

The Knauss

Music Curriculum



BOOK 2 **GRADES K-2**

***Classroom (General)
Music for Elementary
Primary Level***

Dr. David E. Knauss

“Making music, in fact, is the very best way of learning about music.”

—Richard Baker

“Music does not exist until it is performed.”

—Benjamin Britten

"I hear (Tell me), I forget,
I see (Show me), I remember,
I do (Involve me), I understand!"

—Chinese Proverb

If your vision is for a year, plant wheat.
If your vision is for ten years, plant trees.
If your vision is for a lifetime, plant people.”

—Chinese Proverb

“Excellence is not an act, but a habit.”

—Aristotle

This music skills book is dedicated to Dr. Kenneth R. Raessler, my first music supervisor and sensei who saw hidden ability in a beginning teacher and patiently perfected it; to Dr. Joyce C. Wunderlich, my master’s degree professor who opened the doors to Orff-Schulwerk; and foremost to my wife Joanne for her never-ending patience and support.

www.classroom-music.com

Music education inservices and master classes are available.

About the author:

Dr. David Knauss taught inner-city K-12 general music for 3 decades, helped to develop an award-winning music department and general music curriculum, led his students to relate to each other as family members and become outstanding musicians, and saw the community’s artist values change as the music program became the city’s icon. Dr. Knauss now teaches undergraduate and graduate music education methods and master classes to classroom (general) music teachers and elementary teachers.

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“In a lifelong search for my students’ learning limits, I only ever found my teaching limits!” D. Knauss

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Every print edition is a single printing revised with the latest research and advances in music education.

Book 2: Grades K-2 Primary Classroom (General)

Music











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About Ready-to-Use Classroom (General) Music Activities for Grades K-2

This practical resource is one of five books presenting a unique curriculum of active participation for classroom (general) music for elementary, middle level, and high school. The curriculum is designed to help regular classroom teachers and music specialists successfully prepare and teach interesting, fun-packed music education lessons in a sequential, spiraling, and cyclical program. The series includes the following specialized teaching texts, each tailored to the Music National Standards (Music Educators National Conference—MENC) and to the specific developmental needs at the particular level:

- Book 1: Classroom (General) Music Activities for Sequential Rhythm and Tonal Skills**
- Book 1A: Rhythm and Tonal Flash Cards (Supplement to Book 1)**
- Book 2: Classroom (General) Music Activities for Grades K-2**
- Book 3: Classroom (General) Music Activities for Grades 3-5**
- Book 4: Classroom (General) Music Activities for Grades 6-12**

The primary objectives of these five books are:

-  To develop strong steady beat skills and singing in tune skills
-  To teach independent musicianship and performance skills to both individual students and ensembles
-  To improvise / create melodies on pitched classroom instruments and keyboards
-  To compose rhythmic and harmonic accompaniments
-  To perform all music concepts (meter, mode, tempo, form, articulations, texture, dynamics, and timbre)
-  To evaluate and describe music with an accurate music vocabulary
-  To compare music to the discipline of other arts
-  To explore the music of other cultures and eras
-  To provide opportunities for aesthetic music experiences to occur
-  To provide opportunities for the integration of music with other subject areas (language arts, math, social studies, science, art, computer skills, and technology)

Basic Equipment:

Much of the Grades K-2 curriculum can be accomplished with standard, basic classroom music instruments.

Unpitched Classroom Percussion:

Membranes: Hand Drums, Tambourines, Bongos, Hand-Held Congas

Woods: Claves, Rhythm Sticks, Lummi Sticks, Wood Blocks, Tone Blocks, Maracas, Guiros, Castanets, Sand Blocks

Metals: Finger Cymbals, Sleigh Bells, Triangles, Cow Bells

In the absence of formal instruments, pots and pans, table tops, various wood and metal cabinets, various plastic tubs, cardboard containers, and hand-made, home-made instruments may be used.

Pitched Instruments:

Soprano Recorders, Resonator Bells, Step Bells, One-Octave Xylophones, Autoharps, and many students have their own Casio Keyboards which they could bring to school, and Acoustic Piano.

Flutophones are not recommended as their intonation is very inaccurate.

Enrichment Equipment:

Unpitched Percussion:

Snare Drum (with sticks and brushes), Tenor Drum, Cymbal on stand, Conga Drums (pair), Roto Toms, Temple Blocks, Agogo Bells, Cabasa, Vibraslap, Chinese Gong, Rain Stick, Talking Drum, Ratchet, Tic-Toc Block, Flexi-Tone, Bass Drum, Bird Call, Chime Tree, Bell Tree, Rattles, and Log Drums

Pitched Instruments:

Soprano, Alto, and Tenor Recorders, Slide Whistle, Siren, Timpani (3 or 4), Midi / Digital Keyboards, and Guitars

Orff Instruments—Bass, Alto, and Soprano Xylophones, Bass, Alto, and Soprano Metallophones, Alto and Soprano Glockenspiels, and Bass Bars

Inclusion / Mainstreamed Students:

Each skill and activity can be adapted to its fundamental, basic level for challenged students, while at the same time, may be extended into complex levels for gifted students.

Life-Long Learners:

This sequential music curriculum invites students and adult learners alike, through active participation, to become independent musicians, thereby enabling them to be life-long music makers, instead of music spectators only.

K-12 Classroom Music Overview

Understanding the Scope and Sequence of Music Education Curriculum Writing

PHILOSOPHY

WHY: Aesthetic vs. Utilitarian:

(music for its own artistic sake or music as a vehicle for learning other subjects)

WHO: Everyone—all students have music potential (aptitude), which can be increased up to about age 9

HOW: Active Participation—developing every student's achievement level up to his or her music aptitude

WHEN: Music for every grade K-12

WHAT: Objectives (Enabling Behaviors), Materials, Procedures and Activities, Corrective / Extension Activities, and Assessments. Philosophy will shape the vision / focus of the Planned Course.

PLANNED COURSE

See the Primary Classroom Music Scope and Sequence

This document is an overview of an entire curriculum per grade level or grade area. It is as long as the unit of time music classes are scheduled for instruction; anything from 6-9 weeks to an entire year. It encompasses all the 9 Content Standards and their delineated Achievement Standards and Assessments listed in the Music National Standards (available through MENC). The Planned Course (Scope and Sequence document) will determine the content and quality of the Unit / Lesson Plans.

UNIT / LESSON PLAN

See Book 2: Grades K-2

This is the Planned Course document written in detailed lessons and / or units. A unit / lesson plan covers time lengths of one class (a daily lesson plan) or several classes in sequence (a unit lesson plan). These documents are user-friendly containing Objectives (Enabling Behaviors), Materials, Procedure and Activities, Corrective / Extension Activities, and Assessments.

TEACHING AND CLASSROOM MANAGEMENT SKILLS

See Performing Classroom Music and Classroom Management Strategies

A repertoire of well-practiced teaching skills and classroom management strategies is needed to execute the Unit / Lesson Plan with high-level competency. As a professionally employed teacher, it may require 5 or more years under the mentoring supervision of a department head to achieve master teacher competencies. It may also require 5 or more years of teaching to become aware of the larger picture of all the facets of music education curriculum, delivery skills, and classroom management.

Scope and Sequence of a Music Education Curriculum

ELEMENTARY

See Books 1 & 1A:
Sequential Rhythm
& Tonal Skills, and
Flash Cards

Preschool and Kindergarten: Focus on 2 goals: steady beat and singing in tune. Plan many varied rhythm and tonal skill activities for these 2 goals. For rhythm skills, teach steady beat first before rhythm patterns (Rhythm Cards with Tometics or Gordon's Rhythm Syllables). For tonal skills, develop many echo / call & response activities for singing in tune (Kodály Syllable System). For music concepts, plan activities related to steady beats and singing in tune. Extend into other music concepts as kindergartners become competent in these 2 fundamental skills. Perform everything through movement (Dalcroze). **(Bloom's Taxonomy: Discrimination Learning in the 3 lower levels of Knowledge, Comprehension, and Application, with simple excursions into Inference Learning in the 3 upper levels of Analysis, Synthesis, and Evaluation)**

See Book 2: Grades
K-2

Primary Grades 1-2: Establish a sequence of rhythm and tonal skills and reading rhythm and tonal patterns (Rhythm cards / Tometics or Gordon, and Kodály), beginning with the easiest presented in kindergarten. Teach and perform the music concepts in isolation, beginning with large contrasts first, and then narrowing to less obvious ones. (Example: teach presto and largo before allegro and andante.) Perform everything through movement (Dalcroze). Provide many performing and creating experiences (Pre-Orff-Schulwerk). **(Bloom's Taxonomy: Discrimination Learning in the 3 lower levels of Knowledge, Comprehension, and Application, with simple excursions into Inference Learning in the 3 upper levels of Analysis, Synthesis, and Evaluation)**

See Book 3: Grades
3-5

Intermediate Grades 3-5 (6): Continue the sequence of rhythm and tonal skills and reading rhythm and tonal patterns. Teach and perform all music concepts in any combinations. Teach whole-class performance skills so the students develop performance listening. Provide many creating experiences. Teach soprano and alto recorders, among all the classroom instruments (Orff-Schulwerk). Perform everything through movement (Dalcroze). **(Bloom's Taxonomy: more complex Discrimination Learning in the 3 lower levels of Knowledge, Comprehension, and Application, with more complex excursions into Inference Learning in the 3 upper levels of Analysis, Synthesis, and Evaluation)**

MIDDLE LEVEL

See Book 4: Grades
6-12

Provide a continuous curriculum of creating, manipulating, and hands-on experiences (Orff-Schulwerk). Avoid instruction in which the students mostly sit in seats wherein music appreciation and / or music history is taught. Teach soprano, alto, tenor, and bass recorders, along with guitar and electronic keyboard labs. **(Bloom's Taxonomy: mostly Inference Learning in the 3 upper levels of Analysis, Synthesis, and Evaluation)**

HIGH SCHOOL

Provide music experiences at the highest possible competence levels according to the students' abilities. This level is appropriate for music appreciation and / or music history classes only if the students are well skilled in all rhythm and tonal skills and music concepts. **(Bloom's Taxonomy: all lower and upper levels of Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation)**

Performing Classroom Music

1. Echo activities (continuous back and forth between teacher and students) are performed with an uninterrupted pulse and within the parameters of balanced phrase lengths:
 - A. Rhythmic (speaking, performing body percussion)
 - B. Melodic (singing motives, phrases, whole songs)
 - C. Instrumental (playing melodic, pitched or non-pitched percussion)
2. All songs are sung in tune independently (without any external help) by the SS as perfectly as possible: a cappella. Piano, keyboard, or guitar chordal accompaniments are an enhancement to the singing, not a cover up or crutch.
3. When teaching a melodic motive or phrase, use spatial hand level movements and Kodály (Curwen) hand signs to enhance tonal accuracy.
4. Be absolutely certain of the tempo and intonation before starting a song or activity.
5. Use a specific action command ("ready sing, move, clap," etc.), not just a general "go." For singing, the command must vocally approximate the beginning melodic phrase of the song. For rhythm, speak percussively.
6. Entire instrumental arrangements or accompaniments using classroom instruments are first performed vocally by the students using words, neutral syllables, solfege syllables, note names, numbers, or rhythm syllables before transferring to playing.
7. When SS falter at a given task, the T automatically assumes the fault, and must think backwards to discern what pedagogical step(s) was missed. Successful teaching is the act of thinking backwards and forwards simultaneously, with a constant analysis of the present.
8. Always teach motions (body percussion or dramatic movements) with the songs. All movements, except for interpretive, are performed strictly on the beat.
9. Complimenting a student who is performing correctly will encourage other SS to copy that student more accurately than copying the teacher.
10. Use any excuse under the sun for having the SS repeat an activity to achieve a higher level of musicianship, even when it is just for the repetition of excellence.
11. Music class is not just executing an activity or lesson for a certain space of time, but it is a master artist (you) teaching developing artists how to express their inner artistry.
12. A music teacher's job is to put him / herself eventually "out of business" by training SS to teach themselves successfully and to exhibit a high level of musicianship.
13. Any and every activity within your classroom music "realm" should be executed with performance quality. An observer entering at any time should be able to witness a "performance" worthy of an audience.
14. Whenever an activity is less than acceptable quality, ask the SS how they can improve it. They usually will tell you with surprising accuracy. Instruct them to do it again with their suggested improvements.

When highly effective classroom music practices and management are in place, music advocacy will occur. Administrators, school boards, and community will listen if your product is superior.

Grades K-2 Classroom Music Scope and Sequence

I. Beat Skills and Related Rhythm Concepts

D. Tempo Units #4

1. Static Tempo—Music may be statically fast (presto) or slow (largo), depending on the length of time occurring between the Macro (Tempo) Beats.
2. Changing Tempo—Music may gradually become faster (accelerando) or gradually become slower (ritardando or rallentando).

C. Rhythm Patterns Unit #3

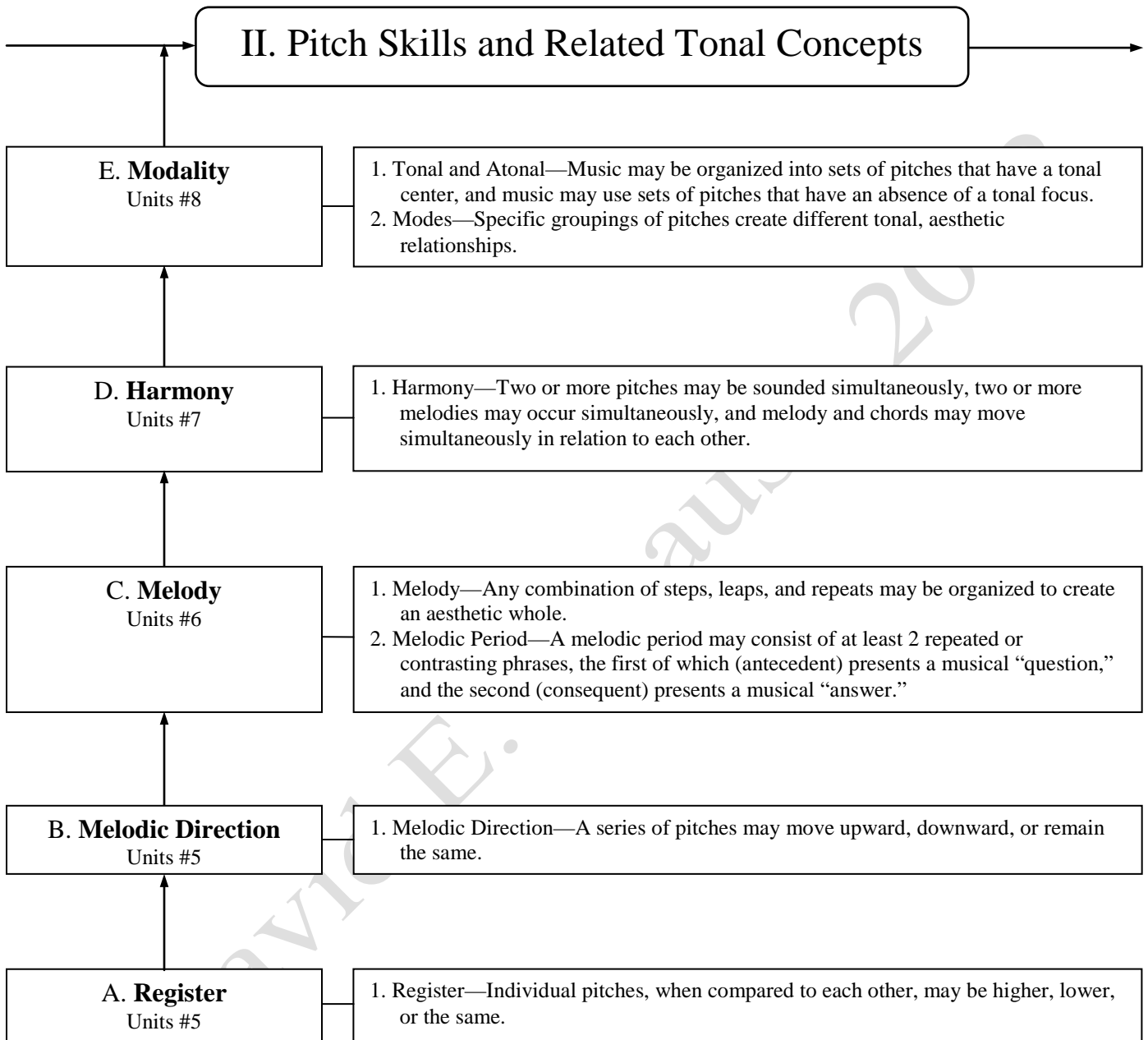
1. Rhythm—the division of Macro or Tempo Beats into any number of subdivisions will cause Meter or Micro Beats and will create rhythm.
2. Any Macro-Beat (Tempo Beat) subdivided in halves and quarters will create Duple Rhythms.
3. Any Macro-Beat (Tempo Beat) subdivided in thirds and sixths will create Triple Rhythms.
4. A silence (Rest) may replace any rhythmic pulse or subdivision.

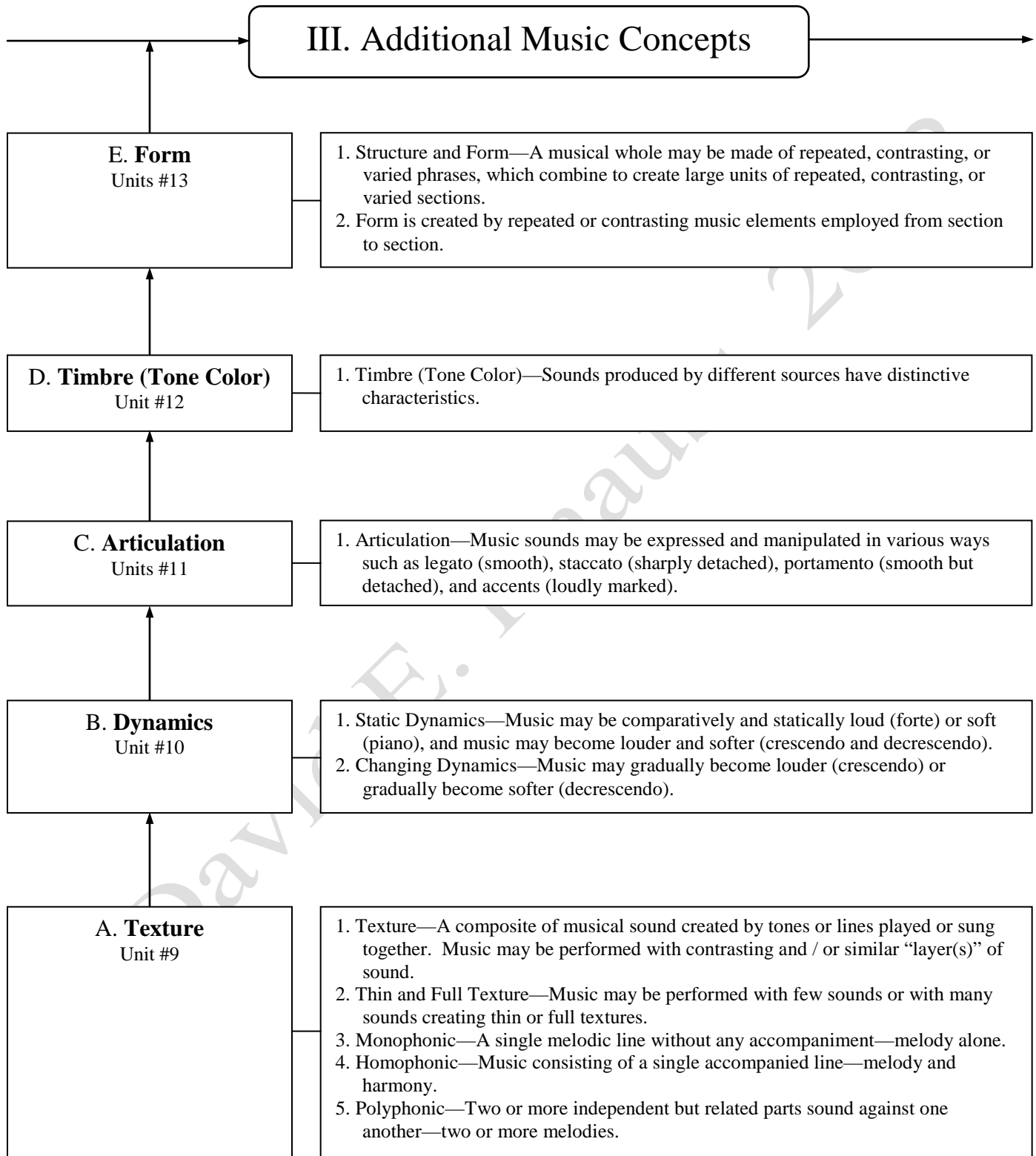
B. Duple, Triple, Mixed, and Combined Meters Units #2

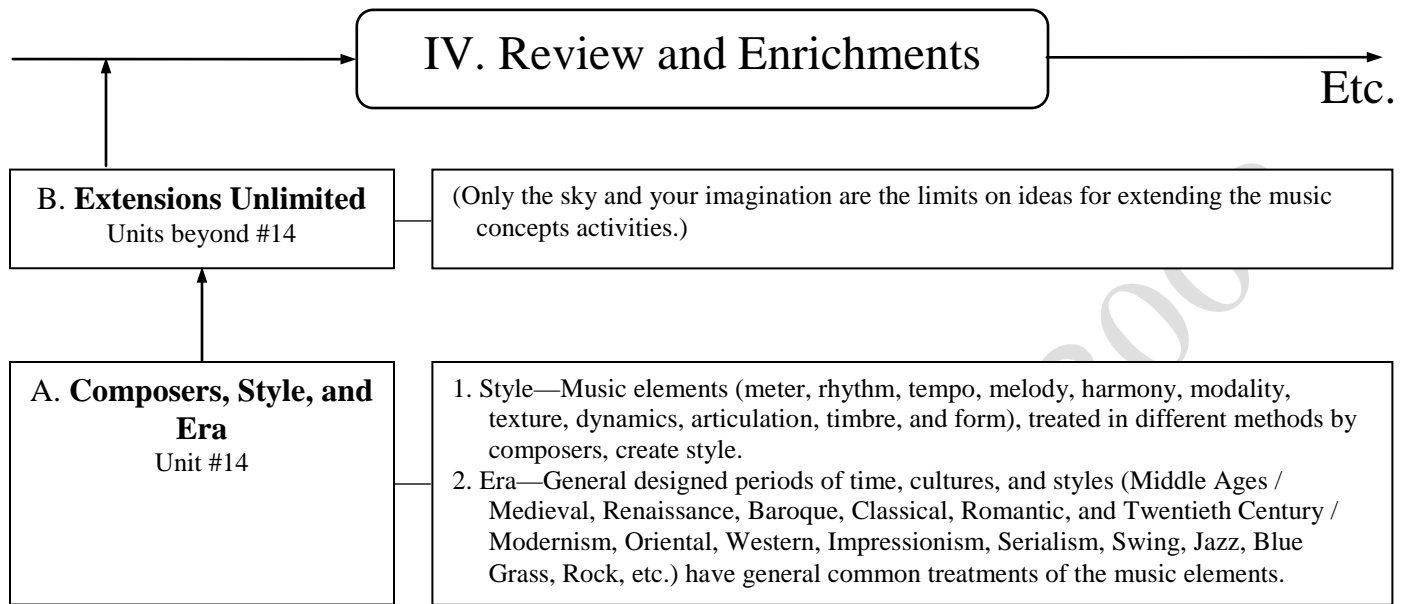
1. Meter—Within a series of beats, some may be stressed, thus organizing the beats into Macro (or Tempo) Beats and Micro (or Meter) Beats.
2. Duple and Triple Meters—A single micro-beat between each macro-beat creates a duple meter. Two micro-beats after each macro-beat creates triple meter.
3. All metered music stems from either duple or triple meters, and may be combined to create unusual groupings.

A. Beats, Non-Steady Beats, and No Beats Unit #1

1. Steady Beat—Music may move in relation to an underlying steady pulse known as Macro or Tempo Beats.
2. Non-Steady Beat—Music may move in relation to a very weak or sporadic, non-steady pulse.
3. No Beat—Music may move in relation to no rhythmic pulses.







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How to Use These Curriculum Units

Overall Classroom Procedure:

1. State the goals, objectives, and activities for the class, and if possible, demonstrate the best of the activities for the SS. The best pacing for the elementary primary student is a half hour class held at least twice a week (1 class every day is optimal) in which there are 6 different activities of 5 minutes each. (See the Daily Lesson Plan Chart).
2. Begin every class with T / SS echoing of rhythmic and melodic patterns applicable to that day's activities or with singing a favorite song with movements or a folk dance, much like physical education classes and sports practices begin with calisthenics and isolated skill drills. (See Books 1 and 1A: Sequenced Rhythm and Tonal Skills.)
3. Know in detail what music skills and information are familiar to the SS. Know in detail every skill and element of information the SS need to know within each class. Begin each class with something familiar and fun from the class before. From the familiar, evolve into something new. End the class with a review either by questions and answers (least preferred), or by performing, creating, or improvising (most preferred) using the newly-learned material. (See the Daily Lesson Plan Chart).

The Curriculum Units:

1. Throughout these units T is the abbreviation for "teacher" and SS is for "student" or "students."
2. There are 3 lesson plan formats for planning a music class. (See the Daily Lesson Plan pages.) The most visual one is the Daily Lesson Plan Chart format. A music class can be planned in two different ways:
 - a. Plan A** for a single concept to be presented throughout the entire class
(for example: plan a whole lesson on a single concept, such as duple meter presented through singing, listening, moving, playing, improvising, etc.)
 - b. Plan B** for a different concept in each of the different activity slots
(for example: moving duple meter, playing triple meter, listening to melody, singing harmony, creating texture, improvising dynamics, reading tempo, etc.)
 - c. Grade K** learns best with steady beat activities and singing-in-tune songs. (See "Preschool and Kindergarten" in Scope and Sequence of a Music Education Curriculum, p. vii.)

Grade 1 learns best with the basic performance skills presented in each Unit. Challenge and increase their skills whenever their present status becomes easy.

Grade 2 is able to achieve more complex and higher-level performance skills. (Everything in these units should be their average accomplishments.)

In any grade level, music precision and artistry is foremost. Be persistent!
3. All concepts must be presented in contrast: beats / no beats, fast / slow, loud / soft, duple meter / triple meter, upward melody / downward melody, etc. SS in the primary grades learn more efficiently and have longer retention with the presentation of opposites.
4. Enrichment:

Correctives: Know the entry level skills of your SS. This will guide the adaptation of any unit as necessary by substituting easier skills and information, as the SS require.

Extensions: Elaborate and enlarge any unit by requiring more difficult music tasks.
5. Plan various Evaluation / Assessment review activities that are more performance, creative, and improvisation oriented than verbal question and answers. The goal of assessing the SS accomplishments is not to discern how much they can tell the T "about" the music, but how much the SS can "perform" and "demonstrate" the music. Yet be cautioned not to neglect building a music vocabulary into the SS so that they can adequately describe the internal workings of music.
6. It is hoped these curriculum activities will spark the T's creativity to create many more similar units. Only then has the curriculum been successful in enlarging the SS independent musicianship skills as well as the T's teaching ability and curriculum writing skills.

Daily Lesson Plan

Class / Grade Level _____ Date _____

I. Sequential Rhythm and Tonal Skills (Book 1): (first 5-10 minutes)

Sing a Song (song title, book & page #) _____

Aural Rhythm Skills (list the skill level) _____

Class Progress (circle one): Introduce skill Review skill Competency attained

Aural Tonal Skills (list the skill level) _____

Class Progress (circle one): Introduce skill Review skill Competency attained

Reading Rhythm / Tonal Notation (list the skill level) _____

Class Progress (circle one): Introduce skill Review skill Competency attained

II. Unit # and Title or Music Concept: (majority of class time)

Class Progress (circle one): Teacher-led large group instruction Independent student work

III. Review / Evaluation Activities: (last 5 minutes)

(Circle one): Group or individual performance activity Group discussion Written evaluation

IV. Teacher's Notes:

Daily Lesson Plan

I. Instructional Objective(s):

II. Materials:

III. Procedure(s):

IV. Enrichment:

Correctives:

Extensions:



V. Evaluation / Assessment:

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	Familiar	New	Review
Listening	Skill or Music Concept		
Singing / Chanting			
Moving			
Playing / Performing			
Creating / Improvising			
Reading / Notating			
Describing / Evaluating			

How to Rote Teach a Song

Directions: (enlarge this inverted pyramid for songs with more phrases)

Step #1: (4 parts)

T: Sings phrase 1	T: Sings phrase 2	T: Sings phrase 3	T: Sings phrase 4
SS: Echo phrase 1	SS: Echo phrase 2	SS: Echo phrase 3	SS: Echo phrase 4

Step #2: (2 parts)

T: Sings phrases 1 & 2	T: Sings phrases 3 & 4
SS: Echo phrases 1 & 2	SS: Echo phrases 3 & 4

Step #3: (whole song)

T: Sings phrases 1, 2, 3, & 4
SS: Echo phrases 1, 2, 3, & 4

Step #4:

Independent
Singing

1. Divide the song into “natural” phrases. Most songs divide naturally into four. Hold up fingers for a visual sign of counting the phrases as they are presented.
2. When the SS echo the phrase sung by the T, under no circumstances should the T sing the phrase with the SS. Allow the SS to perform independently to hear themselves without having their sound masked by the T’s voice.
3. Repeat immediately any phrase or combination of phrases to correct mistakes. T may repeat the error phrase without any verbal comments, or T may speak a short instruction and then repeat the phrase. Do not break the beat when speaking the short instruction.
4. Maintain a metrical steady beat from T presentation to immediate SS responses and vice versa.
 - a. Provide a conducting gesture (breath and hand signal or head nod) for the SS entrance.
 - b. Point to yourself on your presentation if the SS need extra clarity.
 - c. Insert an “audiation” phrase same length as the T presentation when the SS are to name the tonal syllables after the T presents neutral syllables.
 - d. T sings full durations, especially half, dotted half, and whole notes so the SS will echo accurately.
 - e. T uses horizontal hand gestures for pitch levels or Curwen (Kodály) hand signs.

5. Insist on accuracy (intonation, vowel sounds, and diction) beyond what you perceive as their ability level.
6. Always provide steady beat hand motions, etc., when dramatizing the song. Usually one per phrase is sufficient.
7. Male teachers must sing in head voice for Grades K and 1 to model the correct pitches in the SS's range. Alternate between head voice and chest voice in Grade 2 to train the SS to listen for the octave transposition between the T presentation and their responses.
8. When the SS sing the melody accurately and independently, only then may the T add the accompaniment on a piano, keyboard, or recording. Accompaniment should be one or two dynamic levels softer than the SS singing.

Example: "Old Dan Tucker," Heritage Songster, p. 35

Old Dan Tucker

Dan Emmett, ca. 1843

Old Dan Tuck-er was a fine old man, He
 washed his face in a fry - ing pan, He
 combed his hair with a wa - gon wheel, He
 died with a tooth - ache in his heel. So,
 Get out the way, old Dan Tuck - er,
 Get out the way, old Dan Tuck - er,
 Get out the way, old Dan Tuck - er,
 You're too late to come to sup - per.

Motions:

bounce L and R fists in the air on the quarter-note beats

four RH circles in front of face on the quarter-note beats

alternate RH and LH combing hair from front to back on the beat

touch index finger to heel of foot on the quarter-note beats

a RH wave motion on the first half-note beat and a LH wave motion on the second half-note beat

(same as above)

(same as above)

shake RH index finger at Old Dan Tucker on the quarter-note beats

Meter

Activities are listed in approximate order of increasing difficulty, and are presented as suggestions to serve as catalysts to “spark” more creative ideas from the T and SS in the process of teaching and learning.

Concepts: Meter—Within a series of beats, some may be stressed, thus organizing the beats into Macro (or Tempo) Beats and Micro (or Meter) Beats.

Duple and Triple Meters—A single micro-beat between each macro-beat creates a duple meter. Two micro-beats after each macro-beat creates triple meter.

All metered music stems from either duple or triple meters, and may be combined to create unusual groupings.

Enabling Behaviors:

The SS will be able to listen, sing / chant, move, play / perform, create / improvise, read / notate, and describe / evaluate duple meter.

The SS will be able to listen, sing / chant, move, play / perform, create / improvise, read / notate, and describe / evaluate triple meter.

The SS will be able to listen, sing / chant, move, play / perform, create / improvise, read / notate, and describe / evaluate combinations of duple and triple meters.

The SS will be able to discriminate between duple and triple meters in familiar and unfamiliar settings.

Materials:

Any favorite song in Duple Meter

Activities:

Play any favorite duple meter song on the piano—use the following accompaniment pattern in the song’s key signature. Establish a secure pat-clap body percussion movement with the SS while they chant either “one—two” or “pat—clap” or knees—hands.” Begin singing the song. Be sure the SS stay on the pat-clap pattern accurately on the beat. Practice this until the SS can stay on the pat-clap accurately while singing the song. **(Singing / Chanting, Moving)**



“Turkey Song”
(Folk Song)

Teach the “Turkey Song” and dramatize the words as follows:

“As I came over yonder hill”	Hands over eyes nodding head on the beat
“I spied a mighty turkey”	(same as above)
“He flapped his wings”	Flap elbows up and down on the beat
“And he spread his tail”	Fan out hands
“And his feet were awful dirty”	One hand pinch nose, other hand point to

“Fol-link-a-ti-dy”
 “Fol-da-link-a-ti-dy-o”
 “Fol-link-a-ti-dy”
 “And his feet were awful dirty”

stinky feet
 Perform a duple meter pat-clap
 (same as above)
 (same as above)
 One hand pinch nose, other hand point to stinky feet

Accompany the song with the following chordal style for duple meter:
 (Singing / Chanting, Moving)

Turkey Song

As I came o - ver yon - der hill, I spied a might - y
 tur-key. He flapped his wings and he spread his tail, and his feet were aw-ful
 dirt-y. Fol - link - a - ti - dy, Fol - da-link - a -
 ti - dy - o, Fol-link - a - ti - dy. And his feet were aw-ful dirt-y.

“Oliver Twist” in
 Duple Meter

Perform the chant and the movements. Place a vocal dynamic stress on the macro-beats and a lesser dynamic on the micro-beats to emphasize the duple meter. (Singing / Chanting, Moving)

“Oliver Twist” Touch head and move hands outward

“Can’t do this,”	Touch shoulders and move hands outward
“Touch his knees,”	Touch knees and move hands outward
“Touch his toes,”	Touch toes and move hands outward
“Clap his hands,”	Clap hands and move hands outward
“Over he goes.”	Point thumbs back over shoulders and move hands outward

Oliver Twist

Ol-i-ver Twist can't do this, Touch his knees, Touch his toes, Clap his hands, O-ver he goes.

Nursery Rhymes

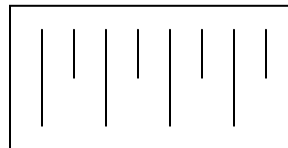
Practice chanting or singing other nursery rhymes in duple meter and perform pat-clap motions. **(Singing / Chanting, Moving)**

“Step in Time” from Mary Poppins

Chant “one-two-one-two” and alternately pat right and left thighs (patschen). Then transfer to singing the song while continuing the motions. **(Singing / Chanting, Moving)**

Duple Meter Icon

Introduce the duple meter icon and chant the macro-beat and micro-beat numbers as “one-two-one-two.” Discuss the long lines are Tempo Beats (the space of time between each determines the speed). Discuss the shorter lines are Meter Beats (the number of pulses between the Tempo Beats determine the meter). Practice reading the icon while performing. Have individual SS point to the lines while the class performs. Create different motions to perform the duple meter. Ask SS how the duple meter feels. (Up and down angular OR up and down marching-style) **(Singing / Chanting, Moving, Creating / Improvising, Reading / Notating, Describing / Evaluating)**



Classical Music in Duple Meter

The following selections are in duple meter. Choose other favorites instead of these if you wish. Have SS create different sets of duple motions to perform while listening. Read and “conduct” the duple meter icon while listening. Teach the duple meter conducting pattern of down and up on a backwards-slanted “J.” **(Listening, Moving, Creating / Improvising, Reading / Notating)**

Thomson: Acadian Songs and Dances, “The Alligator and the Coon”

Haydn: Surprise Symphony, “Theme and Variations”

Schubert: “March Militaire”

Grieg: “March of the Dwarfs”

Moussorgsky: Pictures at an Exhibition, “Ballet of the Unhatched Chicks”

Prokofiev: Love for Three Oranges, “March”

Various Classroom Percussion Instruments

Have SS create duple meter on various percussion instruments. Read the duple meter icon to perform. Example on a bongo drum: low-high-low-high. Another example: one-half of class plays drums on the macro-beats while the others play finger cymbals on the micro-beats. **(Singing / Chanting, Playing / Performing, Creating / Improvising, Reading / Notating)**

“Miss Mary Jane”
(Folk Song)

Learn the song and perform with patting the thighs alternating left and right hands (patschen). “Label” the left thigh the letter “D” and the right thigh the letter “A.” Practice performing the duple meter with patting the thighs and chanting the letters. This is preparation for playing the following duple accompaniment. **(Singing / Chanting, Moving, Playing / Performing)**

Miss Mary Jane Traditional

Rid-ing in a bug-gy, Miss Ma-ry Jane, Miss Ma-ry Jane, Miss Ma-ry Jane,
Rid-ing in a bug-gy, Miss Ma-ry Jane, I'm a long way from home.

“Farmer in the Dell”
(Folk Song)

Perform the following hand jive with a partner while singing “Farmer in the Dell.” **(Singing / Chanting, Moving)**

clap RHs with partner
clap LHs with partner
clap own hands
patschen own legs

“Happy Birthday”
Heritage Songster,
p. 204

Have the SS perform pat-clap-clap motions while chanting “one-two-three.” Begin playing a triple meter chordal accompaniment pattern, and have the SS join in singing “Happy Birthday.” How is this different from the duple meter? (There are 2 micro-beat between the macro-beats OR There are 2 meter beats between the tempo beats.) How does this new meter feel? (Right and left swinging-style) **(Singing / Chanting, Moving, Describing / Evaluating)**

Piano

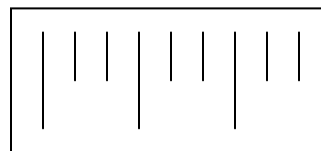
“Oliver Twist” in
Triple Meter

Perform the chant and movements as before, but double the outward hand motions for triple. Place a vocal dynamic stress on the macro-beats and a lesser dynamic on the micro-beats to emphasize the triple meter.
(Singing / Chanting, Moving)

Oliver Twist Traditional

Triple Meter Icon

Introduce the triple meter icon and chant the macro-beat and micro-beat numbers as “one-two-three-one-two-three.” Again discuss the long lines are Tempo Beats (the space of time between each determines the speed). Discuss the shorter lines are Meter Beats (the number of pulses between the Tempo Beats determine the meter). Practice reading the icon while performing. Have individual SS point to the lines while the class performs. Create different motions to perform the triple meter. Ask the SS how the triple meter feels. (Right and left swinging-style) **(Chanting, Moving, Creating / Improvising, Reading / Notating, Describing / Evaluating)**



Nursery Rhymes

Practice chanting or singing other nursery rhymes in triple meter and perform pat-clap-clap motions. **(Singing / Chanting, Moving)**

“We Wish You A
Merry Christmas”
(Christmas Carol)

Teach the SS to swing their arms to the left and clap twice, then swing arms to the right and clap twice. Chant “swing-clap-clap” while performing these motions. Sing this familiar song with these motions. **(Singing / Chanting, Moving)**

“America”
(Patriotic)

Begin the triple meter chordal accompaniment in G Major on the piano and have SS respond with the correct chanting and moving “pat-clap-clap.” Begin singing “My country ‘tis of thee...” and have SS join in. **(Singing / Chanting, Moving)**

“Death of Mr. Fly”
(Folk Song)

Play a triple meter chordal accompaniment on the piano and have SS “pat-clap-clap” it while chanting the numbers. Have individuals point to the triple meter icon while performing. Learn to sing the song and continue the pat-clap-clap motions while singing. **(Singing / Chanting, Moving, Reading / Notating)**

Death of Mr. Fly

1. Mis - ter Fly climbed up a tree, Cried, "I'm high as high can be."
Lost his grip, came crash - ing down, Smashed to piec - es on the ground.

Verse 2:

“When the insects heard the sound, Echoing for miles around,
They began to buzz and cry, ‘Quick first-aid for Mr. Fly.’”

Verse 3:

“Where’s a bandage, where’s a splint? Get some liniment and lint.
Someone give him aspirin. Should we call the doctor in?”

Verse 4:

“Then a wise old flea spoke out, ‘You don’t know what you’re about.
He’s beyond the reach of aid. Get a pick and get a spade.’”

Verse 5:

“Then at last those insects knew what they really had to do.
Now his tombstone bears the scrawl, ‘He who climbs too high must fall.’”

Classical Music in
Triple Meter

The following selections are in triple meter. Choose other favorites instead of these if you wish. Have SS create different sets of triple motions to perform while listening. Read and “conduct” the triple meter icon while listening. Teach the triple meter conducting pattern of down-right-up in a triangle. **(Listening, Moving, Creating / Improvising, Reading / Notating)**

Mozart: German Dances, “The Sleighride”

Tchaikovsky: Nutcracker Suite, “Waltz of the Flowers”

Handel: Royal Fireworks Music, “Minuet”

Bach: “Jesu, Joy of Man’s Desiring”

Bizet: L’Arlesienne Suite #1, “Carillon”

Tchaikovsky: The Sleeping Beauty, “Waltz”

Waldteufel: “Skater’s Waltz”

Stravinsky: Suite #2 for Small Orchestra, “Valse”

Chopin: Opus 67, “Muzurka”

Various Classroom
Percussion Instruments

Have SS create triple meter on various percussion instruments. Read the triple meter icon to perform. Example on temple blocks: low-medium-high-low-medium-high. Another example: one-half of class plays drums on the macro-beats while the others play finger cymbals on the micro-

beats. **(Singing / Chanting, Playing / Performing, Creating / Improvising, Reading / Notating)**

Duple and Triple Chordal Chordal Accompaniment

Begin a duple meter chordal accompaniment and have SS pat-clap and chant it with numbers. Have SS describe what happened. After a Patterns phrase or two, switch to triple meter and have SS “discover” what happened. Repeat this until the SS can change meters almost the exact moment the piano accompaniment changes. **(Singing / Chanting, Moving, Describing / Evaluating)**

“Ton Moulin”
(French Folk Song)

The T sings and performs this song on the piano. Have SS begin a triple meter of pat-clap-clap. What happened in the middle? (The song changed to duple meter) Teach SS to sing and perform this song. **(Singing / Chanting, Moving)**

Dave Brubeck:
“Unsquare Dance”

Have SS listen to this selection and determine the meter. (One-two-three-four-five OR One-two-three-one-two) Have SS practice performing the quintuple meter with body percussion and with a five beat conducting pattern. Describe how this mixed meter feels. **(Listening, Moving, Describing / Evaluating)**

Peter Tchaikovsky:
Symphony #6, Mvt. #2
“Allegro con grazia”

Have SS listen to this selection and determine the meter. (One-two-three-four-five OR One-two-three-one-two) Have SS practice performing the quintuple meter with body percussion and with a five beat conducting pattern. Describe how this mixed meter feels. **(Listening, Moving, Describing / Evaluating)**

Mixed Meter Chant
Various Percussion
Instruments

Teach SS to perform the duple and triple chants separately accompanied with body percussion. Then practice one after the other keeping a steady beat. Lastly, have one-half of the class perform the duple line while the other performs the triple. Keep the quarter-note consistent in the 2 meters. Transfer to playing on percussion instruments. Describe how this mixed meter feels. Allow SS to create their own mixed meter chant. **(Singing / Chanting, Moving, Playing / Performing, Creating / Improvising, Reading / Notating, Describing / Evaluating)**

French Fries, Bur - gers, Hap - py Meals at Mick - ey D's!

French Fries, Bur-gers, Frost-ies, Chi-li and Po-ta-toes, Let's go to Wend-y's now!

Evaluation / Assessment:

The T will observe the SS performances of the specific activities. The SS will complete a listening test for duple meter and triple meter. The T may choose any 4 familiar and / or unfamiliar listening selections for the listening test.

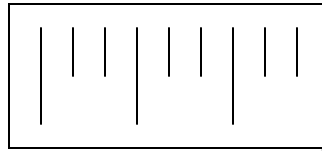
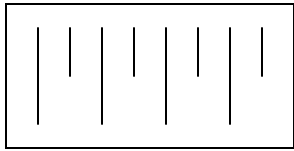
Name _____

Listening Test

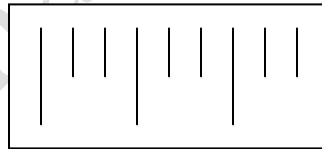
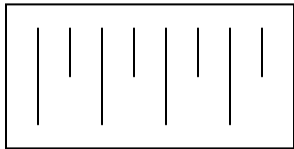
Duple Meter or Triple Meter

Directions: Listen carefully to each selection and circle only 1 answer.

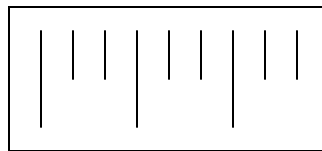
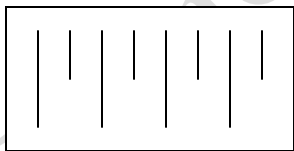
1.



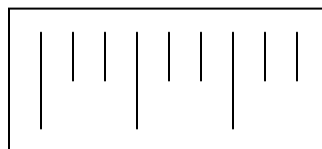
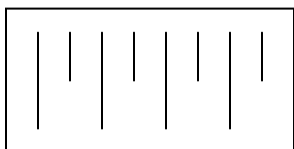
2.



3.



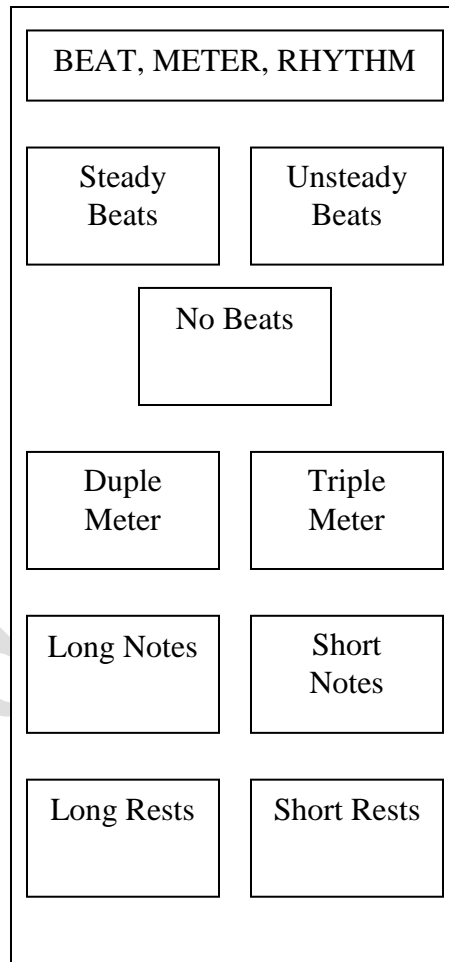
4.



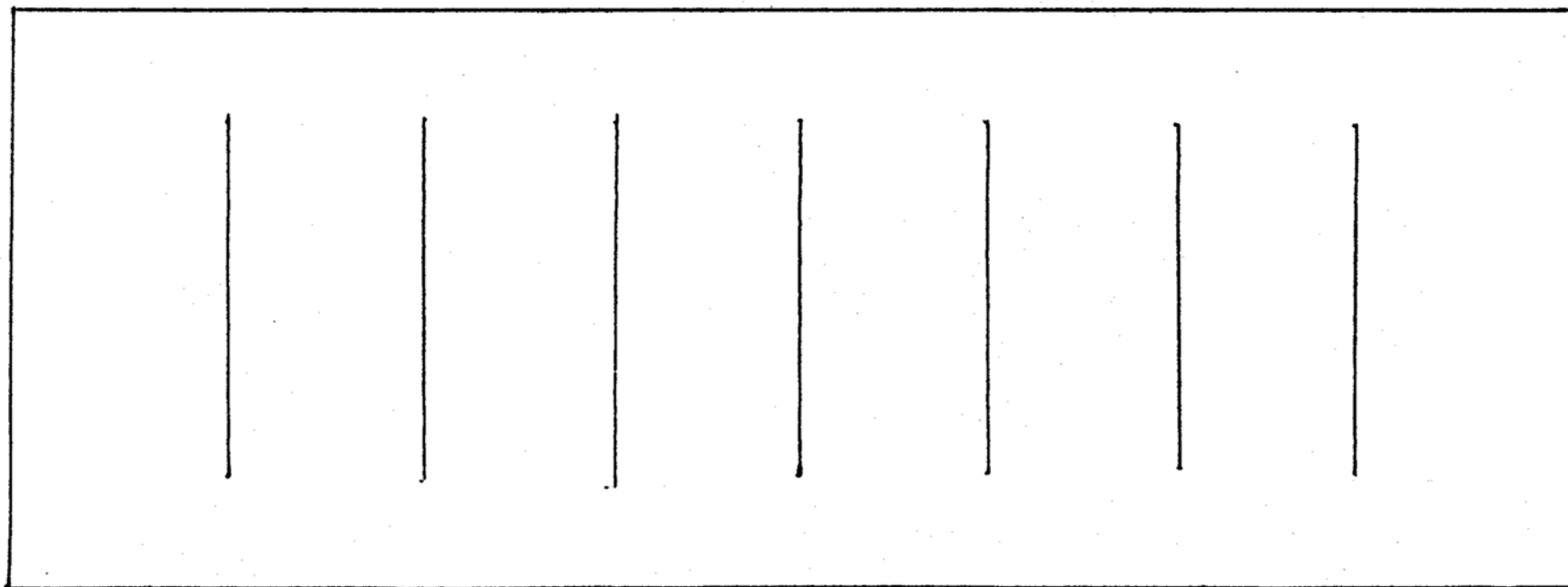
David E. Krauss, 2002

Beat, Meter, and Rhythm Icons

Add color to each icon diagram using oil crayons or permanent non-fading marker. Oil crayons are the best. Create an elongated bulletin board on white background paper 23 1/2 inches wide. Use whatever length is necessary to fit all of the Beat, Meter, and Rhythm icons (probably 6 or more feet). Letter a title paper stating BEAT, METER, RHYTHM. Using a glue stick, fasten all the diagrams on the white background paper as follows. Then laminate in a heated 25 inch laminator. Trim the lamination no closer than 1/4 inch from the edge of the white background paper. Put 2 paper eyelets on either side 2 inches down from the top edge for hanging with thumb tacks in a bulletin board or with unbent paper clips hung over a suspended wire.

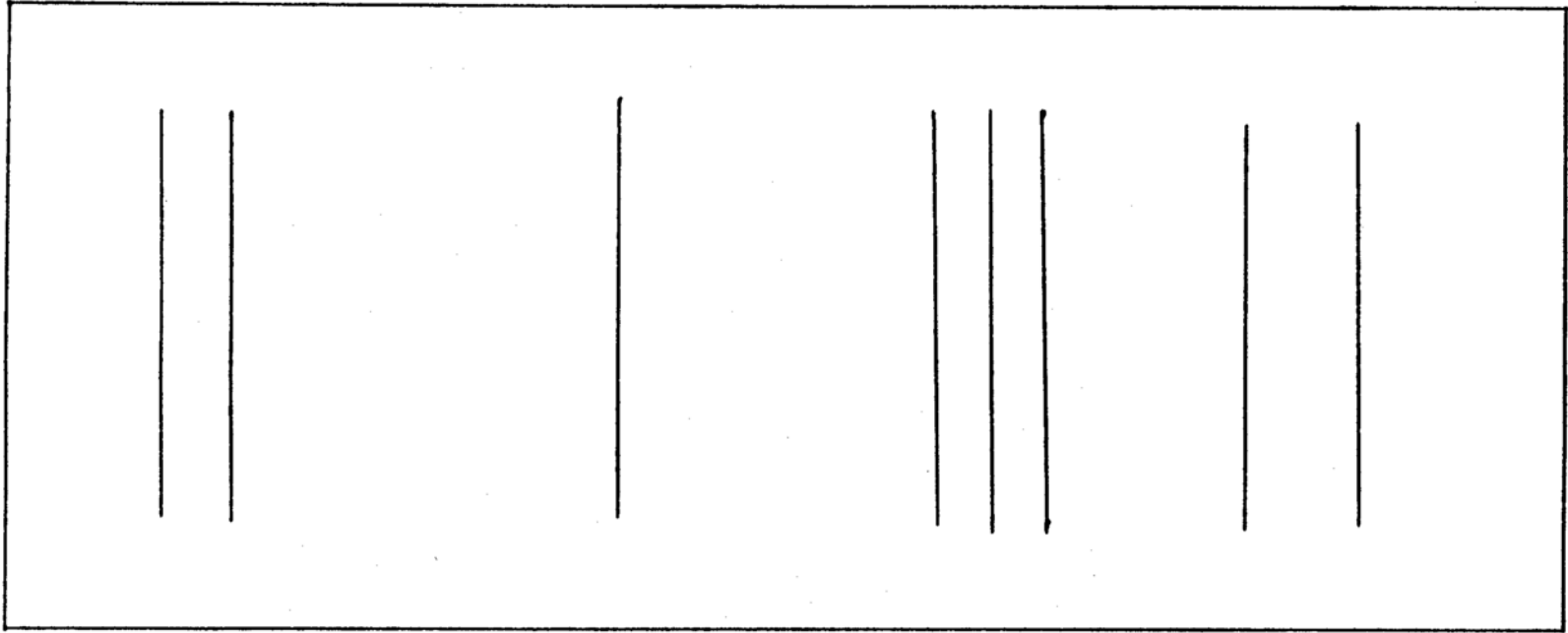


Beat, Meter, and Rhythm



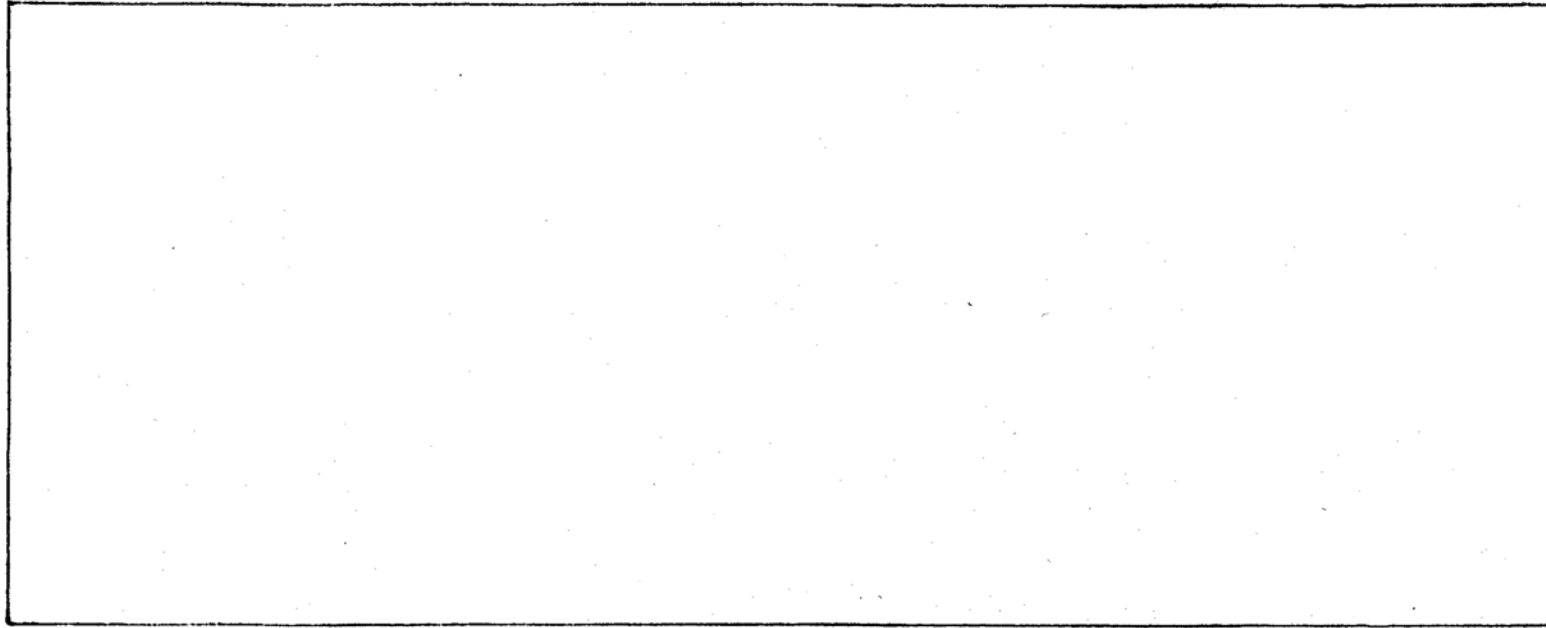
Steady Beats

Beat, Meter, and Rhythm



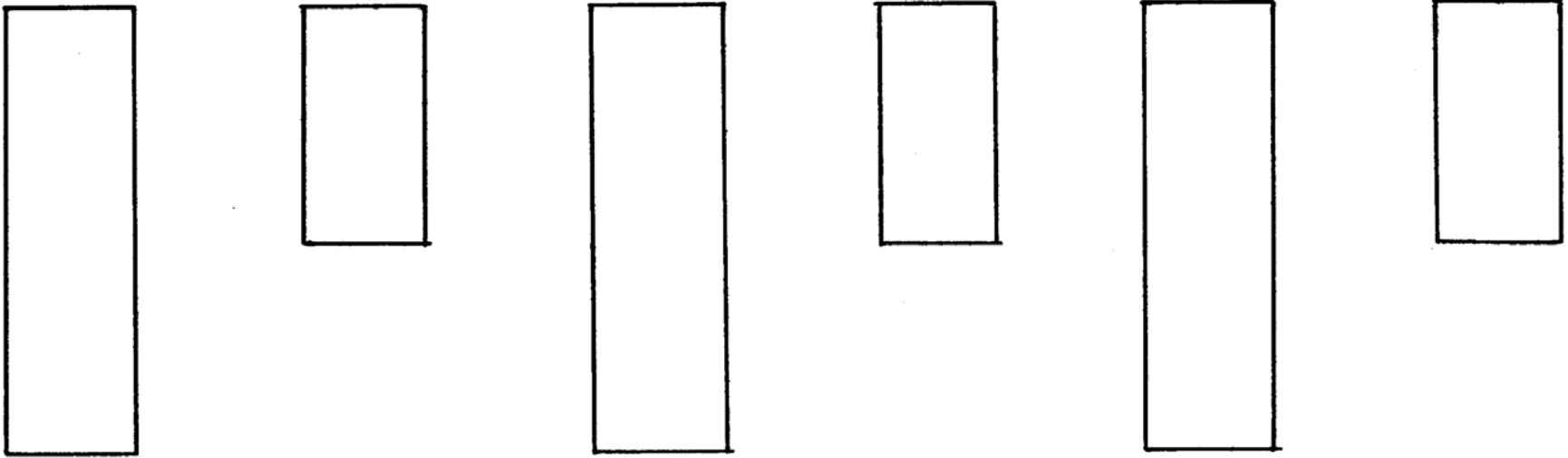
Unsteady Beats

Beat, Meter, and Rhythm



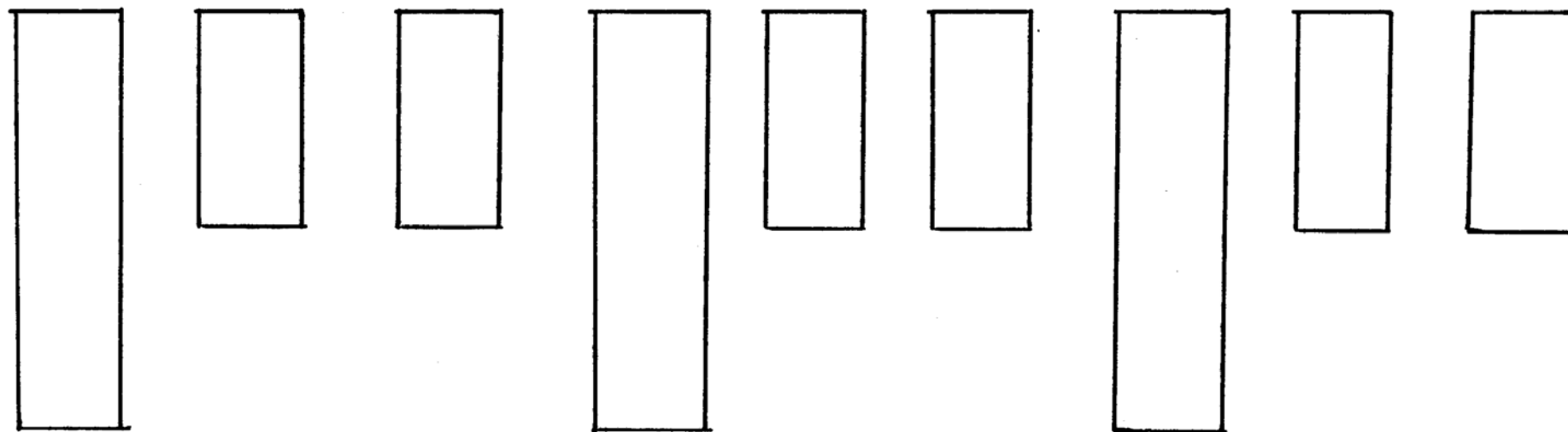
No Beats

Beat, Meter, and Rhythm



Duple Meter

Beat, Meter, and Rhythm



Triple Meter

Timbre (Tone Color)

Activities are listed in approximate order of increasing difficulty, and are presented as suggestions to serve as catalysts to “spark” more creative ideas from the T and SS in the process of teaching and learning.

Concepts: Timbre (Tone Color)—Sounds produced by different sources have distinctive characteristics.

Enabling Behaviors: The SS will be able to listen, sing / chant, move, play / perform, create / improvise, read / notate, and describe / evaluate the timbres of body percussion, vocal sounds, woods, metals, membranes, strings, woodwinds, brasses, large percussion, and keyboards.

The SS will be able to discriminate between the timbres of body percussion, vocal sounds, woods, metals, membranes, strings, woodwinds, brasses, large percussion, and keyboards in familiar and unfamiliar settings.

Materials:

Activities:

“Barnacle Bill”
(Folk Song)

Teach the song. Take turns having an individual solo sing the last 3 notes on “Half past one” while a blind-folded SS guesses who sang. Discuss this with the SS and have them “discover” how they could tell each individual’s voice. (Each has a different sound quality) **(Listening, Singing / Chanting, Describing / Evaluating)**

Barnacle Bill

1. When Bar-na-cle Bill was one, he learned to play the drum. Bon - nie
ov - er in the clo - ver, Half past one!

Verse 2:

“When Barnacle Bill was two, he learned to tie his shoe...”

Verse 3:

“When Barnacle Bill was three, he learned to climb a tree...”

Verse 4:

“When Barnacle Bill was four, he learned to scrub the floor...”

Verse 5:

“When Barnacle Bill was five, he learned to swim and dive...”

Vocal Sounds

What else can your voice do to create different sounds? Create vocal, animal, and environmental sounds. Describe these sounds and how they differ from each other. Introduce the vocabulary word “timbre.” (Timbre means different tone colors of sounds.) **(Creating / Improvising, Describing / Evaluating)**

Classroom Barred and Percussion Instruments

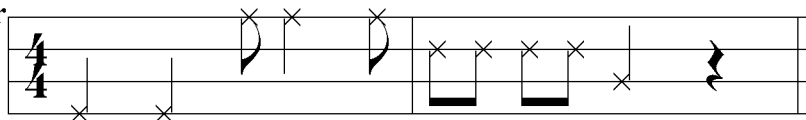
Have different instruments available for SS to create environmental sounds they hear around them every day. Examples: play G and E bells

to create a doorbell; play high and low tick-tock blocks to create clock ticking; play a ratchet to create winding up a toy; etc. **(Playing / Performing, Creating / Improvising)**

Body Percussion with Dynamic Hand Claps

Have SS echo perform these 4 dynamic levels of hand percussion. Begin with 2 beats at a time, and then slowly increase until the SS can echo both measures. Ask SS to describe the 4 levels in dynamic order of softest to loudest. Ask SS to describe the 4 different sound qualities of the claps. **(Listening, Moving, Playing / Performing, Describing / Evaluating)**

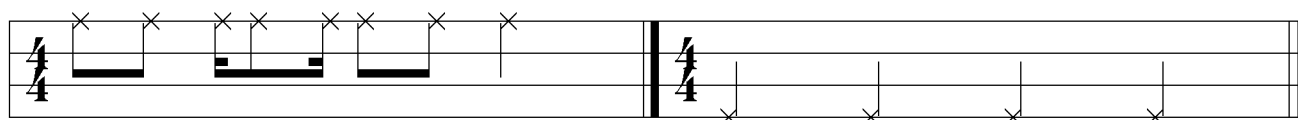
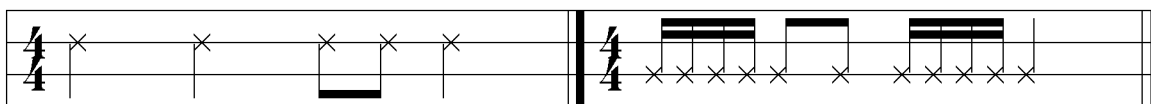
Two fingers against side of index finger
Two fingers against two fingers
Finger tips clap in palm
Cupped clap



Body Percussion with Snaps, Claps, Patschen, and Stamps

Have SS echo perform these 4 regular levels of body percussion 1 measure at a time. Ask SS to describe the 4 different sound qualities of the sounds. **(Listening, Moving, Playing / Performing, Describing / Evaluating)**

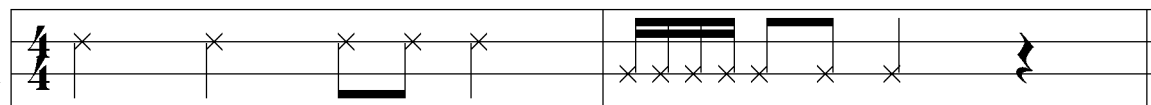
Snap
Clap
Patschen
Stamp



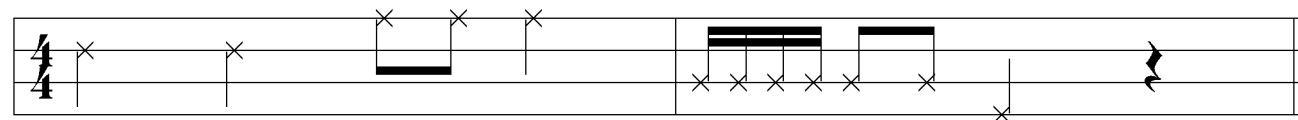
Body Percussion with Snaps, Claps, Patschen, and Stamps

Have SS echo perform these 4 regular levels of body percussion 2 measures at a time. Ask SS to describe the 4 different sound qualities of the sounds. **(Listening, Moving, Playing / Performing, Describing / Evaluating)**

Snap
Clap
Patschen
Stamp



One level within a measure.



Multi-level movements within a measure.

Body Percussion with Snaps, Claps, Patschen, and Stamps

Have SS echo perform these 4 regular levels of body percussion in imitative style. Ask SS to describe the 4 different sound qualities when layered in texture. **(Listening, Moving, Playing / Performing, Describing / Evaluating)**

Snap Clap Patschen Stamp	4/4	x x x x x	xxxxxx xx xx xx	x x x x x x x x	x x x x x x x x
	4/4		xxxxxx xx xx xx	xxxxxx xx xx xx	
		T: Performs one-measure units.			etc.
Snap Clap Patschen Stamp	4/4		x x x x x	xxxxxx xx xx xx	x x x x x x x x
	4/4			xxxxxx xx xx xx	xxxxxx xx xx xx

SS: Echo in imitation at the interval of one measure.

Percussion Instruments
or Orff Instruments

Transfer any of the above 4-line body percussion examples to playing instruments. The following chart shows how the 4 levels are orchestrated into playing classroom percussion and Orff instruments. **(Playing / Performing)**

Body Percussion

Unpitched Percussion

Pitched Percussion

Snaps	Triangles/Finger Cymbals	Soprano and Alto Glockenspiels
Claps	Maracas	Soprano Xylophones and Metallophones
Patschen	Hand Drums/Bongos	Alto Xylophones and Metallophones
Stamps	Large Percussion	Bass Xylophones and Metallophones

Hap Palmer: Homemade Band recording: "Play Your Sticks"
Claves, Maracas, Wood Blocks, Tambourines, and Finger Cymbals

Draw 16 beat lines on the board and play each of the instruments during the interlude as they are called for. Ask SS to describe the ways the instruments made different sounds. **(Playing / Performing, Reading / Notating, Describing / Evaluating)**

Various Large Percussion and Classroom Instruments

Lay out many different instruments. Have SS categorize them according to these adjectives: ringing sounds, metal sounds, wood sounds, hollows, and solids. Ask SS to describe and evaluate the ways the instruments made different sounds. **(Listening, Playing / Performing, Describing / Evaluating)**

Percussion Instruments: Metals, Woods, and Membranes
Duple or Triple Rhythm Flash Cards #1-53

Divide the class into thirds. Place 2 duple or triple rhythm flash cards in front of each group. Assign to each group metals, woods, and membranes. Have the groups practice their rhythms separately. When the rhythms are familiar, create an aleatoric tone color improvisation by conducting the instruments to play in different combinations. Use this for a Section A. "Guide" SS through the process of creating their own Section B. Then repeat a performance of Section A. Ask SS to notate their Section B using graphics of their choice. Ask what they liked and what parts could be improved. **(Playing / Performing, Creating / Improvising / Reading / Notating, Describing / Evaluating)**

"I'm a Little Piece of Tin"
(Folk Song)

Teach this song and have SS decide what sounds can be used to play along with the words. Example: first 2 lines = flexitone, honk = bulb horn, rattle = maracas, crash = tambourine, beep = cow bell. **(Singing / Chanting, Playing / Performing, Describing / Evaluating)**

I'm a Little Piece of Tin

I'm a lit - tle piece of tin, No - bod - y knows where I have been.
 Got four wheels and a run - ning board, I'm a Chev - y, not a Ford! Honk
 honk, rat-tle rat-tle, crash, crash, beep, beep, Honk, honk, rat-tle, rat-tle crash, crash, beep,beep, Honk,
 honk, rat-tle, rat-tle, crash, crash, beep, beep, Honk, honk, rat-tle, rat-tle, crash, crash, beep, beep!

“The Orchestra”
Heritage Songster,
 p. 103

Teach this song. Have SS create different motions to represent the various instruments. Show pictures of the instruments as they are presented in the song. **(Singing / Chanting, Moving)**

Instrument Families:
 Strings, Woodwinds,
 Brasses, Percussion

If possible, have classmates bring in a violin, trumpet, and a clarinet. Have the SS demonstrate these instruments for the class. Discuss the basic way each instrument creates its sound. (Strings = bowing or plucking a string; Brasses = buzzing the lips in a long pipe; Woodwinds = blowing across 1 reed as in a clarinet, 2 reeds as in an oboe, or across a mouth hole as in a flute; and Percussion = one object striking another.) Ask SS to describe in their own words the sound qualities of each. **(Listening, Describing / Evaluating)**

Creating Traditional
 Instruments

Strings: Give SS each a 4-foot length of string with a loop tied at the bottom large enough to put around the ball of the foot. Wrap the other end around a hand. Stretch the string up to the ear and pluck it with the free hand. Pluck it at different tensions. Have SS describe how the sound is made and what happens to the pitches with different tensions.

Woodwinds: Use plastic boom whackers. (Inexpensively purchased from elementary classroom instrument catalogues.) Have SS perform the different lengths and describe how they create their sounds. Or use different sizes of plastic or glass bottles filled with different amounts of water. Blow across the tops to create sound. Have SS describe how the sound is created. (Soprano, alto, tenor, and bass recorders are also useful to demonstrate woodwinds.)

Brasses: Demonstrate the buzzing of the lips. Then place the buzzing into the mouthpiece of a conch shell, a ram’s horn (shofar), or a long plastic herald trumpet commonly sold at sports events in large stadiums. Have SS describe how the sound is created.

Percussion: Using plastic containers, glass jars, and tin cans, place into them different objects such as rice, paper clips, peas or beans, or small pebbles. Shake and compare the sounds the different objects make in the different containers. For other percussion, use #10 cans or larger and stretch leather or thin plastic sheets tightly across the top. Tap with a stick or mallet. With some cans, let in the bottom, and with others, cut out the bottom. **(Listening, Playing / Performing, Creating / Improvising, Describing / Evaluating)**

Creating Non-Traditional Instruments

After the above experiences, allow SS to create their own instruments. For reference, there are many good idea books in the school or public libraries for creating non-traditional sound producers. Have SS bring these to class and create sound compositions using them. **(Creating / Improvising)**

Bands and Orchestras

Lead SS into “discovering” which families of instruments create a band and which comprise the orchestra. (Band = Woodwinds, Brasses, and Percussion. Orchestra = all four.) If there is any confusion on this point, ask if anyone has seen Strings marching in a parade band. **(Describing / Evaluating)**

DVDs and Videos

There are classical compositions created for the specific purpose of teaching the sounds of the instruments. These compositions have been transcribed into videos—some animated and some with real people and animals. Show these to the SS to acquaint them with classical music and the tone colors of instruments. Ask SS to describe and evaluate the programmatic ideas of the composers for representing certain animals or ideas with certain sounds. **(Listening, Describing / Evaluating)**

Prokofiev: “Peter and the Wolf”

Saint-Saëns: Carnival of the Animals

Britten: “Young Person’s Guide to the Orchestra”

Dukas: “The Sorcerer’s Apprentice”

Walt Disney Movies: “Fantasia” and “Fantasia 2000”

British Movie: “Piccolo, Saxo, and Company”

British Movie: “The Hoffnung Symphony Orchestra”

Animated Videos: “Once Upon a Sound”

Leroy Anderson: “The Syncopated Clock”

Digital Keyboards

Demonstrate the different sounds of instruments on a digital keyboard. (Digital is preferred over a synthesizer because digital sounds are “sampled” from the actual instruments, whereas the synthesizer’s sounds are contrived.) **(Listening)**

Evaluation / Assessment:

The T will observe the SS performances of the specific activities. The SS will complete listening tests for recognizing the timbres of woods, metals, membranes, strings, woodwinds, brasses, and percussion. The T may choose any 4 familiar and / or unfamiliar listening selections for the listening test.

Name _____

Listening Test

Timbre: Woods, Metals, Membranes

Directions: Listen carefully to each selection and circle only 1 answer.

1. Woods Metals Membranes

2. Woods Metals Membranes

3. Woods Metals Membranes

4. Woods Metals Membranes

Name _____

Listening Test

Timbre: Strings, Woodwinds, Brasses, Percussion

Directions: Listen carefully to each selection and circle only 1 answer.

1. Strings Woodwinds Brasses Percussion

2. Strings Woodwinds Brasses Percussion

3. Strings Woodwinds Brasses Percussion

4. Strings Woodwinds Brasses Percussion

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