

*The Knauss*

# Music Curriculum



## **BOOK 4**

## **GRADES 6-12**

***Classroom (General) Music  
for Secondary Middle Level  
and High School***

***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](http://www.classroom-music.info)**  
**(Music education inservices and seminars are available.)**

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# Book 4: Grades 6-12 Secondary Classroom (General) Music

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# About Ready-to-Use Classroom (General) Music Activities for Grades 6-12

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

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











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

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

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

**Book 4: Classroom (General) Music Activities for Grades 6-12**

The primary objectives of these five books are:

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

## Basic Equipment:

Much of the Grades 6-12 curriculum can be accomplished with standard, basic classroom music instruments.

### Unpitched Classroom Percussion:

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

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

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

### Pitched Instruments:

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

## Enrichment Equipment:

### Unpitched Percussion:

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

### Pitched Instruments:

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

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

Metallophones, Alto and Soprano Glockenspiels, and Bass Bars

## Inclusion / Mainstreamed Students:

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

## Life-Long Learners:

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

# K-12 Classroom Music Overview

## Understanding the Scope and Sequence of Music Education Curriculum Writing

### PHILOSOPHY

WHY: Aesthetic vs. Utilitarian:

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

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

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

WHEN: Music for every grade K-12

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

### PLANNED COURSE

See the Secondary Classroom Music Scope and Sequence

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

### UNIT / LESSON PLAN

See Book 4: Grades 6-12

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

See Book 2: Grades  
K-2

See Book 3: Grades  
3-5

## MIDDLE LEVEL

See Book 4: Grades  
6-12

## HIGH SCHOOL

**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)**

**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)**

**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)**

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)**

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

# Performing Classroom Music

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

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

# Grades 5-8 National Standards

The National Content Standards and Achievement Standards incorporated within each unit are as follows. These standards are inclusive of the unit’s introductory singing activities, the large group instruction activities, the SS independent work activities, the SS performances, and the large-group, small-group, and individual evaluations. (Some Achievement Standards, such as those regarding reading choral, band, or orchestral literature, and choral, band, or orchestral performance competencies, are not applicable to Classroom Music.)

Achievement Standards	Unit #1	Unit #2	Unit #3	Unit #4	Unit #5	Unit #6	Unit #7	Unit #8	Unit #9	Unit #10	Unit #11	Unit #12	Unit #13	Unit #14	Unit #15	Unit #16	Unit #17	Unit #18	Unit #19	Unit #20	Unit #21	Unit #22	Unit #23	Unit #24	Unit #25	Unit #26	Unit #27	Unit #28	Unit #29	Unit #30
1a				X	X	X	X		X	X			X		Begin every class with singing melodic patterns applicable to that day’s music activities or a favorite song with movements similar to Musical Review-styled choreography, much like physical education classes and sports practices begin with calisthenics and isolated skill drills.															
1b																														
1c						X																								
1d				X	X				X	X																				
1e																														
2a		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2b		X	X	X	X			X			X			X			X			X		X	X	X				X	X	X
2c				X	X			X	X	X		X			X	X			X	X		X	X	X	X			X		
2d			X					X				X	X		X	X	X		X	X		X	X	X	X			X	X	
2e																												X	X	
3a										X				X				X			X									X
3b			X							X	X	X		X				X			X									X
3c										X	X	X		X				X			X									X
4a	X	X	X	X			X	X	X		X				X	X			X	X		X						X	X	X
4b									X	X																				
4c	X	X	X	X			X	X	X	X	X				X	X			X	X		X						X	X	X
5a	X	X	X	X	X		X	X	X	X	X		X		X	X	X		X	X		X						X	X	
5b				X	X		X								X	X			X	X		X						X		
5c	X	X	X	X	X	X	X	X	X	X	X		X		X	X	X		X	X		X	X	X	X			X	X	
5d			X		X	X	X	X				X			X	X	X		X	X		X	X	X	X			X		
5e	X	X	X	X						X					X	X			X	X		X						X		
6a		X	X	X				X	X	X	X												X	X	X	X	X	X		
6b								X		X																X	X	X		
6c		X	X	X	X		X	X	X	X	X				X	X			X	X		X					X	X		
7a		X		X		X	X	X	X		X		X	X	X	X	X	X	X	X	X	X	X				X	X		
7b		X		X		X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X					X		
8a							X		X	X																X	X	X		
8b									X	X																X	X	X		
9a					X	X	X			X		X			X	X			X	X	X					X	X			
9b								X		X					X											X	X			
9c					X	X	X								X				X		X					X	X			

# Grades 9-12 National Standards

The National Content Standards and Achievement Standards incorporated within each unit are as follows. These standards are inclusive of the unit's introductory singing activities, the large group instruction activities, the SS independent work activities, the SS performances, and the large-group, small-group, and individual evaluations. (Some Achievement Standards, such as those regarding reading choral, band, or orchestral literature, and choral, band, or orchestral performance competencies, are not applicable to Classroom Music.)

Achievement Standards	Unit #1	Unit #2	Unit #3	Unit #4	Unit #5	Unit #6	Unit #7	Unit #8	Unit #9	Unit #10	Unit #11	Unit #12	Unit #13	Unit #14	Unit #15	Unit #16	Unit #17	Unit #18	Unit #19	Unit #20	Unit #21	Unit #22	Unit #23	Unit #24	Unit #25	Unit #26	Unit #27	Unit #28	Unit #29	Unit #30
1a																		Begin every class with singing melodic patterns applicable to that day's music activities or a favorite song, much like physical education classes and sports practices begin with calisthenics and isolated skill drills.												
1b				X	X	X			X	X			X				X													
1c				X	X		X		X	X																				
1d																														
1e				X	X				X	X																				
1f				X	X				X	X																				
2a										X												X	X	X				X	X	X
2b		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X
2c		X	X	X	X		X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X				X	X
2d										X																		X	X	
3a												X		X				X			X								X	
3b										X		X																	X	
3c										X				X				X			X								X	
3d														X				X			X								X	
3e											X		X					X			X								X	
4a		X	X	X	X			X	X	X	X				X	X			X	X		X						X	X	X
4b									X	X																				
4c	X	X	X	X	X		X	X		X	X				X	X			X	X		X						X	X	X
4d	X	X	X	X	X		X	X	X		X				X	X			X	X		X						X	X	X
5a	X	X	X	X	X		X	X		X	X		X	X	X	X	X		X	X		X	X	X	X				X	
5b	X									X																		X	X	
5c	X	X	X			X		X	X	X	X		X		X	X	X		X	X		X	X	X	X					
5d									X	X												X	X	X					X	
5e	X									X																			X	
6a								X		X												X	X	X	X	X				
6b				X	X			X		X					X	X			X	X		X	X	X	X		X	X		
6c		X	X	X	X			X	X	X	X				X	X			X	X		X					X	X		
6d															X	X			X	X		X					X			
6e								X							X	X			X	X		X	X	X	X	X	X	X	X	
6f									X						X	X			X	X		X	X	X	X		X	X		
7a		X		X		X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X								
7b		X		X		X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X						X	X	
7c									X																		X	X		
8a							X		X	X																X	X			
8b							X			X																X		X		
8c									X	X																X	X	X		
8d										X																X	X			
8e									X	X																X	X	X		
9a						X				X						X					X		X				X			
9b																					X	X				X	X			
9c										X											X	X				X				
9d						X	X	X		X						X					X	X				X	X			
9e										X			X		X	X					X	X	X			X	X			

# Grades 6-12 Classroom Music Scope and Sequence

## I. Rhythm and Tonal Skills

**D. Melodic Ostinatos**  
Units #4, 5

1. Improvise / create 1-measure melodic ostinatos using Anhemipentatonic and Hemipentatonic scales
2. Arrange for various barred or electronic keyboard timbres and perform

**C. Rhythm, Text, and Pitches Combined**  
Unit #7

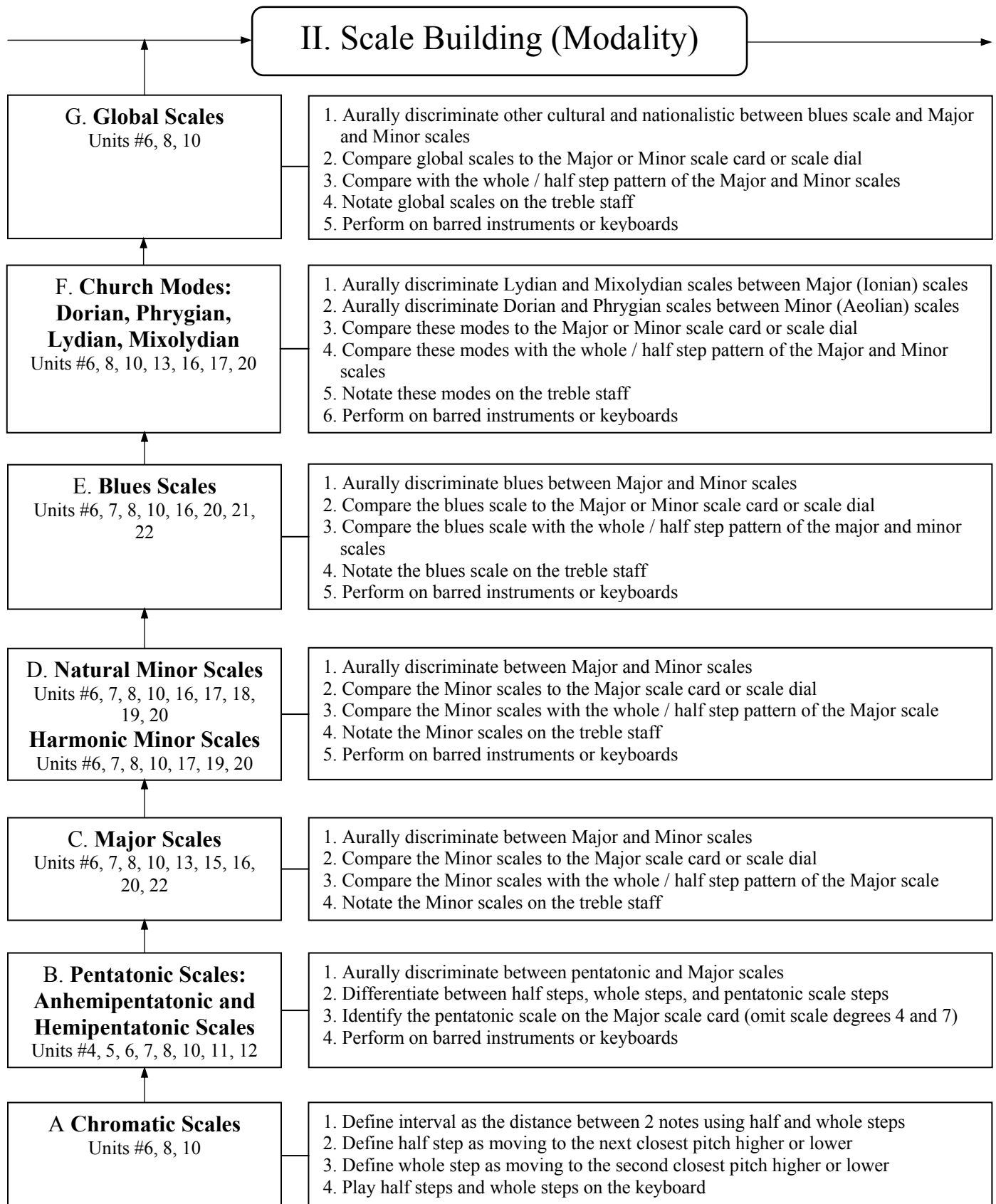
1. Improvise / create 1 pitch per word or syllable using Anhemipentatonic and Hemipentatonic, Major, Harmonic Minor, Natural Minor, or Blues scales
2. Notate with traditional notation on the treble staff
3. Arrange for various barred or electronic keyboard timbres and perform

**B. Beats and Subdivisions per Beat Box, Measure, Phrase, and Rhythmic Period**  
Units #2, 3, 5

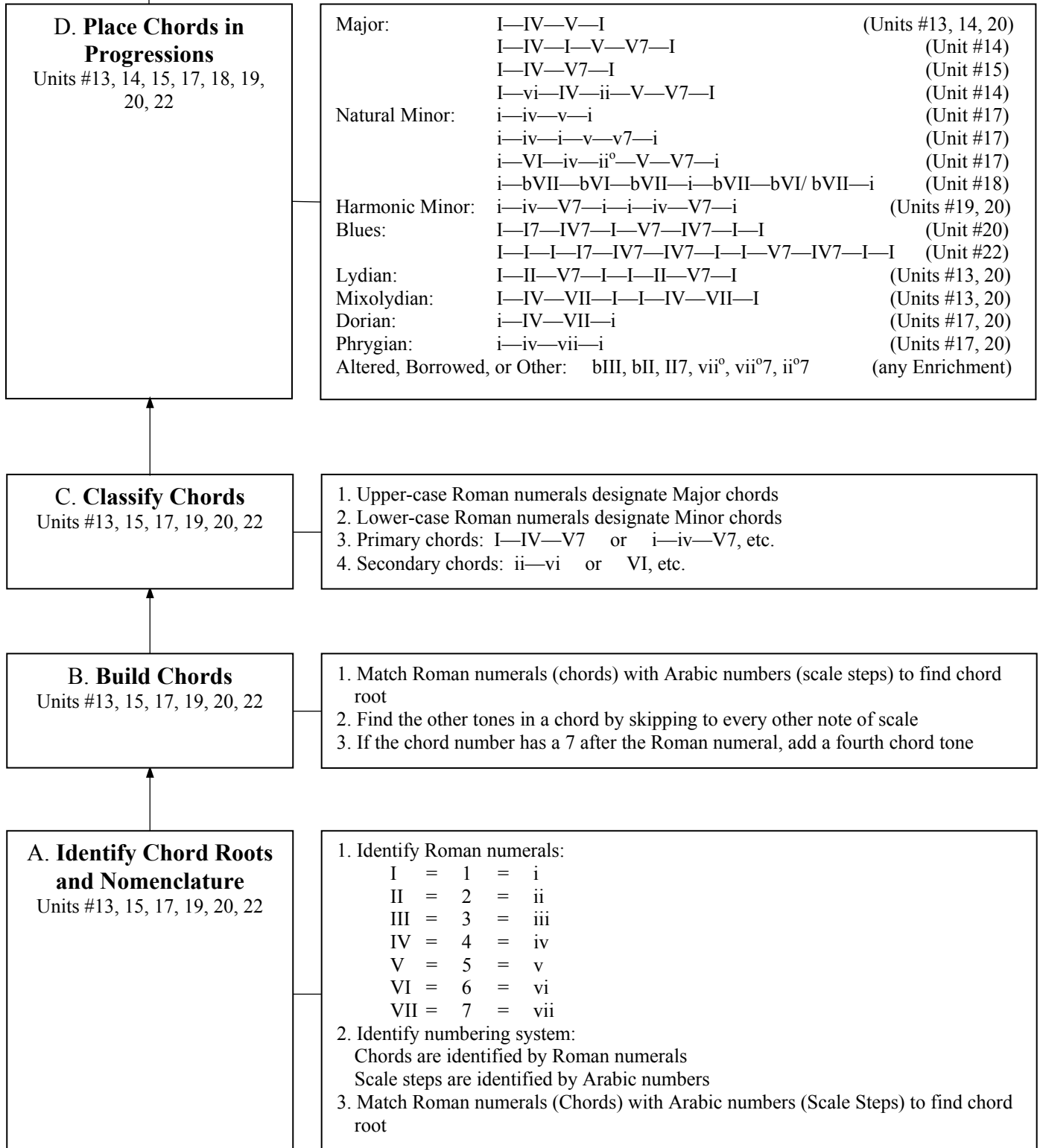
1. Perform on a steady beat in various time signatures 1-measure rhythm patterns in sequence with other rhythm patterns
2. Create and perform 1-measure rhythm patterns with the correct note values for various time signatures
3. Create and perform rhythmic phrases and rhythmic periods with the correct note values for various time signatures, inclusive of rhythmic links and cadential final points

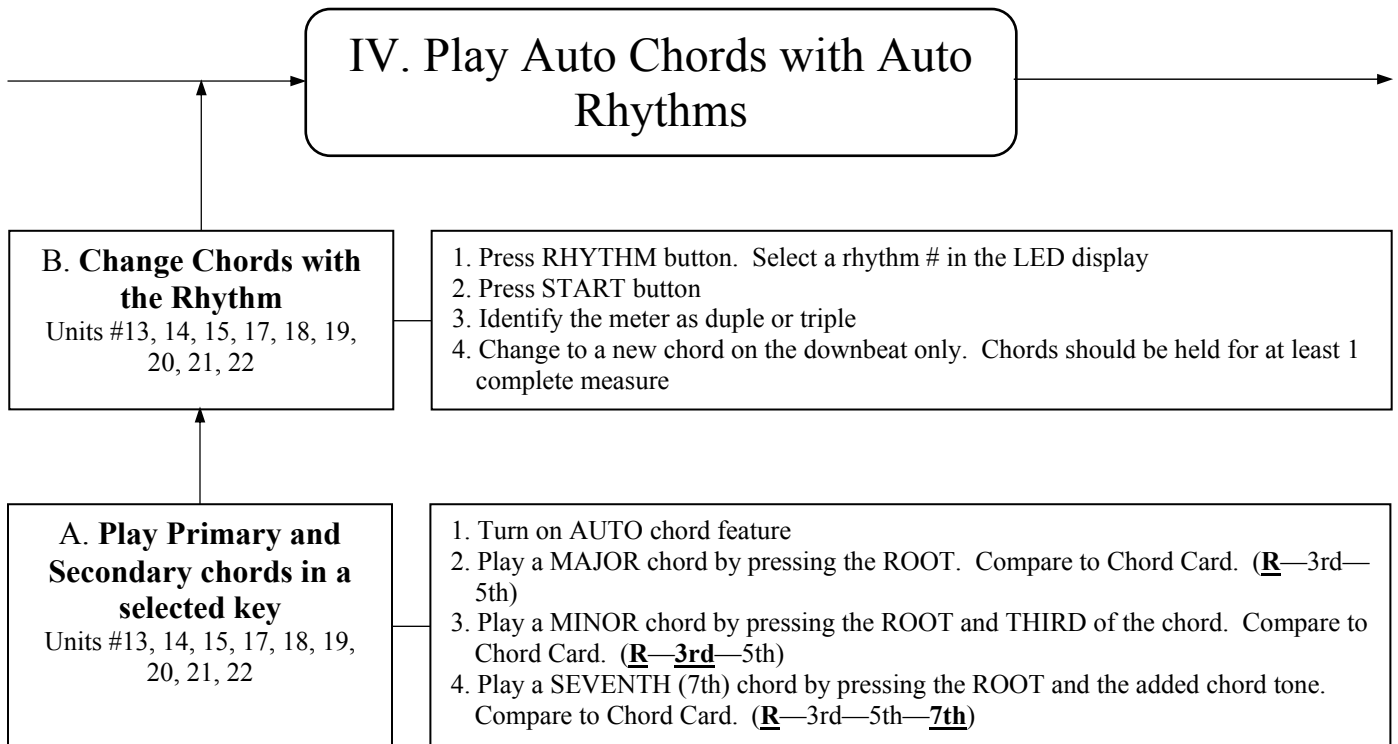
**A. Beats and Subdivisions per Measure**  
Unit #1

1. Perform on a steady beat 1-measure rhythm patterns in sequence with other rhythm patterns in various time signatures:  
 Set #1 easy duple meter with quarters and eighths  
 Set #1 easy triple meter with dotted quarters and eighths  
 Set #2 medium duple meter with halves, quarters, eighths, dotted quarters / eighths, sixteenths, triplet eighths, and quarter rests  
 Set #2 medium triple meter with halves, quarters, eighths, dotted quarters / eighths, sixteenths, triplet eighths, and quarter rests  
 Set #3 difficult duple meter with dotted rhythms, syncopations, ties, triplets, and sextuplets  
 Set #3 difficult triple meter with dotted rhythms, syncopations, ties, triplets, and sextuplets



## III. Chord Building (Harmony)





V. Improvise Melodies Over Chord Progressions

**C. Partner 1 plays Chord Progressions while Partner 2 Improvises Melody (Without Auto Accompaniment)**

Units #12, 15, 17, 18, 20, 21

**Partner 1**

1. Pentatonic:  
Anhemipentatonic & Hemipentatonic  
(I—ii—III—ii—I—ii—III / ii—I)  
Unit #12
2. Major Diatonic:  
(I—ii) & (I—vi) & (I—IV)  
Unit #14
3. Major Chord Progression:  
(I—IV—V7—I—I—IV—V7—I)  
Units #15, 20
4. Natural Minor Chord Progression:  
(i—bVII—bVI—bVII—i—bVII—bVI / bVII—i)  
Units #18, 20
5. Harmonic Minor Chord Progression:  
(i—iv—V7—i—i—iv—V7—i)  
(i—VI—iv—V7—i)  
Units #17, 19, 20
6. 12-Bar Blues Chord Progression:  
(I—I—I—I7—IV7—IV7—I—I—V7—V7—I—I)  
Units #20, 21
7. Lydian Chord Progression:  
(I—II—V—I—I—II—V—I)  
Unit #20
8. Mixolydian Chord Progression:  
(I—IV—VII—I—I—IV—VII—I)  
Unit #20
9. Dorian Chord Progression:  
(i—IV—VII—i—i—IV—VII—i)  
Units #17, 20
10. Phrygian Chord Progression:  
(i—iv—vii—i—i—iv—vii—i)  
Units #17, 20

**Partner 2**

- Pentatonic Scale
- Anhemipentatonic & Hemipentatonic
- Major Scale (omit scale degree 7)
- Major Scale
- Natural Minor Scale
- Harmonic Minor Scale
- Blues Scale
- Lydian Scale
- Mixolydian Scale
- Dorian Scale
- Phrygian Scale

**B. Individual Students Improvise Melody With Auto Accompaniment**

Units #12, 15, 17, 18, 20, 21

**Auto Accompaniment**

(See 1-10 above)

**Individual Students**

Using Keyboards  
(See 1-10 above)

**A. Entire Class Improvises Melody with Teacher Accompaniment**

Units #12, 15, 17, 18, 20, 21

**Teacher Accompaniment**

(See 1-10 above)

**Entire Class Together**

Using Barred (Orff) Instruments or Resonator Bells  
(See 1-10 above)

## VI. Create, Score, and Perform Original Compositions

### F. Orchestrate and Perform

Units #2, 7, 11, 15, 16, 19, 20, 22

1. Orchestrate rhythmic compositions with body percussion, with regular classroom percussion, and with large percussion instruments
2. Orchestrate melodic compositions with barred instruments such as resonator bells, Orff instruments, or digital keyboards
3. Perform the composition as a duet: a student performs the melody while a friend performs the chord progression on the keyboard or uses the Auto Chord feature; A student performs both the melody and harmony on the keyboard, or a student performs both the melody on the keyboard and also uses the Auto Chord feature

### E. Create a Period

Units #2, 7, 11, 15, 16, 19, 20, 22

1. Put rhythmic and melodic motives in Phrase Form order
2. Duplicate for creating a Symmetrical Period
3. Create a rhythmic and melodic Link in the last beat box of the first phrase
4. Create a Final Cadential Point to the second phrase by ending on a single beat note on a strong Time Signature beat with the remaining beat box(es) as rest(s) according to the Time Signature

### D. Create a Phrase

Units #2, 7, 11, 15, 16, 19, 20, 22

1. Complete each beat box with the correct note values for the Time Signature
2. Create a different rhythmic and melodic motive for each of the Phrase Form letters
3. Establish the chord progression for melodic creations and use only chord tones in the melody on the Time Signature beats
4. Create the most rhythmic and melodic complexity at the three-quarters point of the phrase for phrase climax, musical contour, and greatest musical interest

### C. Choose a Time Signature

Units #2, 7, 11, 15, 16, 19, 20, 22

1. Duple: 2 / 4, 4 / 4, 2 / 2, 4 / 2, etc.
2. Triple: 3 / 4, 6 / 4, 9 / 8, etc.
3. Combined Meters: 6 / 8 + 3 / 4, 5 / 4, 7 / 4, etc.

### B. Choose a Phrase Form (for Rhythmic and Melodic Motives)

Units #2, 7, 11, 15, 16, 19, 20, 22

For Rhythmic Compositions, begin with Step B:

1. Choose one of these most-often used Phrase Forms:

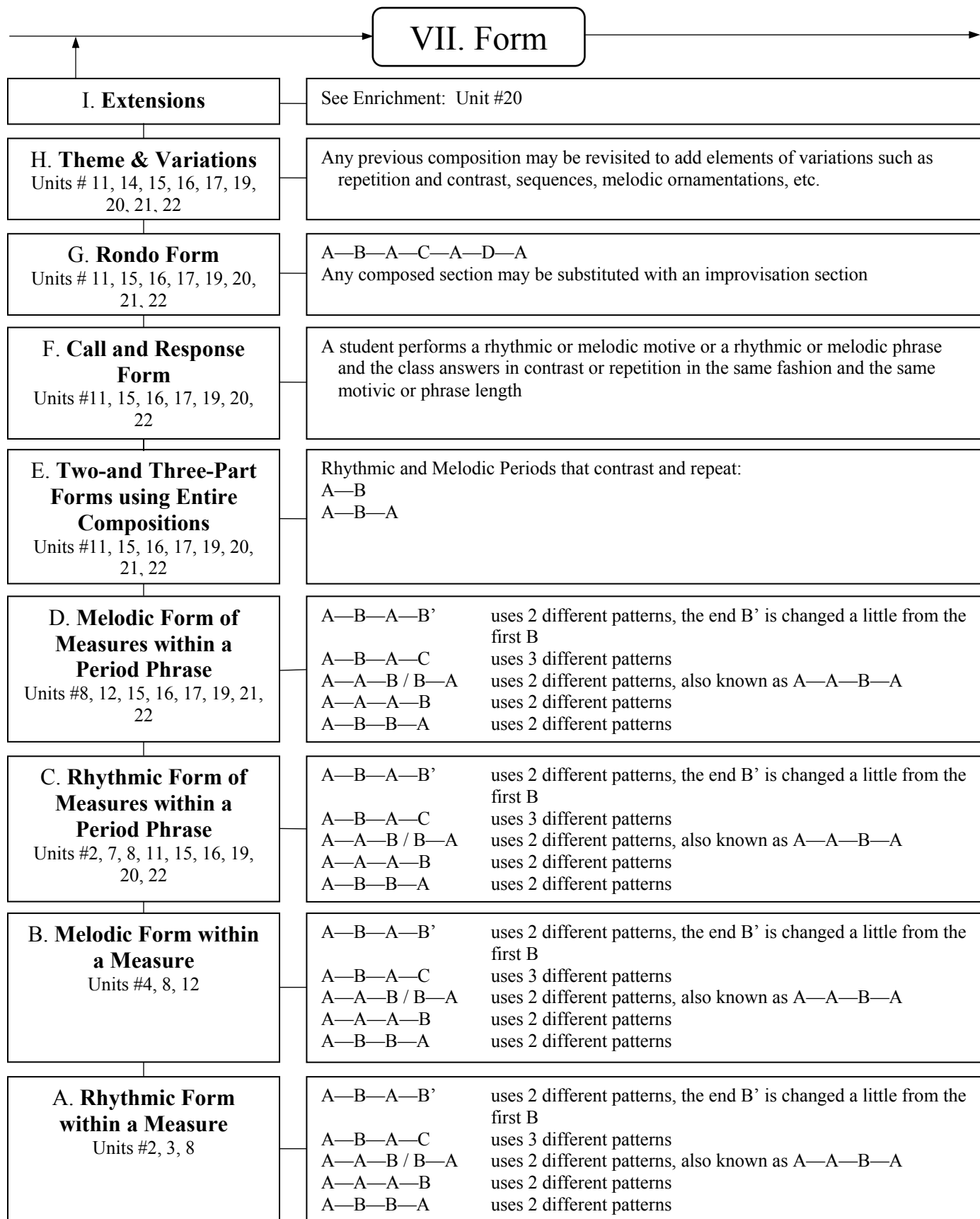
- |             |  |
|-------------|--|
| A—B—A—B'    | uses 2 different patterns, the end B' is changed a little from the first B |
| A—B—A—C     | uses 3 different patterns  |
| A—A—B / B—A | uses 2 different patterns, also known as A—A—B—A                           |
| A—A—A—B     | uses 2 different patterns  |
| A—B—B—A     | uses 2 different patterns  |

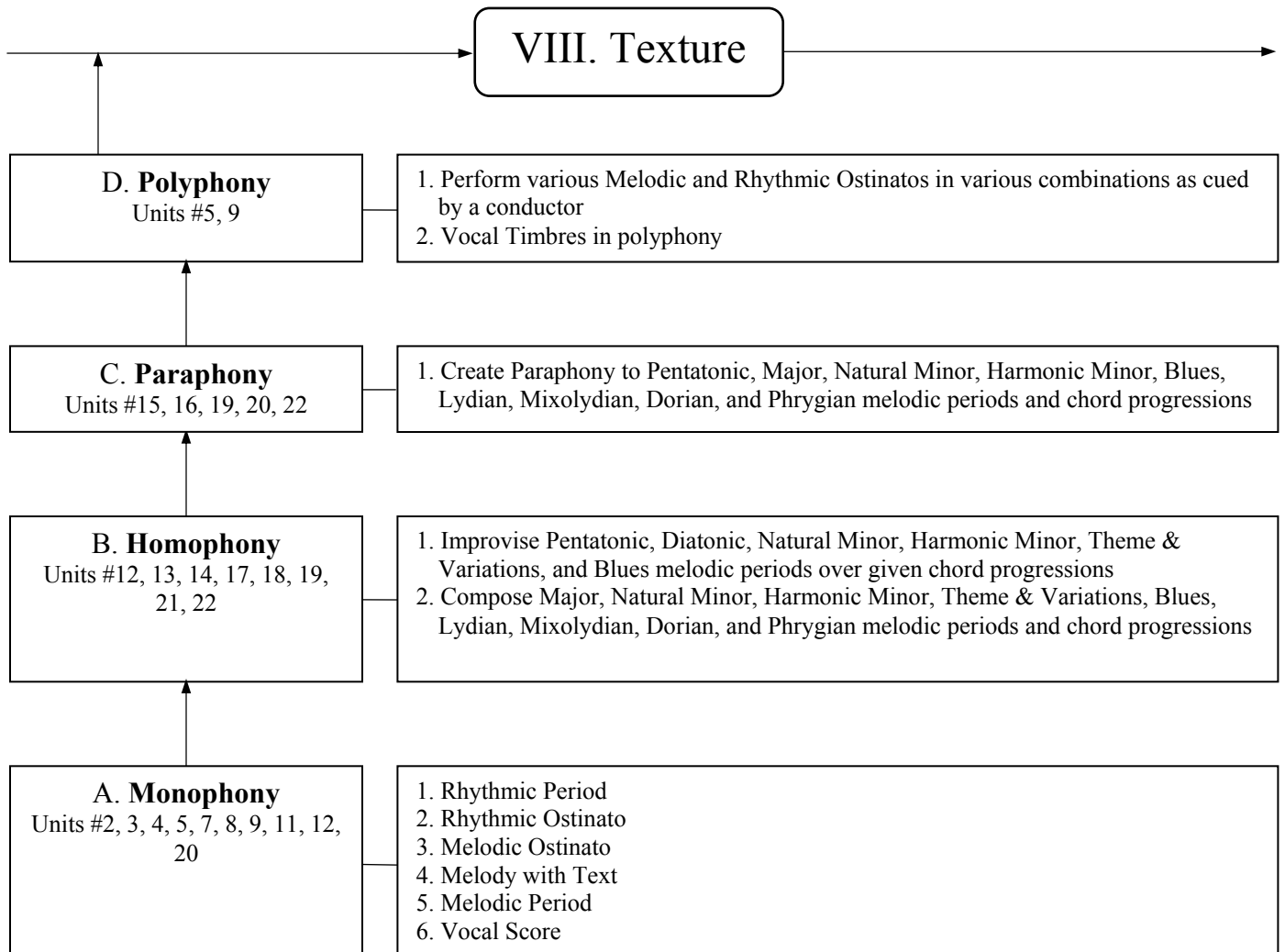
### A. Choose a Scale and Chord Progression (Modality) and a Tonal Center (Keyalty)

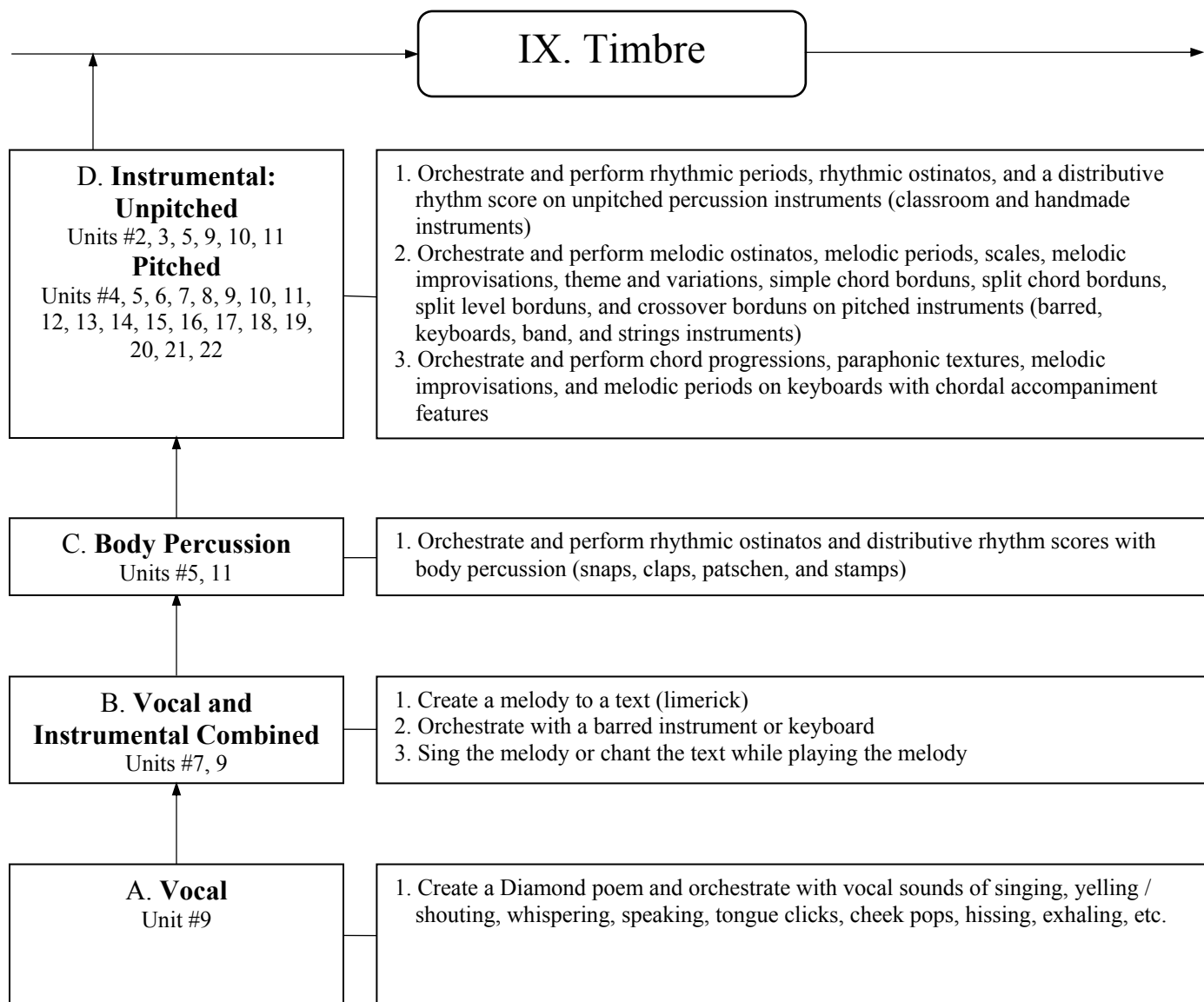
Units #7, 15, 16, 19, 20, 22

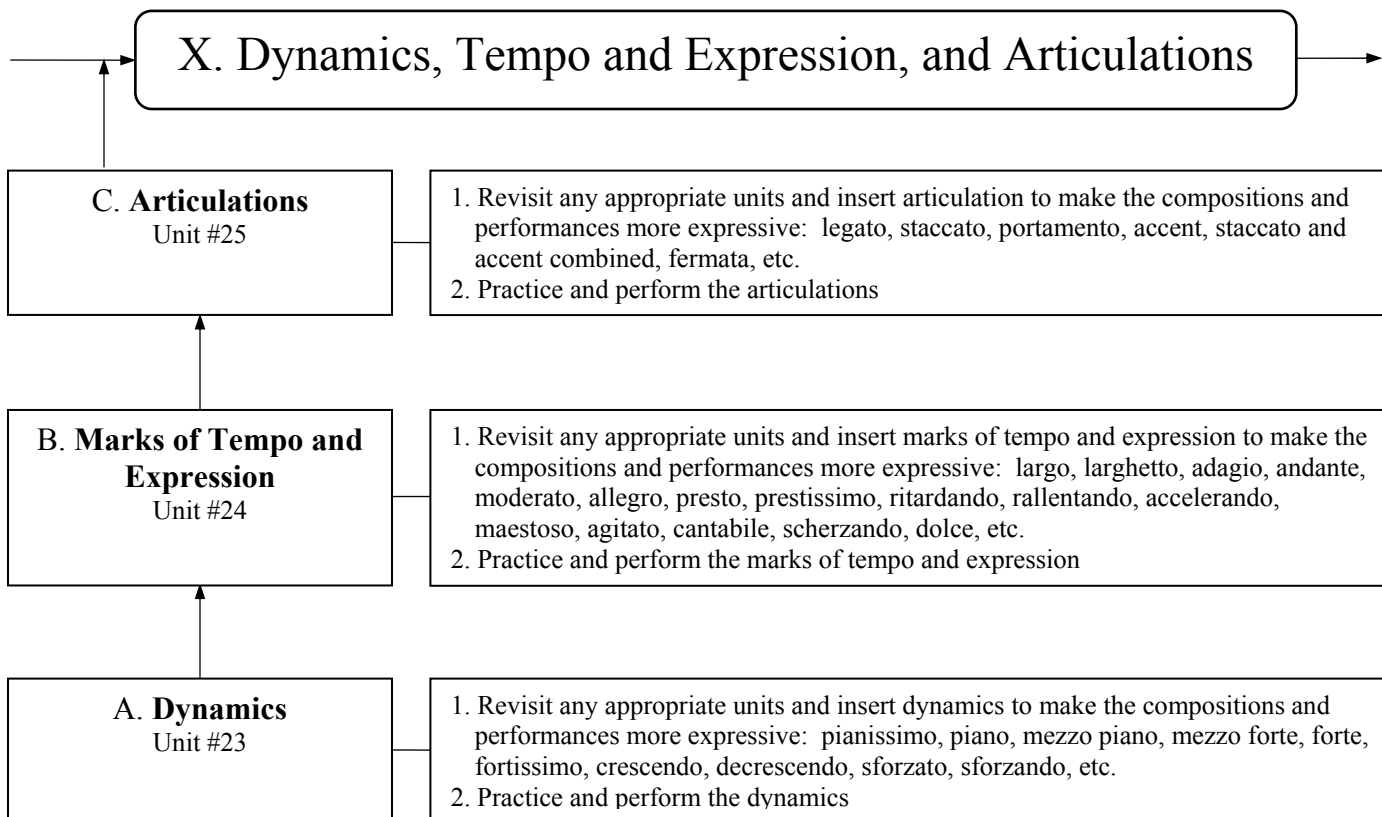
For Melodic Compositions, begin with Step A:

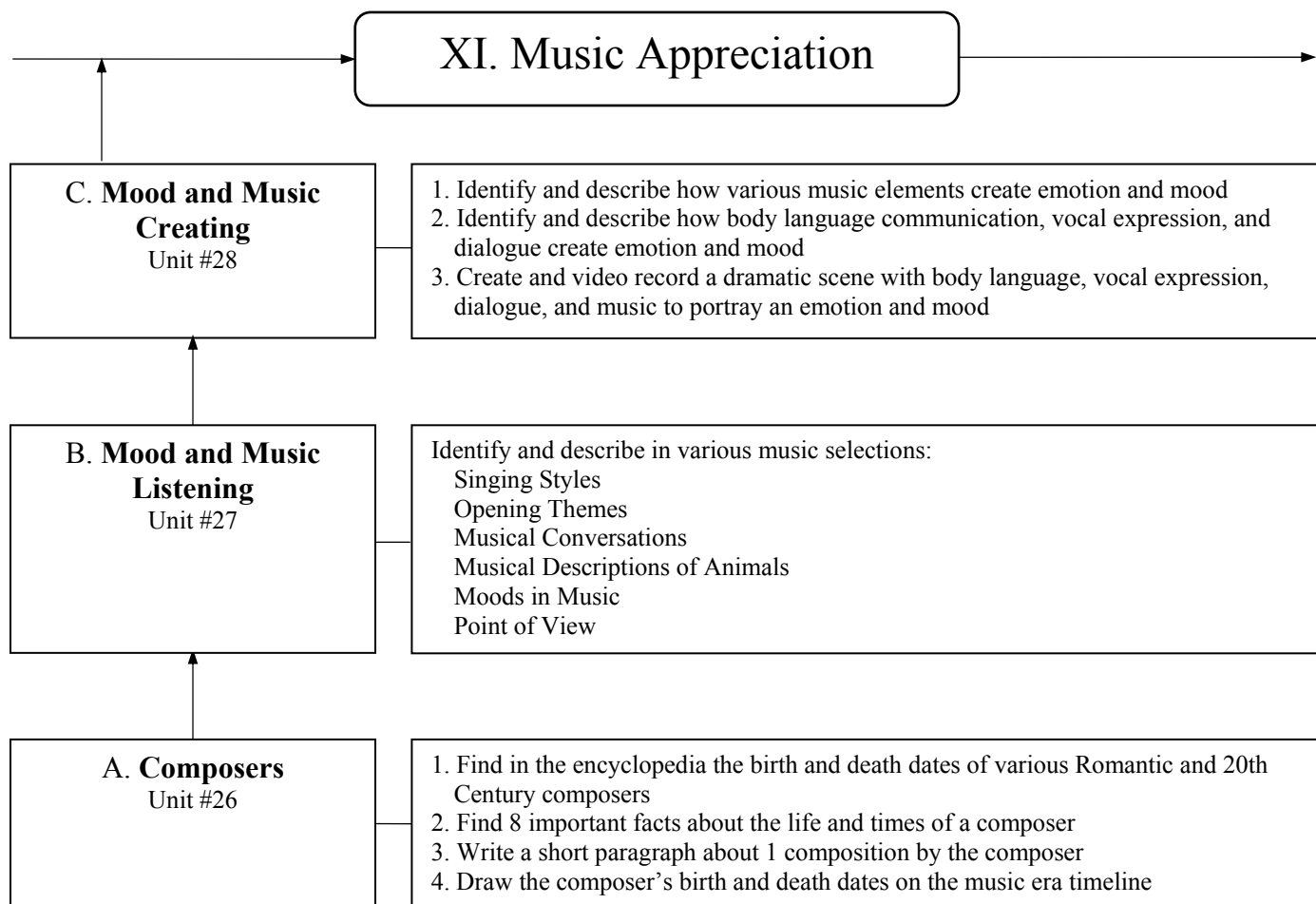
1. Choose a Scale: Pentatonics: Anhemipentatonic or Hemipentatonic  
Seven-note scales: Major, Natural Minor, Harmonic Minor, Blues, Lydian, Mixolydian, Dorian, or Phrygian
2. Choose a Tonal Center: Pentatonics: DO Pentatonic, RE Pentatonic, MI Pentatonic, SOL Pentatonic, LA Pentatonic,  
Seven-note scales: Any note of the chromatic scale

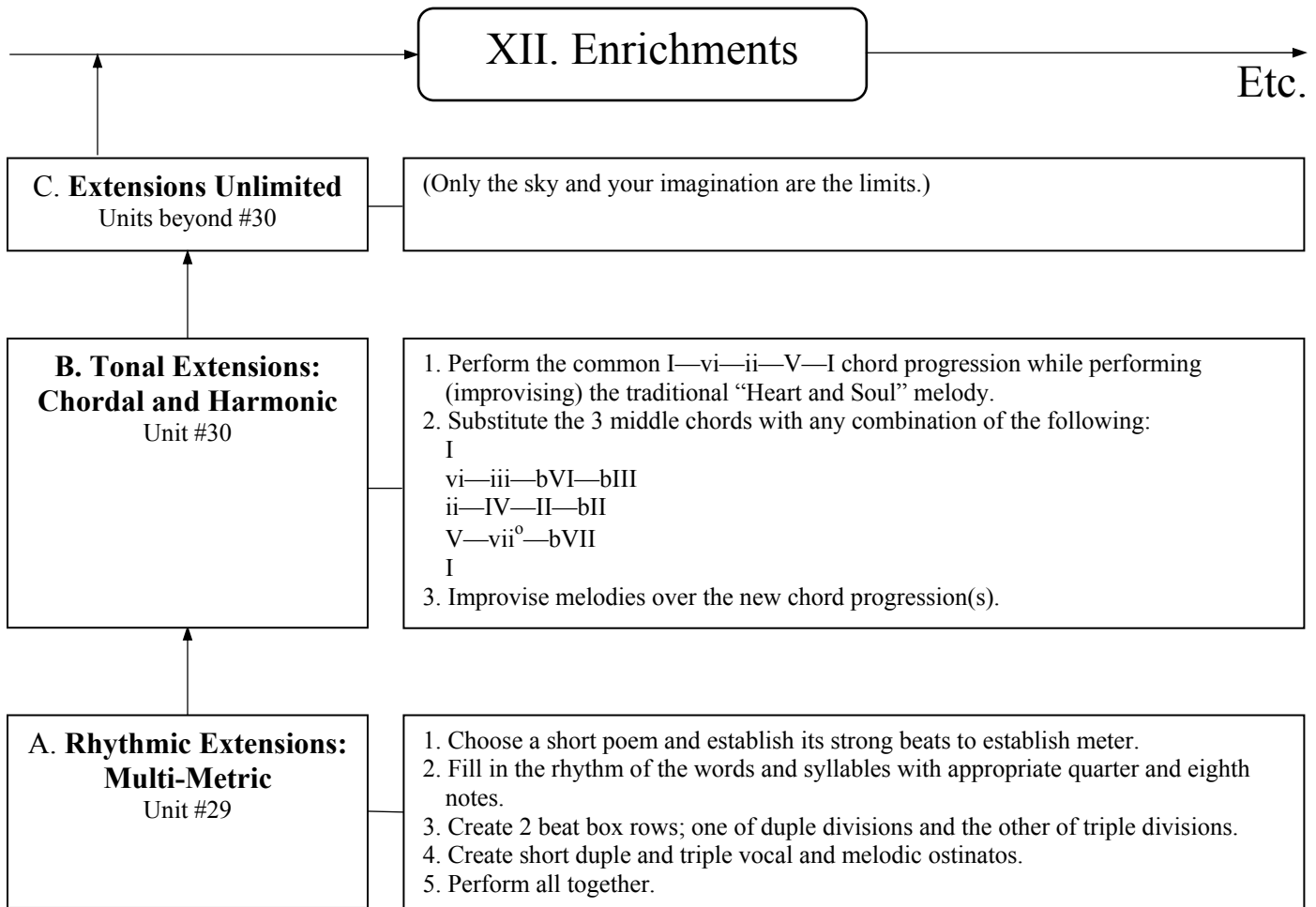












# How to Use These Curriculum Units

## Overall Classroom Procedure:

1. Begin every class with T / SS echoing of rhythmic and melodic patterns applicable to that day's activities or with singing a favorite song with movements similar to Musical Review-styled choreography, much like physical education classes and sports practices begin with calisthenics and isolated skill drills.
2. Teach SS how to work independently by giving small tasks inside short time limits. State this task and time limit very clearly before "freeing" the SS to do it. Walk continuously around the room to check work progress. Gradually increase size of tasks and time limits.
3. Know in detail what music skills and information are familiar to the SS. Know in detail every skill and element of information the SS need to know within each unit. Teach and practice these first in large group instruction at the beginning of every unit before allowing the SS to work independently. Re-teach and review as needed during the unit.

## The Curriculum Units:

1. Throughout these units T is the abbreviation for "teacher" and SS is for "student" or "students."
2. Teach each unit in large group instruction first. As a whole class, execute the directions with you the T acting as a facilitator. Draw the SS attention to the directions and example products given in the unit.
3. In large group instruction, perform, create, or improvise as a whole class before the SS work independently.
4. Evaluation page:  
Alter as needed to reflect any Correctives and Extensions (see below).

Complete the Evaluation Page on the whole class product and performance. Each evaluation page contains questions the SS answer concerning the quality and accuracy of their work. (This section allows the SS to have part "ownership" in their individual products and performances and also allows the T to evaluate the SS understanding of musical skills and quality in the event the SS over-inflate or under-inflate their own scores.)

Each evaluation page also contains questions the T answers concerning work ethics and behavior. (This section informs the SS of the T's expectations.) The Average Daily Grade provides a suggested time length to complete the project. Change this as necessary to adapt to any school schedule and time allotment.

Together these determine the SS overall grade.

5. The large group instruction will allow the SS to experience artistic product and performance quality. Their independent work should reflect the same understanding of quality.
6. Enrichment:  
**Correctives:** Know the entry level skills of your SS. This will guide the adaptation of any unit as necessary by substituting easier skills and information, as the SS require.  
**Extensions:** Elaborate and enlarge any unit by requiring more difficult music tasks. All units are designed to be open-ended. They may be sequenced in a cyclical and spiraling manner through Grades 6-12 or further. Units may also be extended into exploring the realm of formal composers and the music eras (Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century) through the SS musical "products." In this way, SS may more easily identify with the music of the past.
7. It is hoped these curriculum units will spark the T's creativity to create many more similar units. Only then has the curriculum been successful in enlarging the SS independent musicianship skills as well as the T's teaching ability and curriculum writing skills.

# Daily Lesson Plan

Class / Grade Level \_\_\_\_\_ Date \_\_\_\_\_

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

**Sing a Song** (song title, book & page #) \_\_\_\_\_

---

**Aural Rhythm Skills** (list the skill level) \_\_\_\_\_

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

**Aural Tonal Skills** (list the skill level) \_\_\_\_\_

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

**Reading Rhythm / Tonal Notation** (list the skill level) \_\_\_\_\_

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

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

---

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

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

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(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:**

# Create a Rhythm Score

## Directions:

**Use the 3 / 4 and 4 / 4 Time Signatures first. Enrichment: Choose more complex Time Signatures and rhythm choices for successive grades or successive projects using this unit.**

1. Use half, quarter, dotted quarter, eighth, and sixteenth notes to complete the beats in each beat box.
2. Make the rhythms in the middle boxes in each measure more complex than the other beat boxes in the measure.
3. Make the rhythms in the boxes three-quarters of the way across the two-measure phrase the most complex.
4. Repeat most of the line 1 rhythm in line 2.
5. End line 1 with a “rhythmic link” to continue rhythmic motion into line 2.
6. End the phrase (line 2) on a definite “final point” with an end rest.
7. Create a second complete rhythm score in another Time Signature. Make the second one with different rhythms from the first.
8. Choose an instrument to perform each rhythm.

## Example Phrase #1:

Line 1:

Line 2:

3. Point of most complex rhythmic interest in both lines

5. Rhythmic link

4. Repeated rhythm from Line 1

6. Definite final point and end rest

Instrument \_\_\_\_\_

3			
4			

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Instrument \_\_\_\_\_

3			
4			

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Instrument \_\_\_\_\_

3			
4			

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Instrument \_\_\_\_\_

3			
4			

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Instrument \_\_\_\_\_

4							
4							

Instrument \_\_\_\_\_

4							
4							

Instrument \_\_\_\_\_

4							
4							

Instrument \_\_\_\_\_

4							
4							

Instrument \_\_\_\_\_

9			

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Instrument \_\_\_\_\_

9			

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Instrument \_\_\_\_\_

9			

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Instrument \_\_\_\_\_

9			

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Instrument \_\_\_\_\_

12  
8

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Instrument \_\_\_\_\_

12  
8

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Instrument \_\_\_\_\_

12  
8

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Instrument \_\_\_\_\_

12  
8

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Name \_\_\_\_\_ (200 pts.)

## Create a Rhythm Score Evaluation

Each question is worth 10 points = possible 80 points total.

1. \_\_\_\_\_ Did each beat box contain the correct note values for the Time Signature?
2. \_\_\_\_\_ Are the rhythms in the middle boxes of each measure sufficiently more COMPLEX than the other beat boxes in the measure?
3. \_\_\_\_\_ Is the rhythm in the boxes three-quarters across the whole line the MOST complex?
4. \_\_\_\_\_ Did you REPEAT most of line 1 in line 2?
5. \_\_\_\_\_ Did you create a Melodic Link at the end of line 1?
6. \_\_\_\_\_ Does line 2 end on a definite Final Point with an end rest(s)?
7. \_\_\_\_\_ Does your second complete rhythm score in the other Time Signature have different rhythms from the first?
8. \_\_\_\_\_ Did you accomplish your complete rhythm scores in the assigned amount of time?

**EXTRA CREDIT:** (worth 5 points each)

\_\_\_\_\_ Did you perform the first complete rhythm score on a chosen instrument without “dropping” any beats?

\_\_\_\_\_ Did you perform the second complete rhythm score on a different chosen instrument without “dropping” any beats?

\_\_\_\_\_ = **STUDENT TOTAL**

The following questions are the basis for the daily work grade given by the teacher. Possible 30 points total for each day.

1. Was the student focused and on task?
2. Was the student considerate of others in behavior and manners?
3. Was the student considerate of others in use of workspace and equipment?

Daily Grade Average	+	Student Total	=	Total Points	=	Grade
_____ / _____ / _____ / _____	+	_____	=	_____	=	_____


194—200 pts. = A+	174—179 pts. = B+	154—159 pts. = C+
186—193 pts. = A	166—173 pts. = B	146—153 pts. = C
180—185 pts. = A-	160—165 pts. = B-	140—145 pts. = C-
		139 pts. or lower = DO OVER!

# Create a Melody Score

## Directions:


1. Choose a Pentatonic Scale from the following:

Anhemipentatonic on C Major  
(tonal center is C)




C D E G A

Anhemipentatonic on A Minor  
(tonal center is A)



A C' D' E' G'

Indonesian hemipentatonic on C  
(tonal center is C)



C E F G B

2. Choose a Form from the following:

- a. **A B A B<sup>1</sup>** (uses 2 different patterns, the end part B is changed a little)
- b. **A B A C** (uses 3 different patterns)
- c. **A A B/B A** (uses 2 different patterns, which is also the same as A-A-B-A)
- d. **A A A B** (uses 2 different patterns)
- e. **A B B A** (uses 2 different patterns)

3. Choose a 3 / 4 or 4 / 4 Time Signature.

4. Create a different 1-measure rhythm pattern for each letter in the Form you have chosen. Create a simple rhythm pattern for Part A, and create a more complex rhythm pattern for Part B. If you need a Part C, make it moderately simple. Fill in the beat boxes for your time signature and rhythms.

5. Repeat most of the line 1 rhythm in line 2, using the same Form as line 1.

6. End line 2 on a definite “final point” on the next to the last beat, with an end rest on the last best.

7. Modify the end of line 1 to create a “melodic link” to continue your rhythmic and melodic motion from line 1 into line 2.

**Enrichment:** Extend to incorporate any time signature or key signature, as well as any melodic characteristics, melodic ornaments, or scale from any culture, country, or historical era.

**Example Melody:**

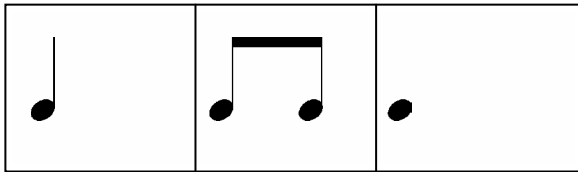
**Step #1:** Choose a Pentatonic scale: MAJOR PENTATONIC: C-D-E-G-A

**Step #2:** Choose a Form: A B A C

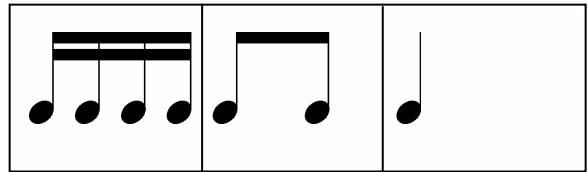
**Step #3:** Choose a Time Signature: 3 / 4

**Step #4:** Create a different Rhythm Pattern for each different Form letter:

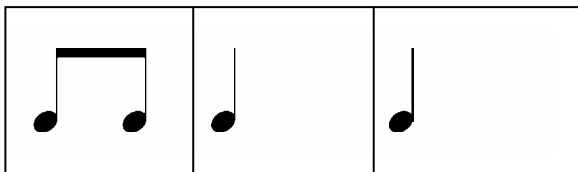
Part A rhythm:



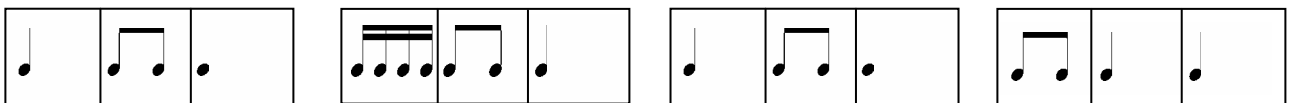
Part B rhythm:



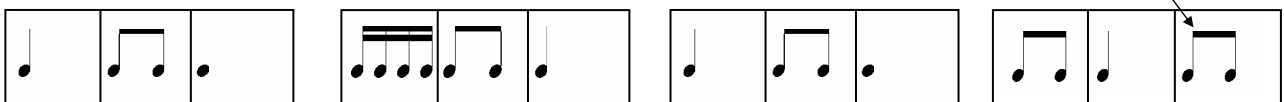
Part C rhythm



**Step #5:** Piece the rhythms together to create line 1 in the Form A B A C:

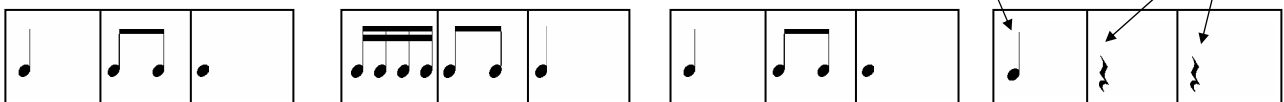


**Step #6:** Fill in the last beat box in line 1 with more than one note to create a “rhythmic / melodic link” to line 2:



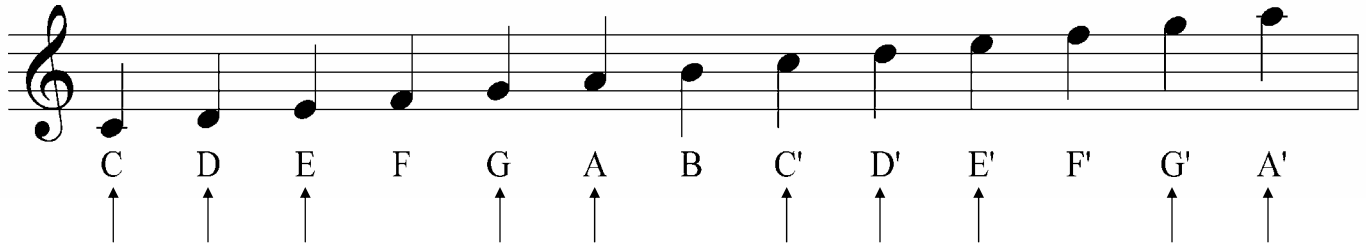
**Step #7:** Copy most of line 1 to create a line 2. It will, of course, be the same Form: A B A C.

Be sure to have a “final point” followed by rest(s).



(Note concerning “Final Points.” In 4 / 4 Time Signature, you end on a single note in beat box #3 and a rest in beat box #4. In 3 / 4 Time Signature, you MUST end on a single note in beat box #1 with rests in the remaining two beat boxes. Why? All final points must happen on a strong beat.)

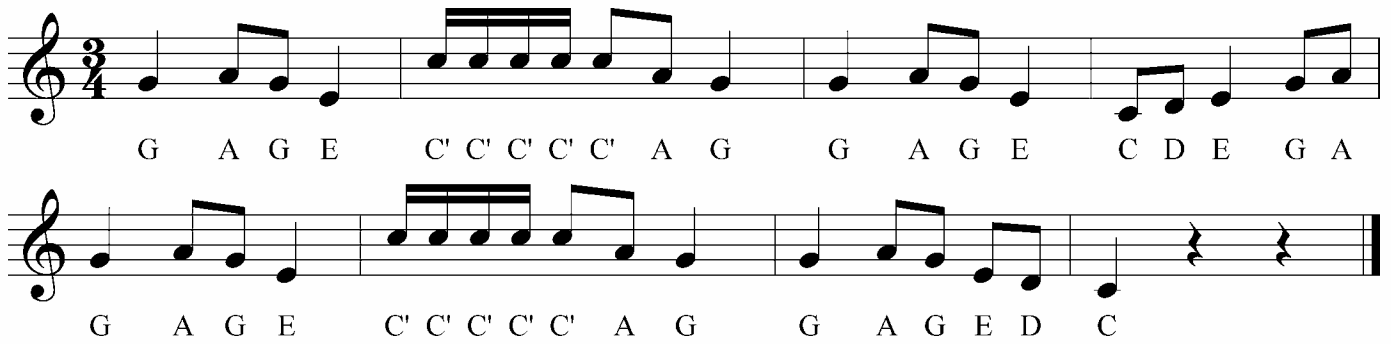
**Step #8:** Choose staff notes from the chosen Pentatonic scale (MAJOR PENTATONIC: C-D-E-G-A) for each Form part. Place these notes on the blank staff. Be sure the “final point” ends on the tonal center.



Form of Line 1 is A-B-A-C. Notice all the Part A's are the same.

Part B is different from Part A, and is the point of greatest interest in the line. It has the most complex rhythm and the highest melody note.

A rhythmic / melodic link at the end of Line 1 helps to continue motion into Line 2.



Line 2 is a repeat of Line 1. Form is A-B-A-C.

An extra note has been added to climax the melody on the Tonal Center.

The Final Point in a 3 / 4 Time Signature is the first beat. The remaining beats are rests. The Final Point is also the Tonal Center.

Part A

3  
4

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Part \_\_\_\_\_

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Part \_\_\_\_\_

--	--	--

**Line 1:**

Part A

Part \_\_\_\_\_

Part \_\_\_\_\_

Part \_\_\_\_\_

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(Write the letter names below each note.)

**Line 2:**

Part A

Part \_\_\_\_\_

Part \_\_\_\_\_

Part \_\_\_\_\_

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(Write the letter names below each note.)

Part   A  

Part \_\_\_\_\_

4  
4

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Part \_\_\_\_\_

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**Line 1:**

Part   A  

Part \_\_\_\_\_

Part \_\_\_\_\_

Part \_\_\_\_\_

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(Write the letter names below each note.)

**Line 2:**

Part   A  

Part \_\_\_\_\_

Part \_\_\_\_\_

Part \_\_\_\_\_

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(Write the letter names below each note.)

Name \_\_\_\_\_ (210 pts.)

## Create a Melody Score Evaluation

Each question is worth a maximum of 10 points = possible 90 points total.

1. \_\_\_\_\_ Did each beat box and measure contain the correct note values for the Time Signature?
2. \_\_\_\_\_ Did the melody fit the chosen Form?
3. \_\_\_\_\_ Were the melody notes written in the correct rhythm and on the correct lines and spaces on the music staff?
4. \_\_\_\_\_ Did the melody use steps, skips, and repeats?
5. \_\_\_\_\_ Did the melody have a melodic / rhythmic link in the last measure of line 1?
6. \_\_\_\_\_ Did the contrasting "B" part contain the most complex rhythm and highest melody note in the line?
7. \_\_\_\_\_ Did the melody have a final point with ending rests in the last measure of line 2?
8. \_\_\_\_\_ Did you perform your melody with a steady beat and consistent meter?
9. \_\_\_\_\_ Did you accomplish the creation of an original melody in the assigned amount of time?

**EXTRA CREDIT:** (Worth 5 points each)

\_\_\_\_\_ Did you use any lower or upper neighbor notes or passing tone notes?

\_\_\_\_\_ Did you make use of any sequences?

\_\_\_\_\_ = **STUDENT TOTAL**

The following questions are the basis for the daily work grade given by the teacher. Possible 30 points total for each day.

1. Was the student focused and on task?
2. Was the student considerate of others in behavior and manners?
3. Was the student considerate of others in use of workspace and equipment?

Daily Grade Average	Student Total	Total Grade Points	Letter Grade
_____ / _____ / _____ / _____	+ _____	= _____	= _____

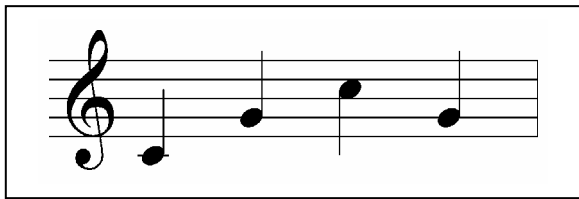
204—210 pts. = A+	183—188 pts. = B+	162—167 pts. = C+
195—203 pts. = A	174—182 pts. = B	153—161 pts. = C
189—194 pts. = A-	168—173 pts. = B-	147—152 pts. = C-
		146 pts. or lower = DO OVER!

# Improvise a Pentatonic Melody

## Directions:

1. For the SS, choose the C Pentatonic on resonator bells or Orff instruments, or the black keys on electronic keyboards.
2. For the harmony (played by the T), play a crossover bordun on a bass xylophone or the piano as follows:

If using the C Pentatonic on resonator bells or Orff instruments, T plays:



If using the black keys on electronic keyboards, T plays:



### 3. Teacher-Led Directions to the SS:

- a. “Choose 1 or 2 simple rhythm patterns and play them on the Pentatonic scale for 8 counts.”
- b. “End exactly on SOL (name the note letter) on count 8.”
- c. (T then starts the bass crossover ostinato, gives a rhythmic preparation and the SS perform. T counts aloud 1—8 to outline a 4-measure phrase.)

“One two | read-y play:” || “1 2 | 3 4 | 5 6 | 7 8”

- d. “Perform your exact melodic phrase and rhythms again for the second phrase, except now end exactly on DO on count 16. End exactly on count 16 for a final cadence point.”
- e. (T then starts the bass crossover ostinato, gives a rhythmic preparation and the SS perform. T counts aloud 9—16 to outline a second 4-measure phrase.)

“One two | read-y play:” || “9 10 | 11 12 | 13 14 | 15 16”

- f. “Now while I count 1—16, perform both your phrases ending on the SOL at 8 and DO at 16.”
- g. “Play your two phrases again, and create a melodic link right after count 8 linking to the note you play on count 9.”

**Enrichment: For further improvisation, use the C Major Pentatonic scale in the following manner:**

- a. **(RE Pentatonic tonality)** With the C Major Pentatonic scale for the melody (C-D-E-G-A) accompanied by a D—A—D'—A crossover bordun, have the SS play RE Pentatonic by using A as the half cadence point and D as the final point (tonal center).
- b. **(MI Pentatonic tonality)** With the C Major Pentatonic scale for the melody (C-D-E-G-A) accompanied by a E—B—E'—B crossover bordun, have the SS play MI Pentatonic by using B as the half cadence point and E as the final point (tonal center).
- c. **(SOL Pentatonic tonality)** With the C Major Pentatonic scale for the melody (C-D-E-G-A) accompanied by a G—D'—G'—D' crossover bordun, have the SS play SOL Pentatonic by using D as the half cadence point and G as the final point (tonal center).
- d. **(LA Pentatonic tonality)** With the C Major Pentatonic scale for the melody (C-D-E-G-A) accompanied by a A—E'—A'—E' crossover bordun, have the SS play LA Pentatonic by using E as the half cadence point and A as the final point (tonal center). LA Pentatonic is the minor pentatonic.
- e. **All of the above changes in half cadence points and final points (tonal centers)** may be executed with any pentatonic. Try them using the Indonesian Hemipentatonic (with half steps) for very unique sound sets.

**Enrichment: Other accompaniment chordal patterns for use with keyboards are as follows (SS play black keys):**

## Information Units

Add Articulation . . . . .	100
Add Dynamics . . . . .	98
Add Marks of Tempo and Expression . . . . .	99
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Measure Mania! . . . . .	1
Mood and Music Creating Mania! . . . . .	111
Mood and Music Listening Mania! . . . . .	106
Multi-Metric Mania! . . . . .	114
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How to Perform a Texture . . . . .	26

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Create a Major Melody and Harmony . . . . .	70
Create a Melodic Ostinato . . . . .	21
Create a Melody Score . . . . .	39
Create a Melody to a Limerick . . . . .	34
Create a Natural Minor Melody and Harmony . . . . .	83
Create a Paraphonic Texture . . . . .	73
Create a Rhythm Score . . . . .	14
Create a Rhythmic Ostinato . . . . .	20
Create a Theme and Variations . . . . .	86
Create a Vocal Timbre . . . . .	45
Orchestrate a Rhythm Score (Distributive Rhythm) . . . . .	51

## Improvising Units

Improvise a Blues Melody . . . . .	92
Improvise a Diatonic Melody . . . . .	69
Improvise a Natural Minor Melody . . . . .	81
Improvise a Pentatonic Melody . . . . .	58

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How to Play Auto Chords with Auto Rhythms . . . . .	xvi
How to Create, Score, and Perform Original Compositions . . . . .	xviii

How to Teach Music Appreciation .....	xxiii, 102, 106, 111
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## Charts, Diagrams, and Other Self-Helps

Chord Nomenclature (Roman Numeral) Dial .....	64, 65
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