program the drum computer.
- (e) A lyricist – someone to add lyrics to the composition.

There can be many variations on this example, depending upon class size and the skills of each student. The teams can also include photographers, video recordists, and choreographers to create multi-media compositions.

## d. Using the Computer in Creating, Composing and Improvising

Composers have been using computers since the 1950's. The computer is an exciting device for creative purposes: it provides an entirely new medium and working environment for creating and performing music. It enhances how we think of music, particularly in how it has revolutionized the ways that we conceptualize "information" and how we perform "communication". It allows us to think, create, and perform in ways never before possible. The computer, by now, has made as big an impact on music, musicians, and the music industry as the chalkboard made on public education. It is inevitable for musicians to develop ways to apply this new technology to music. As with all new technology, however, new applications raise new questions and new issues.

### (1) Equipment

The general comments regarding purchasing equipment under the *Using the Synthesizer* heading also apply to computers. However, one is best prepared to shop for a computer only after one has first gone through some preparatory steps:

- (a) Forget every computer name you've ever heard.

- (b) Make a list of the immediate *USES* that you have for the computer, and then make a reasonable projection of possible uses for 5-7 years ahead.
- (c) Look at software reviews – by educational organizations, in journals, from people who have used the software – then make a list of titles that meet your projected uses.
- (d) With your lists of uses and titles, look through the computer magazines and shops, talk to people who have already done what you are planning to do, and only now make a list of computer systems for which the greatest selection of software is available.
- (e) By now, girded with a list of applications (your uses), titles, and possible systems, you are ready to start looking at computers in which to *invest*.
- (f) A CAVEAT: more true with computers than with nearly anything else you will ever buy, you **ONLY** get what you pay for .. so ...
- (g) In discussions with your administrators, stress that the computer is an *investment*, not just a purchase.

## (2) Teaching Strategies

The means by which the computer can be integrated into the music class may depend on two factors: the first is building-specific, the second is Music Department related. In the first situation, the music teacher may find that there are portable computers on secured carts, or a centrally-located computer resource-center, or else single classroom-systems in the individual classrooms of the building. In the second situation, the music teacher may have a single, dedicated music-system that serves entire classes at a time, or may even have a class set of computers and software. In either case, the suggestions below should be possible in the music classroom.

Having the students create with the computer provides a good experiential basis for them to develop further understandings; however, it is inadequate merely to put the students in front of the computer. They must see, hear, and examine examples of computer works created by reputable performers and composers. (Television and film media provide sources for meaningful discussions about computer generated art and music: many TV and music-video shows offer some exciting examples.)

Two specific recommendations, regarding computer use:

*FIRST*. A useful conceptual model for the computer\* in the junior high/middle school music classroom is based on part of the *Computers in the Schools: Tutor, Tool, Tutee* model suggested by Columbia University's Dr. Robert Taylor. In the music classroom, the computer (with the appropriate

software) will be useful as a "tool" for composition or as an electronic-instrument control device; and as a "tutee", an exploratory device to which the students "teach" their musical ideas and receive immediate feedback (playback) as they explore the musical elements. Thus, the computer is both a musical instrument/tool AND an exploratory device.

*SECOND*. In addressing the *Basic Tool Skills\*\**, the academic component of classroom music, the computer may also be used as an information processor and manager. In this regard it may not be necessary for the classroom music teacher to be computer-experienced: many districts in the state are developing an instructional resource generally referred to as a "computer coordinator", at either the building or district level. The professional organization to contact is NYSACTE (New York State Association for Computers and Technology in Education). To use the computer for research skills in this course, the music teacher may find it worthwhile to contact the local person who serves this function.

## (3) Resources

(a) *Magazines, Journals, Directories, etc.*

COMPUTERS AND MUSIC  
1989 Junipero Serra Blvd.  
Daly City, CA 94014

COMPUTING TEACHER, THE I.C.C.E.  
University of Oregon  
1787 Agate Street  
Eugene, OR 97403-1923  
(Phone: 503-686-4414)

EDUCATOR'S HANDBOOK TO  
INTERACTIVE VIDEODISC  
AECT Report  
The Videodisc Monitor  
P.O. Box 26  
Falls Church, VA 22046

ELECTRONIC EDUCATION  
Electronic Communications, Inc.  
Suite 220  
1311 Executive Center Drive  
Tallahassee, FL 32301  
(Phone: 904-878-4178)

ELECTRONIC LEARNING  
Scholastic, Inc.  
730 Broadway  
New York, NY 10003-9538

-OR-

\*All references to "Computer" presume to include software, also.  
\*\*i.e., Research. See pages 30 to 31.

(Subscription information)  
P.O. Box 2041  
Mahopac, NY 10541

ELECTRONIC MUSIC MENC  
1201 16th Street N.W.  
Washington, D.C. 20036

ELECTRONIC MUSICIAN  
Mix Publications, Inc.  
2608 9th Street  
Berkeley, CA 94710  
(Phone: 415-843-7901)

INCIDER  
CW Communications/Peterborough, Inc.  
80 Pine Street  
Peterborough, NH 03458  
(Phone: 603-924-9471)

LEARNING MUSIC WITH SYNTHESIZERS  
by Friend, Pearlman, and Piggott  
Hal Leonard Publishing Corporation  
8112 W. Bluemond Road  
Milwaukee, WI 53213

LIBERATION OF SOUND, THE  
(An Introduction to Electronic Music)  
by Herbert Russcol  
Prentice-Hall, Inc.  
Englewood Cliffs, N.J. 07632

MUSIC AND THE ELECTRONIC MEDIUM  
Publications Unit  
State Education Department  
Room 171 EBA  
Albany, NY 12234

1987 EDUCATIONAL SOFTWARE  
PREVIEW GUIDE, THE  
University of the State of New York  
The State Education Department  
Center for Learning Technologies  
Albany, NY 12230

ROLAND USERS GROUP  
Roland Corp. US  
7200 Dominion Circle  
Los Angeles, CA 90040  
(Phone: 213-685-5141)

SIG BULLETINS  
I.C.C.E.  
1787 Agate Street  
Eugene, OR 97403  
(Phone: 503-686-4414)

SPECTRUM OF MUSIC, THE (series)  
"Electronic Music" (module)  
Macmillan Publishing Co., Inc.  
866 Third Avenue  
New York, NY 10022

T.H.E. JOURNAL  
Information Synergy, Inc.  
2626 S. Pullman  
Santa Ana, CA 92705  
(Phone: 714-261-0366)

VIDEODISCS IN EDUCATION  
Merrimac Education Center  
101 Mill Road  
Chelmsford, MA 11111

(b) *Articles*

Benson, Gregory M. and Hirschen, William. "Distance Learning: New Windows for Education", *T.H.E. JOURNAL*, v. 15, n. 1, August 1987, pp. 63-67.

"Courseware – Music", *T.H.E. JOURNAL*, Source Guide 1987-88, p. 177.

Davies, Owen and Edelhart, Mike. "What Is a Database?". "Equipment for Life Online", "Choosing an Online Service", "Database Software", "How to Use a Database", and "The Costs of Operating a Database", *OMNI Online Database Directory 1985*, Macmillan Publishing Company, 866 Third Avenue, NY, NY 10022, 1985, pp. 1-29.

Dworkin, Peter. "Videodisc Goes to School", *US News and World Report*, June 16, 1986, p. 62.

Edwards, John. "Alphasynauri's Aural Gratification". *Popular Computing*, December, 1983, pp. 158-164.

Friedlander, Betty. "Get your Class In-line and On-line with a Modem". *Electronic Education*, v. 5, n. 3. November/December, 1985, pp. 14-15, 23.

Hofstetter, Fred. "Computers in the Curriculum: Music". *Electronic Learning*, v. 4, n. 8, May/June 1985, pp. 45-47.

Ingber, Phil. "The Apple As Musician: New Software Packages Are Music to the Ear". *Electronic Learning*, v. 6, n. 3, November/December 1986, pp. 42-43.

Jegi, John. "Music Series Takes on the Chicken-or-Egg Dilemma". *Electronic Learning*, v. 6, no. 2, October, 1986, pp. 56-57.

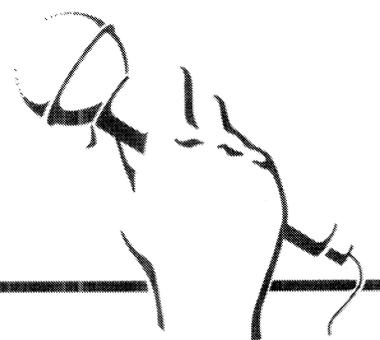
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\_\_\_\_\_. "Computers Today (Part II)". *The Instrumentalist*, October, 1984, pp. 26-34.

- McGinty, Tony. "Text Crunching: Publishers Squeeze Volumes Onto Laser-Read Disks". *Electronic Learning*, v. 5, n. 6, March, 1986, pp. 22-26.
- "Optical Disc Technology", *T.H.E. JOURNAL*, v. 14, n. 10, June, 1987, p. 46.
- Pogue, Larry. "Five External Modems Designed to Keep Educators Talking". *Electronic Learning*, v. 6, n. 6, March, 1987, pp. 24, 29.
- Reinhold, Fran and Vernot, Dave. "Online Information Services: You've Come a Long Way, Baby!". *Electronic Learning*, v. 7, n. 3, November/December 1987, pp. 36-38.
- Sales, Carrier, and Glenn. "Evaluating Lessons That Use Computers". *The Computing Teacher*, v. 13, n. 6, May 1986, pp. 46-48.
- Sherwood, et al. "New Directions for Videodiscs". *The Computing Teacher*, v. 14, n. 6, pp. 10-13.
- "Should Schools Use Videodisc?", An ITTE Report, National School Boards Association, 1680 Duke Street, Alexandria, VA 22314.
- Smith, Richard Alan. "CD-ROMs and Laser Discs – Now is the Time to Prepare". *SIG BULLETIN*, v. 2, n. 1, July/August/September 1985, pp. 17-18.
- "Software Preview Special – Music", *Electronic Learning*, v. 4, n. 8, May/June, 1985, p. 37.
- "Special Issue – Telecommunications", *The Computing Teacher*, v. 14, n. 7, April 1987.
- Steinhaus, Kurt A. "Putting the Music Composition Tool to Work", *The Computing Teacher*, v. 14, n. 4, December/January 1986-87, pp. 16-18.
- \_\_\_\_\_. "Software That's Music to Your Ears". *The Computing Teacher*, v. 14, n. 5, February 1987, pp. 23-26.
- Sternberg, Kristen. "Software: Side by Side", *Electronic Learning*, v. 4, n. 8, May/June, 1985, pp. 48-49. (Reviews of 8 music software packages.)
- Strudler, Neal. "Exploring Music With LOGO". *The Computing Teacher*, v. 12, n. 6, March 1985, pp. 16-18.
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- "Telecommunications", *T.H.E. JOURNAL*, v. 13, n. 8, April, 1986.
- Telecommunications", *T.H.E. JOURNAL*, v. 15, n. 8, April, 1987.
- "Telecommunications – Special Report", *Electronic Learning*, v. 4, n. 3, November/December, 1984, pp. 31-34, 88-89; 39-40, 90; 42-43, 92, 44-46.
- Tennis, Jean. "Telecomputing Diary – Part I". *Electronic Learning*, v. 5, n. 1, September 1985, pp. 28-29.
- \_\_\_\_\_. "Telecomputing Diary – Part II". *Electronic Learning*, v. 5, n. 2, October, 1985, pp. 4-15.
- \_\_\_\_\_. "Telecomputing Diary – Part III". *Electronic Learning*, v. 5, n. 3, November/December, 1985, p. 24.
- \_\_\_\_\_. "Telecomputing Diary – Part IV". *Electronic Learning*, v. 5, n. 4, January, 1986, pp. 24-25.
- \_\_\_\_\_. "Telecomputing Diary – Part V". *Electronic Learning*, v. 5, n. 5, February, 1986, pp. 24-26.
- \_\_\_\_\_. "Telecomputing Diary – Part VI". *Electronic Learning*, v. 5, n. 6, March, 1986, pp. 20-21.
- Troutner, Joanne. "Interactive Video-Development and Implementation". *Curriculum Report*, National Association of Secondary School Principals, 1904 Association Drive, Reston, VA 22901, v. 17, n. 1, September, 1987.
- "Video Education", *Electronic Learning* (special issue), v. 6, n. 3, November/December, 1986, pp. 22-27.
- e. *Other Resources*
- Horlacher, Wes et al. "Cultivating Creativity – How Computers Can Help". *Softside*, v. 6, n. 10, September 1983, pp. 34-35.
- Discusses how microcomputers can aid in higher level creative processes enabling the students to experience the joy of spontaneous creative expression.
- Kaplan, Don. "The Joys of Noise". *Music Educators Journal*, 62, n. 6, February 1976, pp. 37-44.
- Describes specific techniques for encouraging the students to explore the dimensions of sound: class exercises, found sounds, etc.
- Messina, Tony. "Junkyard Music". (Article). State Education Department, Albany, NY 12234: Bureau of Curriculum Development, 1984. 2 pp.
- Describes techniques for the students to use in experiencing composing and using artifacts.
- Muro, Don. "Improvisation with Synthesizers". *Music Educators Journal*, 66, n. 5, January 1980, pp. 105-108.
- Suggests that in a melody/harmony/rhythm sense, improvising on a synthesizer is no different from improvising on any other instrument. Describes the capabilities of synthesizers and outlines exercises and methods to be used with synthesizers.

#### 4. Performing (Playing Musical Instruments)<sup>1</sup>

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Playing musical instruments is a fundamental activity in general music programs. Possibilities include a wide variety of melody and percussion, keyboard, and fretted and stringed instruments as well as found or invented sound-making devices.

##### a. *The Students*

Many students who are reluctant to participate in singing activities will eagerly perform on classroom instruments or in rhythmic accompaniments using found or body sounds! Playing a ukulele or harmonica, for example, may not be looked upon as a high-level musical experience for many junior high school students, but it may bring immediate musical pleasure to some. For less able students, especially, the classroom experiences should be functional in character lest the students' musical experiences continue to thwart them. Such students are essentially "doers" in musical activities. Thus these activities should involve a strong element of individual as well as group participation. Students with handicapping conditions may need simplified musical notation (line notation, letter names arranged spatially, letter names on the staff, color-coded fingering or chord symbols) or special physical adaptations for their instruments.

##### b. *Outcomes*

Classroom performance experiences can help the students to:

- Gain an interest in music. This may arouse a desire to further explore the possibilities of performance.
- Gain a better understanding of the many and varied aspects of music.
- Find some musical activity in which they can participate with a feeling of accomplishment!
- Discover latent musical talent.
- Socialize both in and out of school.
- Increase self-discipline in practicing to improve skills and in performing with others.
- Experience a variety in classroom experiences.

- Provide a source of potential entertainment and recreation throughout their lives.

##### c. *Aspects*

Playing melody and percussion instruments and using found sounds can be used as sensory aids (visual, auditory, kinesthetic/tactile) to facilitate the study of the following:

- Pitch and intervals
- Basic rhythms
- Volume and tone quality (timbre)
- Form
- Major and minor tonalities
- Singing in tune
- Music reading
- Part singing

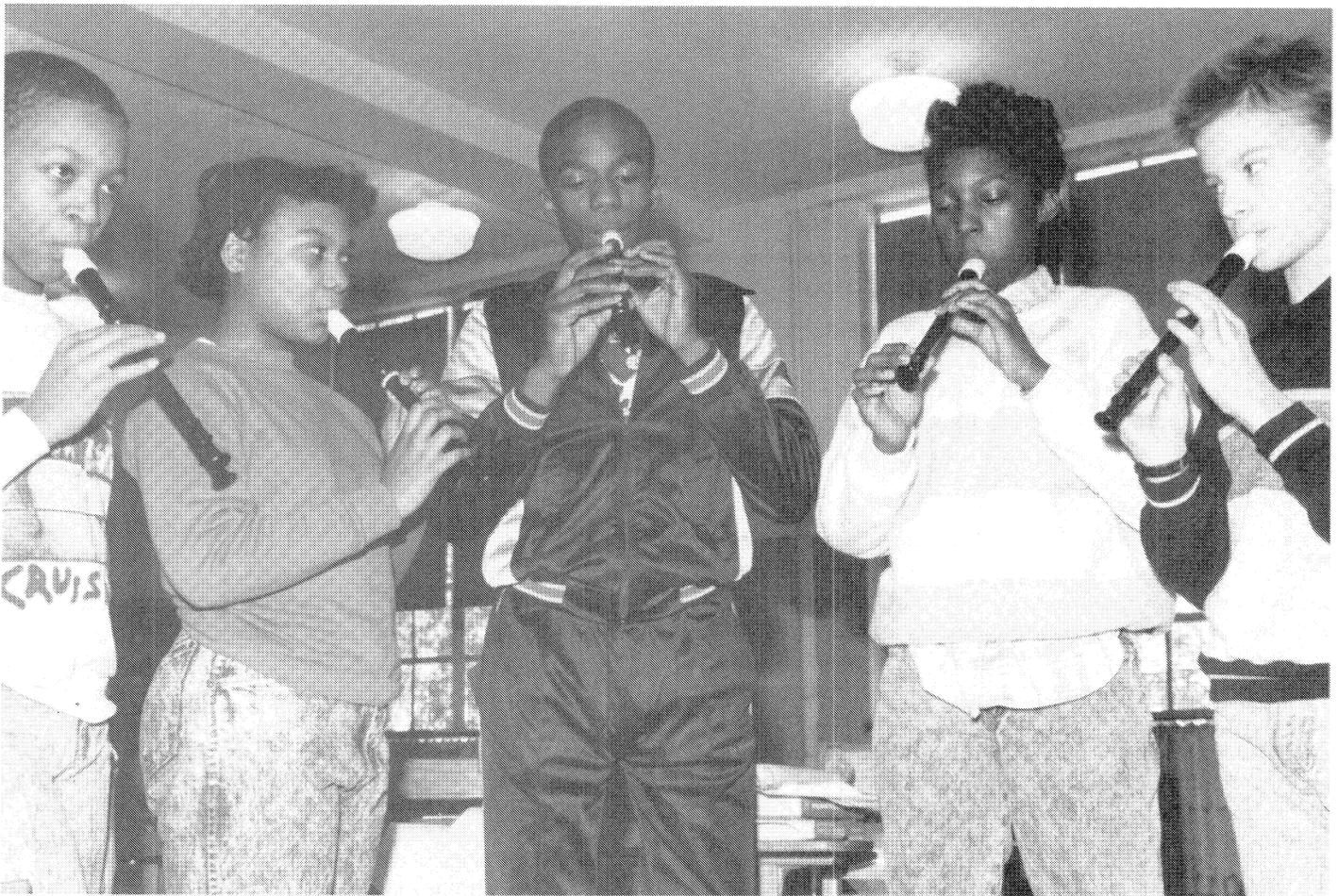
##### d. *Equipment*

The list of possible sound-producing devices for class use is practically endless! Availability, of course, is a consideration. However, whatever inventory can be considered immediately accessible can be added to at relatively small expense. The ultimate supply of sound-making devices employed in classes is limited only by the initiative of the teacher in searching out and acquiring additional equipment.

Some suggested "instruments" might include:

- Body sounds, environmental instruments (found sounds);
- Orff style melody and percussion instruments;
- Acoustic or electronic keyboards;
- Guitars, banjos, ukuleles;
- Recorders, ocarinas;
- Harmolins;
- Tone bars, tuned bells;
- Maracas, tambourines, cymbals, bells, drums, woodblocks, castanets, rattles, claves, guiros, gongs, temple blocks, cowbells, etc.

<sup>1</sup>See the *Syllabus* section: Course Requirements, pages 8 to 12; "Learning Objectives," pages 12 to 45.



#### e. *Teaching Strategies*

If resources and time are available, the teacher might set aside a block of class sessions to instruct all members of the class in some of the basic techniques involved in learning to play the piano, recorder, electronic keyboard, or guitar, etc.

The class might also be divided into groups to study any of the above or similar instruments. Each group works with a different instrument, taking turns playing. The teacher goes from group to group, helping the students to learn new notes, fingerings, etc.

#### f. *Student Activities*

At the very least, every student should be given as many opportunities as possible to perform, using a variety of sound-producing devices in a wide variety of musical situations. Performance skill in the traditional sense is not the objective. Rather, it is enjoyment of music through involvement in musical activities such as:

- Playing rhythmic ostinati;
- Choosing appropriate instruments to accompany certain recordings;
- Playing chordal accompaniments to songs on tuned bellblocks;
- Composing at the keyboard, using groups of notes (black keys – pentatonic) “tone clusters,” rhythmic, or diatonic (white keys) selections;
- Dramatizing a play with sound effects (piano or percussion);
- Experimenting in composing melodies by ear;
- Using bellblocks representing easy chords, such as I, V, IV to accompany: single chord songs (I) two-chord songs (I, IV or I, V), and three-chord songs (I, IV, V);
- Composing and performing sound compositions;
- Using one bell chords (I, IV, V) to accompany “blues” songs;
- Choosing appropriate rhythm instruments to accompany various ethnic musics and/or stories or poems;
- Accompanying song lyrics, student-generated lyrics, charts, verses, vocal sounds, etc.

## 5. Communicating



Communication skills are the foundation upon which most learning is based. This premise forms the basis for the very first priority of the Regents Goals for all elementary and secondary students in New York State. The students in classes in *music* as well as in other disciplines are being asked to:

- Think logically and creatively;
- Apply reasoning skills to issues and problems;
- Comprehend written, spoken, and visual presentations in various media;
- Speak, listen to, read, and write clearly and effectively in English;
- Use current and developing technologies for academic pursuits;
- Determine what information is needed for particular purposes and be able to acquire, organize, and use that information for these purposes.

### a. *The Teacher's Background*

The teacher need not be a trained writing or speech teacher in order to help the students express their musical understanding and thoughts in an effective and meaningful manner. But he/she must be flexible enough to provide the students with opportunities to communicate their thoughts and their creativity in a variety of ways and then to evaluate these communications so as to advance skill development.

### b. *An Approach*

(1) *Communicating as a Part of the Music Curriculum.* It is possible to design specific activities that improve specific communication skills. However, *all* areas of the music curriculum lend themselves to the latter.

When designing or choosing activities, then, consider ways of including those communication skills that meet specific needs of the class, groups, or individual students. Just as listening is the means by which any musical concept can be experienced or advanced, so communication is a means through which the students can express and share their understanding of musical concepts.

### c. *A Step-by-Step Strategy for Teaching Communication Skills*

- (1) *Make the communicating problem real to the students in terms of their own experience* – in music class, in school, after school, reading, television – any way through which the students can be made aware of the problem.) Solving the problem – in discussing, making a report, listening to a report, giving information, stating one's point of view, etc. – is what good communication is all about. Discuss with the class their experiences with the problem, to involve them in the lesson.
- (2) Next, set up with the class a *few* (not more than two or three) important criteria for what succeeds and what fails in the communication situation (problem). Examples are: speaking clearly and recognizing others' rights. *These criteria are those upon which the student(s) will be evaluated.* Before evaluating students with handicapping conditions, review the student's IEP to determine the student's abilities and needs.
- (3) Then, allow time for *practice*. Group discussions, oral reports, panels, collages, etc. all take time. Growth may not be as fast as you might like; but, little by little the students through practice will expand their skills. So provide many opportunities for them to do so!
- (4) *Evaluate* in terms of the criteria described in (2). And, encourage, encourage, encourage!

### d. *Typical Communication Activities*

- (1) Consider a variety of communication activities and media:
  - Group reports
  - Chalk talks
  - Group discussions/ buzz sessions
  - Collages
  - Sound compositions
  - Creative writing
  - Recording of Improvisations, etc.
  - Videotapes
  - Panel discussions
  - Storytelling
  - Listening games

(2) Include classroom-tested activities:

- Creating a new composition based upon an improvisatory experience.
- Developing "lay" notation and group production of innovational music.
- Preparing visual representations of reactions to specific music.
- Developing narration for an expressive piece of music.

e. *Resources*

*Listening and Speaking and Composition K-12 strands of The English Language Arts Syllabus.* State Education Department. 1986.

*Issues of the Music Educators Journal.*

## 6. Increasing Multicultural Awareness<sup>1,2</sup>



### a. The Teacher

The teacher's attitude, beliefs, knowledge, commitment, and skill will be critical to success in the teaching and integration of cultural awareness in and through music. Therefore, it is suggested that the teacher:

- (1) Must feel comfortable with incorporating world musics into the course of study. This requires that the teacher not be rigid or unchanging in his or her approach. On the contrary, the teacher should
  - Develop time for her or his own inquiry into the musics of the world.
  - Investigate and research available books, records, and tapes.
  - Develop appropriate objectives and activities that will allow her or him as well as the student to experience a variety of musical cultures.

Most of all, the teacher must *develop confidence in himself or herself* by not imposing his or her musical values/ preferences on the students and by helping them to see that world musics have interrelationships, that each culture's music is unique but equally logical.

- (2) Allow the students to develop their own musical choices through the exposure to the variety of world musics. This will increase the likelihood that they will continue with these choices in later life, and will result in a broadening of musical taste.
- (3) Help the students to develop their abilities to discover the differences and similarities among musical cultures and provide opportunities for them to *compare* one with another. The emphasis should be placed on similarities before differences

between familiar Western musics and the style selected for study.

- (4) Develop the students' musical skills so that the students may become sensitive to perceiving the elements of music, and their various treatments in cultural styles.
- (5) Encourage the study of the different ways of "making" music by presenting the ways in which melody, rhythm, texture, and form occur in the musical traditions of the world. Suggest ways and provide opportunities for creative composition and improvisation which utilize these "new" or unfamiliar musical techniques; this is, perhaps, the most sophisticated level of musical understanding.
- (6) Provide the students with the opportunity to develop listening skills and singing, and make maximum use of hands-on activities, playing instruments, and physical movement.

### b. The Students

This course should give the students freedom to investigate expressive qualities, feelings, emotions, and/or any extra-musical aspects that might be presented through global musics. The teacher must be prepared to assist the students with this *musical inquiry process*. It is a unique opportunity to develop both musical and personal sensitivity, and to break down prejudices which form quite naturally through isolation and underexposure to other cultures.

### c. Facilities

Listening, performing through song and instruments, and moving will be important activities in helping the students to achieve the required "Learning Objectives".<sup>3</sup> It is suggested, therefore, that the classroom have comfortable

<sup>1</sup>See the *Syllabus* section: Course Requirements, pages 8 to 12; "Learning Objectives," pages 12 to 45.

<sup>2</sup>See Regents Goal #6 in the Appendix.

<sup>3</sup>See the *Syllabus* section, pp. 12 to 45.

space and a positive classroom atmosphere. Also, pictures of various peoples and instruments should be displayed. It would be most beneficial also for each student to have her or his individual station so that he or she might review filmstrips, videos, and slides; listen to records; improvise and compose; and, read about selected musics and their cultures.

#### d. Resources

Anderson, William M. and Shehan, Patricia K. *Global Perspectives in Music*. Reston, VA: MENC Publications. 1988.

Sourcebook of lessons for grades 4-9 which emphasize musical styles of every major area of the world. Includes annotated bibliography.

*Annotated Bibliography of Audio Visual Materials for Bilingual Programs, An.; Annotated Bibliography of Curriculum Materials for Spanish Bilingual Programs, An.; and, Annotated Bibliography of Materials on the Puerto Rican and Mexican Cultures, An.* Albany, NY: Bureau of Bilingual Education, State Education Department. 1978 et seq.

Three publications which, in various pages, suggest ways of increasing multicultural awareness through using music.

Brooks, Tilford. *America's Black Music Heritage*. Englewood Cliffs, NJ: Prentice-Hall, Inc. 1985.

A source book of information on Black American music genres in American history, together with chapters on the spiritual, gospel music, the blues, ragtime, etc.

Butcher, Wade E., Levine, Toby, and Standifer, James A. *From Jumpstreet: A Story of Black Music – Secondary Teaching Guide*. WETA TV, Washington, D.C., and Program for Educational Opportunity, The University of Michigan, Ann Arbor, MI 48106, 1980. 186 pp.

A series of 13 half-hour TV programs hosted by Oscar Brown, Jr. Through performances, interviews, documentary films, and animation, explores the black musical tradition from its African sources to its present place in American music. Contains 13 units with sample lessons.

George, Luvenia A. "African Music through the Eyes of a Child". *Music Educators Journal*, 69, n.9, May 1983, pp. 47-49.

Recounts the experience of 7th and 8th grade students in learning to play African instruments.

Giles, Martha M. "Improvising on an Indian Flute". *Music Educators Journal*, 70, n.6, February 1984, pp. 61-62.

Describes how an Indian flute can be made, and how it can help the students become aware of Indian culture.

Huang, Joe. *The Sounds of Silk and Bamboo: Chinese Music, Teachers' Handbook*. San Francisco, CA 94101: Chinese Culture Foundation, 1976. 29 pp. (ED 178665)

Provides a two-day lesson plan to familiarize the students with Chinese music, musical instruments, and playing techniques.

May, Elizabeth. *Music of Many Cultures*. Los Angeles, CA: University of California Press. 1982.

Includes introductory articles by specialists in the music of Asia, Africa, and the Americas, together with helpful discographies and bibliographies.

Miller, Samuel D. and Brand, Manny. "Music of Other Cultures in the Classroom". *Social Studies*, 74, n.2, April 1983, pp. 62-64.

Discusses how to select music materials to enhance social studies and how to use ethnic music to promote understanding of other peoples and of musical elements.

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

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

O'Brien, James P. "Integrating World Music in the Music Appreciation Class". *Music Educators Journal*, 67, n. 1, September 1980, pp. 38-39, 41-42.

Presents commonalities of world musics presented in terms of basic concepts of rhythm, harmony, melody, timbre, etc.

Shehan, Patricia K. *Multicultural Music (K-9)*. Morristown, NJ: Silver Burdett/Ginn., 1988.

Nine brief graded handbooks for teaching non-Western classical and Western traditional musics.

\_\_\_\_\_. "The Riches of Ragtime." *Music Educators Journal*, 73, n.3, November 1986, pp. 22-25.

Couples a history of ragtime music with a step-by-step lesson involving listening, rhythmic chant, singing, and performing a ragtime theme on classroom instruments.

## VI. RESOURCES: GENERAL<sup>1</sup>

### A. State Education Department<sup>2</sup>

*Looking through the Video Glass*. Videotape Catalog, 1986 Edition, Albany, NY 12234: Center for Learning Technologies, Room 9A47 CEC, Empire State Plaza. 195 pp.

Describes music computer software.

*Music and the Electronic Medium*. 1972. 73 pp.

Gives background material on sound and electronic music.

*Music in Modern American Society*. 1971. 88 pp.

Describes classroom-tested techniques for introducing the students to the elements of music, to Rock, pop, jazz, etc.

*Music in Our Lives Syllabus/Handbook*. 1988.

Suggests desirable learner outcomes in listening, composing, etc. for above average middle/junior high students, and describes classroom-tested techniques for teaching listening, composing, performing, etc.

### B. Books

Andrews, Frances M. *Junior High School General Music*. Englewood Cliffs, NJ 07632: Prentice-Hall, Inc. 1971. 107 pp.

Looks at junior high school general music, including an analysis and definition of general music, planning, singing, listening, creativity, and classroom and pupil management. Includes resource readings and a bibliography. (Out of print)

Bennett, Michael D. *General Music to Go: I*. Memphis, TN 38101: Pop Hits Publishing Company. 1982. 20 pp.

Includes student worksheets and cassettes.

\_\_\_\_\_. *General Music to Go: II*. Memphis, TN 38101: Pop Hits Publishing Company. 1982. 24 pp.

Includes student worksheets and cassettes.

\_\_\_\_\_. *Surviving in General Music*. Memphis, TN 38101: Pop Hits Publishing Company. 1974. 99 pp.

Describes popular and classical listening activities, musicianship activities, and games. Includes many examples of student worksheets, and directions on how to assemble materials needed for games.

\_\_\_\_\_. *Surviving in General Music: II*. Memphis, TN 38101: Pop Hits Publishing Company. 1978. 95 pp.

More of the kinds of activities found in Volume I.

Besson, Malcolm, et al. *Teaching Music in Today's Secondary Schools: A Creative Approach to Contemporary Music Education*. New York: Holt, Rinehart, and Winston, Inc. 1974. 354 pp.

Includes examples of all aspects of general music: the development of objectives, organization of procedures, selection of equipment and materials, evaluation and review; outlines proposals for the music listening class; makes suggestions for course implementation.

Clark, Cynthia and Donna Chadwick (compilers). *Clinically Adapted Instruments for the Multiply Handicapped*. St. Louis: Magnamusic-Baton, Inc. 1980. 192 pp.

Elliott, Barbara et al (editors). *Guide to the Selection of Musical Instruments with Respect to Physical Ability and Disability*. Philadelphia, PA: LINC Resources, Inc. 1982. 192 pp.

Forcucci, Samuel. *General Music in Junior High School: An Overview and Guide for the Improvement of Instruction*. Ann Arbor, MI 48106: University Microfilms, Inc. 1966. 323 pp. (Out of print)

Proposes how to improve the quality of music education at the junior high level. Includes examples, pictures, questions for discussion, and a bibliography.

Glenn, Neal, et al. *Secondary School Music: Philosophy, Theory, and Practice*. Englewood Cliffs, NJ 07632: Prentice-Hall, Inc. 1970. 275 pp. (Out of print)

Describes the place of general music in education, objectives for general music, and the teaching of general music through singing, playing, study, and listening. Includes many musical examples and songs and a bibliography and reference materials.

<sup>1</sup>See also the various subsections of this *Handbook* section and the "Learning Objectives" of the *Syllabus* section.

<sup>2</sup>Unless otherwise indicated, all titles are available from the Bureau of Curriculum Development, Room 314, State Education Building, Albany, NY 12234.

Graham, Richard. *Music for the Exceptional Child*. Reston, VA 22091: Music Educators National Conference. 1975. 251 pp.

Graham, Richard, and Beer, Alice. *Teaching Music to the Exceptional Child*. Englewood Cliffs, NJ 07632: Prentice-Hall Inc. 1980.

Hoffer, Charles R. *Teaching Music in Secondary Schools, 3rd ed.* Belmont, California 94002: Wadsworth Publishing Co., Inc. 1983. 448 pp.

Discusses the meaning of "general music," the characteristics of a successful general music teacher, and activities and materials. Gives examples of lesson topics and plans.

Hughes, William D. *Planning for Junior High School General Music*. Belmont, California 94002: Wadsworth Publishing Co. Inc., 1967. 115 pp. (Out of print)

Discusses planning for a general music class and includes sample lesson plans. Provides procedures for opening and closing class. Includes sample questions, musical examples, charts, tables, evaluation sheets, and a bibliography.

Nocera, Sona. *Reaching the Special Learner Through Music*. Morristown, NJ 07960: Silver, Burdett and Company. 1979. 298 pp.

Regelski, Thomas A. *Teaching General Music: Action Learning for Middle and Secondary Schools*. New York, NY 10001: Schirmer Books, a Division of Macmillan Company. 1981. 421 pp.

Discusses the teaching of general music. Includes a description of the psychological development of the student at this level and how music education can serve his/her needs. Approaches traditional music with "song-writing." Describes a successful listening program, including the responsibilities of the teacher and the learner and various types of listening lessons. Explores the challenge of general music and bases for general music education. Also includes a bibliography.

Spanko, Jean. *Taming the Anthill*. Memphis, TN 38101: Memphis Musicraft Publications. 1985. 76 pp.

Describes activities that range from singing to listening to composing to understanding notation. Also includes suggestions for classroom management. Gives author's permission to reproduce sample worksheets.

Wilson, Frank R. *Tone Deaf and All Thumbs?: An Invitation to Music Making For Late Bloomers and Non-Prodigies*. New York, NY 10010: Viking Inc. 1986. 209 pp.

Describes, in an entertaining fashion, connections between neurology and music in terms of elements of music and pedagogy.

## C. Magazines

*General Music Today*. Dr. John Fitch, University of Arizona, ed. MENC, 1902 Association Drive, Reston, VA 22091.

Includes articles on various facets of general music, and regular columns by general music specialists. Published in September, December, and March.

*Music Alive: A Monthly Magazine for the General Music Curriculum*. Port Chester, NY 10573: Cherry Lane Music Company, P.O. Box 430.

Of special interest to teachers of general music classes.

*Music Educators Journal*. MENC, 1902 Association Drive, Reston, VA 22091.

Contains useful articles on all phases of music education.

## D. Magazine Articles; Parts of Books

Andrews, Frances M. "Planning for Everyone in Junior High School Music." (In *Instructional Objectives in Music*). Compiled by J. David Boyle. Reston, VA 22091: Music Educators National Conference, 1974, pp. 119-126.

Argues that music should be useful in the out-of-school present and future lives of the students. Includes examples of behavioral objectives and methods of evaluation.

Atterbury, Betty W. "Success in the Mainstream of General Music." *Music Educators Journal*, 72, n.7, March 1986, pp. 34-36.

Caissey, Gail. "Curriculum Design for the Early Adolescent" *Music Educators Journal*, 7, n.1, March 1985, pp. 37-41.

Presents tips for teaching this age group.

Cox, Jane C. "Music in the Junior High School Special Curriculum." *Music Educators Journal*, 49, n.5, 1960, pp. 61-62.

Suggests techniques for teaching music to special education students.

Eisman, Lawrence. "Teaching the Difficult General Music Class." *Music Educators Journal*, 53, n.3, November 1966, pp. 51-53.

Provides suggestions to motivate "difficult" students through carefully chosen topics, songs, activities, and listening experiences.

Forsythe, J.L. and Jellison, J.A. "It's the Law." *Music Educators Journal* 64, n. 3, November 1977, pp. 30-35.

Hughes, William O. "Planning Educational Experiences in Junior High School General Music." *Music Educators Journal*, 52, n.3, January 1966, pp. 76-78.

Covers topics such as the value of planning, philosophy, structure, and evaluation.

Jurgielewicz, Victor. "Organizing a General Music Class." *Music Journal*, 56, n.7, 1958, pp. 96-97.

Discusses the importance of organizing a classroom prior to beginning instruction. Includes: orderly entrances and exits, getting acquainted, acquiring student data, and seating.

Karel, Leon. "Strategies for Survival." *Music Educators Journal*, 64, n.1, September 1978, pp. 30-35.

Suggests techniques for getting the students to think musically.

Lichtmann, Curtis and Lewis, Barbara. "A Composer Teams with Student Lyricists to Make History Live." *Music Educators Journal*, October 1985, pp. 37-38.

Describes an experience in writing lyrics in a middle school classroom.

Montgomery, Janet. "Handicapped Students in Instrumental Music." *Dialogue in Instrumental Music Education*, Fall 1979, 3, n.2, pp. 49-58.

Pucciani, Linda. "Public Relations for Invisible Programs." *Music Educators Journal*, 69, n.7, March 1983, pp. 52-53.

Describes how to use publicity media to communicate the general music program to the community.

Reese, Sam. "How Do Your Ideas About Music Affect Your Teaching?" *Music Educators Journal*, 62, n.6, February 1976, pp. 84-88.

Deals with the understanding of aesthetics and how a teacher's theories about them affect classroom practice.

Rummler, Roy L. "Direct Involvement Through Contemporary Composition: A Practical Way to Avoid Force-Feeding." *Music Educators Journal*, 60, n.4, December 1973, pp. 22-25.

Outlines a creative curriculum based on the motivation of the students through the performance of their own compositions, in a detailed, step-by-step description.

Taylor, Jack. "Computers as Music Teachers." *Music Educators Journal*, 69, n.5, January 1983, pp. 43-45.

Describes the use of a computer/synthesizer to teach sight singing, playing, etc.

Thompson, Keith. "Education of the Handicapped Learner." *Music Educators Journal*, 68, n.8, April 1982, pp. 25-28.

Emphasizes clarifying goals, using interdisciplinary terms, developing criteria for achievement, and modifying teaching strategies.

(Various authors) "Making Your Classroom Visually Attractive." *Music Educators Journal*, 64, n.1, September 1978, pp. 61-67.

Describes techniques for decorating the bulletin board, wall blocks, and the room as a whole, and using time lines, the opaque projector, etc.

Wooddell, Glenn. "Gifted Children in General Music." *Music Educators Journal*, 70, n.5, January 1984, pp. 43-46.

Describes a unit plan, including learning objectives, major concepts, and general content areas.

\_\_\_\_\_. "Through the Glass Lightly." *Music Educators Journal*, 68, n.7, March 1982, pp. 36-37.

Describes a junior high school music teacher's experiences as a professional.

## E. Brochures

Adler, Mervin S. *Developing Understanding of 20th Century Composition in Junior High School Music*. U.S. Office of Education, Bureau of Research. 1970. 63 pp.

Deals with Rock, pop, electronic music, and jazz.

Elliot, Barbara, et al. *Guide to the Selection of Musical Instruments with Respect to Physical Ability or Readability*. Magnamusic-Baton. St. Louis, Missouri.

## F. Films/Videotapes

"Special Musicmakers." Produced by Sherri Austin, 1982. Available from Wichita State University, Audiovisual Division of the Library, Wichita, Kansas 67208. Cost (in 1982): \$150

Features several music specialists teaching students having various handicapping conditions, in Wichita Public Schools.

"Very Special Dance, A." 1978. Available from AAHPERD (American Association of Health, Physical Education, Recreation, and Dance). Produced by KUTV in 1978. Cost (in 1981) \$175. For information, write to AAHPERD, NEA Sound Studios, 1201 16th St. NW, Washington, D.C. 20016

Features Anne Riordan, a dance specialist, working with mentally handicapped and physically handicapped students.

## G. Organizations

International Association of Music for the Handicapped (IAMH).

(Formerly known as Music Education for the Handicapped.) 2687 North Little Rock Drive, Provo, Utah 84604. Publishes a copyrighted journal quarterly.

Music Educators National Conference (MENC). 1902 Association Drive, Reston, VA 22091.

New York State Music Association (NYSSMA). Dr. Bruce Purrington, Executive Director, 61 Prince Lane, Westbury, NY 11590.

## VII. SAMPLE LEARNING EXPERIENCES

The "lesson plans" on the following pages are intended to illustrate the use of the Teacher Planning Form in the development of learning experiences.<sup>1</sup> All of the lessons have been field-tested, and most of them will provide a complete musical experience within a typical class period. Please note, however, that they are not intended as recipes

for teaching a class or as parts of a prepackaged curriculum or program. They are simply examples or "desirable outcomes" of the *process* teachers are encouraged to follow in developing their own lesson plans for music in the middle/junior high school.



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<sup>1</sup> See page 68.

# SAMPLE LEARNING EXPERIENCE #1

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS, POSITIVE ATTITUDES

SCHEMA TIE-IN: **Category** – Sound and Silence  
**Subcategory** – Tone Color (Timbre)

LEARNING OBJECTIVE: The students will discover different tone colors (timbres) from a single sound source and will compare them to qualities of other musical instruments.

READINESS:

ACTIVITIES: Listening, playing, analyzing, discussing

MATERIALS, COMMENTS, and  
REMINDERS

## PROCEDURE

Have some suitable objects on hand for those students who have nothing with them.

1. Ask the students which instrument they like best, and why. After they have made their choice(s), playfully defend the idea of using only one instrument for music making and then elicit from them the advantages of using more than one – different tone colors (timbres), different pitches, different combinations, the effects of different combinations, etc.
2. Ask the students to name the qualities an object should possess in order to be a good and/or practical musical instrument – interesting sound, unique sound, playability (with practice), repeatability, durability, accessibility (i.e., not rare), portability, etc. Write their suggestions on a chalkboard.
3. Give the following directions: “Without leaving your seat, find an object with which you can produce at least five different sounds. ...5 minutes! .2 minutes! ...Time’s up!” Join the class in performing the activity.
4. Have the students demonstrate their “instruments” one by one. At some point, demonstrate your own, while the students listen. As the instruments are demonstrated, have the students match them with the criteria identified in 2 above.  
  
If a student chooses the synthesizer, have him/her give a simple description of how each of his/her five sounds is produced. If the synthesizer is not chosen, you may decide to make that choice: the demonstration should, as indicated, include a simple description of how each sound is produced.  
Some suggestions:
  - a. Use different Soundwave shapes.
  - b. Use the same Soundwave shape, but different *Filter* settings
  - c. Keep wave shape and *Filter* the same; vary the *Envelope* settings.
  - d. Combine several sound-sources through the *Mixer*, at equal volume settings.
  - e. Use one set of Sound-Sources through the *Mixer*, but vary the relative volumes at the *Mixer*.
  - f. Do Not become any more complex than this, but allow the students as much latitude as they can devise without losing the focus of this SLE.
5. After all of the “instruments” have been “played,” ask the students to identify the sounds they liked best and their reasons why. Have the students keep a written record of the sound sources they like best and the reasons for their preferences.
6. Direct the class in a concert with the new “instruments,” conducting entrances and cutoffs for solos and combinations of different instruments as the “musicians” play them.
7. ASSIGNMENT: Have the students bring their “instruments” to the next class session so that they can create a musical composition with the instruments they like best.

(continued on next page)

Other possibilities for grouping and forms:

- For groups of three, use form ABCDCBA, in which A = one instrument, B = a second instrument, C = a third instrument, and D = all instruments.
- For groups of six, use form ABCBA, in which A = one instrument, B = two other instruments, and C = three other instruments.

The computer is appropriately used as a controlling device in the recording and/or performance of music. If the school is so equipped, the student may make the decision to:

- a. boot the computer with the available musical instrument controlling software;
- b. hook up the synthesizer to the computer;
- c. set the synthesizer settings and *save* them to a data-disk;
- d. use the computer to call up the appropriate settings.

(This also relates closely to Composing.)

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #2

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** Category – Sound and Silence, Form  
 Subcategory – Tone Color (Timbre), Sectional: ABACBA

**LEARNING OBJECTIVE:** The students will use their knowledge of tone color (timbre) to organize a sectional piece.

**READINESS:** Participation in musical sound making with “instruments” discovered in a previous class session (Sample Learning Experience #1)

**ACTIVITIES:** Composing, playing, discussing, evaluating

**MATERIALS, COMMENTS, and REMINDERS**

Pairs of names

Usable “instruments” for the students who have forgotten them or who were absent from the previous class

Handout: organization plan and instrument key for sound compositions

**PROCEDURE**

1. Divide the class into pairs (If there is an odd number of students, join the individual to make a pair or make one of the pairs a group of three.), and have each group use the “instruments” discovered in a previous class session to develop a sound composition according to the following form:

ABACBA

A = one instrument playing any/all of the sounds discovered with it in a previous class session

B = the other instrument playing any/all of its sounds

C = both instruments playing together any/all of their sounds

Each section (A, B, C) should last 10 seconds or less.

2. Give each group an organization plan and instrument key like the one below. Each column in the plan represents a section of the composition, and the letter at the top of the column represents the instrument(s) to be used in producing the sounds for that section.

A	B	A	C	B	A

Then have the students in each group write:

- Their names immediately beneath the letters that represent their instruments, and
- Reminders, in the appropriate columns, of the sounds they wish to make with those instruments.

Allow 15 minutes for this part of the activity.

3. When they are ready, have the “composers” perform their works.
4. Tape the performances and help the students to evaluate the results.

*(continued on next page)*

REMARKS:

FUTURE IDEAS:

Other possibilities for grouping and forms:

- For groups of three, use form ABCDCBA, in which A = one instrument, B = a second instrument, C = a third instrument, and D = all instruments.
- For groups of six, use form ABCBA, in which A = one instrument, B = two other instruments, and C = three other instruments.

## SAMPLE LEARNING EXPERIENCE #3

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** KNOWLEDGE AND UNDERSTANDING, USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Form  
**Subcategory** – Tone Color (Timbre), Sectional: ABA

**LEARNING OBJECTIVE:** The students will describe the sound sources they discovered in a previous class session, and understand that the tone quality (timbre) of an instrument is determined by its size, shape, the material(s) of which it is made, and the manner in which it produces its sound.

**READINESS:** Participation in a previous class session dealing with discovering five different sounds from one sound source (Sample Learning Experience #1)

**ACTIVITIES:** Analyzing, organizing, composing, playing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

1. Engage the students in a 10-15 minute discussion of the sound sources they discovered in a previous class session. Have them identify commonalities as well as differences. List their descriptors on a chalkboard. Example:

<i>Material or Synthesizer Settings</i>	<i>Production of Tone</i>	<i>Type of Sound</i>	<i>Size/Shape</i>
metal	struck	brief	small/short
wood	blown	sound holds, then dies away	large (long)
plastic	scraped	definite pitch	rounded
paper	rattled	indefinite pitch	irregular
(List of Synthesizer Settings)	electronic	(subjective descriptions)	— —

Lead them to the conclusion that the tone quality (timbre) of an instrument is determined by its size, shape, the material(s) of which it is made, and the manner in which it produces sound. Help them to make the connection that each of these criteria influences the acoustical characteristics (Waveshape, harmonic content, etc.)—that the synthesizer can replicate – that affect the instruments’ timbre.

2. Have the students vote on their favorite “instruments”. Take nominations, with the nominators giving reasons for their choices. (“I like it” should not be accepted as a reason.) Add another column to the lists on the chalkboard and in it, near the appropriate descriptors, write the names of the instruments nominated most frequently. Do this as quickly as possible in order to move on to the next part of the activity.
3. Help the students to organize an “orchestra” with 10-15 of the “instruments” they like best. Then have them work as a class (or as individuals, or in small groups) to develop and perform an ABA composition. Suggest that they:
  - Group instruments with similar sound characteristics into sections,
  - Decide on the order and length of playing for each instrument’s and/or section’s sound, and
  - Create interesting combinations of sounds.

The student(s) with the best ideas might conduct the “orchestra.”

4. Lead (or have a student conductor lead) a rehearsal.

*(continued on next page)*

5. Tape the performance.
6. Have the members of the "orchestra" listen to the recording of their performance during the next class session.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #4

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING, POSITIVE ATTITUDES, PARTICIPATION SKILLS

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Form, Expression  
**Subcategory** – Tone Color (Timbre), Sectional: ABA

**LEARNING OBJECTIVE:** The students will identify an ABA pattern of volume superimposed over three verses in the opening "O Fortuna" of Carl Orff's CARMINA BURANA and will respond to and discuss word painting effects.

**READINESS:** Familiarity with sectional ABA organization

**ACTIVITIES:** Listening, analyzing, reading, discussing

**MATERIALS, COMMENTS, and REMINDERS**

Pretape of "O Fortuna" (Band 1), from Carl Orff's CARMINA BURANA (Columbia ML 5498)

Transparency and handout: Latin text and simplified English translation of "O Fortuna"

Discuss the wandering indigent monks who wrote the poetry used in "O Fortuna."

**PROCEDURE**

1. Ask the students to name some of their favorite songs and to decide whether the music or the words are more important in each case. In which songs, if any, are they equally important?
2. Ask the class what happens when the words to a song are sung in a language which is foreign to the listener(s). For example, how do Japanese teenagers seem to respond to American songs? Have the students name popular songs sung in French, Greek, Italian, Spanish, or whatever and describe their responses to them.
3. Distribute copies of the Latin text and a simplified English translation for "O Fortuna" from Carl Orff's CARMINA BURANA. Discuss the meaning of the words and type of music that might accompany them. Which words seem most important? Have the students find similar words in both languages.
4. With assistance from the class, divide the text (other than by verse) into ABA sections. Then ask the students to read the words aloud with you as you point to them on a projected transparency and decide which should be accented or made loud and which should be made soft (no in-betweens). Mark the words appropriately with a grease pencil as you go along. Play a pretaped recording of "O Fortuna" and have the students check their choices against the composer's.
5. Having listened to the tape, return to the text and ask the students to identify the words (moon, whirling wheel, melting ice, weeping, etc.) the composer tried to "imitate" in his music. Tell the class that Orff tried to use sound as a writer uses words and a painter uses pigment to create pictures in the listener(s)'s mind. Then ask the students to listen carefully to a second playing of the tape for possible answers to such questions as the following:
  - How did Orff create a musical picture of the "whirling wheel," the gambler's wheel of fate?
  - What were the medieval monks who wrote the poetry used in "O Fortuna" probably like?
  - How is it possible to write modern music about or using historical things?
  - Is it necessary to know the words in order to feel the composer's message?
6. Play the recording, solicit answers to the questions in Step 5 of the activity, discuss them, and lead the students to the conclusion that music can be a powerful language – with or without words.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #5

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** POSITIVE ATTITUDES, DEPTH OF PERCEPTION, USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Form, Expression  
**Subcategory** – Tone Color (Timbre), Dynamics

**LEARNING OBJECTIVE:** The students will demonstrate a growing awareness of the expressive power of music by creating a sound composition from a story line.

**READINESS:** Experience with sound sources and interpretive effects

**ACTIVITIES:** Organizing, reading, composing, playing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Optional: Selected recordings of program music

Lists of scrambled items derived from news articles or short stories

1. Initiate a brief discussion of the role of music in storytelling by asking the students such questions as the following:

- If you wanted to tell a story, would you use words, pictures, or music? Why? Which medium do most people use for this purpose?
- If stories can be told more efficiently and effectively through words and/or pictures, what, if anything, can music contribute to the process?

Discuss the use of music in specific movies and television programs. Then remind the students of some of the program music to which they may have been exposed in earlier years: Dukas' THE SORCERER'S APPRENTICE, Gershwin's AN AMERICAN IN PARIS, Grofé's GRAND CANYON SUITE, Tchaikovsky's 1812 OVERTURE or THE NUT-CRACKER SUITE, etc. If none of these are familiar, you may wish to have the students listen to one or two selections of this type which tell a story or paint a picture and include sounds produced by sources other than musical instruments.

2. Divide the class into small groups and give each group 15 minutes or so to develop a story line from a given list of items such as these:

screams of a crowd	traffic sounds	"Watch out!"
screeching brakes	dogs barking	"Oh! Look at that!"
sirens coming	horns blowing	"Isn't that _____?"
sirens going	"Help!"	"Idiot!"

Allow the students to use the items more than once, to add items or details, and to arrange the items any way they choose, so long as there is a purpose to the order that results.

3. Have the groups write their story lines and, beside each item, describe the type of sound and/or music they feel should accompany it. Ask them to think of sound qualities that will express the feelings they want their stories to evoke in the listener(s). The synthesizer should be available (as in previous Sample Learning Experiences #1, 2, and 3) as another resource for the students to choose.

4. Read the stories aloud and discuss them briefly. Then have each group read its description of the accompaniment planned for its story and explain its choice(s). Solicit comments and suggestions from the other students. If the comment does not come from the group, you may raise the question regarding synthesizer choices, "Are there any nonsynthesizer ways of expressing the feelings for which the synthesizer has been chosen, right now?"

The focus here is that the synthesizer has unique capabilities; to use the synthesizer when a more "mundane" resource is available is to overlook these unique capabilities, and usually results in inappropriate applications for the synthesizer. As the students' focus is directed to the richness of the resources around them, they can begin to appreciate the uniqueness and the capabilities of the synthesizer, and begin to develop a sensitivity toward more appropriate uses for that instrument.

In Sample Learning Experiences # 1, 2, and 3, the synthesizer was merely another sound source. Therein, it was a legitimate *exploratory* resource for the students. In *this* Sample Learning Experience, the sound sources are chosen to serve a specific extra-musical purpose, and are therefore to be chosen according to certain criteria. Hence, it is appropriate here to introduce the idea that the technological alternatives to dealing with situations are not always the most appropriate for all situations.

5. Ask each group to compose a sound piece based on its planned accompaniment plus any of the suggestions offered in class that the members of the group find appropriate.
6. Have each group perform its work for the class, recording it on tape, and then discuss it – with particular emphasis on the relationship between sound and story, and the adequacy of the music *as music*.

Identify criteria by which one can determine when electronic technology supports this relationship, and when it does not support it.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #6

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION

**SCHEMA TIE-IN:** **Category** – Sound and Linear Aspects, Vertical Aspects, Expression  
**Subcategory** – Tempo, Dynamics, Tone Color (Timbre), Density, Pitch Range

**LEARNING OBJECTIVE:** The students will aurally perceive and understand how selected musical elements are manipulated to suggest a mood.

**READINESS:** Familiarity with selected musical elements – tempo, dynamics, tone color (timbre), density, pitch range

**ACTIVITIES:** Listening, writing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

“Celebration,” from Copland’s BILLY THE KID  
 (Columbia ML 5575, MS 6175)

**PROCEDURE**

BILLY THE KID – Part 8

1. Discuss with the students the choices available to the composer after he depicts the gun battle. Consider the setting of the story (the “Old West”), the capture of a bandit, and the fact that the story is danced (a ballet).
2. Using a method like one of the following, have the students trace the changing course of a single musical element through “Celebration”:
  - a. Ask the students to choose one of the following elements and write brief descriptions of that element as the music progresses:
    - Tempo
    - Dynamics
    - The orchestra (full orchestra, woodwinds, brasses, strings, percussion)
    - Density (thick, thin, medium, solo/background)
    - Pitch range (high, medium, low, narrow, wide)

Example:

Tempo: fast/slow/medium

fast faster slow ...

*or*

Handouts: listening sheets, each dealing with a single musical element

- b. Prepare listening sheets, each dealing with a single musical element, and distribute them throughout the class at random. Then have the students write brief descriptions of the elements on their lists as the music progresses and change or repeat their descriptions whenever you signal particular points in the recording. Students with handicapping conditions who have difficulty writing responses may wish to tape record their descriptions, or you may have each student work with a partner who could be the recorder.

Play the recording.

“The Prairie,” from Copland’s BILLY THE KID (Columbia ML 5575, MS 6175)

3. Discuss the results.
4. Then have the students trace another element as they listen to the recording of BILLY THE KID from the beginning of “Celebration” to the end of “The Prairie.”
5. Discuss the effect Copland produced by ending his ballet as he began it.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #7

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Expression  
**Subcategory** – Tone Color (Timbre), Program Music

**LEARNING OBJECTIVE:** The students will effectively use tone color (timbre) and other musical elements to suggest or accompany a short story, a poem, contrasting moods, or the like.

**READINESS:** Knowledge and understanding of tone color (timbre) and other musical elements

**ACTIVITIES:** Composing, playing, listening, evaluating, discussing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Suggested bases for sound pieces: short stories, poems, contrasting moods, etc.

1. Divide the class into groups of 6-8 students. Assign each group a short story, a poem, two contrasting moods, or the like and allow 15-20 minutes for the development of a sound piece to accompany it.

Classroom instruments and/or other sound sources

2. Have each group perform its work for the other members of the class.

3. Help the students to evaluate the sound pieces in terms of imaginative use of tone color (timbre) and effectiveness of music in accomplishing the task.

**REMARKS:**

**FUTURE IDEAS:**

- The activity might be related to an appropriate program piece in another part of the music curriculum.

## SAMPLE LEARNING EXPERIENCE #8

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): KNOWLEDGE AND UNDERSTANDING, POSITIVE ATTITUDES

SCHEMA TIE-IN: **Category** – Linear Aspects, Form  
**Subcategory** – Meter, Blues Form

LEARNING OBJECTIVE: The students will differentiate between songs in the 12-bar blues form and songs of 32 measures.

READINESS: Ability to recognize aurally and to count beats in  $\frac{4}{4}$  meter

ACTIVITIES: Listening, counting, discussing, singing

**MATERIALS, COMMENTS, and REMINDERS**

Recordings/songs of 12-bar blues such as: "Joe Turner Blues" (MAKING MUSIC YOUR OWN, Bk. 8), "Rock Around the Clock," and AMERICAN GRAFFITI (THE ART OF LISTENING, by Bamberger and Brofsky)

Note: Depending on style and/or tempo, the students may count 1 – 2 or 1 2 3 4.

**PROCEDURE** (See also Sample Learning Experience #10)

*Part 1*

1. Ask the students how such things as water, time, football fields, fabrics, cooking ingredients, distances between cities, populations, ..., and, finally, music are measured. Lead them to an understanding of "musical time" or *meter*. Give the students an operational definition of the term, explaining that the number of downbeats = the number of measures.
2. Have the students listen to or sing "Joe Turner Blues" (or something similar) and, counting the downbeats aloud, determine the number of measures in each verse (12). Test their understanding with another vocal blues selection (e.g., Chuck Berry's "Johnny B. Goode" or Elvis Presley's "Hound Dog").
3. Ask the students to listen to or sing a popular song of 32 measures and count the number in each verse (AABA form – 8-8-8-8).
4. Use the same procedure with instrumental compositions in blues and other forms recorded by such artists as Louis Armstrong, Count Basie, and Benny Goodman.
5. Discuss and summarize different forms as determined by the number of measures they contain.
6. Have the students listen to a blues recording without counting measures so that they will internalize a *feeling* for meter. Help them to notice that a blues selection has a feeling of completion after 12 or 24 measures, while other forms leave the listener in mid-phrase after 12.
7. Ask the students to create simple movements to show 8 measures in each section of a popular song or 4 measures in each section of a blues song. (For example, a modified version of "The Hustle": *step-touch touch-touch* or *step-snap (rest) snap*, might represent one measure. For AABA form, this stepping pattern could be repeated 8 times to the front, 8 times to the back, 8 times in a circle, and 8 times to the front. For 12-bar blues form, use stepping pattern 4 times to the front, 4 times to the back, and 4 times in a circle.) Modify as needed for students with handicapping conditions.

REMARKS:

FUTURE IDEAS:

Discuss mood. The students may think that all blues are sad.

Use a blues selection in a meter other than  $\frac{4}{4}$ , e.g. Dave Brubeck's "He Done Her Wrong" in  $\frac{5}{4}$ .

## SAMPLE LEARNING EXPERIENCE #9

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): KNOWLEDGE AND UNDERSTANDING, DEPTH OF PERCEPTION, PARTICIPATION SKILLS, POSITIVE ATTITUDES

SCHEMA TIE-IN: **Category** – Linear Aspects  
**Subcategory** – Phrases, Cadences

LEARNING OBJECTIVE: The students will identify phrases and cadences within a melody, and will distinguish between long and short phrases.

READINESS: Experience in listening for sectional form

ACTIVITIES: Reading aloud, listening, making sounds, comparing, discussing, singing

<b>MATERIALS, COMMENTS, and REMINDERS</b>	<b>PROCEDURE</b>
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Sentences divided into several clearly defined phrases

1. Beginning options:

- Have the students read sentences that are divided into several clearly defined phrases. Then have them listen and count the phrases as you or one of the students reads aloud the following sentence: "A melody, like a sentence, is made up of short segments that are called phrases." Then ask the class how many phrases (cadences) there are in "Happy Birthday."

*or*

Lyrics from a current popular song, sections from appropriate books

- Have the students work in pairs to think of a sound, which is both interesting and easy to duplicate, for each punctuation mark they usually see when they read (, " ? ! . ...). Then have them read lyrics from a current popular song or a section from an appropriate book, making a different sound for each punctuation mark. Help them to identify and discuss temporary and permanent cadences.

*or*

- Prepare the synthesizer (before class) so that:
  - (i) There is an audible waveshape, harmonic content (*Filter* setting), and "Sustain"-level (*Envelope*);
  - (ii) The *Rate* of soundwave cycle is a reasonably fast;
  - (iii) The *Attack* and *Decay* are close enough that any sound "triggered" will have only brief duration;
  - (iv) You decide whether to
    - (a) set the synthesizer as Definite- or Indefinite-pitched, OR
    - (b) manipulate the *Interval* that the synthesizer-keyboard encompasses (if so equipped).

Have the class read the lyrics from one verse of a song, or passage from a book, and decide upon a set of punctuation marks that would be appropriate. List their suggested punctuation on the board.

Ask them "How would the sound go?" (up, down, louder, quieter, etc.) for each punctuation mark, and list a single descriptor underneath each one.

Demonstrate the synthesizer pre-settings for the group, and ask for a student volunteer to adjust the synthesizer so that it produces the equivalent sound, as suggested by the group, for *each* punctuation mark.

Re-read the same passage, having the student synthesist "play along" with this reading.

*(continued on next page)*

(It is possible that this portion alone, of this Sample Learning Experience, could fill a single class-period. That is acceptable. The balance of this Sample Learning Experience could easily be implemented in a class-period following this activity.)

*or*

Victor Borge's  
CAUGHT IN THE ACT  
(Columbia CSP-CCL-646)

Second movement of Haydn's SYM-  
PHONY NO. 94, "Surprise" (Victor 1262)

DEER HUNT

- Have the students listen to an excerpt from Victor Borge's recording, CAUGHT IN THE ACT.

2. Have the students listen to the theme from the second movement of Haydn's SYM-  
PHONY NO. 94, "Surprise," and "punctuate" it by writing (or drawing in the air) commas, periods, exclamation points etc., to show the different kinds of phrases. Discuss the results.

3. Play a recording of DEER HUNT. Have the students compare the A and B sections in terms of phrases/cadences:

A - one long phrase with a clear cadence at the end

B - four phrases, the first three clearly suggesting commas

What are the differences between the A and B sections?

4. Have the students sing and/or listen to songs that are divided into phrases of equal/unequal length.

REMARKS:

FUTURE IDEAS:

# SAMPLE LEARNING EXPERIENCE #10

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Vertical Aspects, Form  
**Subcategory** – Harmony, Blues Form

**LEARNING OBJECTIVE:** The students will select appropriate chords to accompany traditional blues.

**READINESS:** Ability to hear the need for chord changes

**ACTIVITIES:** Listening, singing, playing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

Chart:  
*Blues Progression*

I	I	I	*I <sup>(b)7</sup>
*IV <sup>(b)7</sup>	*IV <sup>(b)7</sup>	I	I
V	*IV <sup>(b)7</sup>	I	I

\*The (b)<sup>7</sup> is often employed with the IV and/or I chords. Also, the chord in measure 10 can be a V chord.

A vocal blues selection appropriate for class use

THE ART OF LISTENING (Bamberger & Brofsky), p. 205

Note: The students will probably have the "sound" of the blues in their ears.

Note: Most boogie-woogie employs blues progressions in C Major.

**REMARKS:**

**PROCEDURE** (See Sample Learning Experience #8)

Part 2

1. Distribute bells of the I, IV, and V<sup>7</sup> chords to as many of the students as possible. Group the bells as three, or give one bell to each student.
2. Put the following on the chalkboard:

a)

G
E
C
I

C
A
F
IV

F
D
B
G
V <sup>7</sup>

\*OPTIONAL: I<sup>(b)7</sup>      IV<sup>(b)7</sup>  
B<sup>b</sup>      E<sup>b</sup>

b) Twelve empty measures: 3 lines each of 4 measures

3. Have the students practice playing bell chords in a steady rhythm, switching from chord to chord. Pass the bells to different students.
4. Have the students sing or listen to "Joe Turner Blues" (or other simple blues song) and choose appropriate chords to accompany the song. Tell them, "Keep playing the I chord until you think the chord should change. Indicate this by raising your hand, and I will point to the correct chord for you to play next." Complete the chart on the board.
5. Using nonsense syllables, have the students sing a blues song and/or a blues progression accompanied by bells, autoharp, and piano.
6. Review Part 1 of the blues experience (See Sample Learning Experience #8) and relate harmonic progression to the 12-measure pattern.
7. Ask the students to distinguish between blues and non-blues sound while listening to piano, vocal, or instrumental recordings. Most students will find it easier to listen for the 12-measure form than for the harmony of the blues.

**FUTURE IDEAS:**

# SAMPLE LEARNING EXPERIENCE #11

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS

SCHEMA TIE-IN: **Category** – Vertical Aspects  
**Subcategory** – Texture

LEARNING OBJECTIVE: The students will demonstrate and identify different textures in music, and create and use texture plans in composing sound pieces and comparing them with others’.

READINESS:

ACTIVITIES: Listening, composing, reading, discussing, creating, analyzing, evaluating

**MATERIALS, COMMENTS, and REMINDERS**

Monophony  
 Melody with chords  
 Successive chords  
 Polyphony  
 Canon  
 Handout: sheet containing four expressive sentences and five texture diagrams  
 Suggested recordings for *single unaccompanied line*:  
 “Gigue” from Bach’s PARTITA 2 (unaccompanied violin)  
 “Veni Creator Spiritus,” a Gregorian Chant (Everest 3159)  
 Varese’s DENSITY 21.5 (Nonesuch H-73028)  
 Suggested recording for *harmonized melody with chords*:  
 Final chorale, “Wachet Auf,” from Bach’s CANTATA NO. 140 (Nonesuch 71029)  
 Suggested recordings for *polyphony*:  
 Opening chorale from Bach’s CANTATA NO. 140 (Nonesuch 71029)  
 Tallis’ CANON

**PROCEDURE**

Part 1

1. Distribute copies of a handout with four expressive sentences and five texture diagrams:

Example:

- “Not only were the starving wolves growing bolder, but lack of sleep was telling upon Henry.”
- “He did not dare travel until dark.”
- “The days were growing longer.”
- “With night came horror.” Jack London, WHITE FANG, p. 39.

2. Read one of the sentences aloud, and have the students decide which of the five texture diagrams best fits the single unaccompanied spoken line.



3. Then have the students use words, syllables, or sentences to interpret that diagram in sound (e.g., as one student reads the sentence, the others “accompany” the reading with isolated words, syllables, or sounds).



4. Then have the students read another sentence in unison, syllable by syllable, at *their own* speaking pitch level. Direct the “performance” by giving (or having a student give) cues for the timing of each syllable/word.



5. Have two, and then three students:

- Read different sentences simultaneously,
- Read the same sentence at the same time, at different speeds, and/or
- Read the same sentence at the same speed, beginning at different times.

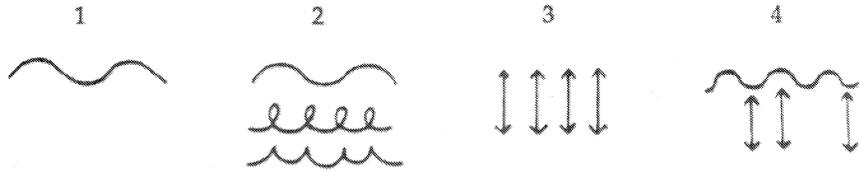
Work with the class in designing diagrams to represent these textures.

6. Then play recordings of each of the above textures and have the students decide which diagram is most appropriate. (See suggested recordings at left.)

Part 2

Handout: sheet containing four numbered texture diagrams and five numbered blank columns

1. Divide the class into small groups and ask each group to create a texture plan for a sound piece by choosing two or three of the following textures and sketching the diagrams in three, four, or five of the numbered sections in the chart below:



1	2	3	4	5

Suggested word sources:

- Haiku
- Newspaper articles
- Sentences from a novel

2. Have each group use its plan in composing a sound piece from sentences, words, and/or instrumental and vocal sounds. If a group chooses to use the synthesizer, have them recall the elements that influence timbral output:

ELEMENTS	CONTROLLED BY
a. sound-wave shape	oscillators
b. overtone/harmonic content	filters
c. control-generators	VCO/VCF* generators
d. sound-envelope	ASDR
e. combined sounds	Mixer
f. non-pitched effects	Noise generators

3. Ask each group to perform its composition and tape the performance.
4. Play the tapes and work with the class in:
  - identifying the textures used in the sound pieces and
  - comparing and evaluating the sound pieces in terms of texture.

REMARKS:

FUTURE IDEAS:

\*Voltage-Controlled Oscillator/Voltage-Controlled Filter

## SAMPLE LEARNING EXPERIENCE #12

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): KNOWLEDGE AND UNDERSTANDING, DEPTH OF PERCEPTION

SCHEMA TIE-IN: **Category** – Vertical Aspects

**Subcategory** – Texture: homophonic (chordal homophony and melody with accompaniment) and polyphonic textures

LEARNING OBJECTIVE: The students will identify and describe three different examples of texture in Vivaldi's GLORIA.

READINESS: Knowledge and understanding of texture, texture diagrams, and polyphonic textures

ACTIVITIES: Listening, analyzing, circling descriptions

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE** (See Sample Learning Experience #11)

Handout: diagrams from Part 2 of the texture experience on page 121

1. Distribute the texture diagrams used in Part 2 of the texture experience (page 121), reviewing them as necessary.
2. Review or explain the difference between chordal homophony and melody with accompaniment.

Handout: TITLES AND CHOICES (chart)

3. Distribute copies of the following chart:

TITLES AND CHOICES		
1. "Propter Magnam Gloriam"	Diagram 3 Diagram 4 Homophonic	Diagram 2  Polyphonic
2. "Qui Tollis"	Diagram 3 Diagram 4 Homophonic	Diagram 2  Polyphonic
3. "Domine Deus" (excerpt)	Diagram 3 Diagram 4 Homophonic	Diagram 2  Polyphonic
4. "Cum Sancto Spiritu" (excerpt)	Diagram 3 Diagram 4 Homophonic	Diagram 2  Polyphonic

For students with handicapping conditions who have difficulty following the titles on the chart, modify the chart by drawing the diagrams on it.

Vivaldi's GLORIA (Victor LSC-2883)

4. Play sections of a recorded performance of Vivaldi's GLORIA, and have the students circle the diagram or term on the chart that *best* represents the texture of each musical example. Each example will occur twice.

REMARKS:

FUTURE IDEAS:

- Distribute scores of choral works which have changing textures.
- Have examples of different textures on transparencies.

## SAMPLE LEARNING EXPERIENCE #13

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): KNOWLEDGE AND UNDERSTANDING, DEPTH OF PERCEPTION, PARTICIPATION SKILLS, POSITIVE ATTITUDES

SCHEMA TIE-IN: **Category** – Vertical Aspects  
**Subcategory** – Texture, Density

LEARNING OBJECTIVE: The students will demonstrate thickness/thinness of texture and describe musical examples in the same terms.

READINESS: Knowledge and understanding of musical texture

ACTIVITIES: Discussing, listening, playing, analyzing

MATERIALS, COMMENTS, and  
REMINDERS

### PROCEDURE

1. Ask the students to name the most crowded places they've ever been ... the emptiest places. Then ask them where other crowded/ empty places might be located. Have them describe one square mile of Antarctica or the Sahara Desert and an area of similar size in a big city. (Possible descriptions: crowded/ solitary, dense/sparse, full/empty, thick/ thin)

Then explain that the extent to which the air is filled with sound determines the density (i.e., the thickness/thinness) of a composition's musical texture.

Handouts: 10 rhythm patterns in  $\frac{3}{4}$   
or  $\frac{4}{4}$  meter. Copies of such poems as  
"The Search," "My Beard," "Hug O'War,"  
and "Invitation" from Shel Silverstein's  
WHERE THE SIDEWALK ENDS (New  
York: Harper and Row. 1974.)

2. Distribute dittoed sheets with 10 rhythm patterns in  $\frac{3}{4}$  or  $\frac{4}{4}$  meter and copies of such poems as the selections from Shel Silverstein's WHERE THE SIDEWALK ENDS identified at left. Challenge the students to use either the patterns or the poems, or both, to demonstrate that sounds can be "thick" or "thin."

3. Ask one or two students to perform a repeated rhythmic pattern on an instrument or to recite a phrase from a poem several times. Gradually increase the number of students, having each do a different rhythmic pattern or phrase.

4. Then ask the students to listen to musical examples such as those listed below and decide which of the following words or phrases best describes the texture in each case:

*Texture:* (a) Thick (b) Thin (c) Thick to thin (d) Thin to thick (e) Frequent changes of texture

Suggested Recordings:

- Recordings of natural sounds that have an increase or decrease in density of sound over time e.g., beginning and/or ending of a thunder shower
- "In the Hall of the Mountain King," from Grieg's PEER GYNT SUITE NO. 1 (Victor LSC-2125)
- "Fugue," from Britten's The YOUNG PERSON'S GUIDE TO THE ORCHESTRA (London 6398)
- "Babylon," from Don McLean's AMERICAN PIE
- The opening of Chick Corea's "Children's Song"
- Herbie Hancock's "Watermelon Man"
- Ravel's BOLERO (Columbia ML-5293, MS-6011)
- "Et in terra pax," from Britten's WAR REQUIEM (London 1255)
- The opening of Brahms' SYMPHONY NO. 1 (Columbia MS-6067)
- Morley's "My Bonny Lass She Smileth"
- Schickele's "My Bonny Lass She Smelleth"

REMARKS:

FUTURE IDEAS:

## SAMPLE LEARNING EXPERIENCE #14

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Vertical Aspects, Linear Aspects  
**Subcategory** – Texture, Density, Rhythm

**LEARNING OBJECTIVE:** The students will demonstrate an understanding of musical density by organizing and performing a composition.

**READINESS:** Knowledge and understanding of musical texture and density

**ACTIVITIES:** Comparing, discussing, composing, playing, evaluating

**MATERIALS, COMMENTS, and REMINDERS**

Pictures; reproductions of paintings

Handout: planning chart

**PROCEDURE**

1. Show pictures of pristine tundra and polluted landfills, overpopulated cities, and a solitary whale in the vast ocean etc. Then have the students compare paintings that have radically different textures and amounts of filled/empty space. Ask them to relate the texture and density of each of the paintings to the texture and density of sounds/music studied so far. What, if any, are the similarities? ...differences?
2. Divide the class into small groups and ask each group to choose one of the paintings as the basis for a composition, using rhythm patterns played on different instruments to represent various aspects of the texture. Have the groups plan their pieces by completing a chart like the following:

PAINTING	MUSICAL COMPOSITION	
Texture	Rhythm Patterns	Instruments

If the students have a working familiarity with form and tone color (timbre), have them use a more specific chart like the one below as an aid in planning their compositions:

PAINTING	MUSICAL COMPOSITION	
Subject	Subject	
Form	Form	
Colors	Tone Color (Timbre)	
Texture	Texture Rhythm Patterns	Instruments

If a group chooses to use the synthesizer, suggest that they make particular use of the mixer function of the synthesizer when developing and performing this composition.

The students could, for example:

- a. Use one of the VCO/VCF\* generators to control a Soundwave oscillator and send that signal to the mixer;
- b. Set another generator to be triggered selectively from the keyboard so that they can play manually;

\*Voltage Controlled Oscillator/Voltage Controlled Filter

- c. Add an externally-generated source through the external input port;
  - d. Use the mixer to contrive various textural densities by adding or removing sounds, as well as by adjusting the relative output volumes of the individual sound sources.
3. Have each group play and record its composition.
  4. Play the tapes and work with the class in evaluating the compositions in and of themselves as well as in terms of the assignment.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #15

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Linear Aspects, Vertical Aspects  
**Subcategory** – Tempo, Dynamics, Tone Color (Timbre), Pitch Range, Density

**LEARNING OBJECTIVE:** The students will aurally perceive and understand that tempo, dynamics, tone color (timbre), pitch range, and density combine to suggest a program in music.

**READINESS:** Familiarity with tempo, dynamics, tone color (timbre), pitch range, and density

**ACTIVITIES:** Listening, analyzing, discussing, writing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

BILLY THE KID – Part 2

“The Prairie,” from Aaron Copland’s BILLY THE KID (Columbia ML 5575, MS 6175)

Handout: list of events/moods and the musical means for achieving them agreed upon in class

1. Stimulate a discussion of the lists of events/moods or story lines developed in Part 1 of Sample Learning Experience #25 with “The Prairie.” Then ask the students to identify musical ways through which these events/moods might be conveyed to the listener.
2. Prepare a list of the events/moods and the musical means for achieving them that were agreed upon during the discussion. See that each student has a copy; then ask the members of the class to listen to “The Prairie” and, while listening, to check off or add to their lists events/moods and the musical means for achieving them as they hear these things in the composition.

For students with handicapping conditions that result in difficulties with written language, provide an alternate mode of expression, probably drawing. (For example, these students might use the side of a pencil to shade an area very lightly to describe soft, then shade very dark to describe loud.)

3. Discuss the lists, with particular emphasis on the means through which the composer achieved his ends. For example, how did Copland suggest the gradual approach of the wagon train from a distance? (Possible answers: soft – loud, thin – thick, few instruments – many instruments, narrow range – wide range) Lead the students to an understanding of the musical elements that contribute to the programmatic suggestions: tempo, dynamics, tone color (timbre), pitch range, and density.
4. Have the students listen to the recording again and rearrange their lists of musical means from the most obvious to the most subtle, depending upon the degree of realism with which the events or moods are suggested.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #16

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Linear Aspects, Compositional Processes and Techniques, Expression  
**Subcategory** – Rhythm Patterns, Ostinato

**LEARNING OBJECTIVE:** The students will perform a rhythm pattern that serves as an ostinato; they will learn how a pattern unifies a portion of a musical composition.

**READINESS:** Experience with clapping rhythms

**ACTIVITIES:** Discussing, listening, playing, clapping, moving

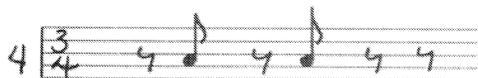
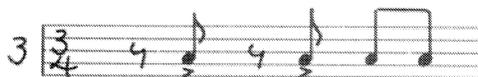
**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

**BILLY THE KID – Part 3**

1. Discuss with the students the differences between riding in a car and riding in a covered wagon.
2. Then play a recording of "The Prairie," and have the students raise their hands when they notice something in the music that suggests a bumpy ride.
3. Ask them to describe the musical effects that give the impression of bumpy, uneven movement. Play the recording again and have the students demonstrate the bumpy ride by moving with the music.
4. Then have the students clap or otherwise practice the following rhythm patterns:

"The Prairie," from Aaron Copland's BILLY THE KID (Columbia ML 5575, MS 6175)

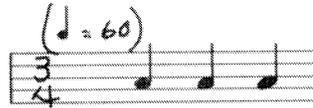


Ask the students to identify the pattern Copland used to give the impression of a bumpy ride (#4). Students who have difficulty in reading musical notation can clap the patterns by imitating you.

Another option is to use the synthesizer as a "conductor", after the class has practiced the four rhythm patterns and can perform them relatively fluently.

Preset the synthesizer such that one of the VCOs is used to control a soundwave generator to produce a regularly-recurring sound that can be used as a "beat". Help the class to feel the grouping of the beats into 3s ( $\frac{3}{4}$  meter); then have them perform the syncopated rhythms against the steadiness of the synthesizer.

5. Divide the class into two groups. Have one group clap, conduct, or show a steady beat:



and the other a syncopated rhythm (#4). Reverse the roles.

6. Repeat step 5 while the record plays.

REMARKS:

FUTURE IDEAS:

Write the four rhythm patterns in traditional notation.

Discuss *ostinato*, *syncopation*.

While counting, perform the patterns on the bells or piano.

Using the piano, combine repeated chords *on* the beat with "off-beat" tone clusters representing the syncopated pattern.

## SAMPLE LEARNING EXPERIENCE #17

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Linear Aspects, Compositional Processes and Techniques  
**Subcategory** – Rhythm Patterns, Ostinati

**LEARNING OBJECTIVE:** The students will understand how rhythmic ostinati are used to accompany a song.

**READINESS:**

**ACTIVITIES:** Listening, creating, singing, playing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Roberta Flack's "River"

1. Play an ostinato such as the following derived from Roberta Flack's "River," and have three or four students use appropriate percussion instruments of indefinite pitch to create rhythmic patterns to combine with it:



Layer the patterns over the ostinato, adding one instrument at a time until all of the instruments are playing.

Songs based on the pentatonic scale

2. Have the students sing songs based on the pentatonic scale, e.g., "Li'l Liza Jane," "All Night, All Day," "Swing Low," "Get on Board", using the patterns as accompaniment.

*or*

Have the students create pentatonic melodies and accompany these with the patterns.

Herbie Hancock's "Watermelon Man" (Blue Note 84279)

3. Describe and discuss the rhythmic accompaniment in:

Herbie Hancock's "Watermelon Man"

Point out the layering of patterns, the imaginative nature of the patterns, the thickening density, and the effect of repeated rhythmic patterns.

Roberta Flack's "River"

Roberta Flack's "River"

Point out the patterns that accompany the first two verses and the chorus, the addition of patterns, and the fact that the accompaniment gradually becomes more active.

Have the students perform patterns of their choice as the records play.

4. Write these two rhythms on the board, transparency, or handout:

a. 1 – 2 – 3 – 1 – 2 – 3

b. 1 – 2 – 1 – 2 – 1 – 2

Have the class practice these two patterns, making the 1's loudest. Practice these two patterns in *alternation*.

Original Recording of "America" (West Side Story)

Have the students perform these patterns, alternating, as they listen to the original cast recording of "America".

*(continued on next page)*

Keith Emerson with the Nice (Philips, #7259-526, c. 1970-1971) "America"

5. Listen to the Nice version of "America". Discuss the expressive effect that using the synthesizer makes possible, in the rhythmic ostinato section. Identify the characteristics of the synthesizer that make it well suited for this type of musical expressiveness.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #18

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** KNOWLEDGE AND UNDERSTANDING, DEPTH OF PERCEPTION, PARTICIPATION SKILLS

**SCHEMA TIE-IN:** **Category** – Compositional Processes and Techniques, Form  
**Subcategory** – Unity, Variety, Theme and Variations

**LEARNING OBJECTIVE:** The students will understand the creation and effects of unity and variety in the theme and two variations in the second movement of Beethoven's SYMPHONY NO. 7.

**READINESS:** Some familiarity with pitch, dynamics, tone color (timbre), melody, rhythm, and density

**ACTIVITIES:** Discussing, listening, analyzing, clapping

**MATERIALS, COMMENTS, and REMINDERS**

Second movement of Beethoven's SYMPHONY NO. 7 (Columbia ML 5438, MS 6112)

Clap the rhythm pattern. Play the same pattern on bells or piano.

**PROCEDURE**

1. Initiate a discussion of unity and variety in daily life, e.g., in clothing, food, buildings, and schedules, and then explain that unity and variety exist in music as well.
2. Have the students listen to a recording such as the second movement of Beethoven's SYMPHONY NO. 7 and decide how the composer unified the melody. Discuss.
3. Have the students clap the rhythm pattern that unifies the melody. Then play the same melody and ask them to find something that repeats.



4. Tell the students, or elicit from them, the fact that the theme recurs. How does the composer achieve variety with each statement of the theme?
5. Distribute copies of a chart. This chart may be presented first on an overhead projector, to reveal one element at a time as the students review and/or demonstrate their understanding of each element.

Terms may have to be explained or reviewed prior to listening. Several listenings may be required to answer all categories.

CHART		
	Theme	1st Variation
1. Pitch Range	Narrow → Wide	Wide → Narrow
2. Pitch Register	High → Low	Low → High
3. Dynamics	Loud → Soft	Soft → Loud
4. Density	Thin → Thick	Thick → Thin
5. Counter-Melody	Present	Not Present
6. Tone Color (Timbre)	Few → Many Instruments	Many → Few Instruments

Ask the students to listen to the recording again and to circle the words that best describe the changes in the first variation, when compared to the opening theme.

6. Explain that the "theme and variations" form is one of the means through which composers achieve unity and variety.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #19

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Linear Aspects, Compositional Processes and Techniques, Form  
**Subcategory** – Rhythm, Ostinato, Sectional: AB

**LEARNING OBJECTIVE:** The students will practice ostinato patterns, perform them with a record, and recognize the form of the music as the alternation of A and B.

**READINESS:**

**ACTIVITIES:** Listening, clapping, playing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Patterns written on a chalkboard

1. Write the following patterns on a chalkboard:

Pattern A 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 :||

Pattern B 1 2 3 4 5 6 7 8

Then divide the class into two groups and assign each group to a pattern.

2. Ask the students to listen to the metronome (MM = 116) and, beginning with Pattern B, to recite the numbers in time with the metronome.

3. Add x's to the patterns on the chalkboard:

Pattern A 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 :||

x   x        x x x        x x x x x x x

>   >

Pattern B 1 2 3 4 5 6 7 8

a) x x x x x x x x

b) x   x   x   x

Pattern B might be subdivided as indicated:

Practice Pattern A in stages.

Have the students recite the numbers and clap whenever they see an x beneath a number. Practice all patterns.

Percussion instruments: tambourines, cowbells, guiros, and woodblocks

4. Distribute tambourines to the students in Group A, and cowbells, guiros, and woodblocks to those in Group B. Then play about 30 seconds of "Boogie Fever" and have the students try to play the patterns at appropriate places in the music.

"Boogie Fever," by the Sylvers

5. Play "Boogie Fever" through to the end, and have the students accompany the recording with the rhythm patterns.

6. Discuss the form of the music (alternation of A and B). Why is section B necessary in the piece? (contrast, variety)

Ostinato notation on a chalkboard

7. Write ostinato notation on the board, and discuss the musical effect of ostinato (unity).



**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #20

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING

SCHEMA TIE-IN: **Category** – Linear Aspects, Compositional Processes and Techniques  
**Subcategory** – Melody, Program Music

LEARNING OBJECTIVE: The students will aurally perceive and discuss the musical elements that suggest the program for Smetana's THE MOLDAU.

READINESS: Previous experience in listening for tone color (timbre), dynamics, mood, and tempo

ACTIVITIES: Listening, analyzing, writing, discussing, drawing, composing, creating

MATERIALS, COMMENTS, and  
REMINDERS

PROCEDURE

1. Provide the students with the following information, leaving items 7, 8, and 9 of the program for them to identify by listening:

The Moldau is a river that flows through what is now Czechoslovakia, but was at one time known as Bohemia. When Smetana composed THE MOLDAU, Bohemia was under the oppressive rule of the Austro-Hungarian empire. By describing the river and typical scenes along its banks, Smetana hoped to kindle a nationalistic spirit in the people. The musical elements in THE MOLDAU suggest the following program:

1. Two streams flowing down from the mountains
2. The Moldau River
3. A hunt
4. A peasant wedding dance
5. Night on the river/The river flows past an old castle
6. The river
7. (The river passes through rapids.)
8. (The river emerges from the rapids ..and passes through the capital, Prague.)
9. (The Moldau flows off into the distance.)

Handouts: program description and listening chart for THE MOLDAU

2. Distribute copies of the program described above and a listening chart for THE MOLDAU which includes consecutive sections of the program in the left margin and the following headings across the top: Main Instruments and/or Orchestra Sections, Dynamics, Mood, Special Effects (pizz., fade-out, sudden crashes, etc.), and Tempo. Review the choices under each heading or category, and include crescendo and decrescendo signs in the choices for dynamics. Students with handicapping conditions that have difficulty with written language tasks may do this project successfully with help from a partner.

Bedrich Smetana's THE MOLDAU (Columbia ML 6279, MS 6879)

3. Ask the students to listen carefully to THE MOLDAU and to write a description of the music for each section of the program in the space provided under each category on the listening chart. Help them to identify the sections by writing the corresponding numbers in the program description on a chalkboard (or pointing to prewritten numbers) as the sections occur in the recording. When the music arrives at items 7, 8, and 9, have the students write a description of the program as well.

REMARKS:

FUTURE IDEAS:

*(continued on next page)*

Sheets of paper

Handout: drawings of the melodic contours of the first four sections of the program

Have the students move a pencil on a blank sheet of paper in response to the contour of the melody or the movement of the rhythm as they listen to the first four sections of the program.

Draw shapes of the melodies of the first four program sections. Distribute copies of your contour drawings, and have the students match the sound of each melody to the drawing of its melodic contour.

Have the students create short programmatic sound pieces based on poems/stories of their own choosing or write their own original programs.

## SAMPLE LEARNING EXPERIENCE #21

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** USE OF SKILLS AND KNOWLEDGE

**SCHEMA TIE-IN:** **Category** – Compositional Processes and Techniques  
**Subcategory** – Compositional Devices

**LEARNING OBJECTIVE:** The students will aurally identify techniques by which a composer creates variations.

**READINESS:** Some understanding of dynamics, tempo, tone color (timbre), rhythm, and melody

**ACTIVITIES:** Singing, listening, analyzing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

“Simple Gifts” and/or “Variations on a Shaker Theme,” from Copland’s APPALACHIAN SPRING (Victor LSC 2401)

*or*

“When Johnny Comes Marching Home,” from Morton Gould’s AMERICAN SALUTE (MAKING MUSIC YOUR OWN, Bk.7)

*or*

“America,” from Charles Ives’ VARIATIONS ON AMERICA (orchestral transcription of organ variations) (Victor LSC 2893)

1. Have the class sing one of the songs identified in the column at left while a student times the performance, using a watch with a second hand.
2. Ask the students to listen to a recording of the same song and note how long it lasts. How did the composer make the song last so long? Discuss/list answers. Have the students try to apply each answer while singing parts of the song again.
3. Replay the instrumental version of the song, and have the students list the ways in which the composer extended and varied the melody.

Note: Write the following form chart on a chalkboard and point to it as each variation occurs:

A A<sup>1</sup> A<sup>2</sup> A<sup>3</sup> (etc.)

4. Discuss the ways in which the composer achieved unity in each case:  
 How was variety accomplished? (Don’t over-analyze!)  
 Why is the form A A<sup>1</sup> A<sup>2</sup> A<sup>3</sup> and not A B C?
5. Select one or two variations for study, then replay the entire work.
6. Distribute a listening chart describing the principal qualities of each variation, and have the students listen to the whole piece.

**REMARKS:**

**FUTURE IDEAS:**

Have the students, in groups or as a whole class, suggest ways in which their performance of the song might be extended. Then have them perform and record their variations.

## SAMPLE LEARNING EXPERIENCE #22

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** KNOWLEDGE AND UNDERSTANDING, USE OF SKILLS AND KNOWLEDGE, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Compositional Processes and Techniques  
**Subcategory** – Variation

**LEARNING OBJECTIVE:** The students will recognize traditional musical stereotypes used as variations in Elgar’s POMP AND CIRCUMSTANCE.

**READINESS:**

**ACTIVITIES:** Listening, discussing, writing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Elgar’s POMP AND CIRCUMSTANCE (Victor LM/LSC 2744)

1. Play a recording of Sir Edward William Elgar’s POMP AND CIRCUMSTANCE, and discuss the fact that one might wish to change it a little (variations) after having heard it so often at graduation ceremonies.

On a chalkboard: a partial list of variations on POMP AND CIRCUMSTANCE

2. Make a list of the most obvious variations and discuss those the students know:

VARIATIONS (scrambled partial list)

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• Circus march</li> <li>• Ragtime</li> <li>• Fugue style</li> <li>• “Camptown Races”</li> <li>• German band</li> <li>• PICTURES AT AN EXHIBITION</li> <li>• ALSO SPRACH ZARATHUSTRA</li> </ul> | <ul style="list-style-type: none"> <li>• “Yellow Submarine”</li> <li>• Bagpipes</li> <li>• LE MARIAGE DE FIGARO</li> <li>• BOLERO</li> <li>• WILLIAM TELL OVERTURE</li> <li>• “Pure” electronic style development</li> </ul> |
|---|--|

3. How might a composer vary Elgar’s theme so that it is heard in different musical stereotypes? Have the students describe one or two of the devices they’d expect in each style they identify.

Carlos’ POMPOUS CIRCUMSTANCES

4. Then play a recording of Carlos’ POMPOUS CIRCUMSTANCES, and have the students number each variation as they hear it.

5. Play the recording again, and have the students write one or two comments about each variation regarding instruments, themes, tempo, meter, rhythm, texture, etc.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #23

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Compositional Processes and Techniques  
**Subcategory** – Compositional Devices

**LEARNING OBJECTIVE:** The students will aurally perceive a repeated musical pattern.

**READINESS:** Prior experience in performing and/or listening to musical patterns

**ACTIVITIES:** Discussing, creating, playing, listening, singing, clapping

**MATERIALS, COMMENTS, and REMINDERS**

*designing an environmental curriculum . . . a process.* The State Education Department. Bureau of Curriculum Development. Albany, NY 12234. 1984. p. 40.

On a chalkboard: a pattern and repetitions of it

Songs:  
 "Poor Wayfaring Stranger,"  
 "Tea For Two," etc.

Chopin's PRELUDE, OP. 28, NO. 7 in A  
 (Archive of Piano Music X906)

**REMARKS:**

**PROCEDURE**

1. Initiate a discussion of patterns.

What is a pattern? (Something that is repeated or is capable of repetition)

Where can patterns be found? (Clothing, wallpaper, police work, football games, flight takeoffs and landings, sewing classes, etc.)

Have the students give examples of patterns in their lives. Have them find patterns in nature and use them as a subject of study.

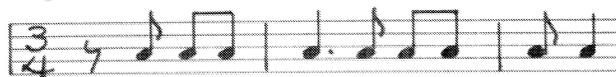
2. Draw a pattern on a chalkboard and then repeat it. Repeat the pattern exactly or vary it slightly, but always relate the repetitions to the original pattern.

*or*

Have the students discover patterns in artwork. Ask them to find repeated lines or shapes and to draw them on the board.

3. Ask a student volunteer to create a three- or four-note pattern on the piano *that s/he can repeat*. Have several of the students try. Then choose a workable pattern and show the students how to repeat it, extend it, invert it, harmonize it, etc.

4. Have the students sing and/or listen to a song like "Poor Wayfaring Stranger," noting first the rhythm pattern in the *melody*:



Then discuss the rhythm pattern that unifies the song.

5. Play Chopin's PRELUDE, OP. 28, NO. 7 in A. Ask the students to find and clap the pattern.
6. For variety, the students might play rhythms on percussion instruments or step the rhythm patterns (as in Dalcroze eurhythmics).

**FUTURE IDEAS:**

Select several students to create a short sound composition based on a rhythm pattern. Discuss techniques that might be used to vary it.

Have the students analyze their song repertoire for patterns: "America, the Beautiful," "Happy Birthday," "The Star-Spangled Banner," etc.

## SAMPLE LEARNING EXPERIENCE #24

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** KNOWLEDGE AND UNDERSTANDING, USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Compositional Processes and Techniques, Form, Style  
**Subcategory** – Sectional

**LEARNING OBJECTIVE:** The students will create and perform sound pieces, using antiphonal and responsorial techniques, and will recognize the use of these techniques in music of different styles.

**READINESS:** Prior experience in creating sound pieces

**ACTIVITIES:** Creating, playing, listening, analyzing, discussing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Poems, song lyrics, student-generated words, chants, verses, or vocal sounds

1. Divide the class into groups of 5-7 students, and have each group use word rhythms, chants, vocal sounds, etc., to demonstrate the following techniques:

- a. Group vs. group (antiphonal)
- b. Solo vs. group (responsorial – call and response)
- c. Solo with group
- d. Combinations of (a) – (c) above

Encourage the students to use poems or words from songs – or to create words, chants, verses, or vocal sounds of their own.

“Opening and Hornpipe,” from Handel’s WATER MUSIC SUITE (Nonesuch 71127)

2. Then have the students identify the above techniques in such selections as the following and describe the plan of organization:

The first movement of Purcell’s SONATA FOR TRUMPET AND STRINGS (Nonesuch 71027)

“Opening and Hornpipe,” from Handel’s WATER MUSIC SUITE  
The first movement of Purcell’s SONATA FOR TRUMPET AND STRINGS  
KATANGA DANCE  
Count Basie’s “One O’Clock Jump”  
Paul Simon’s “Loves Me Like A Rock”

KATANGA DANCE

4. Discuss with the students how composers use the techniques defined above to achieve unity and contrast in their work. Then ask the students to name and describe pieces they’ve heard that include these techniques. If appropriate, have them bring recorded examples to the next class session.

Count Basie’s “One O’Clock Jump”

Paul Simon’s “Loves Me Like a Rock”

5. Help the students to determine the relationship between solo instruments and the orchestra in a concerto.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #25

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): DEPTH OF PERCEPTION, POSITIVE ATTITUDES, PARTICIPATION SKILLS

SCHEMA TIE-IN: Category – Expression  
Subcategory –

LEARNING OBJECTIVE: The students will sense a relationship between their own feelings and the expressive quality of the music.

READINESS:

ACTIVITIES: Discussing, listening, writing

MATERIALS, COMMENTS, and  
REMINDERS

PROCEDURE

BILLY THE KID – Part 1

“The Prairie,” from Aaron Copland’s  
BILLY THE KID (Columbia ML 5575, MS  
6175)

COPLAND: OPEN PRAIRIE from BILLY  
THE KID (Bailey-Film Associates: Music  
in Motion Film Series)

Note: Music does not make students *feel*;  
it may *suggest* feelings or moods.

1. Ask the students to think about the dreams they’ve had recently and, if appropriate, encourage some of them to describe those dreams. Then talk with them a little about the nature of dreams (ideas following a story line, random ideas with seemingly no connection, etc.).
2. Play a recording of “The Prairie” from Aaron Copland’s BILLY THE KID. As the music plays, encourage the students to let ideas/events come to mind as if they were dreaming. Ask them to list any ideas, moods, or events that the *music brings to mind*, even if they think that the items are foolish or unrelated. Interested students might be encouraged to connect the ideas into a story line.
3. Play the recording again or have the students watch the 6-minute visual interpretation, COPLAND: OPEN PRAIRIE from BILLY THE KID.
4. Then ask the students to share their lists of ideas or story lines with each other or with the rest of the class.
5. Tell the story of “The Prairie”, and have the students identify the items on their lists that were similar to the ideas, moods, or events of the composer.
6. Stimulate a discussion of the climate, the setting, and the conditions encountered by members of a wagon train crossing the prairie to the American Southwest (heat, lack of water, discomfort, danger, exhaustion, etc.). Personalize the discussion by asking such questions as, “What feelings or thoughts might you have had if you had been a member of the wagon train?”

REMARKS:

FUTURE IDEAS:

## SAMPLE LEARNING EXPERIENCE #26

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): DEPTH OF PERCEPTION, POSITIVE ATTITUDES

SCHEMA TIE-IN: Category – Expression  
Subcategory –

LEARNING OBJECTIVE: The students will respond to a musical composition by relating it to a time in their lives, a scene in a movie, a poem, a painting, or a story which has a similar feeling tone for them.

READINESS:

ACTIVITIES: Listening, creating, writing

MATERIALS, COMMENTS, and  
REMINDERS

“Prairie Night,” from Copland’s BILLY THE KID (Columbia ML 5575, MS 6175)

Note: You may wish to do this activity yourself and present it to the class as an example.

PROCEDURE

BILLY THE KID – Part 5

1. Have the students listen to a recording of “Prairie Night,” from Copland’s BILLY THE KID. Then ask them to choose and do one or more of the following:

- Describe an event in their own lives,
- Describe a scene in a movie,
- Write/find a poem,
- Paint/find a picture, or
- Create a story

that could be accompanied by the composition.

2. Later, have them discuss the qualities in the music that support their choice(s).

REMARKS:

FUTURE IDEAS:

## SAMPLE LEARNING EXPERIENCE #27

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, POSITIVE ATTITUDES, PARTICIPATION SKILLS

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Vertical Aspects, Expression

**Subcategory** – Tone Color (Timbre), Texture

**LEARNING OBJECTIVE:** The students will identify certain tone colors (timbres), and understand that dialogue can be suggested by the alternation of contrasting tone colors (timbres).

**READINESS:** Familiarity with the tone color (timbre) of strings, flute, trumpet, and clarinet

**ACTIVITIES:** Listening, discussing

**MATERIALS, COMMENTS, and  
REMINDERS**

“Prairie Night,” from Copland’s BILLY  
THE KID (Columbia ML 5575, MS 6175)

**PROCEDURE**

BILLY THE KID – Part 6

1. Set the scene for “Prairie Night” by telling the class that Billy and his gang are seated around a campfire at night, playing cards. Since there is no dialogue in a ballet, ask the students how a composer might suggest people speaking. (Alternation between solo instruments)
2. Have the students listen to a recording of the piece and identify various instruments (flute, violins, clarinet, trumpet, etc.) as they hear them. Be sure to show pictures of instruments. If possible, borrow the “real” instruments and demonstrate.
3. Once the students understand the use of instruments for speaking parts, ask them whether the players speak one after the other or at the same time. (Both!)
4. Divide the class into groups, and have each group identify with a particular instrument. Ask the students to listen to the recording again and raise their hands when their group’s instrument plays. (Note changes in texture.) Play the recording. On a second listening, each group of students identifies when they hear their particular instrument by conducting the basic beat pattern only when they hear their instrument.
5. Ask the students to identify the instrument that represents Billy. Since it is difficult to determine what the composer had in mind, touch on the distinctive qualities of each instrument that might be applicable.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #28

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Sound and Silence, Expression

**Subcategory** – Pitch Register, Tone Color (Timbre), Silence

**LEARNING OBJECTIVE:** The students will aurally perceive and understand that pitch register, tone color (timbre), and silence can suggest a program.

**READINESS:** Understanding of the word “program” in music, and some familiarity with pitch register and tone color (timbre)

**ACTIVITIES:** Listening, discussing, writing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

BILLY THE KID – Part 7

“Gun Battle,” from Copland’s BILLY THE KID (Columbia ML 5575, MS 6175)

1. Tell the class that the calm of the campfire is interrupted by the arrival of a sheriff’s posse. A gun battle follows.
2. Play a recording of “Gun Battle” and ask the students to listen for music that:
  - Suggests the tension immediately preceding the gun battle. (Widening of pitch range with strings)
  - Differentiates between the shots from Billy and the shots from the posse. (Posse – low pitches, tones separated by rests; Billy – high pitches, many tones in rapid succession)
  - Suggests the winner of the battle. (Posse’s guns fire last.)

First have the class listen to the selection as a whole (with these effects in mind) in order to gain an overview. Then play appropriate segments and have the students describe the music that produces the designated effects. The students might enjoy dramatizing this “program.” Ask the class to determine the characters needed and to cast the parts. Allow time for planning the scene. Then, start the music and “ACTION!”

Handout: dittoed sheet with the program description on the left and a blank section on the right to be filled in with descriptions of the music

3. Have the students write on a dittoed sheet agreed-upon descriptions of the music opposite appropriate parts of the program description.

It may be helpful to provide a description of the music on an additional ditto enabling the students to match the program description with the music description, rather than trying to remember it and then write it out.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #29

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Style, Linear Aspects, Sound and Silence

**Subcategory** – Musical Sounds of West Africa, Rhythm, Tone Color (Timbre)

**LEARNING OBJECTIVE:** The students will aurally identify West African music and compare it with their own rhythm compositions.

**READINESS:** Knowledge and understanding of rhythm and tone color (timbre), and the ability to recognize various percussion instruments

**ACTIVITIES:** Listening, comparing, describing, discussing, watching filmstrips, moving, playing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

“Music in the Non-Western World,” in WORDS, SOUNDS, AND PICTURES ABOUT MUSIC 7-12 (New York State Education Department), pp. 71-73.

DRUMS OF THE YORUBA (Folkways)

EWE MUSIC OF GHANA (Mankind Series)

MUSICAL INSTRUMENTS OF AFRICA (Schloot Filmstrips)

AFRICAN DANCES AND GAMES (S & R Records)

Drums, rattles, gongs, bells

1. Play selected recordings of West African music, and ask the students to identify similarities and differences among the various styles.

2. Help the students to locate Ghana and Nigeria on the map. Discuss these areas briefly, and then ask the students to listen carefully to a recording of the Ewe music of Ghana and to describe the instruments as they hear them, in their own musical terms. Play the recording.

3. Have the students watch a filmstrip such as Warren A. Schloot’s MUSICAL INSTRUMENTS OF AFRICA and say aloud the African names – “atsimevu” (drums), “ax-atses” (rattles), “gonkogui” (gongs).

4. Explain that, in African music, the Master Drummer begins and is joined, in turn, by the other musicians playing repeated rhythmic patterns (ostinati). The results often sound as if many drummers were performing, but usually there are only three or four. Then play a recording of African music and have the students close their eyes and let themselves move to the rhythms. Suggest that they move their feet, hands, head, or whole body as they listen. If possible, darken the room.

5. Ask the students to listen again and find one rhythm pattern they can tap lightly on their desks or with percussion instruments. Play the recording.

**REMARKS:**

**FUTURE IDEAS:**

Langston Hughes’ “African Dance,” from AFRO-AMERICAN MUSIC (Macmillan), p. 12

Divide the class into choral speaking groups to perform the poem “African Dance,” by Langston Hughes. Develop percussive accompaniment and movement to interpret the poem. How do different tone colors (timbres) contribute to the mood of the poem?

## SAMPLE LEARNING EXPERIENCE #30

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** POSITIVE ATTITUDES, DEPTH OF PERCEPTION

**SCHEMA TIE-IN:** **Category** – Expression, Style  
**Subcategory** – Music of Black Americans

**LEARNING OBJECTIVE:** The students will sing a song of Black Americans and identify the expressive relationship between the words and the music.

**READINESS:**

**ACTIVITIES:** Reading, listening, discussing, singing, comparing

**MATERIALS, COMMENTS, and REMINDERS**

**PROCEDURE**

Handout: copies of a synopsis of DON'T BOTHER ME, I CAN'T COPE

1. Ask the students to read a synopsis of the musical DON'T BOTHER ME, I CAN'T COPE and star (\*) the places in the story where a song would be an effective way to express actions or feelings.

Words and recording of Micki Grant's "I Gotta Keep Movin'" from AFRO-AMERICAN MUSIC (Macmillan), p. 30

2. Then have them listen to Micki Grant's "I Gotta Keep Movin'" and answer such questions as the following:

- Which words were emphasized?
- Without words, what moods would be expressed? Why?
- Which words have their meanings reinforced by the accompaniment?

3. Have the students sing the song along with the record. Then ask them which words had the most meaning for them as they sang the song.

"On My Way," from Gershwin's PORGY AND BESS (Columbia OS 2016)

4. Play a recording of "On My Way" from Gershwin's PORGY AND BESS, and have the students compare the song with "I Gotta Keep Movin'".

"Cries" and "Hollers" of the South

5. Ask the students to listen carefully as you play a recording of "Cries" and "Hollers" of the South, and to determine how, in each case, the composer has used musical skill (instrumental combinations, dynamic levels, etc.) to evoke emotions in the listener(s) – even though the composer and the listener(s) may have different musical heritages.

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #31

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): DEPTH OF PERCEPTION

SCHEMA TIE-IN: **Category** – Style  
**Subcategory** – Non-Western Music: African, Oriental

LEARNING OBJECTIVE: The students will compare/contrast two examples of non-Western music.

READINESS: Familiarity with pitch, tone color (timbre), rhythm, dynamics, and/or other elements of music

ACTIVITIES: Listening, discussing, analyzing, circling descriptions, comparing

MATERIALS, COMMENTS, and  
REMINDE**R**S

PROCEDURE

MAKING MUSIC YOUR OWN, Bk. 8 1. Distribute copies of a checklist of characteristics of non-Western music such as the one (Silver Burdett) below:

### *A Checklist of Characteristics of Non-Western Music*

1. Narrow range \_\_\_\_\_ Medium range \_\_\_\_\_ Wide range \_\_\_\_\_
2. Steady beat \_\_\_\_\_ No steady beat \_\_\_\_\_
3. Regular meter \_\_\_\_\_ Changing meter \_\_\_\_\_ Irregular meter \_\_\_\_\_
4. Simple rhythms \_\_\_\_\_ Complex rhythms \_\_\_\_\_
5. Same rhythm patterns repeated \_\_\_\_\_ Many different rhythm patterns repeated \_\_\_\_\_
6. Same rhythms sound together \_\_\_\_\_ Different rhythms sound together \_\_\_\_\_
7. Many voices \_\_\_\_\_ Few voices \_\_\_\_\_
8. Solo voice \_\_\_\_\_ Chorus of voices \_\_\_\_\_
9. Unusual vocal tones (timbres) \_\_\_\_\_ Micro-tones \_\_\_\_\_ Tonebending \_\_\_\_\_
10. Same words at the same time \_\_\_\_\_ Same words at different times \_\_\_\_\_
11. Different words at different times \_\_\_\_\_ Different words at the same time \_\_\_\_\_
12. Few instruments \_\_\_\_\_ Many instruments \_\_\_\_\_
13. Instruments alone \_\_\_\_\_ Instruments with voices \_\_\_\_\_
14. Ornamented melody \_\_\_\_\_ Simple melody \_\_\_\_\_
15. Tempo remains the same \_\_\_\_\_ Tempo changes \_\_\_\_\_
16. Dynamics remain the same \_\_\_\_\_ Dynamics change \_\_\_\_\_
17. Absence of a tonal center \_\_\_\_\_ Presence of a tonal center \_\_\_\_\_
18. Clearly defined sections \_\_\_\_\_ Sections not clearly defined \_\_\_\_\_

This chart may be presented first on an overhead projector in order to reveal one element at a time, allowing the students to demonstrate and review their understanding of each concept. Ask the students to "act out" the concept with sound.

*(continued on next page)*

Macmillan's AFRO-AMERICAN MUSIC  
and MUSIC OF THE ORIENT

2. Ask the students to listen to two non-Western musical compositions, each from a different culture, and write the number 1 in the space provided after those words or phrases that describe the first selection and the number 2 after those that describe the second.
3. Use some of the characteristics on the chart as the basis for a discussion of non-Western music, and for comparisons of Western with non-Western music.

REMARKS:

FUTURE IDEAS:

## SAMPLE LEARNING EXPERIENCE #32

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, USE OF SKILLS AND KNOWLEDGE, PARTICIPATION SKILLS, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** Category – Linear Aspects, Style  
Subcategory – Rhythm Patterns

**LEARNING OBJECTIVE:** The students will find and perform rhythm patterns that fit the style of a given musical composition.

**READINESS:**

**ACTIVITIES:** Listening, experimenting, playing, discussing, moving

**MATERIALS, COMMENTS, and REMINDERS**

“Pais Tropical,” from Sergio Mendes and Brasil '77's PAIS TROPICAL (A & M SP 4315)

Handout: copies of basic rhythm patterns

**PROCEDURE**

1. Have the students listen to a composition like “Pais Tropical” (from the album of the same name by Sergio Mendes and Brasil '77) and experiment with rhythms that accompany the melody by “playing” them softly on their desks. Once they’ve found a rhythm they like, have them repeat it.
2. Distribute copies of basic rhythm patterns, and have the students try to find their rhythms in the examples given.
3. Play one of the rhythms from the patterns on the sheet, and ask the students to find and play it. Then encourage individual students to play one of the rhythms and have *you* find and play it. Alternate the activity.
4. Play “Pais Tropical” again, and have the students look for their rhythms and try to play other rhythms in the selection.
5. Combine the rhythm patterns as a class and encourage the students to move to them, first without the recording and then with it.

RHYTHM SECTION (Use xs in squares initially and then relate to traditional notation.)

	1	2	3	4	
Low drum	X	-	X	-	
Tambourine	-	X	-X	X	
Shaker	~~~~~	~~~~~	X	-	
Cowbell	-X	X	-X	X	
Conga	-X	XX	X	-	
High Drum	-	-	XX	X	

*(continued on next page)*

Bongos

Woodblock

The image shows a musical score for Bongos and Woodblock. The Bongos part consists of two staves. The first staff has a rhythmic pattern of - X - X followed by a melodic line with notes and rests. The second staff has a rhythmic pattern of X -X X -X followed by a melodic line. The Woodblock part has one staff with a rhythmic pattern of X -X X -X followed by a melodic line. A brace groups the first two staves of the Bongos part.

REMARKS:

FUTURE IDEAS:

## SAMPLE LEARNING EXPERIENCE #33

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

**GOAL(S):** DEPTH OF PERCEPTION, KNOWLEDGE AND UNDERSTANDING, POSITIVE ATTITUDES

**SCHEMA TIE-IN:** **Category** – Style

**Subcategory** – Music from different historical periods and/or different kinds of popular music

**LEARNING OBJECTIVE:** The students will compare and contrast music of different styles.

**READINESS:** Ability to identify aurally and discuss the elements of music

**ACTIVITIES:** Comparing, contrasting, listening, discussing

**MATERIALS, COMMENTS, and  
REMINDERS**

**PROCEDURE**

Reproductions of paintings from fine arts publications

Old and new photographs of automobiles, clothing, hair styles, architecture, etc.

Two or three recordings of music from the Baroque Period

Stravinsky's RITE OF SPRING (Columbia ML 5277, MS 6010)

1. Display three paintings – two from the same artistic period and one from a very different period. Discuss the fact that works of art can be identified by style. Which paintings seem to have the most in common? . . . the least in common? Why? Have the students identify similarities and differences.

2. Briefly discuss major movements and style trends in art, cars, clothes, dances and other forms of entertainment, hairdos, etc. Then tell the students that music can also be categorized according to style.

3. Play excerpts from two Baroque compositions which are similar in tempo, orchestration, etc., and an excerpt from a work like Stravinsky's RITE OF SPRING. Help the students to identify both similarities and differences in the three pieces. Use or introduce musical concepts as appropriate.

4. Repeat the procedure with other types of music (country and Western/salsa, electronic/traditional, Dixieland/swing, serial/ nonserial, classical/romantic, Renaissance/ impressionistic, popular/Rock, etc.)

**REMARKS:**

**FUTURE IDEAS:**

## SAMPLE LEARNING EXPERIENCE #34

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): KNOWLEDGE AND UNDERSTANDING, DEPTH OF PERCEPTION

SCHEMA TIE-IN: **Category** – Form  
**Subcategory** – Simple song forms

LEARNING OBJECTIVE: The students will distinguish between different melodies and their order within forms of music.

READINESS: Some familiarity with instrumental tonal colors (timbres)

ACTIVITIES: Listening, analyzing, discussing, writing

**MATERIALS, COMMENTS, and REMINDERS**                      **PROCEDURE**

"Gallop," from Khachaturian's MAS-  
 QUERADE SUITE (Angel 35277)

1. Play a recording of "Gallop" from Khachaturian's MASQUERADE SUITE up to and including the xylophone solo. Have the students listen carefully and identify the solo instrument.
2. Does the composition begin with the main theme? Replay the selection and discuss the "introduction" with the class.

Sheets of paper

3. Have the students make charts like the following with six labeled columns:

"Gallop"

1	2	3	4	5	6
Intro	First Melody	First Melody Altered	Second Melody	First Melody	First Melody Altered

Then have them listen to the introduction, the second section (first melody), and the third section (first melody altered). Discuss. How has the first melody been altered?

Be sure to signal the beginning of each section.

4. Follow the same procedure until the chart is complete, helping the students by signaling the beginning of each section. Then have them simplify the identifications by adding letters:

"Gallop"

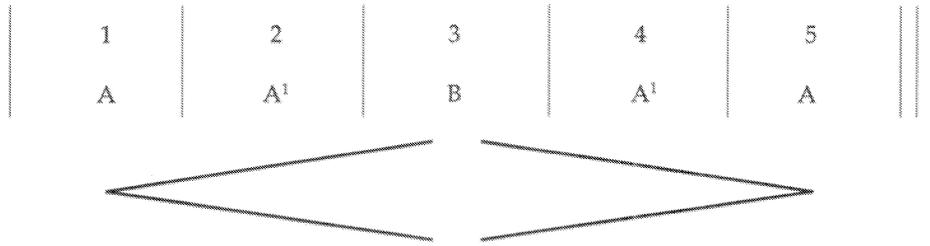
1	2	3	4	5	6
Intro	First Melody	First Melody Altered	Second Melody	First Melody	First Melody Altered
Intro	A	A <sup>1</sup>	B	A	A <sup>1</sup>

Anderson's "Forgotten Dreams"

5. Repeat the procedure described above with a selection like Anderson's "Forgotten Dreams":

"Forgotten Dreams"

Review dynamics, if discussed before.



REMARKS:

FUTURE IDEAS:

## SAMPLE LEARNING EXPERIENCE #35

TIME \_\_\_\_\_ DAY/S \_\_\_\_\_ PERIOD \_\_\_\_\_ CLASS \_\_\_\_\_

GOAL(S): PARTICIPATION SKILLS, POSITIVE ATTITUDES, KNOWLEDGE AND UNDERSTANDING

SCHEMA TIE-IN: **Category** – Linear Aspects  
**Subcategory** – Rhythm Patterns, Accents

LEARNING OBJECTIVE: The students will perform rhythmic ostinati and relate their experiences to African percussion ensemble music.

READINESS:

ACTIVITIES: Listening, playing, comparing

MATERIALS, COMMENTS, and REMINDERS

Rhythm patterns written on a chalkboard, transparency, and/or handouts

Tempo should approach MM. 120

PROCEDURE

1. Write the following rhythm patterns on a chalkboard, transparency, and/or handouts:

- |   |   |
|---|---|
| <p>a. ① 2 3 4 5 6 7 8</p> <p>b. ① 2 3 4 ① 2 3 4</p> <p>c. ① 2 ① 2 ① 2 ① 2</p> <p>d. ① 2 ① 2 ① 2 3 4</p> <p>e. ① 2 3 4 ① 2 ① 2</p> <p>f. ① 2 3 ① 2 3 ① 2</p> <p>g. ① 2 3 ① 2 3 4 5</p> <p>h. ① 2 3 ① ① 2 3 4</p> | <p>i. ① 2 ① 2 3 ① 2 3</p> <p>j. ① 2 ① 2 3 4 5 6</p> <p>k. ① ① 2 3 4 5 6 7</p> <p>l. ① ① 2 ① 2 ① 2 3</p> <p>m. ① ① 2 3 ① 2 ① 2</p> <p>n. ① ① 2 ① ① 2 3 4</p> <p>o. ① ① 2 ① 2 3 4 5</p> |
|---|---|

2. Have the students pair off and:

- Recite each pattern slowly, making 1 the loudest.
- Clap each pattern, accenting the 1 s.
- Gradually be silent on all beats except 1.
- Repeat each line at least three times without stopping.

3. Divide the class into groups of 4 to 6, and ask each group how many of the patterns they can perform correctly as a group. Have the groups:

- Repeat each line three times without stopping.
- Practice 5 minutes.

Listen to each group.

4. Have the students clap lines f., etc., three times. Then have one group do one rhythm pattern, while another group does a different rhythm pattern.

5. Finally, have each person in each group choose and perform a different rhythm pattern. Ask the group to develop a good combination of the individual rhythms, practice the combination, orchestrate it, and tape the performance.

6. Relate the taped performances to appropriate recordings of African percussion ensemble music.

DISCOVERING THE MUSIC OF AFRICA (A Bernard Willets Film, 22 min., color, 16 mm) Available from BFA Educational Media, Santa Monica, CA

AFRICA: MUSICAL INSTRUMENTS, TEXTILES, JEWELRY, AND ARCHITECTURE (6 filmstrips) Warren A. Schloat Productions

REMARKS:

FUTURE IDEAS:

A P P E N D I X





# STATEMENT OF REGENTS GOALS FOR ELEMENTARY – AND SECONDARY – SCHOOL STUDENTS – 1984

1. Each student will master communication and computation skills as a foundation to:
  - 1.1 Think logically and creatively.
  - 1.2 Apply reasoning skills to issues and problems.
  - 1.3 Comprehend written, spoken, and visual presentations in various media.
  - 1.4 Speak, listen to, read, and write clearly and effectively in English.
  - 1.5 Perform basic mathematical calculations.
  - 1.6 Speak, listen to, read, and write at least one language other than English.
  - 1.7 Use current and developing technologies for academic and occupational pursuits.
  - 1.8 Determine what information is needed for particular purposes and be able to acquire, organize and use that information for those purposes.
2. Each student will learn methods of inquiry and knowledge gained through the following disciplines and use the methods and knowledge in interdisciplinary applications:
  - 2.1 English language and literature.
  - 2.2 History and social science.
  - 2.3 Mathematics.
  - 2.4 Natural sciences and technology.
  - 2.5 Language and literature in at least one language other than English.
3. Each student will acquire knowledge, understanding, and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. Areas include:
  - 3.1 Ways to develop knowledge and appreciation of the arts.
  - 3.2 Aesthetic judgments and the ability to apply them to works of art.
  - 3.3 Ability to use cultural resources of museums, libraries, theaters, historic sites, and performing arts groups.
  - 3.4 Ability to produce or perform works in at least one major art form.
  - 3.5 Materials, media, and history of major art forms.
  - 3.6 Understanding of the diversity of cultural heritages.
4. Each student will acquire knowledge about political, economic, and social institutions and procedures in this country and other countries. Included are:
  - 4.1 Knowledge of American political, economic, and social processes and policies at national, state, and local levels.
  - 4.2 Knowledge of political, economic, and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural, and environmental systems.
5. Each student will respect and practice basic civic values and acquire the skills, knowledge, understanding, and attitudes necessary to participate in democratic selfgovernment. Included are:
  - 5.1 Understanding and acceptance of the values of justice, honesty, self-discipline, due process, equality, and majority rule with respect for minority rights.
  - 5.2 Respect for self, others and property as integral to a self-governing, democratic society.
  - 5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes.
6. Each student will develop the ability to understand and respect people of different race; sex; ability; cultural heritage; national origin; religion; and political, economic, and social background, and their values, beliefs and attitudes.
7. Each student will acquire knowledge of the ecological consequences of choices in the use of the environment and natural resources.

8. Each student will develop general career skills, attitudes, and work habits and make a self-assessment of career prospects. Students not directly pursuing post-secondary education will acquire entry-level employment skills.
9. Each student will learn knowledge, skills, and attitudes which enable development of:
  - 9.1 Self-esteem.
  - 9.2 The ability to maintain physical, mental and emotional health.
  - 9.3 Understanding of the ill effects of alcohol, tobacco and other drugs.
10. Each student will develop a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge.

# STUDENTS WITH HANDICAPPING CONDITIONS

The Board of Regents, through revising Part 100 Regulations of the Commissioner and the Action Plan, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s) "Each student with a handicapping condition, as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curricula content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important that at all grade levels students with handicapping conditions receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on statewide testing programs and diploma requirements.

The teacher providing instruction through this syllabus/curriculum has the opportunity to provide an educational setting which will enable the students to explore their abilities and interests. Instruction could be provided to students with handicapping conditions either by teachers certified in this subject area or by special education teachers. Teachers certified in this subject area would be providing instruction to students who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and are appropriately placed in this setting. Special education teachers may also provide this instruction to a class of students with handicapping conditions in a special class setting.

## *Regular and special education teachers need to work in close cooperation.*

Teachers certified in the subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the CSE or a student's Individualized Education Program (IEP).

## *Strategies for Modifying Instructional Techniques and Materials*

1. Prior to having a guest speaker or taking field trips, it may be helpful to structure the situation. Use of a checklist or a set of questions generated by the class will help students focus on relevant information. Accessibility for students with handicapping conditions should be considered when field trips are arranged.
2. The use of computer software may be appropriate for activities that require significant amounts of writing by students.
3. Students with handicapping conditions may use alternative testing techniques. The needed testing modifications must be identified in the student's Individualized Education Program. Both special and regular education teachers need to work together so that the testing modifications can be used consistently throughout the student's program.
4. Identify, define and preteach key vocabulary. Many terms in this syllabus are specific and may need continuous reinforcement for some students with handicapping conditions. It would also be helpful to provide a list of these key words to the special education teacher in order to provide additional reinforcement in the special educational setting.
5. Check periodically to determine student understanding of lectures, discussions, demonstrations, etc. and how this is related to the overall topic. Encourage students to

express their understanding. It may be necessary to have small group discussions or work with partners to determine this.

6. Provide students and special education teachers with a tape of lectures that contain substantial new vocabulary content and of guest speakers for further review within their special education classes.
7. Assign a partner for the duration of a unit to a student as an additional resource to facilitate clarification of daily assignments, timelines for assignments and access to daily class notes.
8. When assigning long-term projects/reports, provide a timeline with benchmarks as indicators for completion of major project/report sections. Students who have difficulty with organizational skills and time sequence may need to see completion of sections to maintain the organization of a lengthy project/report.

Special education teachers providing this instruction must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the same or equivalent information contained in the curriculum.

**Regardless of who provides the instruction, the cooperation between teachers of regular and of special education programs is essential. It is important for the students as well as the total school environment.**

### *Alternative Testing Techniques*

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. These are modifications of testing procedures or formats which provide students with handicapping conditions equal opportunity to participate in testing situations to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a handicapping condition.

The Committee on Special Education (CSE) is responsible for identifying and documenting a student's need for alternative testing techniques. This determination is made when a student is initially referred to CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when the student is determined to no longer need special education services. **The modifications are to be used consistently throughout the student's educational program.** Principals ensure that students who have been identified by CSE as educationally handicapped are provided with the alternative testing techniques which have been recommended by CSE and approved by the Board of Education.

**Alternative testing techniques which have been specified on a student IEP for use by a student must be used consistently in both special and regular education settings.** Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of students with a handicapping condition to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue high school diplomas to a greater degree. The teacher who provides instruction through this curriculum has a unique opportunity to assist such students in their individual goals.

Additional information on alternative testing modifications is available in the manual entitled *Alternative Techniques for Students with Handicapping Conditions*, which can be obtained from:

New York State Education Department  
Office for Education of Children with  
Handicapping Conditions  
Room 1071 Education Building Annex  
Albany, NY 12234

### *Infusing Awareness of Persons with Disabilities Through Curriculum*

In keeping with the concept of integration, the following subgoal of the Action Plan was established:

*In all subject areas, revisions in the syllabi will include materials and activities related to generic subgoals such as problem solving, reasoning skills, speaking, capacity to search for information, the use of libraries and increasing student awareness of and information about the disabled.*

The purpose of this subgoal is to ensure that appropriate activities and materials are available to increase student awareness of disabilities and issues in regard to disabilities.

This curriculum, by design, includes information, activities and materials regarding persons with handicapping conditions. Teachers are encouraged to include other examples as may be appropriate to their classrooms or the situation at hand. Teachers are also encouraged to assess the classroom environment to determine how the environment may contribute to student awareness of persons with disabilities.



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Albany, New York 12234

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