

# Appendices



## A: Students with Disabilities

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

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

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

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

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

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

## B: Types of Assessment Tools and Tasks

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

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

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

### **Assessment tools (materials)**

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

- Adjudication forms/templates adapted for classroom music
- Auditions (live or taped)
- Checklists
- Compositions, arrangements, transcriptions
- Conferences with students and/or parents
- Evaluation by self, peers, teacher
- Journals, repertoire lists, agenda books, graphic organizers<sup>2</sup>
- Learning contracts
- Multimedia devices (such as computers or karaoke equipment)
- Performance observations
- Photographs, collages, montages
- Portfolios<sup>3</sup>
- Recordings (audio and video tape)
- Reports, essays, reviews
- Rubrics
- Standardized music achievement tests<sup>4</sup>
- Teacher-made quizzes and tests

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

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

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

### **Assessment tasks (actions)**

Tasks that provide opportunities to use the tools listed are:

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

## C: Critical Listening Rubric

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

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

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

## D: Learning Experience: Peer Review Process

### INTRODUCTION

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

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

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

# Patterns in Musical Composition, Intermediate-Level Young Composers Concert

by Julie Along Carr  
Cortland Enlarged City School District

## **Rationale:**

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

## **Learning Context:**

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

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

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

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

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

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

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

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

*Students will:*

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

Prerequisites include:

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

Curriculum alignment:

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

**Procedure:**

## Preparation:

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

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

## Evaluation:

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

**Instructional/Environmental Modifications:**

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

**Time Required:**

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

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

**Resources:**

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

**Assessment Plan:**

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

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

**Student work:**

Included below are samples of student work.

**Reflection:**

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

**Patterns in Musical Composition**

**Activity 1:** (approximately 10 minutes)

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

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

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



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

**Activity 3:** (approximately 15 minutes)

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

**Activity 4:** (at the concert)

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

**Activity 5:** (one class period)

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

## Mary Had a Little Lamb - Theme



### Variation



### Rubric explanations:

#### Peer Evaluation:

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

#### Self Evaluation

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

#### Teacher Evaluation

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

Patterns in Musical Composition  
Teacher Evaluation

Student name \_\_\_\_\_

	4	3	2	1	0
Followed guidelines	Followed all four guidelines ✓	Followed three guidelines	Followed two guidelines	Followed one guideline	Did not follow any guidelines
Analysis (transferred from self-evaluation rubric)	Correctly identified at least 7 devices used by classmates	Correctly identified 5-6 devices used by classmates ✓	Correctly identified 3-4 devices used by classmates	Correctly identified 1-2 devices used by classmates	Could not identify any devices used by classmates
Terminology	Obvious knowledge of all five devices	Obvious knowledge of four devices ✓	Obvious knowledge of three devices	Obvious knowledge of one or two devices	No obvious knowledge of devices
Self evaluation	Filled out completely ✓	Filled out with one or two errors but complete	Filled out with three or four errors or somewhat incomplete	More than four errors or partially incomplete	Evaluation not done
Peer evaluation	Filled out completely ✓	Filled out with one or two errors but complete	Filled out with three or four errors or somewhat incomplete	More than four errors or partially incomplete	Evaluation not done
Self evaluation comments	Answered all questions, correct grammatical format ✓	Answered all questions, one or two grammatical errors	Answered all but one question or three or more errors	Answered all but two questions or three or four errors	Did not answer any questions or had more than five errors
Peer evaluation comments	Answered all questions, correct grammatical format ✓	Answered all questions, one or two grammatical errors	Answered all but one question or three or more errors	Answered all but two questions or three or four errors	Did not answer any questions or had more than five errors
Analysis (transferred from page 2 of peer evaluation rubric)	18 or 19 devices correctly identified 40	15 - 17 or devices correctly identified 6	11 - 14 devices correctly identified 2 ✓	6 - 10 devices correctly identified	5 or fewer devices correctly identified

Overall rating 29-32 Distinguished  
 24-28 Proficient  
 18-23 Competent  
 11-17 Basic  
 0-10 Not supported

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

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

"Mary Had A Little Lamb" by Jay, Chris and Bryan

1 ~~rhythmic alteration~~ (augmentation)

"Mary Had A Little Lamb" by Sarah, Hannah and Tori

2 ~~transposition~~ 4 ~~transposition~~  
 3 ~~rhythmic alteration~~ 5 ~~transposition~~ inversion

"Twinkle" by Melissa, Rachel and Taylor

6 ~~Transposition~~ inversion 11 ~~retrograde~~  
 7 ~~Rhythmic Alteration~~ 12 ~~retrograde~~ rhythmic alt.  
 8 ~~Rhythmic Alteration~~ 13 ~~Melodic alteration~~  
 9 ~~Transposition~~ retrograde 14 ~~rhythmic alteration~~  
 10 ~~Rhythmic Alteration~~

"Waltz" by Emma, Kayla, Nikki and Christine

15 ~~Rhythmic Alteration~~ transposition

"Allegro" by Luke, Robert and Joey

16 ~~retrograde~~ inversion

"Frere Jacques" by John and Jake

17 ~~inversion~~

"Allegro" by Allison, Tacie and Levi

18 ~~inversion~~  
 19 ~~rhythmic alt.~~

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

11/19

Patterns in Musical Composition  
Peer evaluation

Name \_\_\_\_\_

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

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

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

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

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

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

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

## BROAD RELATIONSHIP

### NATIONAL

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

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

### STATE

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

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

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

#### *Standard 2: Knowing and using arts materials and resources*

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

#### *Standard 3: Responding to and analyzing works of art*

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

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

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

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

- All four learning standards.

## RELATIONSHIP BETWEEN STATE KEY IDEAS AND NATIONAL CONTENT STANDARDS IN MUSIC

### STATE

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

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

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

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

### NATIONAL

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

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

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

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

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

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

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

## **RELATIONSHIP BETWEEN STATE PERFORMANCE INDICATORS AND NATIONAL ACHIEVEMENT STANDARDS IN MUSIC**

### **STATE**

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

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

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

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

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

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

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

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

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

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

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

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



# F: Repertoire List

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

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

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

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

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

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

## Singing Repertoire

### Grades PreK–K

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

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

### Grades 1–2

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

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

### Grades 3–4

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

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

### Grades 5–6

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

# Listening Repertoire

## Grades PreK–K

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

## Grades 3–4

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

## Grades 1–2

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

## Grades 5–6

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

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

## G: Repertoire Resource List

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<http://www.nyphilkids.org/>

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

Worldwide Internet Music Resources  
[http://www.music.indiana.edu/music\\_resources/outline.html](http://www.music.indiana.edu/music_resources/outline.html)

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

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

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

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

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

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

## Jazz

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

## Composers

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

## Classical Composers Database

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

## Classical Music

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

## Classical Music Navigator

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

## Classical Music Pages

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

## Composers in Electronic Residence

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

## Worldwide Internet Resources—composers

[http://www.music.indiana.edu/music\\_resources/composer.html](http://www.music.indiana.edu/music_resources/composer.html)

## Classical Music

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

## Music History Resources

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

## Classical Music

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

## Instruments

### Double Bass

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

## Guide to Early Instruments

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

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