

The Knauss

Music Curriculum



BOOK 1 SEQUENTIAL RHYTHM & TONAL SKILLS

***Classroom (General) Music for
Elementary and Middle Level***

David E. Knauss

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

—Richard Baker

“Music does not exist until it is performed.”

—Benjamin Britten

"I hear (Tell me), I forget,

I see (Show me), I remember,

I do (Involve me), I understand!"

—Chinese Proverb

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

—Aristotle

These 5 music curriculum books are dedicated to Dr. Kenneth R. Raessler, my first music supervisor and sensei who saw hidden ability in a beginning teacher and patiently perfected it; to Dr. Joyce C. Wunderlich, my master’s degree professor who opened the doors to Orff-Schulwerk; and foremost to my wife Joanne for her never-ending patience and support.

www.classroom-music.info
(Music education inservices and seminars are available.)

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Book 1: Classroom (General) Music Activities for Sequential Rhythm and Tonal Skills

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About Ready-to-Use Classroom (General) Music Sequential Rhythm and Tonal Skills

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

Book 1: Classroom (General) Music Activities for Sequential Rhythm and Tonal Skills











Book 1A: Rhythm and Tonal Flash Cards (Supplement to Book 1)

Book 2: Classroom (General) Music Activities for Grades K-2

Book 3: Classroom (General) Music Activities for Grades 3-5

Book 4: Classroom (General) Music Activities for Grades 6-9

The primary objectives of these five books are:

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

Introduction to Book 1:

As physical education classes and all sports practices begin with calisthenics and isolated skill drills, Rhythm and Tonal Skills are considered the two gateway skills to all of music education. With

the mastery of these two fundamental music skills, the student for the rest of his / her life can be an active music participator rather than a music spectator only.

The following pages are a field-tested and research-based scope and sequence for teaching the mastery of rhythm and tonal skills.

Basic Equipment:

Much of **Book 1: Classroom (General) Music Activities for Sequential Rhythm and Tonal Skills** can be accomplished with standard, basic classroom music instruments.

Unpitched Classroom Percussion:

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

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

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

Pitched Instruments:

Resonator Bells, Step Bells, One-Octave Xylophones, and Acoustic Piano

Enrichment Equipment:

Unpitched Percussion:

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

Pitched Instruments:

Slide Whistle, Siren, Timpani (3 or 4), and Midi / Digital Keyboards

Orff Instruments—Bass, Alto, and Soprano Xylophones, Bass, Alto, and Soprano

Metallophones, Alto and Soprano Glockenspiels, and Bass Bars

Inclusion / Mainstreamed Students:

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

K-12 Classroom Music Overview

Understanding the Scope and Sequence of Music Education Curriculum Writing

PHILOSOPHY

WHY: Aesthetic vs. Utilitarian:

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

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

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

WHEN: Every grade K-12

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

PLANNED COURSE

See the Sequential Rhythm and Tonal Skills Scope and Sequence

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

UNIT / LESSON PLAN

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

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

TEACHING AND CLASSROOM MANAGEMENT SKILLS

See Performing Classroom Music and Classroom Management Strategies

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

Scope and Sequence of a Music Education Curriculum

ELEMENTARY

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

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

See Book 2: Grades
K-2

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

See Book 3: Grades
3-5

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

MIDDLE LEVEL

See Book 4: Grades
6-12

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

HIGH SCHOOL

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

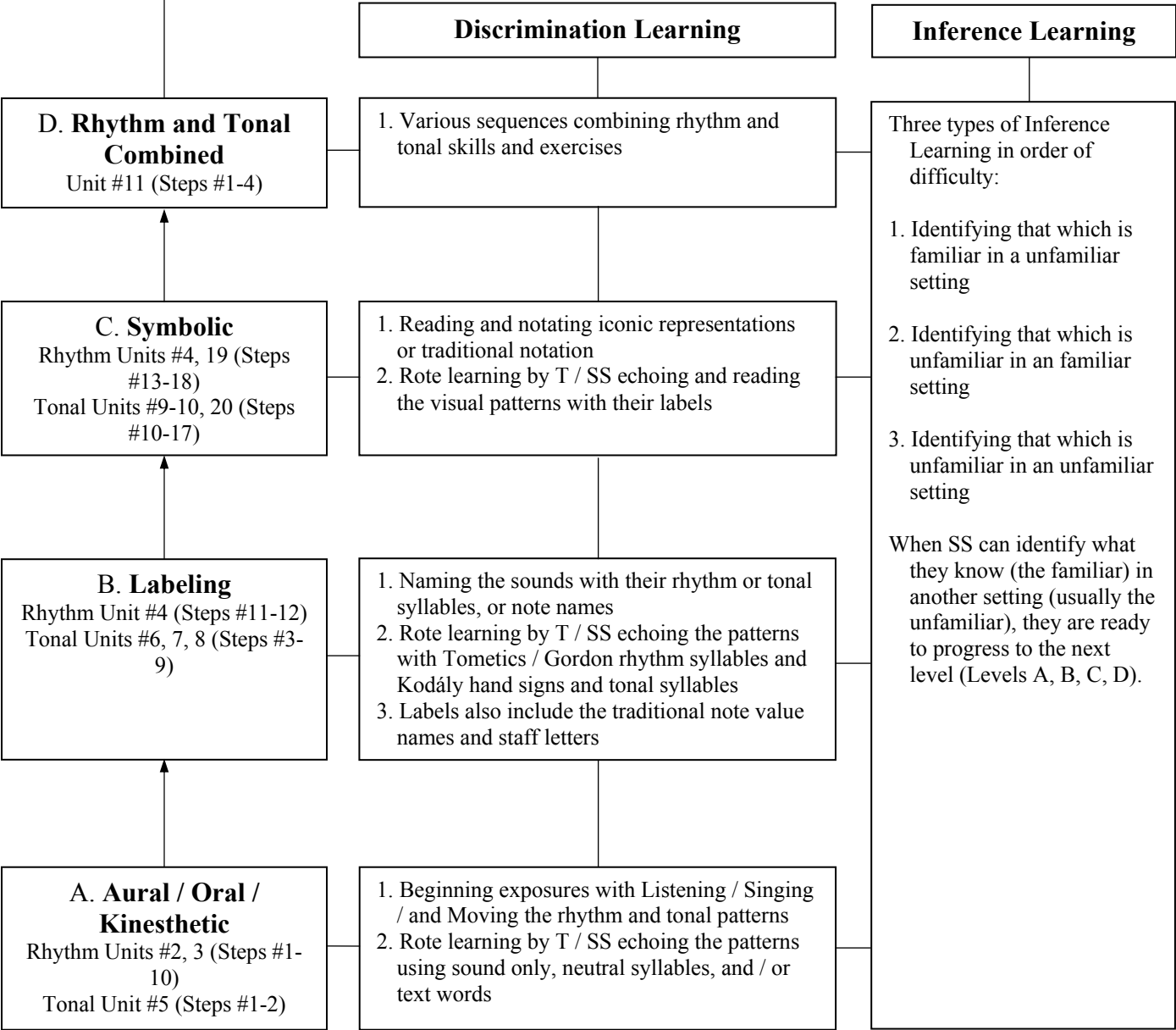
Performing Classroom Music

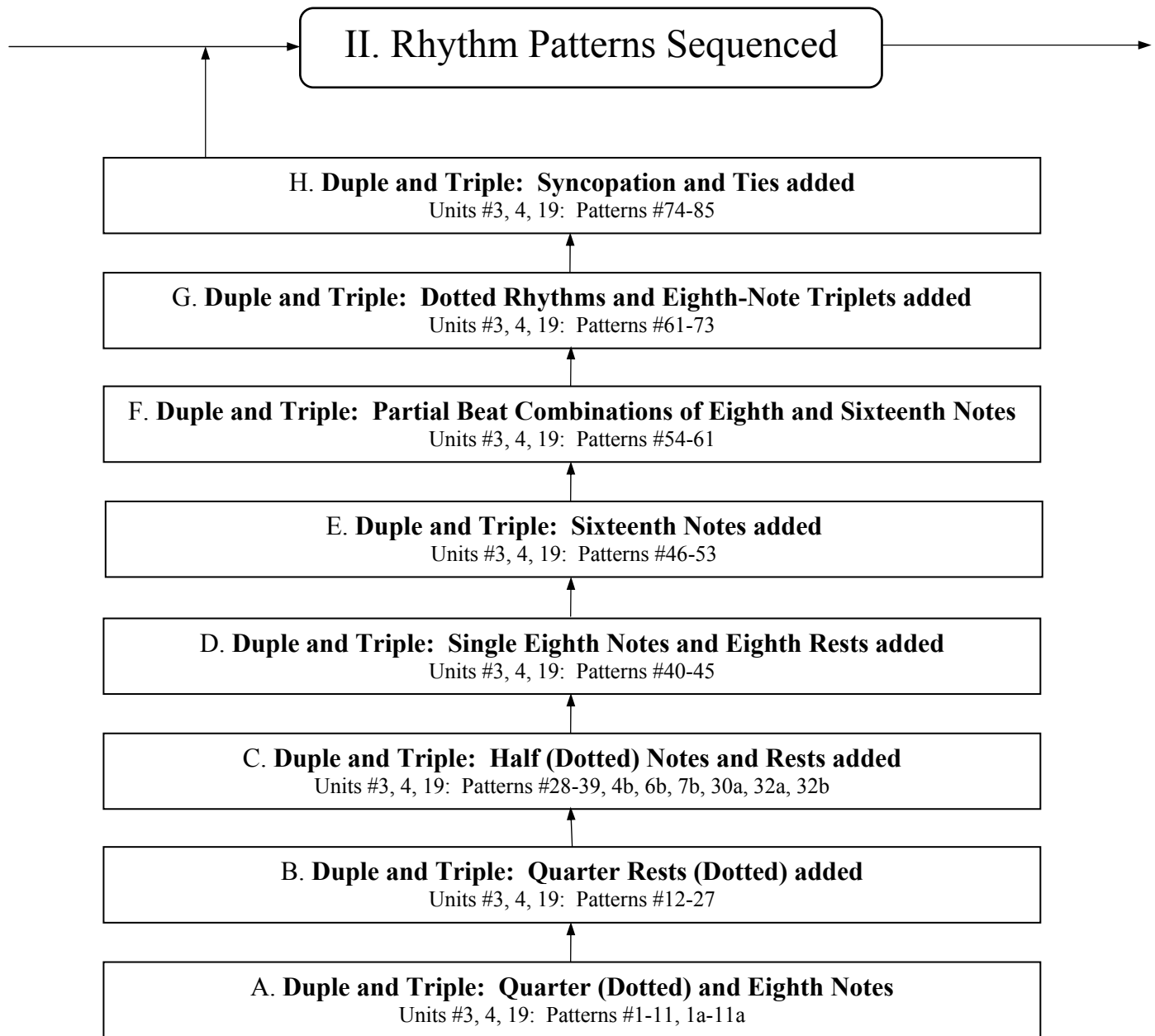
1. Echo activities (continuous back and forth between teacher and students) are performed with an uninterrupted pulse and within the parameters of balanced phrase lengths:
 - A. Rhythmic (speaking, performing body percussion)
 - B. Melodic (singing motives, phrases, whole songs)
 - C. Instrumental (playing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

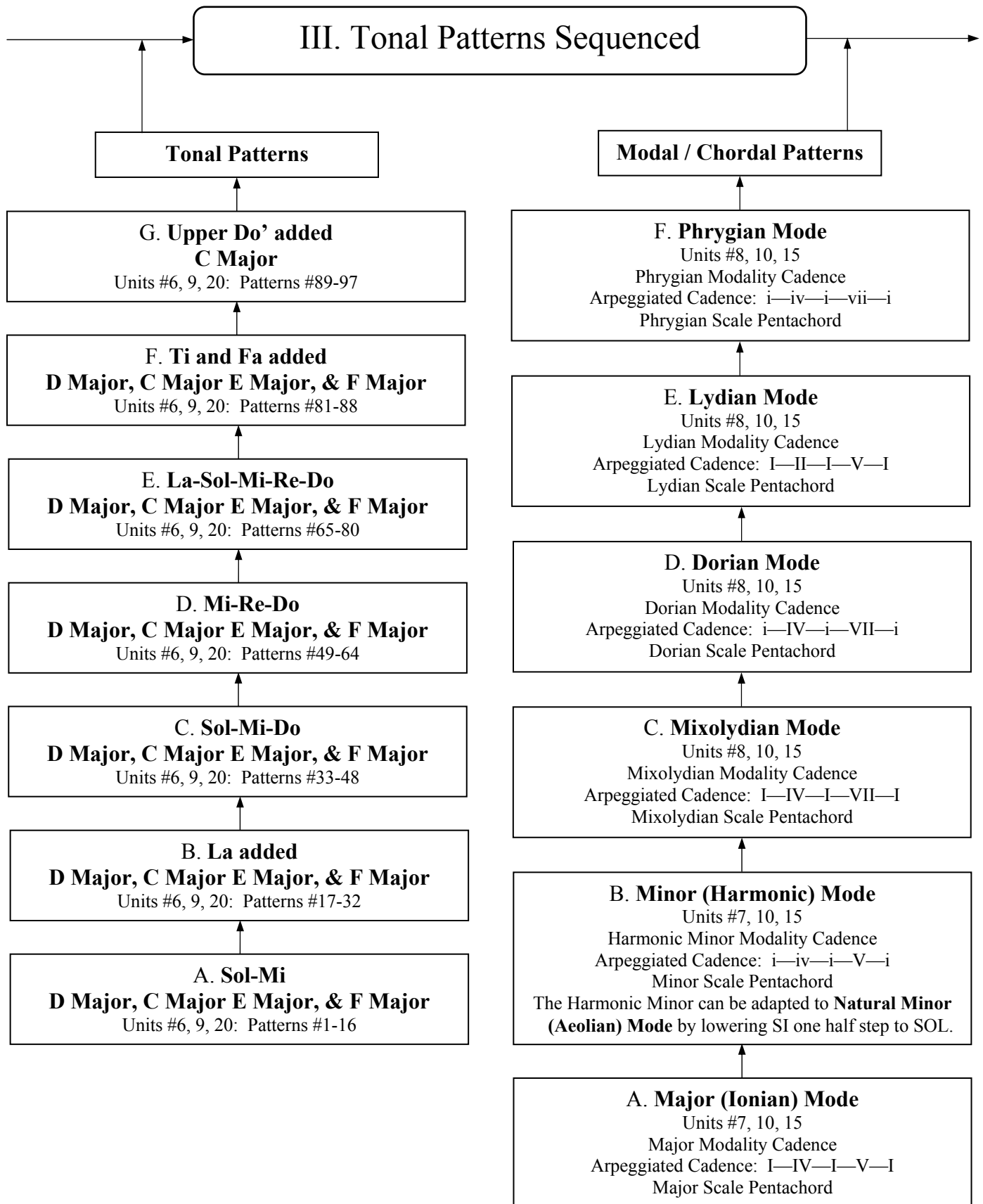
When highly effective classroom music practices and management are in place, music advocacy will occur. Administrators, school boards, and community will listen if your product is superior.

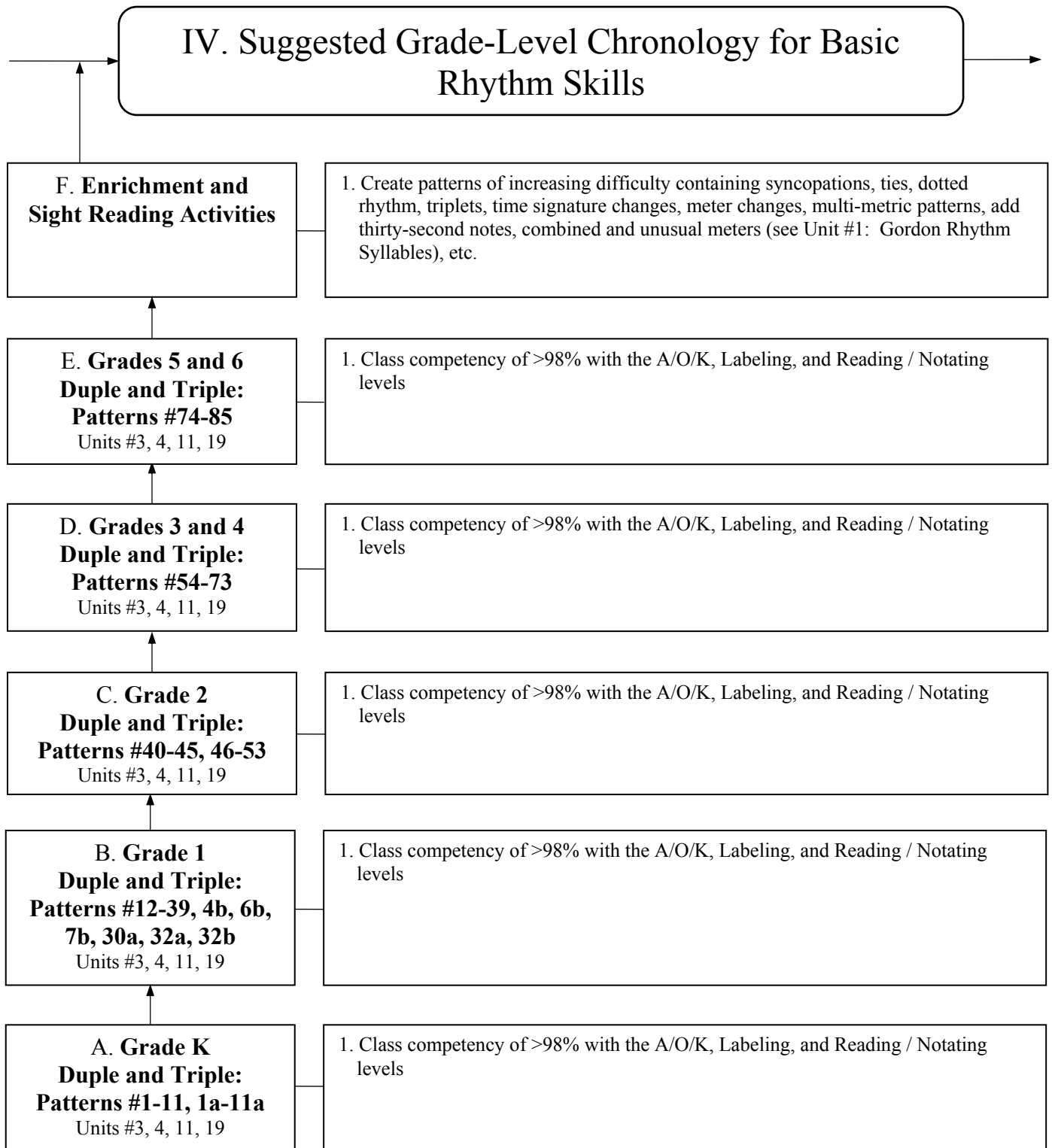
Rhythm and Tonal Skills Scope and Sequence

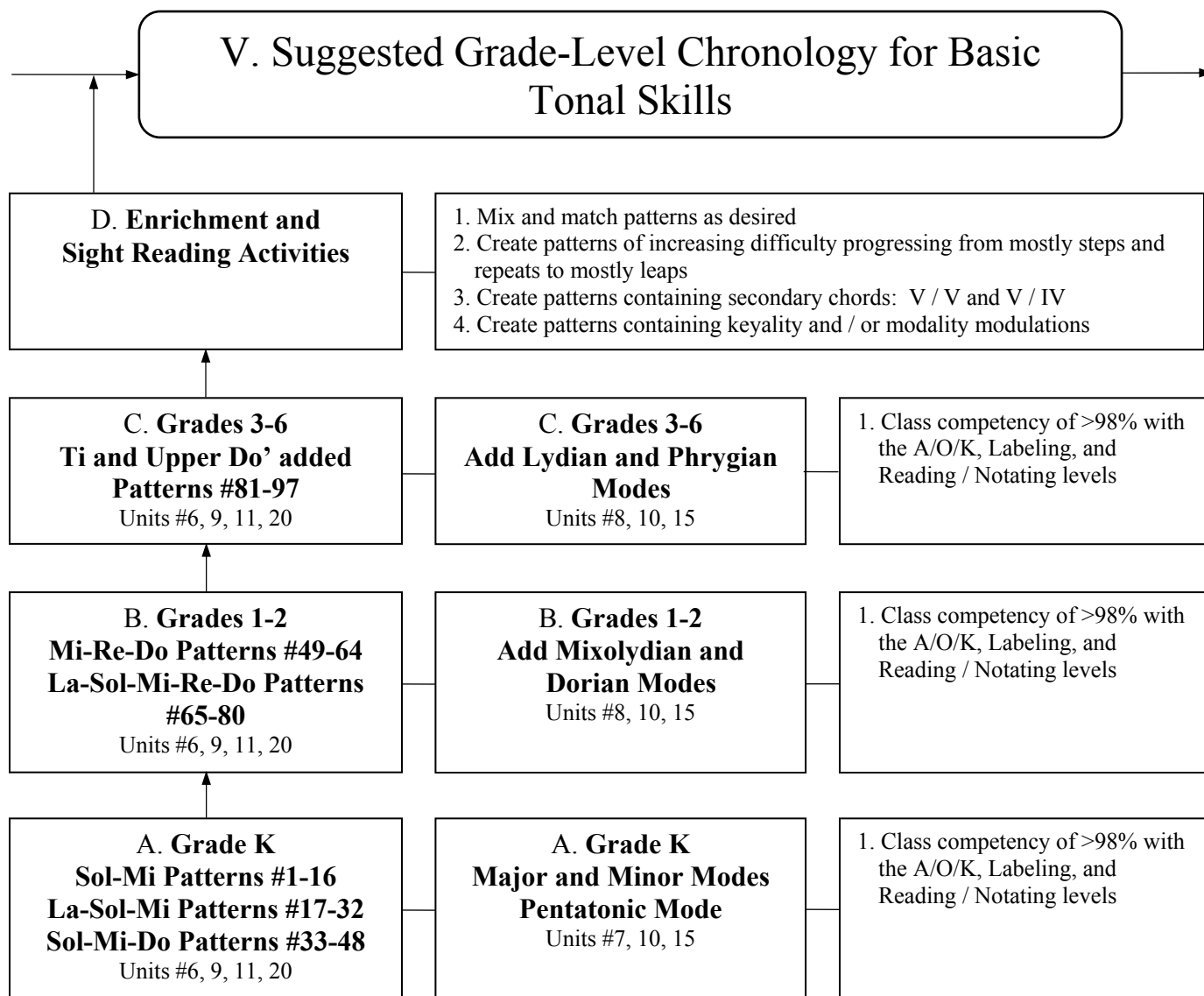
I. Rhythm & Tonal Basic Skills Learning Sequences

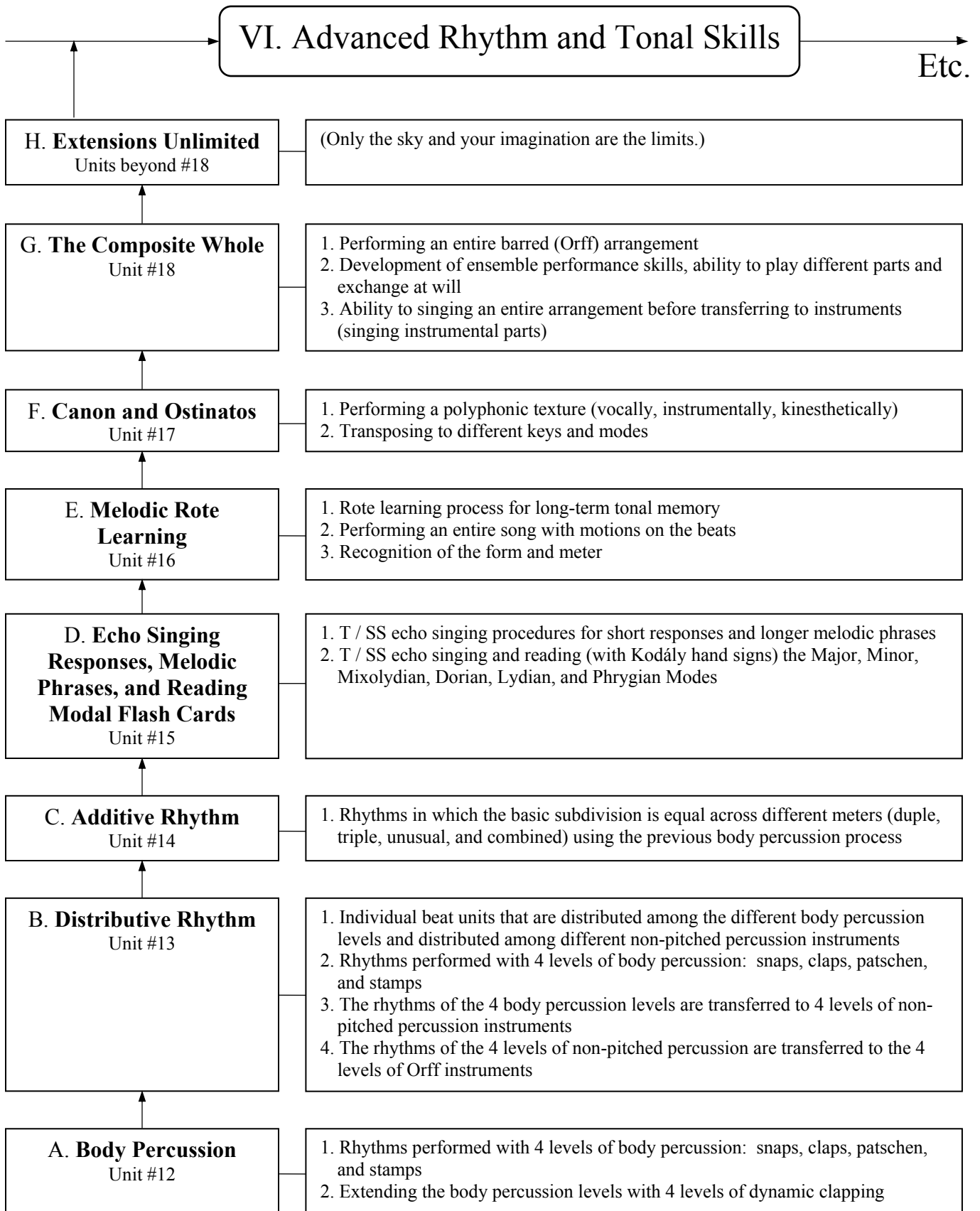












Daily Lesson Plan

Class & Grade Level _____ Date _____

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

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

Aural Rhythm Skills (list the skill level) _____

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

Aural Tonal Skills (list the skill level) _____

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

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

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

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

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

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

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

IV. Teacher's Notes:

Daily Lesson Plan

I. Instructional Objective(s):

II. Materials:

III. Procedure(s):

IV. Enrichment:

Correctives:

Extensions:

V. Evaluation / Assessment:

RHYTHM

Performing A Steady Beat

Students cannot perform subdivisions of a beat (Micro Beats or Meter Beats) if they have not first learned to perform the steady beat (Macro Beats or Tempo Beats).

Macro Beats or Tempo Beats are commonly labeled the “strong pulses” in a measure. The time interval at which these occur will determine tempo. Micro Beats or Meter Beats are the “weak pulses” within a measure. The number of these in between the strong beats determines if the meter is duple or triple.

The following are various pedagogical steps that enable the teaching of a steady beat.

1. Play a duple or triple song on the piano (melody and harmony like “Stars and Stripes Forever” March) and clearly define the beats by playing them louder than all the other parts. The SS clap along. Sing and clap familiar duple and triple songs. **DO THIS AT THE BEGINNING OF EVERY CLASS.**
2. When the SS become fairly confident (>98% accuracy), change to different tempos while playing the same above song(s) on the piano. The first time you play *allegro* or *vivace*, the SS may freak out. So the T will need to explain clearly that, “although music may go faster, it never goes berserk. No matter what, the beat always stays well organized and the players stay perfectly organized and together.”
3. Play various CDs of duple or triple instrumental selections with clearly defined beats and perform various levels of body percussion. Tap, pat, clap, stamp, and snap body percussion precisely on the beat. Have the SS simultaneously copy the T. Also use movements that cross the body’s mid-line. Change movements only at the beginning of phrases, never in the middle of phrases. Choose all different styles of music throughout the whole year. **DO THIS EVERY OTHER CLASS.** Allow well-accomplished SS to become the “T” to copy.
4. Transfer **1.**, **2.**, and **3.** to marching-in-place in front of each SS’s chair. When mastered, extend to marching around the room. (One activity at a time in that order—do not progress to the next until the former is >98% accurate.) Insist on raising the knees for the marching style. Have the SS clap while marching to correct any beat-matching problems.
5. Transfer **1.**, **2.** and **3.** to non-pitched classroom percussion instruments.

Two excellent rhythmic competency and beat coordination screening tests may be found in Teaching Movement & Dance by Phyllis S. Weikart. (See bibliographical information in Resources, p. xxiii.)

RHYTHM

Aural Performing Duple Meters and Rhythm Patterns in Duple and Triple

A meter is an organization of the Tempo Beats (TB) and Meter Beats (MB). All meters are duple or triple or combinations thereof.

Be sure the SS have accomplished pedagogical Steps #1 to 5 to a high level of competence before introducing meter activities.

- 6.** T performs duple movements while the SS copy. The SS chant “one-two-one-two.” The clearest movements for duple are: “pat-clap” while moving the body down on each Tempo Beat (macro) and up on each Meter Beat (micro). When a steady duple meter is firmly established (98% accuracy), T provides an accompaniment of "oom-pah" octave and chord patterns on the piano while the SS "pat-clap" duple body percussion. Sing various familiar songs in duple while "pat-clapping." **DO THIS EVERY CLASS.**
- 7.** When duple is firmly established (98% accuracy), perform triple movements while the SS copy. The SS chant “one-two-three-one-two-three.” The clearest movements for triple are: “pat-clap-clap” while swaying the body alternately left and right for each Tempo Beat. When the steady meter is firmly established, T provides an accompaniment of "oom-pah-pah" octave and chord patterns on the piano while the SS "pat-clap-clap" triple body percussion. Also sing familiar songs in triple while “pat-clap-clapping.” **DO THIS AND REVIEW DUPLER EVERY CLASS.**
- 8.** Transfer **6.** and **7.** to marching-in-place in front of each SS’s chair while simultaneously performing the body percussion and movements for the duple and triple meters. When mastered, extend to marching around the room while simultaneously performing the body percussion meters.
- 9.** Transfer **6.** and **7.** to non-pitched classroom percussion instruments. Choose contrasting sounds for the TBs and MBs.
- 10.** Transfer the duple and triple meters to barred instruments for the performance of simple and split-level borduns.

Echo Rhythms:

Duple and Triple: Quarter and Eight Notes	Patterns #1—11
Triple: Mixed Combinations (of the above)	Patterns #1a—11a
Duple and Triple: Quarter & Eighth Notes, and Quarter Rests (Dotted Quarter & Eighth Notes and Dotted Quarter Rests)	Patterns #12—27
Duple and Triple: Half, Quarter, & Eighth Notes, and Half & Quarter Rests (Dotted Half & Quarter, and Eighth Notes, and Dotted Half & Quarter Rests)	Patterns #28—39
Triple: Mixed Combinations (of the above)	Patterns #6b, 4b, 7b, 32a, 32b, 30a
Duple and Triple: Quarter & Eighth Notes and Quarter & Eighth Rests (Combined Variations of Dotted Quarter & Eighth Notes & Rests)	Patterns #40—45
Duple and Triple: Quarter, Eighth, & Sixteenth Notes (Dotted Quarter, Eighth, & Sixteenth Notes)	Patterns #46—53
Duple and Triple: Mixed Combinations of Quarter, Eighth, & Sixteenth Notes (Mixed Combinations of Dotted Quarter, Eighth, & Sixteenth Notes)	Patterns #54—61

Advanced Echo Rhythms:

Duple and Triple: Quarter, Dotted Quarter, Eighth, Dotted Eighth, Triplet Eighth, & Sixteenth Notes (Quarter, Dotted Quarter, Eighth, Dotted Eighth, & Sixteenth Notes)	Patterns #62—73
Duple and Triple: Quarter, Eighth, Sixteenth, Dotted Quarter, Dotted Eighth, Syncopation, and Ties	Patterns #74—85

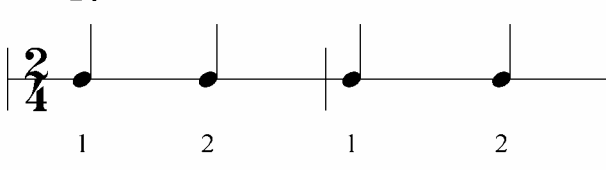
Enrichment:

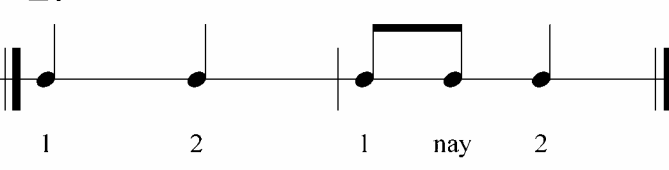
T may modify and adapt any of the above to create any desired combinations of quarter, eighth, sixteenth, dotted quarter, dotted eighth, dotted sixteenth notes; and quarter, eighth, and sixteenth rests; syncopations and ties.

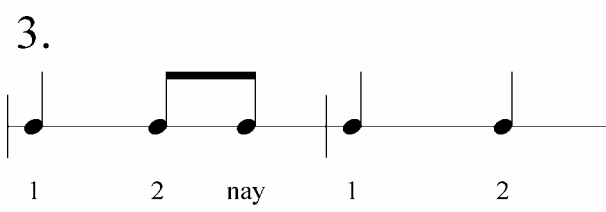
T may extend these rhythms into more complex ones using thirty-second note and rests, and into mixed duple and triple meters such as $5/4$ and $7/4$, or meters such as $4/2$ and $3/2$.

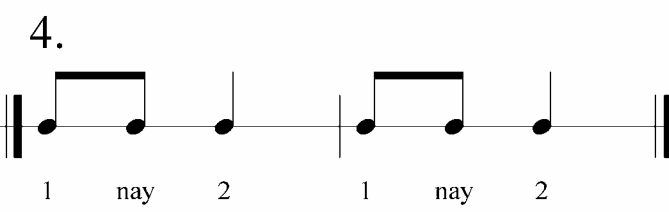
Echo Rhythms

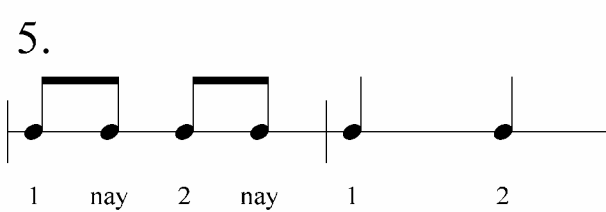
Duple: Quarter & Eighth Notes

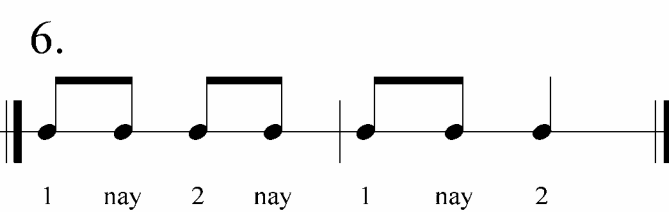
1.  1. 2. 1. 2.

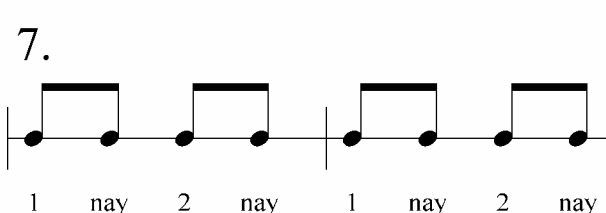
2.  1. 2. 1. nay 2.

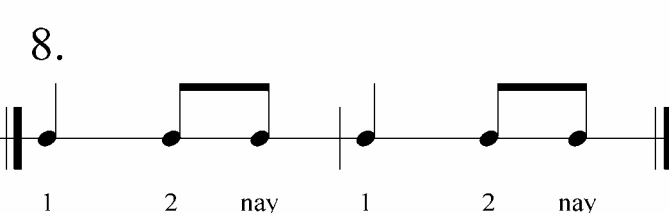
3.  1. 2. nay 1. 2.

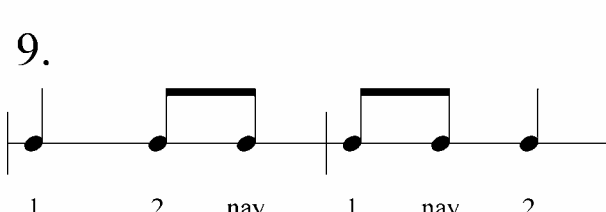
4.  1. nay 2. 1. nay 2.

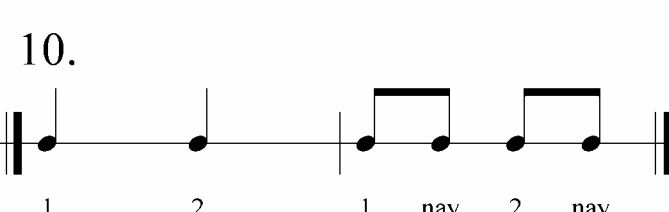
5.  1. nay 2. nay 1. 2.

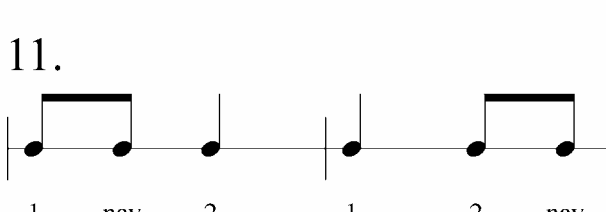
6.  1. nay 2. nay 1. nay 2.

7.  1. nay 2. nay 1. nay 2. nay

8.  1. 2. nay 1. 2. nay

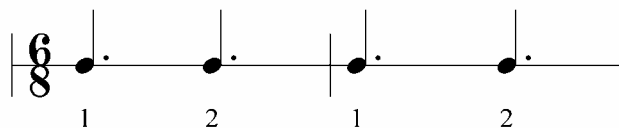
9.  1. 2. nay 1. nay 2.

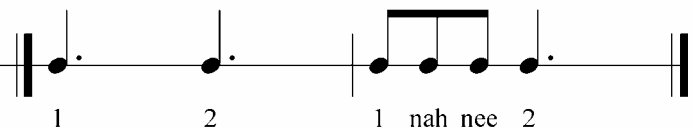
10.  1. 2. 1. nay 2. nay

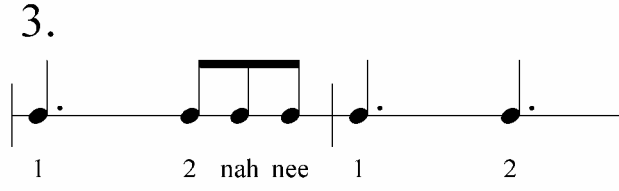
11.  1. nay 2. 1. 2. nay

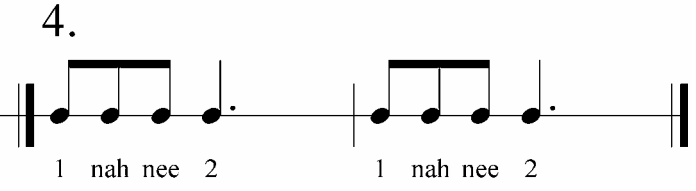
Echo Rhythms

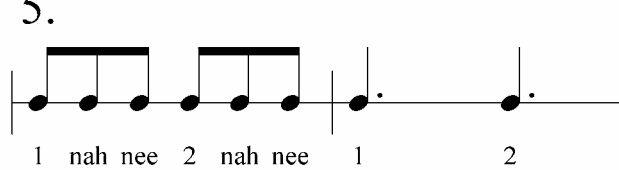
Triple: Dotted Quarter & Eighth Notes

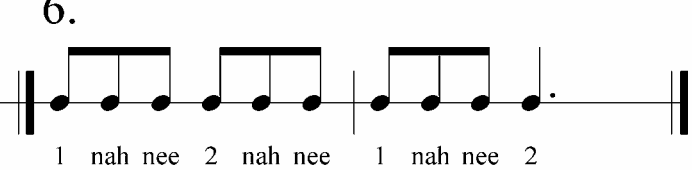
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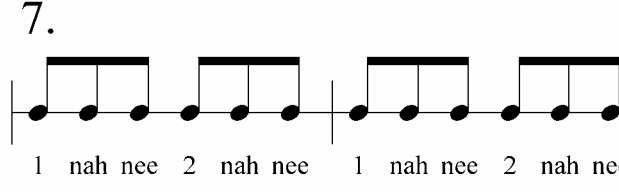
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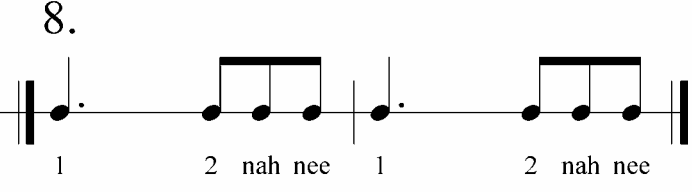
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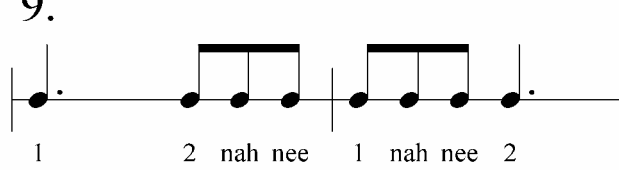
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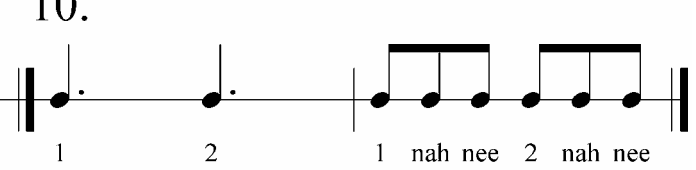
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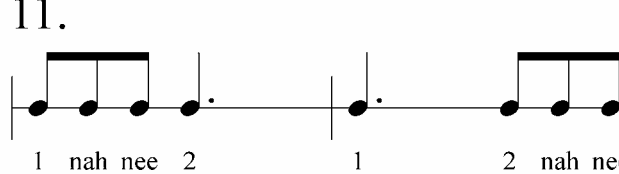
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7. 

8. 

9. 

10. 

11. 

Echo Rhythms

Triple: Mixed Combinations of Dotted Quarter & Eighth Notes

1a.

1 2 1 2

2a.

1 2 1 nee 2

3a.

1 2 nee 1 2

4a.

1 nee 2 1 nee 2

5a.

1 nee 2 nee 1 2

6a.

1 nee 2 nee 1 nee 2

7a.

1 nee 2 nee 1 nee 2 nee

8a.

1 2 nee 1 2 nee

9a.

1 2 nee 1 nee 2

10a.

1 2 1 nee 2 nee

11a.

1 nee 2 1 2 nee

Echo Rhythms

Duple: Quarter & Eighth Notes & Quarter Rests

12.

1 2 1 (2)

13.

1 (2) 1 (2)

14.

1 (2) (1) 2

15.

(1) 2 1 2

16.

(1) 2 1 (2)

17.

(1) 2 (1) 2

18.

1 nay 2 nay 1 (2)

19.

1 nay 2 nay (1) 2

20.

1 nay 2 (1) 2

21.

1 (2) 1 nay 2

22.

1 (2) 1 nay 2 nay

23.

1 nay (2) 1 nay 2 nay

24.

1 nay (2) 1 2 nay

25.

1 nay (2) (1) 2 nay

26.

(1) 2 nay 1 2 nay

27.

(1) 2 nay (1) 2 nay

Echo Rhythms

Triple: Dotted Quarter & Eighth Notes and Dotted Quarter Rests

12.

1 2 1 (2)

13.

1 (2) 1 (2)

14.

1 (2) (1) 2

15.

(1) 2 1 2

16.

(1) 2 1 (2)

17.

(1) 2 (1) 2

18.

1 nah nee 2 nah nee 1 (2)

19.

1 nah nee 2 nah nee (1) 2

20.

1 nah nee 2 (1) 2

21.

1 (2) 1 nah nee 2

22.

1 (2) 1 nah nee 2 nah nee

23.

1 nah nee (2) 1 nah nee 2 nah nee

24.

1 nah nee (2) 1 2 nah nee

25.

1 nah nee (2) (1) 2 nah nee

26.

(1) 2 nah nee 1 2 nah nee

27.

(1) 2 nah nee (1) 2 nah nee

TONAL

Singing In Tune (Matching Pitches)

Singing in tune is more closely related to degrees of “muscular flexibility or inflexibility” than the physiological mental perception of matching pitch.

1. Working within the SS speaking range:

- a. Begin with vocal exercises to stretch and expand the vocal muscle: fire sirens, upward and downward “whoops,” descending horse “neighs,” etc. Perform all types of vocal explorations.
- b. Then find the 4-5 pitches of a SS speaking range. Perform echo singing Sol-Mi pitch combinations within his / her speaking range.
- c. Provide a flexible plastic tube and designate one end the “listening end” and the other the “singing end.” SS puts the listening end up to his / her dominant ear. T sings Sol-Mi combinations (or just Sol) into the singing end. SS then sings the same into the singing end. The singing tube allows the SS to focus on the T singing and on his / her own response. Guide the SS into matching pitches.
- d. Draw 4—5 objects for each school holiday. Copy onto 8—9 different colors of paper or railroad board. Cut apart and laminate. Distribute among the SS. Practice T / SS echo singing on Sol-Mi or La-Sol-Mi: T: “Who has the red snowflake?” SS: “I have the red snowflake.”

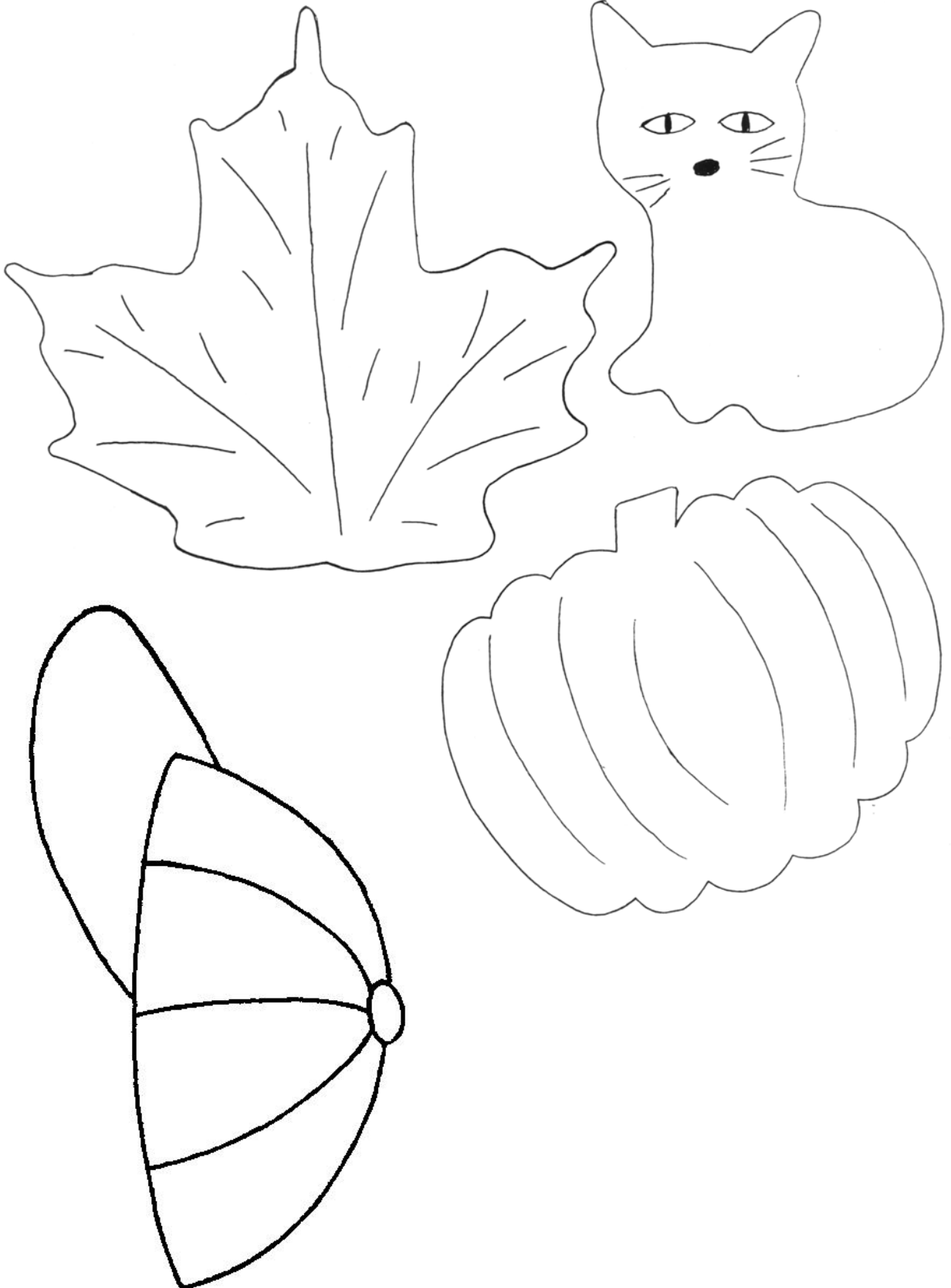
The holiday tone matching objects on the following pages can be used for this activity.

(Additional songs and ideas may be found in Mitchell, 1991. Refer to the Resources. Especially useful are the ideas for using puppets to teach the difference between singing and speaking.)

2. Extending singing beyond the speaking range:

- e. Continue having the SS sing into the singing tube and lead him / her into connecting the pitch matching within his / her speaking range to the larger range accomplished with increased flexibility. Give the SS mental images of “think light,” “sing your light voice,” “sing at the top of the fire siren,” “sing at the top of the horse neigh,” etc.
- f. Speak often about the voice, its mechanism, operating procedures, and necessary posture and practice the same as is required for performing on any instrument. Begin every classroom music class with a few minutes of breath and support exercises and intonation exercises.

AUTUMN: Leaf, Cat, Cap, Pumpkin



TONAL

Aural Performing (Echo Singing) Tonal Patterns—the Kodály System

Be sure Steps #1 and 2 from Unit #5 are competently learned before proceeding to the following.

3. Use a system that presents Kodály-sequenced melodic patterns: Sol-Mi, La-Sol-Mi, La-Sol-Mi-Do, La-Sol-Mi-Re-Do, add Fa, add Ti, and add upper Do for the whole scale. Each pattern is derived from a well-known folk song.
 - a. Rote teach the song. (See Unit #15 Melodic Rote Learning for a specific rote teaching process.)
 - b. When familiar, isolate the Kodály melodic motive(s) and sing on a neutral syllable. Have the SS identify the song text words of the motive.
 - c. When aurally familiar, add the tonal syllables and Curwen (Kodály) hand signs. Sing the whole song (aurally only) and have the SS sing tonal syllables and hand sign the motive(s) wherever it occurs.

4. Use the following tonal motives and songs to build an aural foundation for later visual activities.

Tonal Echoes:

1. The suggested key signatures are C Major, F Major, and G Major. If any of the patterns above or below the average range of the class (e.g.: middle D to middle A) prove to be temporarily out of vocal range, transpose the pattern to D Major.
2. Teach Tonal Patterns using the Kodály tonal sequence:

a. Sol-Mi	e. add Fa
b. La-Sol-Mi	f. add Ti
c. La-Sol-Mi-Do	g. add upper Do for the whole diatonic scale
d. La-Sol-Mi-Re-Do	
3. Relate the Tonal Pattern to familiar classroom music songs. Examples are all from the beginning of the song unless noted otherwise:

Sol-Mi

- Measure 1 = “Starlight, Starbright”
- Measure 2 = “Teddy Bear, Teddy Bear”
- Measure 3 = “Rain, Rain, Go Away”
- Measure 4 = “This Old Man”
- Measure 5 = “Pease Porridge Hot” (at the words “Pease Porridge in the pot”)

La-Sol-Mi

- Measure 17 = “Lucy Locket” (at the words “Kitty Fisher found it”)
- Measure 18 = “Tisket A Tasket”
- Measure 19 = “Great Big House in New Orleans”
- Measure 20 = “Icha Bacha Soda Cracker”

Sol-Mi-Do

- Measure 33 = “Love Somebody”
- Measure 34 = “Rocky Mountain”
- Measure 35 = “Ring Around the Rosie” (at “All fall down”)
- Measure 36 = “Fuzzy Wuzzy Was a Bear”

Mi-Re-Do

- Measure 49 = “Hot Cross Buns”
- Measure 50 = “Mary Had a Little Lamb”
- Measure 51 = “Long Legged Sailor” (at the words “Long legged wife”)
- Measure 52 = “Hop Old Squirrel” (at the words “Eidle dum, eidle dum”)
- Measure 62 = “Mary Had a Baby”

La-Sol-Mi-Re-Do

- Measure 65 = “Rocky Mountain” (at the words “When you’re on that rocky mountain”)
- Measure 66 = “Bow Wow Wow” (at the words “Little Tommy Tucker’s dog”)
- Measure 67 = “Button You Must Wander”
- Measure 68 = “Camptown Races”

Ti-La-Sol-Fa-Mi-Re-Do

- Measures 81, 83, 85, 87 = “The Death of Mr. Fly” (at the words “Smashed to pieces on the ground”)
- Measures 82, 94, 96, 88 = “All the Pretty Little Horses” (at the words “All the pretty little horses”)

Do’-Ti-La-Sol-Fa-Mi-Re-Do

- Measure 89 = “Joy to the World”
- Measures 91-92 = “Taffy Was a Welshman”
- Measures 90, 93-94 = “Ebenezer Sneezer” (m. 90 is the last phrase; mm. 93-94 is the beginning of the song)
- Measure 95 = “Five Little Pumpkins”
- Measure 96 = “Lavender’s Blue”
- Measure 97 = “Gatatumba”

4. For additional tonal patterns, refer to the Gordon sequence of Tonal Patterns (refer to Edwin Gordon’s Jump Right In and his Music Learning Sequence research).
5. If needed, transpose any of the above appropriate patterns to D Major in the easiest range of middle D to A for preschool and primary grades.

Tonal Echoes

Sol—Mi

1 2 3

S M S M S M

4 5

S M S M

6 7 8

S M S M S M

9 10

S M S M

11 12 13

S M S M S M

14 15 16

S M S M S M

Tonal Echoes

La—Sol—Mi

17 18 19

S L M S M L M S L

20 21

S L M S L M

22 23 24

S L M S L M S M L

25 26

S L M S M L

27 28 29

S L M S L S M L

30 31 32

S L S M L M S L

LISTENING TESTS

Duple and Triple Rhythm Listening Tests

After the SS become competent with the R & N (Reading and Notation) learning sequence of each rhythm level, administer the level's corresponding Listening Test in Unit #19. (For the Reading and Notation learning sequence, refer to Unit #4, specifically Steps #14-17. For record keeping of the SS learning sequence progress of each rhythm level, refer to the Rhythm Skills Progress Chart, p. xxi.)

When testing, the T may perform each rhythm pattern on various non-pitched classroom percussion instruments such as claves, maracas, tambourines, hand drums, tone blocks, temple blocks, conga drums, snare drums, etc. A variety of sounds heightens the SS interest to concentrate on the test.

Caution: Do not chant the rhythm syllables while playing the instrument(s).

Tonal Listening Tests

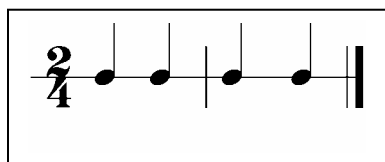
After the SS become competent with the R & N (Reading and Notation) learning sequence of each tonal level, administer the level's corresponding Listening Test in Unit #20. (For the Reading and Notation learning sequence, refer to Unit #9, specifically Steps #10-12. For record keeping of the SS learning sequence progress of each tonal level, refer to the Tonal Skills Progress Chart, p. xxii.)

When testing, the T may perform each tonal pattern on various pitched classroom instruments such as Orff instruments, resonator bells, step bells, electronic keyboard, piano, soprano recorder, alto recorder, etc. A variety of sounds heightens the SS interest to concentrate on the test. Caution: Do not sing the tonal syllables while playing the instrument(s).

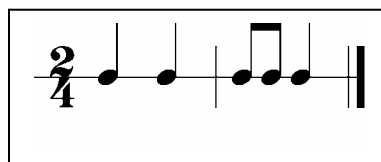
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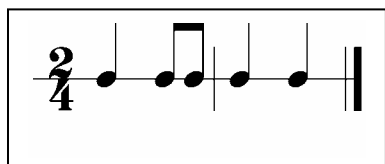
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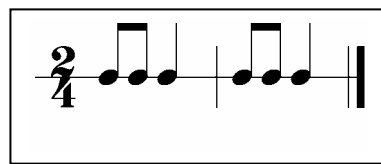
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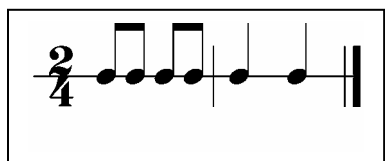
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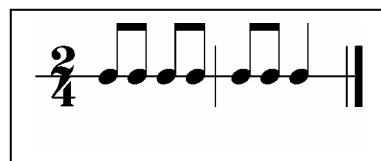
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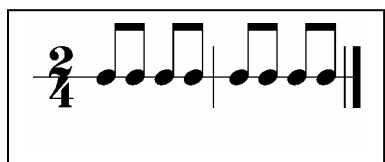
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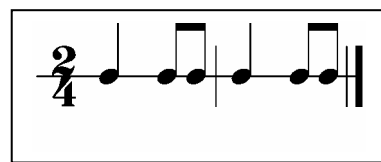
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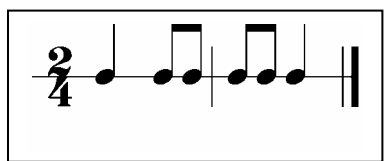
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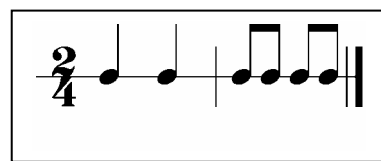
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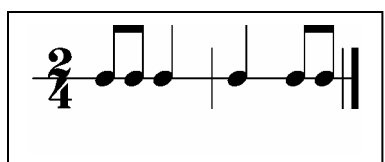
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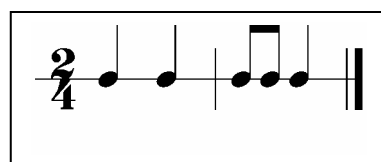
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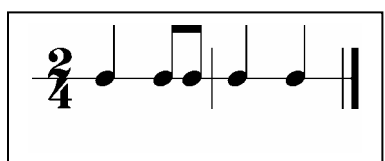
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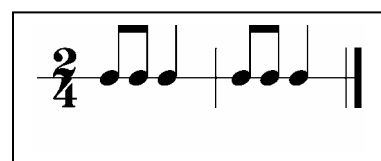
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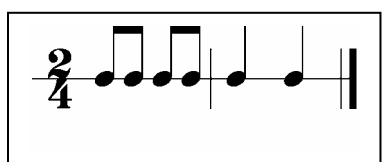
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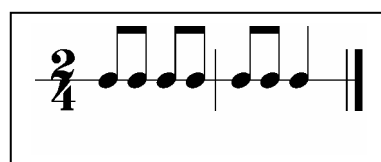
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8.



OR



Name _____

Class _____

1.

OR

2.

OR

3.

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4.

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5.

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6.

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7.

OR

8.

OR

Resources

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