

How to Use This Guide

Music: A Resource Guide for Standards-Based Instruction has two sections. The first contains encapsulated instructional ideas with assessment references for each performance indicator. Additional instructional ideas are also included, although not developed. The references in each entry are abbreviated. For complete bibliographic information, see the appendices of this resource guide.

The first section is organized by grade level grouping: PreK–2; 3–4; 5–6; 7–8; Commencement General Education and Commencement Major Sequence (9–12). Within each grade level grouping, the standards and performance indicators in music are addressed by instructional ideas. Instructional ideas that are suitable for other performance indicators are identified, as is the appropriateness of the lesson for band, chorus, orchestra, and/or general music.

In developing this guide, elementary performance indicators were used in creating instructional ideas for students in grades PreK–4; intermediate performance indicators for students in grades 5–8; commencement/general education performance indicators for students in grades 9–12; and commencement/major sequence performance indicators for students pursuing a sequence in music.

The second section, the appendices, provides information to further assist teachers in preparing and developing their instructional program. Items included in this portion of the resource guide are: special learner considerations; an example of a fully developed learning experience gathered through the peer review process sponsored by the State Education Department; a repertoire resource list; other useful resources; and an index of materials found within the resource guide.

New York State Learning Standards for the Arts

Excerpted from:

Learning Standards for the Arts

New York State Education Department, April 1996

Available online: www.emsc.nysed.gov/ciai/arts/arts.html

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.

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.

Music

STANDARD 1: Creating, Performing, and Participating in the Arts

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.

ELEMENTARY

Students:

- a. create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses)
- b. sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts
- c. read simple standard notation in performance, and follow vocal or keyboard scores in listening
- d. in performing ensembles, read very easy/easy music (New York State School Music Association [NYSSMA] level I-II) and respond appropriately to the gestures of the conductor
- e. identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

INTERMEDIATE

Students:

- a. compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbral, and dynamic elements
- b. sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness
- c. improvise short musical compositions that exhibit cohesiveness and musical expression
- d. in performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor
- e. 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.

COMMENCEMENT—GENERAL EDUCATION

Students:

- a. compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)
- b. sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction
- c. use common symbols (notation) to perform music on recreational instruments
- d. identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions
- e. explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

- a. compose a collection of works for wind, string, percussion, vocal, keyboard, or electronic media that demonstrates an understanding and application of the musical elements and music-related technology
- b. monitor and adjust their performance and compositional techniques, identifying strengths and areas for improvement
- c. improvise and arrange extended musical compositions that exhibit cohesiveness and musical expression
- d. in choral and instrumental ensembles, read difficult/very difficult music (NYSSMA level V or VI); exhibit independent control over tone quality, intonation, rhythm, dynamics, balance, blend, expression, and articulation; and respond appropriately to the gestures of the conductor
- e. adopt at least two of the roles they identify as needed (composer, arranger, copyist, conductor, performer, announcer, instrument maker or provider, program annotator, recordist) to produce the performance of a musical composition in the classroom
- f. in performing groups, produce musical performances by peer-led small ensembles and sections of larger ensembles.

STANDARD 2: Knowing and Using Arts Materials and Resources

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 vocation and avocations available to them in music.

ELEMENTARY

Students:

- a. use classroom and nontraditional instruments in performing and creating music
- b. construct instruments out of material not commonly used for musical instruments
- c. use current technology to manipulate sound
- d. identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used
- e. demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school
- f. discuss ways that music is used by various members of the community.

INTERMEDIATE

Students:

- a. use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces
- b. use school and community resources to develop information on music and musicians
- c. use current technology to create, produce, and record/playback music
- d. identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role
- e. demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures
- f. investigate some career options related to their musical interests.

COMMENCEMENT—GENERAL EDUCATION

Students:

- a. use traditional, electronic, and nontraditional media for composing, arranging, and performing music
- b. describe and compare the various services provided by community organizations that promote music performance and listening
- c. use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians
- d. identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship
- e. participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles
- f. understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

- a. develop a classified and annotated directory of nearby music-related establishments such as instrument and music retailers, instrument makers and repair persons, recording studios, union representatives, etc.
- b. identify ways that they have contributed to the support of the musical groups of which they are members
- c. explain opportunities available to them for further musical growth and professional development in higher education and community institutions.

STANDARD 3: Responding to and Analyzing Works of Art

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.

ELEMENTARY

Students:

- a. through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'
- b. describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.
- c. discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre
- d. describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.)
- e. describe their understandings of particular pieces of music and how they relate to their surroundings.

INTERMEDIATE

Students:

- a. through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events
- b. use appropriate terms to reflect a working knowledge of the musical elements
- c. demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance
- d. use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events)
- e. use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived
- f. use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

COMMENCEMENT—GENERAL EDUCATION

Students:

- a. through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements
- b. read and write critiques of music that display a broad knowledge of musical elements, genres, and styles
- c. use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic
- d. use appropriate technical and socio-cultural terms to describe musical performances and compositions
- e. identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres
- f. explain how performers, composers, and arrangers make artistic decisions.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

- a. assess, describe, and evaluate the development of their personal contributions to their own, their school's, and their community's musical life by appropriately using musical and socio-cultural terms and concepts (contributions and skills of musicians, functions of music in society, etc.)
- b. demonstrate a practical knowledge of sound production and architectural acoustics to predict the general effects on sound of room shapes, building construction practices, and common absorbers.

STANDARD 4: Understanding the Cultural Dimensions and Contributions of the Arts

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.

ELEMENTARY

Students:

- a. identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world
- b. identify the titles and composers of well-known examples of classical concert music and blues/jazz selections
- c. identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

INTERMEDIATE

Students:

- a. identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world
- b. identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections
- c. discuss the current and past cultural, social, and political uses for the music they listen to and perform
- d. in performing ensembles, read and perform repertoire in a culturally authentic manner.

COMMENCEMENT—GENERAL EDUCATION

Students:

- a. identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world
- b. identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections
- c. relate well-known musical examples from the 17th century onward with the dominant social and historical events.

COMMENCEMENT—MAJOR SEQUENCE

In addition to the General Education performance indicators, students:

- a. analyze music from various cultures on the basis of its functions, giving examples and describing uses to which music is put in those cultures
- b. in performing ensembles, read and perform repertoire in a culturally authentic manner and use culture-based criteria for assessing performances, their own and others'.

Grades PreK – 2



Standard 1: Creating, Performing, and Participating

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.

Standard 2: Knowing and Using Arts Materials and Resources

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, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

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.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

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.

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1a

Create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses).

Instructional Idea

Students improvise question/answer phrases.

- Students begin singing a song while patting the steady beat.
- Students pass a stuffed animal or object such as a yarn ball.
- As students become more familiar with the song, teacher varies the call through improvisation.
- Students are then encouraged to “change their notes” (to alter their responses and to create their own).

Suggested Assessment:

Using a checklist, teacher records student’s ability to match pitch in her/his response.

Teacher records student’s ability to imitate teacher’s new improvisation.

Teacher records student’s ability to create his/her own answer to the call. See *Assessment in Classroom Music*, NYSSMA, for checklist examples.

Note: Has been used successfully in PreK–K; also meets Standard 1e.

References/Resources

TIPS: Music Activities in Early Childhood, MENC

Prekindergarten Music Education Standards, MENC

TIPS: Teaching Music to Special Learners, MENC

Assessment in Classroom Music, NYSSMA

Additional Instructional Ideas

- ♪ Create a short sound piece.
- ♪ Improvise four measure phrases in turn on pentatonic mallet instruments.
- ♪ Create body percussion composition.
- ♪ Create vocal exploration composition.
- ♪ Explore creative ways to make sounds on classroom instruments.
- ♪ Create sound pieces from nontraditional sound sources (e.g., juice boxes, film containers).
- ♪ Create an instrumental composition that contains two simultaneous parts.

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1a

Create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses).

Instructional Idea

Students create vocal exploration composition.

- Teacher expressively reads a folktale that contains several examples of repetitive text (e.g., *Anansi and the Moss-Covered Rock*), adding props to enhance.
- Students name repeated phrases of text (e.g., “Isn’t this a strange moss-covered rock?”).
- Students (on their own) walk around the room and experiment vocally with melodies that fit the text. They regroup and share their melodies. Teacher notates melodies, using iconic notation that students can understand. (Generally the melodies will be pentatonic.)
- Students select and sing their favorite melodic composition for the text. Process is repeated for all text phrases in the story.
- Teacher writes out selected compositions in standard notation and students use these pieces in a performance retelling the story (after much practice).
- For PreK–K, suggested folktale is *The Lovely Princess*.

Suggested Assessment:

Teacher uses an observational checklist to assess student abilities to create and sing the melodies:

- + Student improvises/sings a melody that is phrase-like and can be easily repeated by self and others.
- ✓ Student improvises/sings a melody that uses the singing voice but may not be easily repeated.
- Student does not sing a melody but uses a speaking voice instead.

Note: Has been used successfully in grades 1 and 2; also addresses Standard 3a, ELA, and theatre standards.

References/Resources

Anansi and the Moss-Covered Rock, Eric Kimmel

The Lovely Princess, Barbara Andress

Additional Instructional Ideas

- ♪ Improvise question/answer phrases (instrumental and vocal).
- ♪ Improvise four measure phrases in turn on mallet instruments.
- ♪ Create body percussion composition.
- ♪ Explore creative ways to make sounds on classroom instruments.
- ♪ Create sound pieces from traditional and nontraditional sources (e.g., juice boxes, film containers).
- ♪ Create an instrumental composition that contains two simultaneous parts.

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1b

Sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts.

Instructional Idea

Students perform a familiar song at a variety of dynamic levels and/or tempos.

- Students sing within age-appropriate limited range, using a healthy head voice (*d-a*, and later *d-d'*).
- In grades 1 and 2, students learn “Paw Paw Patch,” and in PreK-K they learn “Teddy Bear.” Teacher addresses healthy posture, diction, and good breathing technique (calm, quiet, and open breath).
- Students play the game “Find the Key!” (Any object may be used.) One student leaves the room while another student hides the key. For grade 2 this might be anywhere in the room; for PreK–1 it might be behind a friend in the circle. Part of key must be visible.
- When student reenters, class sings the song at a variety of dynamic levels to help student find the key—loud if student is close to it, soft if student is far from it. Game continues until the key is found.

Suggested Assessment:

Teacher uses a simple rubric to assess student ability to match pitch within the given song:

- + Student matches pitch throughout most of the song.
- ✓ Student uses a singing voice but does not match pitch consistently.
- Student uses speaking voice.

Students with special needs communicate understanding through nonverbal/visual cues.

Teacher notes the student response to dynamic changes on a checklist.

Note: Has been used successfully in grade 2 and is adaptable for PreK–1; also addresses Standard 3b.

References/Resources

“Teddy Bear,” *Musical Growth in the Elementary School*, 5th ed., Holt, Rinehart & Winston

“Paw Paw Patch,” *Music for Fun, Music for Learning*, Lois Burkenshaw

Additional Instructional Ideas

- ♪ Demonstrate singing versus speaking voice.
- ♪ Perform music in a variety of meters.
- ♪ Perform an ostinato with a familiar song.
- ♪ Sing a simple two-part round.
- ♪ Demonstrate the ability to maintain a steady beat in a variety of locomotor and non-locomotor ways.

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1b

Sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts.

Instructional Idea

Students perform a familiar song in a variety of tempos and/or dynamic levels.

- Teacher uses a song like Doug Nichol’s “Fireman, Fireman” in a game format.
- Teacher divides the class into four teams (in columns), each with a leader who faces the group.
- Student groups sing the song together with the counting section performed as follows: Step on “1, 2, 3,” pat on “4, 5, 6,” clap on “7, 8, 9,” snap on “10, 11, 12.” Each group of three numbers is performed by different teams.
- Teacher changes tempo with a short interlude as teams rotate their leaders.
- Students perform song in the new tempo.
- Suggestions for extending the lesson include:
 - Highlight the climbing pitches of the counting section by placing each team at a different level (on floor, in chairs, standing, standing on boxes or chairs).
 - Substitute body percussion with four groups of classroom instruments, each set having higher pitches than the one before it.

Suggested Assessment:

Using a checklist, teacher notes that:

- + Student is consistently able to perform group’s part at the correct time and tempo.
- ✓ Student is usually able to perform group’s part at the correct time and tempo.
- Student is unable to perform group’s part at the correct time and tempo.

Note: Has been used successfully in grade 1; is also appropriate with grade 2.

References/Resources

Nichol’s Worth, Doug Nichol

Additional Instructional Ideas

- ♪ Sing in tune within age-appropriate limited range, using a healthy head voice (*d-a*, later *d-d'*).
- ♪ Demonstrate singing versus speaking voice.
- ♪ Perform music in a variety of meters.
- ♪ Perform an ostinato with a familiar song.
- ♪ Sing a simple two-part round.
- ♪ Demonstrate ability to maintain a steady beat in a variety of locomotor and non-locomotor ways.

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1c

Read simple standard notation in performance, and follow vocal or keyboard scores in listening.

Instructional Idea

Students perform music, using standard rhythmic notation.

- Students perform a four measure rhythmic phrase (2/4) in several ways as four rhythm cards are rearranged on the blackboard. Each card shows a simple note-rest combination and a symbolic representation of a steady beat.
- Students contribute ideas and add lyrics to the rhythm cards on extra rhythm strips. Suggestion: The words should follow a theme (e.g., spring, Valentine’s Day, etc.).
- Students receive their own paper with four preprinted squares to be cut apart for rearranging. Squares have preprinted rhythms and steady beats.
- Students brainstorm words around a theme and assign words to the rhythms, matching each syllable to a note.
- Pieces are performed for the class, then notated on the board. Each student may copy samples on his or her paper.
- As an extension, students create their own two best squares to rearrange; students choose pitches for their piece, given limited choices.

Suggested Assessment:

Teacher uses an observational checklist to note that each student performs own four measure piece with:

- + Accurate rhythm and a consistent steady beat.
- ✓ Some accurate rhythms and a steady beat.
- Little accuracy.

Note: Has been used successfully in grade 2; also addresses Standard 1a.

References/Resources

Music and You, Second Grade, MacMillan

Additional Instructional Ideas

- ♪ Perform/identify short versus long, using iconic representation.
- ♪ Identify high and low sounds, using iconic representation.
- ♪ Perform music, using staff notation (such as a two line staff).
- ♪ Follow a listening map (nontraditional score) while listening to a selected work.
- ♪ Read and sing melodies in an appropriate range (*sol-mi, sol-mi-la, mi-re-do, sol-mi-do*).

Standard 1: Creating, Performing, and Participating

PreK–2

Performance Indicator 1e

Identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

Instructional Idea

Students conduct and perform a sound composition, appropriately reflecting the conductor's gestures.

- Class discusses and practices holding and playing each rhythm instrument (three to four different classroom instruments such as triangles, egg shakers, hand drums, etc.).
- Class discusses a conductor's role and practices basic cues (start/stop, loud/soft, long/short).
- Each student takes a turn as conductor by starting and stopping each group at his/her discretion as well as adding dynamics (loud/soft) and duration (long/short) where appropriate.
- Students will play rhythm instruments by responding to each student conductor's gestures.

Suggested Assessment:

Teacher assesses by observing student responses to each conductor and each conductor's ability to communicate to the ensemble, noting student response on a seating chart.

Note: Has been used successfully in K–1 and would be appropriate for PreK and grade 2; also addresses Standards 1a and 2a.

References/Resources

Ear Cleaning, R. Murray Schafer

MMCP Synthesis: A Structure for Music Education, Ronald Thomas

MMCP Interaction, Biasini, Thomas, Pognowski

Teaching General Music, Thomas Regelski.

Additional Instructional Ideas

- ♪ Demonstrate appropriate performance etiquette (e.g., watching the conductor and maintaining personal space).
- ♪ Compose by contributing musical ideas to a student (individual/group) composition.
- ♪ Demonstrate appropriate posture, breathing, vowels, and diction in performance.
- ♪ Notate original compositions, using manipulatives, icons, and/or simple standard notation.
- ♪ Demonstrate appropriate classroom instrument care and technique.

Standard 2: Knowing and Using Arts Materials and Resources PreK–2

Performance Indicator 2a

Use classroom and nontraditional instruments in performing and creating music.

Instructional Idea	References/Resources
<p>Students use available classroom instruments (such as Orff instruments or autoharp) to play a harmonic accompaniment with a familiar song.</p> <ul style="list-style-type: none">• Prior experience: Students will have had experience and practice playing a broken bordun steady beat pattern on Orff instruments, using a one chord harmonic pattern.• Teacher begins lesson by explaining what a persimmon is (perhaps even letting students taste one!) and then tells them they will learn a song that uses the shortened word <i>simmons</i> for <i>persimmons</i>.• Teacher sings several verses of “Shake Those ‘Simmon Down” (an Alabama folk song) and asks students to predict what else they will be doing when they sing (dancing when the words say “circle left” or “right”).• Students learn to perform the song and dance by rote and imitation.• Using <i>As American As Apple Pie</i> for the instrumental parts, teacher uses body percussion to teach the various instrument part rhythms.• Students transfer those body percussion rhythms to the instrumental part.• Students combine instrumental parts with singing and movement for a full performance. <p>Suggested Assessment: Using an observational checklist, teacher assesses student’s ability to play a steady beat accompaniment for a one chord song:</p> <ul style="list-style-type: none">+ Grade 2 student maintains steady beat with a broken bordun pattern with the tonic occurring on the strong beat. Grade 1 student maintains steady beat with a chord bordun pattern.✓ Grade 2 student often maintains steady beat with a broken bordun. Grade 1 student often maintains steady beat with a chord bordun but at times loses sense of beat.– Student is unable to maintain steady beat. <p>Note: Has been used successfully in a multiage class of grades 1 and 2; also addresses Standards 1b and 4a.</p>	<p>“Shake Those ‘Simmon Down,” <i>As American As Apple Pie</i>, arr. by Jeff Kriske and Randy DeLelles</p> <p><i>Monkey Business: The Body Rondo Book</i>, Jim Solomon</p>

Additional Instructional Ideas

- ♪ Use classroom and nontraditional instruments to keep a steady beat.
- ♪ Use musical instruments to represent characters, actions, or ideas in a story.

Standard 2: Knowing and Using Arts Materials and Resources PreK–2

Performance Indicator 2b

Construct instruments out of material not commonly used for musical instruments.

Instructional Idea	References/Resources
<p>Students create pitched and non-pitched instruments out of nontraditional instrument materials such as coffee cans, shoe boxes, and soda bottles.</p> <ul style="list-style-type: none">• Students discuss differences between the families of instruments and how they make sound.• Teacher demonstrates and/or has students play instruments in each of the families.• Teacher directs students to build an instrument at home from one of the instrumental families, using any material. During class, students peruse books that show instruments from around the world and explain how to build various instruments. (A library of multiple copies is useful.)• Teacher presents a simple rubric showing expectations for receiving grades and clarifying the project to students and parents.• Students present their instrument to the class and as they do, name the represented family.• Students use their instruments to accompany a familiar song. <p>Suggested Assessment:</p> <p>For an “Exceptional” rating:</p> <ul style="list-style-type: none">- Instrument shows evidence of student's having used at least four of the books available for classroom research.- Instrument sound is clear with a timbre that matches the acoustic instrument for which it is named; instrument possesses good dynamic capabilities.- Instrument is artistically decorated and construction is sturdy.- Student knows the name of the instrument and correctly identifies the instrument family to which it belongs. <p>For a “Very Good” rating:</p> <ul style="list-style-type: none">- Instrument shows evidence of student's having used three of the books available for classroom research.- Instrument sound is similar to commercially produced acoustic instrument and can easily be heard by the class.- Instrument is decorated and can hold up to several uses.- Student knows the name of the instrument and correctly identifies the instrument family to which it belongs. <p>For a “Competent” rating:</p> <ul style="list-style-type: none">- Instrument shows evidence of student's having used two of the books available for classroom research.- Instrument produces a soft sound that does not resemble a commercially produced instrument heard by the class.- Instrument has no decoration and is of fragile construction.- Student knows the name of the instrument and correctly identifies the instrument family to which it belongs. <p>Anything else is considered “work in progress.”</p>	<p><i>Indian Tribes of North America</i>, Joseph Sherman</p> <p><i>Myth, Music and Dance of the American Indian</i>, Ruth DeCesare</p> <p><i>Make Mine Music!</i>, Tom Walther</p> <p><i>Eyewitness Books—Music</i>, Neil Ardley</p> <p><i>Making and Playing Musical Instruments</i>, Botermans, Dewit, Goddefory</p> <p><i>Making Wood Instruments</i>, Dennis Waning</p> <p><i>Sound, Noise and Music</i>, Mick Seller</p> <p><i>Make Your Own Musical Instruments</i>, Margaret McLean</p> <p>www.nyphilkids.org</p>
Additional Instructional Ideas	

Note: Has been used successfully in grades 1 and 2.

Standard 2: Knowing and Using Arts Materials and Resources PreK–2

Performance Indicator 2c

Use current technology to manipulate sound.

Instructional Idea

Students listen and respond to a range of timbres produced by a keyboard synthesizer.

- Teacher uses a synthesizer to play short melodies utilizing unusual timbres.
- Students use pencil and a teacher-prepared ditto to circle the picture that matches the timbre they hear. Picture choices might include a spaceship, a sleeping child, a clown, a ghost, or a set of drums.

Suggested Assessment:

Students match the synthesizer timbre with the correct picture on the answer sheet.

Note: As an extension, students cut out the timbre pictures and arrange them in the order they think best accompanies a favorite poem. Teacher will play the student's arrangement of timbres as the children read the poem. Grade 2 students may be able to play their own arrangements. Has been used successfully in grades 1 and 2; also meets Standards 3a and 3b.

References/Resources

Teaching Music With Technology, Tom Rudolph.

Additional Instructional Ideas

- ♪ Create sound compositions, using computer-assisted technology.

Performance Indicator 2d

Identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used.

Instructional Idea

Students visit and/or listen to concerts from local venues and performance ensembles.

- Before each concert, students listen to and analyze the musical style of the music to be heard.
- Students attend various concerts throughout the year in a variety of venues (e.g., synagogue, church, community bandstand, local orchestra, local coffee shop).

Suggested Assessment:

After each concert students discuss the performance in a group format and address these questions: What was interesting about the music being performed? How was it different from other music sung in class or heard throughout the year? What style of music did you hear? What was the audience reaction like?

References/Resources

Additional Instructional Ideas

- ♪ List places students hear music other than the music room.
- ♪ Watch a music video clip and identify the function of the music.

Standard 2: Knowing and Using Arts Materials and Resources **PreK–2**

Performance Indicator 2e

Demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school.

Instructional Idea

References/Resources

Students distinguish acceptable audience behavior in various musical genre settings, in and out of school.

- Teacher discusses with class what is appropriate audience behavior in various settings.
- Class compiles a list or set of drawings of appropriate behaviors.
- Students role-play performer and audience roles. While listening to recorded music, students pantomime performers in various performance settings (rock concerts, formal concerts, sing-along, jazz, out-door, dinner theater, etc.).
- Nonperforming students are directed to role-play the audience, behaving in a culturally appropriate manner.

Suggested Assessment:

In subsequent live and contrived situations, teacher assesses student's ability to behave appropriately as a member of an audience by using checklists derived from class-compiled lists, which are completed by the music teacher or the supervisory teachers in large group situations.

Additional Instructional Ideas

- ♪ Respond to peer performances in class with appropriate audience behavior.
- ♪ Respond and behave appropriately in an assembly format.

Performance Indicator 2f

Discuss ways that music is used by various members of the community.

Instructional Idea

References/Resources

Students respond to music-related presentations by community members.

- Prior to the performances, teacher leads a discussion to assist students in developing questions to ask each performer (e.g., Why do you play this instrument? How did you learn to play this instrument? What is your favorite part of playing this instrument?).
- Teacher provides students with musical presentations by community members, school staff, high school students, parents, etc.
- Students compile the answers to these questions from all performances and compare.

Suggested Assessment:

Teacher observes and assesses student participation in comparison discussion:

- + Participates/verbalizes observations eagerly during discussion.
- ✓ Participates/verbalizes observations with some prompting.
- No contribution was made to discussion.

Note: Has been used successfully in grade 2, but is easily adapted for younger students; also addresses Standard 2e.

Additional Instructional Ideas

- ♪ Brainstorm a list of individuals known to students who are involved in music.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3a

Through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'.

Instructional Idea

References/Resources

Students critique a live music performance.

- Prior to performance, classroom teachers discuss the aspects of an upcoming performance.
- Students attend an elementary choral concert.
- Following the performance, students have a guided discussion to answer questions developed by music teacher. For example:
Did the chorus members watch the conductor:
 - Throughout the entire performance?
 - Throughout most of the performance?
 - Very little during the performance?Could you understand:
 - Most of the words of the songs?
 - Some of the words of the songs?
 - Very few of the words of the songs?

Suggested Assessment:

Teacher assesses students on the basis of their participation in discussion and their ability to verbalize (or otherwise note) what they saw and heard.

Note: Has been used successfully in grade 2; also addresses Standard 2e.

Additional Instructional Ideas

- ♪ Analyze and critique group or individual compositions in student's own class.
- ♪ Improve the quality of students' playing/singing technique through analysis of their own performances.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3b

Describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.

Instructional Idea

Students show their understanding of musical elements by using creative movement.

- While listening to a recording such as “ *pudding and Popcorn*,” students use creative movement with scarves to show their understanding of legato and staccato.

Suggested Assessment:

Teacher observes students for long, smooth movements during legato music and short, choppy movements during staccato music, and notes success on a checklist or seating chart.

Suggested Alternate Assessment:

Teacher asks students: Was the music loud/*forte* or soft/*piano*? Students might show contrasting environmental sounds with different instruments (e.g., tympani for thunder and wind chimes for snow). Teacher asks students: Did you hear one or two parts performing? Students raise fingers to show their answer (one finger for one part, two fingers for two parts). Teacher tells students: Circle the picture of the instrument that you hear in this piece. (The paper shows pictorial representations for different listening examples.) Teacher tells students: Choose shapes to represent the form of a song. (For “*Twinkle, Twinkle Little Star*” students could use circle/square/circle to show ABA form.) Teacher tells students: Use body motions to represent the form of a piece. (In the song “*Sarasponda*,” students tap steady beat on knees for the A section and on shoulders for the B section.)

References/Resources

“ *pudding and Popcorn*,”
I.D.E.A.S Musical

We Will Sing!, Doreen Rao

Musical Growth in the Elementary School, Janet Montgomery

TIPS: Music Activities in Early Childhood, MENC

Pre Kindergarten Music Education Standards, MENC

TIPS: Teaching Music to Special Learners, MENC

Additional Instructional Ideas

- ♪ Verbalize understanding of terms related to basic elements (*melody, harmony, rhythm, timbre, form, style, dynamics*).
- ♪ Name basic instruments of the orchestra and basic classroom instruments by sight and sound.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3c

Discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre.

Instructional Idea

Students predict high or low pitch on the basis of the size of various instruments' vibrating medium.

- Having worked extensively with Orff instruments and hand drums in their music classes, students engage in a discussion about relative highness or lowness of pitch as it relates to the size of various similar instruments (i.e., comparing hand drum to hand drum and xylophone to xylophone, not hand drum to xylophone).
- Students are directed to explore highness and lowness of pitch on the following classroom instruments:
 - Soprano, alto, and bass xylophones
 - Finger cymbals, rhythm instrument cymbals, suspended cymbal from a drum set
 - Hand drums of various sizes
- After student exploration, teacher gathers students together and has students generate statement that describes how the size of the instrument relates to its pitch. Students will also be encouraged to note that on each of the xylophones they explored, the long bars produce low pitches; they should also note that the shorter the bar, the higher the pitch.
- After students agree that the larger the size of an instrument, the lower its pitch, teacher displays for them a set of recorders (garklein, sopranino, soprano, alto, and tenor).
- Ask students to predict which of these recorders will produce the highest and lowest pitches.
- Teacher demonstrates a familiar song on each of the recorders, using the same finger patterns. Have students assess the accuracy of their predictions.

Suggested Assessment:

Students correctly predict the relative highness or lowness of pitches to be produced on the recorders displayed for them. Each student's progress will be noted on a checklist. See *NYSSMA Assessment in Classroom Music* for checklist examples.

Note: Has been used successfully in grades 1 and 2.

References/Resources

TIPS: Music Activities in Early Childhood, MENC

Additional Instructional Ideas

- ♪ Discuss changes in technique needed to alter timbre and dynamics after experimenting with nontraditional ways to produce sounds on classroom instruments.
- ♪ Explore the voice through musical play and vocal experimentation.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3d

Describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.).

Instructional Idea	References/Resources
<p>Students perform a variety of dances, songs, and musical games with a variety of purposes (e.g., work songs, singing games, lullabies).</p> <ul style="list-style-type: none">• Teacher engage students in a discussion of why people sing. Guiding discussion toward the idea that one reason is enjoyment and fun, leads children in naming singing games they have played (e.g., “London Bridge Is Falling Down”).• Using singing games as a springboard to fun and enjoyment, teacher explains to students how to play various age-appropriate (and melodically appropriate) singing games such as “Circle 'Round the Zero,” “Here Comes Sally Down the Alley,” “Button, You Must Wander,” or “Going to Kentucky.”• Each of these songs could also be used in connection with introduction, presentation, or practice lessons for the following elements: “Circle 'Round the Zero” = finding where high <i>do</i> occurs in a melody; “Here Comes Sally Down the Alley” = rhythmic reading of eighth note and quarter note rhythms; “Button, You Must Wander” = steady beat as well as half note rhythms; and “Going to Kentucky” = phrase lengths. <p>Suggested Assessment: Students sing songs in tune with healthy head voice (unaccompanied) and play singing games correctly—for enjoyment! Students respond by naming an appropriate context for these songs.</p> <p>Note: Has been used successfully in grade 2 and can be adapted for all ages; also addresses Standards 1b and 4a.</p>	<p>www.amidonmusic.com Mary Alice and Peter Amidon</p> <p>“Circle 'Round the Zero,” <i>120 Singing Games and Dances for Elementary School</i>, Choksy</p> <p>“Here Comes Sally Down the Alley,” <i>The Music Book</i>, Grade 2, Holt, Rinehart & Winston</p> <p>“Button, You Must Wander,” <i>Just Five Plus Two</i></p> <p><i>The Lullaby Treasury: Cradle Songs from Around the World</i>, Mathilde Polee and Petra Rosenberg</p>

Additional Instructional Ideas

♪ Pair musical selections with appropriate settings or functions and discuss relevance in society.

Standard 3: Responding to and Analyzing Works of Art

PreK–2

Performance Indicator 3e

Describe their understandings of particular pieces of music and how they relate to their surroundings.

Instructional Idea

Students describe how emotions can be reflected through their compositions as well as compositions of others.

- Students name, discuss, and perhaps even share songs their parents and grandparents may have used to help them settle down and get ready to sleep at night. Teacher establishes that this type of song is called a lullaby and that families all over the world use their own culture's lullabies for the same reason—to help children settle down and go to sleep.
- As a class, students learn to sing “Hush, Little Baby,” including the many verses as found in numerous sources. Students are encouraged to sing in a soft, gentle manner, and may pretend to rock or soothe a baby, a favorite toy, or a small pet, just as a parent/grandparent might have done as they sang to them.
- Teacher encourages a discussion of the types of emotions that parents and children may experience while a lullaby is being sung, and explains how the performance of the song itself mirrors and reflects these feelings.
- Teacher shares the picture book *Hush, Little Baby* and discusses how the artist's illustrations mirror emotions, too.
- On another day, teacher reviews the song and the general idea that lullabies are soft, soothing, gentle melodies used to put children to sleep. Students then listen to another version of the lullaby: “Hush” performed by Bobby McFerrin and Yo Yo Ma. They are encouraged to listen quietly.
- After repeated listening, teacher encourages students to express themselves creatively through selected means (perhaps movement) that will reflect how this music makes them feel. Discuss how the feelings and emotions in this performance differ from those in the way they sang it.

Suggested Assessment:

Students articulate the differences in emotions produced in these two diverse presentations of the familiar lullaby. This articulation could take the form of gesturing, pointing, acting, verbalizing, etc.

Note: Has been used successfully with K and grade 1; also addresses Standard 4a.

References/Resources

Hush, Little Baby, picture book illustrated by Alike

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

Brahm's “Lullaby”

“Hush,” Bobby McFerrin and Yo Yo Ma

Additional Instructional Ideas

- ♪ Move expressively to reflect the dramatic intent of the composition.
- ♪ Describe how music makes you feel through verbal and pictorial descriptions.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

Performance Indicator 4a

Identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world.

Instructional Idea

Students perform songs and dances from a diverse representation of world cultures.

- Using the Omaha song “Dance of the Turkeys” along with its story, dance, and drum accompaniment, teacher shows students the shuffle step and teaches the dramatization necessary to enact the story. In future class periods, even spanning several years, the activity is repeated as part of the students’ repertoire.
- Students can also sing, play, and move to the first song of *Songs from Gahu*, arranged by Kathy Armstrong.
- Students use suggested instruments in both authentic and simplified versions, as well as basic circle dance movements of West Africa.

Suggested Assessment:

Teacher asks the following questions:

- Which students are moving and singing simultaneously?
- Can students verbally describe the celebration that generates the song?
- Can students accurately sing and pronounce the text?

Teacher uses rubric or checklist to note level of success.

Note: Has been used successfully in grades K–2; also addresses Standards 1b, 3d, and 4c.

References/Resources

Myth, Music and Dance of the American Indian, Ruth DeCesare

Indian Tribes of North America, Joseph Sherman

Wee Sing Around the World, Pamela Conn Beall and Susan Hagen Nipp

Songs from Gahu, Kathy Armstrong

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

Eyewitness Books—Music, Neil Ardley

Additional Instructional Ideas

- ♪ Perform American patriotic music and music from the American folk song traditions (e.g., Native American, African American, European American, Spanish American, Asian American, etc.).
- ♪ Identify and use commonly used instruments found in multicultural repertoire.
- ♪ Sing songs of world cultures in the language of the countries of origin.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

Performance Indicator 4b

Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students discuss, move, perform, and listen to classical music.

- Teacher introduces a piece of programmatic music.
- Students discuss the instruments heard.
- Students discuss why specific instruments were chosen for each character/animal/section.
- Teacher continues to expose students to listening examples and has students move expressively to represent each piece.

Examples:

- *Peter and the Wolf*—Teacher introduces short melodic motives to relate to each character. Motives may include name or sound of instrument that represents each character. While teacher reads a version of the story, students respond by singing the motive when the character is mentioned.
- *Carnival of the Animals*—Students create movements to express the animal they are hearing. Students should be encouraged to vary their body movements while listening to the same movement.
- “In the Hall of the Mountain King” from Grieg’s *Peer Gynt Suite*—Teacher chooses groups of students to represent the characters in the story (Peer Gynt, trolls, etc.). Use a very long, twisting, curving path of masking tape on which children enact the story. Students show the steady beat and changes in volume, tempo, and emotional content through body language.

Note: Has been used successfully in PreK–2.

References/Resources

Peter and the Wolf, Prokofiev

Carnival of the Animals, Saint Saens

Peer Gynt Suite No. 1, Grieg

Additional Instructional Ideas

- ♪ Use dramatization and creative movement to remember the titles of classical and jazz works.
- ♪ Use rhythmic speeches or simple songs to retain titles and composer names.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

Performance Indicator 4b

Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea

Students discuss, move, perform, and listen to jazz music.

- Students listen to portions of Ella Fitzgerald recordings of “Tisket, a Tasket” and “Old MacDoodle Had a Band.”
- Review with students the basic elements of jazz rhythms (accents, short vs. long, syncopation). Also review the various instruments used in jazz music.
- Listen for the jazz rhythms and instruments in the recording as you listen a second time.
- For grades 1 and 2, perform a small section of David Elliot’s arrangement of “Old MacDoodle Had a Band.”
- For PreK–K, perform “Old MacDonald Had a Farm” and switch the animals to instruments. Then, actually play the different instruments.

Example:

Old MacDonald had a band, e-i-e-i-o.
And in his band he had a drum, e-i-e-i-o.
With a (*tap, tap*) here and a (*tap, tap*) there.
Here a (*tap*), there a (*tap*), everywhere a (*tap, tap*).
Old MacDonald had a band, e-i-e-i-o.

- Students can also suggest instruments to sing and imitate, and then sing in a call-and-response format with teacher (teacher can add syncopation and accents as students improve).

Suggested Assessment:

Students suggest appropriate jazz instruments.
Students sing appropriate jazz style in call-and-response format.
Students show rhythmic comprehension through correct singing and playing.

Note: Has been used successfully with grades 1 and 2, and can be adapted for PreK–K; also addresses Standard 1b.

References/Resources

Ella Fitzgerald’s Greatest Hits

“Old MacDoodle Had a Band,” arr. by David Elliot

TIPS: Teaching Music to Special Learners, MENC

TIPS: Music Activities in Early Childhood, MENC

Pre-Kindergarten Music Education Standards, MENC

Additional Instructional Ideas

- ♪ Use dramatization and creative movement to remember the titles of classical and jazz works.
- ♪ Use rhythmic speeches or simple songs to retain titles and composer names.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

PreK–2

Performance Indicator 4c

Identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

Instructional Idea

Students identify music that reflects specific geographic, historical, and cultural traditions.

- Through singing and experiencing songs of diverse cultural backgrounds, students share geographic, historical, and cultural traditions.
- Students echo sing “Tongo” with their music teacher.
- Teacher shares the story of the fishing canoes and the Polynesian fishermen’s use of the song “Tongo” to hear the location of the other canoes (e.g., if the echo is loud, the canoe is close—watch out!).
- The canoe motions add an authentic feel to the rhythm and beat of the piece.
- Students can hold rhythm sticks to represent the paddles.
- Other students can wave scarves or large, sheet-size pieces of cloth to represent the water.

Suggested Assessment:

Students describe their comprehension of the cultural context of “Tongo” through accurate movement, correct pronunciation, and verbal description.

Note: Has been used successfully with grade 2. Can be adapted to PreK–2.

References/Resources

Musical Growth in the Elementary School, Janet Montgomery

The Lullaby Treasury: Cradle Songs from Around the World, Mathilde Polee and Petra Rosenberg

“Tue, Tue,” *Wee Sing Around the World*, Pamela Conn Beall and Susan Hagen Nipp

“El Coqui,” *Wee Sing Around the World*, A Price Sloan Classic

“Dalzo Hozhoni,” arr. by Kesselman, Boosey & Hawkes

We Will Sing!, Doreen Rao

Additional Instructional Ideas

- ♪ Use photographs, maps, drawings, and other media (Internet) to connect musical examples to diverse geographical and historical settings.
- ♪ Perform and listen to music indicative of various life celebrations from diverse cultures.

Grades 3 – 4



Standard 1: Creating, Performing, and Participating

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.

Standard 2: Knowing and Using Arts Materials and Resources

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, ensembles, etc.). Students will know the vocation and avocations available to them in music.

Standard 3: Responding to and Analyzing Works of Art

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.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

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.

Standard 1: Creating, Performing, and Participating

Grades 3–4

Performance Indicator 1a

Create short pieces consisting of sounds from a variety of traditional (e.g., tambourine, recorder, piano, voice), electronic (e.g., keyboard), and nontraditional sound sources (e.g., water-filled glasses).

Instructional Idea	References/Resources
<p>Students compose a short melody to sing or play on an instrument. (Band, Orchestra, General Music)</p> <ul style="list-style-type: none">• Suggested guidelines include length (e.g., four measures), meter (e.g., 4/4 time signature), rhythms (e.g., quarter notes, eighth notes, eighth rests), pitch sets (e.g., C pentatonic scale), and/or the starting and ending notes.• Teacher composes the melodic rhythms, including the correct number of beats and rhythms.• Using the composed rhythm, students improvise on their instrument over the selected pitches until they arrive at a satisfactory melody.• Students add pitch names to the rhythm notation to complete the melody.• Students write composition in standard notation on staff paper.• Technology: Students use notation software such as Finale Notepad to print the melody (optional).• For students with special needs, other options can be explored for notation such as graphic representations. <p>Suggested Assessment: The composition can be assessed according to how well it adheres to the specific guidelines (length, meter, rhythm, etc.). See <i>Assessment in Classroom Music</i>, composition rubric, NYSSMA.</p> <p>Note: Also addresses Standards 1b and 1c.</p>	<p><i>Composition in the Classroom: A Tool for Teaching</i>, Jackie Wiggins</p> <p><i>The Song Writing Kit</i>, Cheryl Lovendar</p> <p><i>Assessment in Classroom Music</i>, p. 30, NYSSMA</p> <p>Braille Music Project, Sigma Alpha Iota music sorority, will lend Braille keyboards</p> <p>Software: Finale Notepad by Coda Music</p>

Additional Instructional Ideas

- ♪ Improvise contrasting B, C, D sections to a rondo.
- ♪ Compose a simple rhythmic composition.
- ♪ Improvise four beat rhythm patterns in response to teacher's four beat pattern.
- ♪ Imitate phrases in a scat singing or jazz improv style.
- ♪ Record an original piece at home and share with class.

Standard 1: Creating, Performing, and Participating

Grades 3–4

Performance Indicator 1b

Sing songs and play instruments, maintaining tone, quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinato) with familiar songs, rounds, partner songs, and harmonizing parts.

Instructional Idea	References/Resources
<p>Students sing the root tone pattern of familiar songs. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Students sing a familiar two chord song such as “Skip to My Lou.”• All students learn the root tone pattern for the song (e.g., <i>do, do, sol, sol</i>, etc.).• Half of the class sings the melody as the other half sings the root pattern.• Students play the root tone pattern on any pitched instrument such as an Orff instrument, synthesizer, or autoharp to accompany the singing group. Then they switch. <p>Band/orchestra adaptation:</p> <ul style="list-style-type: none">• Similar to above but half of the ensemble play the root tones and half play the melody. <p>Suggested Assessment: Given a different two chord song, students are able to construct the root tone pattern alone or in a group. Teacher observes the students as they perform the root tone pattern and rates their accuracy.</p> <p>Note: Also addresses Standards 1a, 1c, 3a, 3b, and 3c.</p>	<p>Music K–8, Vol. II, #5, May/June 2001, pp. 23–25</p> <p>Arts PROPEL, Harvard Project Zero, found in <i>Assessment in Classroom Music</i>, pp. 91 and 94, NYSSMA</p> <p><i>Jump Right In</i>, Richard Grunow and Edwin Gordon</p>

Additional Instructional Ideas

- ♪ Perform songs in major, minor, and other tonalities.
- ♪ Perform a two part round.
- ♪ Demonstrate proper playing techniques on a variety of instruments in ensemble or classroom.
- ♪ Work in pairs to evaluate each other’s posture or position for playing and singing.
- ♪ Play or sing an ostinato as an accompaniment.
- ♪ Perform a phrase with varying dynamics.
- ♪ Practice vocal placement in head voice by imitating sirens, slides, whoops, etc.

Standard 1: Creating, Performing, and Participating

Grades 3–4

Performance Indicator 1c

Read simple standard notation in performance, and follow vocal or keyboard scores in listening.

Instructional Idea

Students read an unfamiliar melody from music notation.

(General Music)

- Teacher places the music notation for a simple round such as “Scotland’s Burning,” on an overhead or chalkboard.
- Students clap and say the rhythm of the melody, using preferred rhythm syllables.
- Teacher establishes the tonality and marks the resting tone on the staff.
- With teacher guidance, students identify and label the solfège syllables.
- Students sing the melody, using solfège syllables.
- Students sing the solfège syllables, incorporating accurate rhythm.
- Once secure with the rhythm and melody, students sing the round with words.

Suggested Assessment:

Teacher plays the melody on the piano as students follow the score with their finger on the notes. When teacher stops, students point to the last note played. Accuracy may be recorded with a plus or minus.

Note: Also addresses Standards 1b, 1c, 3a, and 3b.

References/Resources

Share the Music, Grade 3
“Frere Jacques”
“Jubilate Deo”
“Scotland’s Burning”

Assessment in Classroom Music, p. 94, NYSSMA

Additional Instructional Ideas

- ♪ Follow a listening map.
- ♪ Track the melody of a short song with your finger as teacher performs.
- ♪ Determine in an octavo which part you will sing and where it is notated.
- ♪ Notate a short, simple melodic and rhythmic pattern.
- ♪ Demonstrate the meaning of a musical term or symbol.
- ♪ Locate specific notation symbols in written music and explain/demonstrate their meaning.
- ♪ Rearrange scrambled rhythm or tonal patterns from a familiar song into the correct order.
- ♪ Perform rhythm patterns in duple or triple meter.
- ♪ Perform tonal patterns with solfège syllables.
- ♪ Correctly copy a short piece on a staff.

Standard 1: Creating, Performing, and Participating

Grades 3–4

Performance Indicator 1d

In performing ensembles, read very easy/easy music (NYSSMA Level I-II) and respond appropriately to the gestures of the conductor.

Instructional Idea	References/Resources
<p>Using a simple two-part piece of music, make dynamic and tempo changes not printed in the music and determine whether students respond.</p> <p>(Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Students sight-read part 1 of a selection such as “I’ve Lost My Homework.” They read through a second time and are advised to watch very closely for changes teacher makes as they perform.• Teacher begins the piece, conducting the usual dynamics and tempi, and at an appropriate measure indicator (m.11), changes the dynamics to a different level (e.g., <i>mf</i> to <i>pp</i>). At another section the tempo is changed.• Teacher continues to make changes in the score. <p>Suggested Assessment: Teacher videotapes student responses and the tape is watched in the same session. Using a teacher-generated checklist based on the NYSSMA assessment guide, each student evaluates his/her own piece.</p> <p>Note: Also addresses Standards 1b and 1c.</p>	<p>Any octavo on the very easy/easy NYSSMA level</p> <p>“I’ve Lost My Homework,” Marta Keen</p> <p><i>Assessment in Classroom Music</i>, pp. 126–129, NYSSMA</p>

Additional Instructional Ideas

- ♪ Sight-read a simple eight measure phrase.
- ♪ Play or sing a chorale while conductor varies the tempo.
- ♪ Play or sing a scale with note length determined by 2/4, 3/4, 4/4, as conducted by the teacher.
- ♪ Use consonant sounds to respond to conducting gestures.
- ♪ Follow a conductor who changes dynamic levels.
- ♪ Perform a variety of beginning-level repertoire.

Standard 1: Creating, Performing, and Participating

Grades 3–4

Performance Indicator 1e

Identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

Instructional Idea

Students learn conducting patterns and lead an ensemble in a short piece.

(Band, Chorus, Orchestra, General Music)

Band, Orchestra:

- Students learn basic conducting patterns. As they approach a new piece, they identify the meter and practice the related conducting pattern.
- One section plays while the rest practice conducting.
- Students take turns conducting the entire ensemble or lesson groups.

Chorus and Classroom Adaptations:

- Following similar procedures, students practice conducting for singing or classroom instrumental ensembles.

Suggested Assessment:

Student is videotaped conducting the ensemble, class, or lesson group and the tape is watched.

Using a self-assessment checklist (see sample below), the child evaluates his or her own performance.

	Yes	No
I used the correct conducting pattern.		
I kept the pattern throughout the piece.		
I began with a clear preparation.		

References/Resources

Handbook for Music, Arts
PROPEL

Additional Instructional Ideas

- ♪ Conduct a professionally recorded piece.
- ♪ Conduct a recorded concert piece of one's own.
- ♪ Identify community members connected with the music field and interview them.
- ♪ Plan and produce all facets of a student recital.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2a

Use classroom and nontraditional instruments in performing and creating music.

Instructional Idea	References/Resources
<p>Students improvise a melody on instruments. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Students have knowledge of some major scales from prior experience.• Using Aebersold CD (Concert B flat eight measure progressions), students play <i>do-sol</i> in Concert B flat together, on simple rhythm patterns.• Using those pitches, students:<ul style="list-style-type: none">– Choose one pitch and improvise different rhythms on that pitch (with CD) four measures long.– Discuss home tone or tonic.– Improvise using <i>do</i> and <i>re</i>, ending on home tone, four measures long.– Improvise using <i>do, re, mi</i>, ending on home tone, eight measures long.– Follow process until five pitches are implemented, eight measures long. <p>Suggested Assessment: Teacher uses rubric of initial exercise. Checklist of skills include:</p> <ul style="list-style-type: none">– Student uses at least five pitches.– Student improvises for eight measures with rhythmic clarity.– Student ends on home tone (tonic).	<p><i>Major and Minor</i>, Jamey Aebersold</p>

Additional Instructional Ideas

- ♪ Create a composition, using nontraditional instruments such as cans or plastic containers of various sizes.
- ♪ Tap pencils on stands to a rhythmic “layer” piece.
- ♪ Perform a rhythmic piece, using nonpitched percussion.
- ♪ Compose for a group of assigned instruments.
- ♪ Create an accompaniment to a familiar song, using homemade instruments.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2b

Construct instruments out of material not commonly used for musical instruments.

Instructional Idea

Students create homemade instruments, using materials found in a kitchen.

(General Music)

- Students sing the African call-and-response song “Hambone” and discuss the idea mentioned in the book that children often used ordinary household items, even a ham bone, as playthings and rhythm instruments.
- Students create homemade kitchen instruments from materials such as pots, pans, spoons, beaters, etc., brought in from home.
- Students explain, verbally or in writing, how the instrument is made, the various sounds it can make, and the different ways it can be played.
- Students play their homemade kitchen instruments as they perform the song “Hambone.”

Suggested Assessment:

Teacher takes a picture of the instruments and places photo in student’s portfolio.

Teacher records student’s performance, using a chart such as the one below:

References/Resources

Shake It to the One You Love the Best: Songs and Lullabies from Black Musical Traditions, Cheryl Warren-Mattox

Make Mine Music, Tom Warner

Homemade instruments at www.familyeducation.com

Music produced	Always	Mostly	Sometimes
Needs Help			
Clear tones			
A variety of pitches			

Note: Also addresses Standard 4c.

Additional Instructional Ideas

- ♪ Construct a scale from precut PVC pipe and play known songs.
- ♪ Make panpipes from straws.
- ♪ Make bell chimes from suspended flowerpots.
- ♪ Make tambourines from aluminum pie plates and bottle caps.
- ♪ Make a water bottle piano.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2c

Use current technology to manipulate sound.

Instructional Idea

Using a recorded keyboard accompaniment for a familiar song, teacher changes the timbral qualities at different times when the children rehearse the song.

(Band, Chorus, Orchestra, General Music)

- Students discuss the difference in the mood of the piece for each different timbre.
- Students discuss the changes in the accompaniment with various timbres (bell sounds, string sounds, vocal timbres, synth sounds, and different decay times).
- Students list the timbre sounds that were easy to perform with and those that were difficult to perform with, and tell why.

Suggested Assessment:

Teacher determines the understanding of timbre through a writing sample that addresses questions such as:

- When you hear the steel drum sounds, was it easy to sing with the accompaniment? Why or why not?
- Did the ability to sing along change when it was switched to celesta? Why or why not?
- Which timbre was easier to sing with?

Teacher uses writing rubric in NYSSMA's *Assessment in Classroom Music*.

References/Resources

Assessment in Classroom Music, NYSSMA

Additional Instructional Ideas

- ♪ Tape record a practice session.
- ♪ Manipulate sounds on a keyboard to alter an accompaniment's timbre.
- ♪ Record a piece while sight-reading; record same after a week of practice and compare.
- ♪ Use an electronic tuner.
- ♪ Use a keyboard (synthesizer) to manipulate timbres of a composition.
- ♪ Use simple notation programs like Finale Notepad.
- ♪ Use a microphone with reverb to manipulate vocal sound.
- ♪ Listen and analyze various timbre changes to be used as accompaniments to a performance piece.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2d

Identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used.

Instructional Idea	References/Resources
<p>Students identify the various settings in which they heard music on their summer vacations.</p> <p style="text-align: right;">(General Music)</p> <ul style="list-style-type: none">As a class, students compile a list of all the times and places that they heard music on their summer vacations (e.g., visiting an amusement park, singing around a campfire at the beach, etc.).Students select one setting to illustrate with a drawing.Students add a caption that begins “On my summer vacation, I heard music...” <p>Suggested Assessment:</p> <p>Students listen to musical examples and choose an appropriate setting and explain why it is a good match.</p> <p>Teacher adapts writing rubric ideas in <i>Assessment in Classroom Music</i>.</p> <p>Teacher uses additive checklist, awarding one point for each criterion that is met satisfactorily. Criteria are:</p> <ul style="list-style-type: none">– The student followed all directions and completed the task.– The picture clearly illustrates a musical setting.– The caption identifies the musical setting.– The drawing is done neatly and with adequate detail.	<p><i>World of Music, Music Connections</i>, and other music series</p> <p><i>Assessment in Classroom Music</i>, NYSSMA</p>

Additional Instructional Ideas

- ♪ List media sources (radio, movie, TV, computer, etc.) where music can be heard.
- ♪ Contrast the music a baby might listen to during the day with the music he/she listens to at night.
- ♪ Complete a chart listing every time music is heard during a given time period and what was heard.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2e

Demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school.

Instructional Idea

Students compare and contrast expected audience behavior in various musical settings: listening to a school concert in an auditorium; seeing a marching band in a parade; listening to music in a church or synagogue; etc.

(General Music)

- Students list possible audience responses, such as applauding, stamping, cheering, remaining silent, etc.
- Using a matrix, students put a check mark in each box where that response would be appropriate, and discuss.
- Students develop audience behavior guides for each event and translate information to sentences such as, “When we hear a marching band, we can....”
- Students apply audience standards to a musical performance seen on a class field trip.

Suggested Assessment:

Students assess own behavior and class behavior after a performance by measuring it against criteria such as applause at appropriate time, focus and attention, other appropriate responses for the setting.

Sample matrix:

	School Concert	Marching Band	Church/Synagogue
Clapping at end	+		
Clapping anytime		+	
Remaining silent			+
Cheering		+	-
Stomping			

Key: + = yes
 = maybe, explanation requested
 - = no

References/Resources

Music Connections series, teacher resource guide

Additional Instructional Ideas

- ♪ Take a field trip to hear a concert and note audience behavior.
- ♪ Use a graphic organizer to compare appropriate audience behavior in two different settings.
- ♪ Draft letter to parents outlining optimal behavior at upcoming concert.
- ♪ Develop criteria to rate acceptable behavior at various musical events.

Standard 2: Knowing and Using Arts Materials and Resources

Grades 3–4

Performance Indicator 2f

Discuss ways that music is used by various members of the community.

Instructional Idea	References/Resources
<p>Students design an autobiographical portfolio cover that expresses the way music is an important part of their lives. (Band, Orchestra, Chorus, General Music)</p> <ul style="list-style-type: none">• Students write the required information (name, homeroom, teacher, title) on the front of a large manila envelope or other designated cover sheet for a process portfolio in music.• Students decorate the cover with pictures that reflect their own interests in and/or knowledge about music (e.g., things they enjoy doing, instruments they play, and knowledge they have about music).• Students explain in writing how the pictures on the portfolio cover express the ways music is an important part of their lives.• The paragraph should include an explanation of:<ul style="list-style-type: none">– What the pictures or music symbols are.– Why these pictures were chosen for the cover.– What the student’s favorite things about music are. <p>Suggested Assessment: Teacher develops criteria for a writing rubric, including elaboration and detail, sentence structure and syntax, insight and logical organization of the written reflection.</p>	<p><i>101 Bulletin Boards for the Music Classroom</i>, Sheryl Launder</p> <p>Community members involved with music</p>

Additional Instructional Ideas

- Construct a bulletin board of people making music in their lives.
- Construct a graph depicting how music is part of classmates’ lives.
- Discuss in class the role of band, chorus, orchestra, etc., in the school and community.
- Discuss the use of music in the media.
- Interview two people and list ways that music affects their lives.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3a

Through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others’.

Instructional Idea

Students develop and use criteria for evaluating their own performance and that of others.

(Band, Chorus, Orchestra, General Music)

- With teacher input, students choose criteria appropriate for the specific selection (tone, intonation, etc.).
- Students rehearse and record the selection.
- Students and teacher complete the evaluation form after listening to the recording.
- Students rehearse again, using suggestions from the evaluation.
- Students perform, using suggestions from the evaluation.

Suggested Assessment:

Teacher tapes the selection at the beginning of the rehearsal and again at the end. Students listen to the tape and compare performances, and then list three things they did well and three things they still need to work on.

Students compare their findings with the teacher’s evaluation, and discuss where they do and do not agree.

References/Resources

NYSSMA evaluation sheets, levels I–IV, for solo/ensemble

Additional Instructional Ideas

- ♪ Record an individual practice session and identify areas in need of improvement.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3b

Describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.

Instructional Idea

Students describe how one musical element can be dominant over others in a selection.

(General Music)

- Students watch a musical video selection such as the opening sequence of *The Music Man*.
- Students discuss predominant musical element and *rhythm*, noting rhythm of the locomotive.
- Students discuss rhythm, words, melody, dynamic levels.
- Students discuss psychological and social functions of this rap song.
- Students watch rap sequence a second time.
- Teacher asks students to write down any other elements they hear like timbre, form, etc.

Suggested Assessment:

Teacher adapts writing rubric ideas in *Assessment in Classroom Music*.

Students do a written description of elements.

References/Resources

The Music Man, Meredith Willson

Assessment in Classroom Music, p. 99, NYSSMA

Title of piece	
Element	Description
Melody	
Rhythm	
Harmony	

Additional Instructional Ideas

- ♪ Identify when the B section begins in a piece with ABA form.
- ♪ Design a linear representation that matches a piece of music.
- ♪ Use musical terms to describe music. Identify rhythmic motives in an appropriate selection.
- ♪ Use a graphic organizer to compare two different versions of the same tune.
- ♪ Identify instruments by sight and sound.
- ♪ Create body movements that reflect the form of a piece.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3c

Discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre.

Instructional Idea

Explain how sounds are produced and changed.

(Band, Orchestra, General Music)

- In groups of three to six, or in the instrumental lesson group, students experiment with different sounds.
- Students record the differences by charting the following: high/low, soft/loud, long/short, deep/thin.
- Students determine the source of each instrument's sound:
 - Vibrating string, produced by a bow or plucking.
 - Vibrating membrane, by striking.
 - Vibrating air column, by buzzing lips or reed.

Suggested Assessment:

Student identifies means to alter sounds from items in second and third bullets.

References/Resources

"Toot, Whistle, Pluck and Boom," Disney Home Videos

Additional Instructional Ideas

- ♪ Discuss and/or demonstrate sound production techniques of classroom instruments, bowed string instruments, wind instruments.
- ♪ Demonstrate crescendo and diminuendo on a single pitch and explain how to accomplish this.
- ♪ Alter pitch and timbre with their voices and describe the changes made.
- ♪ Listen to two people sing the same note and describe similarities and differences in sound.

Performance Indicator 3d

Describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.).

Instructional Idea

Students list places they are likely to hear music (e.g., at a ballgame, at home, in the car, at a movie).

(General Music)

- Students describe how music is used in that location or at that time (e.g., to signal the beginning of a game, to build excitement, etc.).
- Students construct an "oops list" with intentional mismatches (e.g., when we want the baby to go to sleep—we play loud, fast, lively music).
- Students correct mismatches, forming sensible statements. Are there times or places where several different choices are appropriate? What are they?
- Students watch "What's Opera, Doc?" without a soundtrack, then with a soundtrack.

Suggested Assessment:

Students write about the effectiveness of adding the music.
Teacher adapts writing rubric ideas in *Assessment in Classroom Music*.

References/Resources

"What's Opera, Doc?" or any Warner Bros./Looney Tunes cartoon

Additional Instructional Ideas

- ♪ Identify a public venue (e.g., place of worship, county fair, bowling alley, concert hall, stadium) and discuss music you would expect to hear.
- ♪ Describe what musical devices make excitement build in a piece of music.
- ♪ Describe an historic event and discuss the music that might have been appropriate at that time.

Standard 3: Responding to and Analyzing Works of Art

Grades 3–4

Performance Indicator 3e

Describe their understandings of particular pieces of music and how they relate to their surroundings.

Instructional Idea	References/Resources
<p>Students listen to two contrasting pieces, describing places where they might hear this music and explaining why they would be likely to hear it there.</p> <p style="text-align: right;">(General Music)</p> <ul style="list-style-type: none">• Students listen to the theme from <i>Star Wars</i> by John Williams, and “Largo” from <i>New World Symphony</i> by A. Dvorak.• Students compare and contrast the music for differences and similarities in mood.• Students write a description about each piece and tell where each piece would be appropriate. <p>Assessment: Students name the piece. Students suggest the location, citing a good reason for their suggestion.</p>	<p>“Banana Boat”</p> <p>“The Star Spangled Banner”</p> <p>“Take Me Out to the Ballgame”</p> <p>“Auld Lang Syne”</p> <p>“Skin and Bones”</p> <p>“Jingle Bells”</p> <p>“Sakura,” <i>World of Music</i> series</p> <p><i>A Cry from the Earth: Music of the North American Indians</i>, John Bierhorst</p> <p><i>Let’s Make Music! Multicultural Songs and Activities: An Interactive Musical Trip Around the World</i>, Turner and Schiff</p>

Additional Instructional Ideas

- ♪ Link specific music to a cultural event.
- ♪ Listen to a recorded selection. Predict where it might be appropriately used, and explain why.
- ♪ Perform folk songs in appropriate style in coordination with social studies work.
- ♪ Sing songs with appropriate body sounds and movements as accompaniments.
- ♪ Perform a folk song by memory.
- ♪ Keep a list of folk songs studied.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 3–4

Performance Indicator 4a

Identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world.

Instructional Idea

Students compile a personal repertoire list of the songs they have learned to sing.

(Band, Chorus, Orchestra, General Music)

- Repertoire list includes songs from a variety of cultures including American folk songs, traditional songs from other countries and cultures, spirituals, ethnic songs, and patriotic songs.
- After practicing and performing the songs over a period of time, students sing the songs from memory with correct words and melody.

Suggested Assessment:

Students sing, either individually or in small groups of three or four, while teacher observes their ability to sing the words and melody correctly from memory, applying the following rubric:

- At level three, student sings the words and melody of the song correctly.
- At level two, student sings the song with several errors in the words and/or the melody.
- At level one, student is unable to sing the song.

Adaptation for band and orchestra: Students play from memory a variety of songs from many cultures. To assess, teacher adapts the performance rubric above.

Note: Also addresses Standard 1b.

References/Resources

Get America Singing... Again! and *Get America Singing... Again!*, Vol. 2, Hal Leonard

Additional Instructional Ideas

- ♪ Play from memory a variety of songs from many cultures.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 3–4

Performance Indicator 4b

Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.

Instructional Idea	References/Resources
<p>Students develop a listening repertoire of standard classical and blues/jazz selections that they can identify aurally. (General Music)</p> <ul style="list-style-type: none">Using the categories symphony, ragtime march, and jazz, students list the musical selections they study in a listening log. <p>Suggested Assessment: After repeated listenings, students identify the selections by responding to aural prompts on a written test. Teacher uses selected response items such as: Identify the composer of this music (aural prompt):</p> <ul style="list-style-type: none">John Philip SousaGeorge GershwinScott JoplinJohann Sebastian Bach	<p>Sample repertoire list:</p> <p><i>Little Fugue in G Minor</i>, Bach</p> <p><i>Symphony No. 5 in C Minor</i>, First Movement, Beethoven</p> <p><i>Rhapsody in Blue</i>, Gershwin</p> <p>“The Maple Leaf Rag,” Joplin</p> <p>“The Stars and Stripes Forever,” Sousa</p> <p><i>Nutcracker Suite</i>, Tchaikovsky</p> <p>“C Jam Blues,” Ellington</p> <p>“Hallelujah Chorus,” Handel</p> <p><i>Name That Tune</i>, Edmondson</p> <p><i>Standard of Excellence</i>, Book 1, Bruce Pearson</p> <p>“Evening at the Symphony,” Feldstein/O’Reilly</p>

Additional Instructional Ideas

- Identify a song as being either folk, jazz, or composed (improvised or written down).
- Play “Name That Tune” on the basis of known repertoire.
- Listen to and compare various forms of jazz music, rock music.
- List classical and jazz music you know.
- Identify Beethoven’s Ninth (Ode to Joy) orchestral version after performing it on an instrument from music in the lesson books.
- Perform piece such as “Evening at the Symphony” and identify location of classical themes.
- Perform “Operation Opera” and identify composers and operas.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Grades 3–4

Performance Indicator 4c

Identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

Instructional Idea	References/Resources
<p>Students identify the cultural, geographic, and historical backgrounds for the music they perform in class or ensemble. (Band, Chorus, Orchestra, General Music)</p> <ul style="list-style-type: none">• Students use various sources to answer questions on a teacher-constructed research worksheet about the music they are studying.• Students present the results of their research to the class, ensemble, or audience, using a variety of oral and written forms such as oral reports, posters, charts, skits, computer slide shows or PowerPoint presentations. <p>Suggested Assessment: On a teacher-constructed test, students are asked, for example, to: show on a map where the music they performed originated; identify the language of the music they performed; place a pin on a teacher-constructed timeline, identifying the historical period in which the music was written. For students with special needs, alternate assignments based on the cognitive abilities of the student should be used.</p>	<p><i>Strictly Strings</i>, James Kjelland</p> <p><i>Fiddlers Philharmonic</i>, Andrew Dabczynski</p> <p><i>Standard of Excellence</i>, Bruce Pearson</p> <p><i>Harriet Tubman</i>, Sharetha Music, Grade 5</p> <p><i>Meet the Great Composers</i>, book/CD, Hinson and Montgomery</p> <p><i>Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought)</i>, Kathleen Krull</p> <p><i>Teaching Music Through Performance in Beginning Band</i>, Richard Miles</p> <p>For band: “Anasazi,” John Edmondson</p> <p>http://raysweb.net/canyonlands/pages/anasazi.html</p>

Additional Instructional Ideas

- ♪ Compare and contrast lives of three different composers in three major stylistic periods.
- ♪ Play folk tunes in the lesson book and locate the country of origin on a world map.
- ♪ Sing a song of historical importance and write/discuss its significance.
- ♪ Identify the cultural, geographic, and historical backgrounds for the music performed in class or ensemble.

