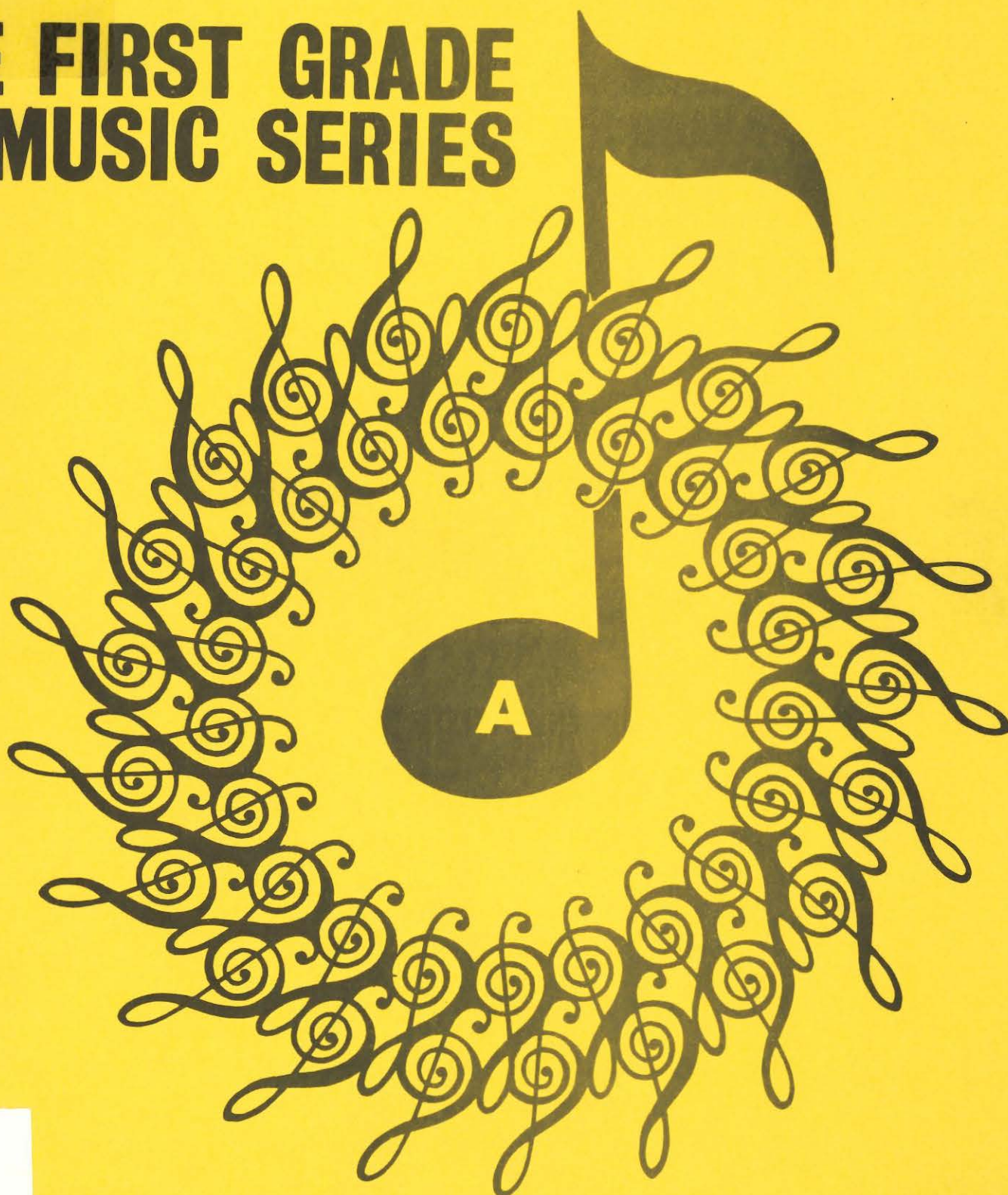


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# THE FIRST GRADE MUSIC SERIES



STATE OF IOWA • DEPARTMENT OF PUBLIC INSTRUCTION

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State of Iowa

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DEPARTMENT OF  
PUBLIC INSTRUCTION  
DES MOINES, IOWA

T H E F I R S T G R A D E M U S I C S E R I E S

A publication of the

William E. Hawks Special Music Project

UNIT A SOUNDS

State of Iowa

Department of Public Instruction

Des Moines, Iowa

1968

State of Iowa  
DEPARTMENT OF PUBLIC INSTRUCTION  
Des Moines 50319

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Teacher's guide prepared by:

Norma Van Zee, Consultant, Special Music Project

## I N T R O D U C T I O N

"The First Grade Music Series" is a partial fulfillment of the William Elisha Hawks' will. He died January 10, 1959, at Cambridge, Iowa, leaving the entire amount of his estate to "the Iowa state public school fund."

The money was to be used to "promote instruction in vocal music and proper development of the lungs of children attending kindergarten, first, and second grades in the public schools of the state of Iowa."

It was his belief that such training would result in said children becoming better citizens and more healthy persons.

The State Treasurer, Attorney General and Superintendent of Public Instruction administer the funds.

The Department of Public Instruction hired a Special Music Project consultant to plan and develop a music program, which will be available on a statewide basis, in accordance with the terms of the will. A second step is the "First Grade Music Series" which consists of this teacher's guide and the films and materials necessary for implementing the outlined objectives of musical concepts, skills, and appreciations appropriate to this grade level.

As time permits, the consultant will further promote musical instruction through workshops at the local level.



## FOREWORD TO TEACHERS

The films produced for this first grade music series are designed to help the student discover and develop concepts of the elements of music appropriate to the grade level. Skills and appreciations are introduced and developed as the student becomes involved in hearing, making, and responding to music in the recorded lessons and suggested follow-up experiences.

The series is divided into six units of learning. The units may be used individually or the series as an organizational core for the first grade music program.

Each unit contains the recorded lessons and a teacher's guide indicating the source and use of the materials in the lessons. Most materials recorded or suggested for additional learning opportunities are provided in the unit kit.

The additional learning opportunities are suggestions for the teacher to use in integrating the prepared lessons with her own materials and music program. The degree of follow-up will determine the ultimate value of the prepared lessons in the student's musical growth.

Unit F, NOTATION, is a visual and aural approach to the reading of music symbols. It is divided into two lessons, "Melody Notation" and "Rhythm Notation." It should be used at the end of the year or after the students have had sufficient experiences with music to be able to associate its sounds with the proper symbols.

THE FILMS SHOULD BE PREVIEWED BY THE TEACHER BEFORE THEIR USE IN THE CLASSROOM. THEY ARE INTENDED AS PARTICIPATION LESSONS WITH THE TEACHER AND STUDENTS BECOMING INVOLVED IN THE LEARNING EXPERIENCES AS INDICATED. WHEN RECORDS ARE PLAYED, CARE SHOULD BE TAKEN TO USE THE CORRECT SPEED AND NEEDLE.

## GENERAL OBJECTIVES

1. To expand the student's concepts of the elements of music to include timbre, meter, phrase, repetition and contrast, form and mood.
2. To develop the concept that musical sounds can be visually represented by a system of notation.
3. To further develop skills in listening, performing, creating, and moving to music which will make the student's musical experiences more satisfying and enjoyable.
4. To develop a vocabulary with which to verbalize about musical discoveries and experiences.
5. To further develop the student's awareness of music and its basic elements as a part of his heritage and everyday life.
6. To further develop the student's awareness that music is a personal means of expression and communication.
7. To provide experiences that allow the student to accept or reject, to make associations, and to determine relationships as a part of his musical discoveries.

## O U T L I N E   O F   U N I T S

### Unit A ... SOUNDS

Lesson #1 -- "Properties of Sound"

### Unit B ... RHYTHM

Lesson #1 -- "Grouping the Beats"

### Unit C ... MELODY

Lesson #1 -- "Recognizing the Phrase"

### Unit D ... MOOD

Lesson #1 -- "The Feeling in Music"

### Unit E ... FORM

Lesson #1 -- "A Musical Plan"

### Unit F ... NOTATION

Lesson #1 -- "Melody Notation"

Lesson #2 -- "Rhythm Notation"

# TEACHER ' S   G U I D E

(First Grade)

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## UNIT A -- SOUNDS

## Lesson #1 -- "Properties of Sound"

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The basic properties of sound are:

Duration  
Dynamics  
Timbre  
Pitch (indefinite)

In addition, musical sounds called tones have a regularity of vibration that give them definite pitch. The faster the vibration, the higher the pitch. These tones are the unique building material of music.

### CONCEPTS

Review:

1. Sound is the result of an action which makes something vibrate.
2. Sound comes to our ears on air waves.

New:

3. Pitch, duration and dynamics are all properties of sound.
4. Timbre is the distinguishing difference in the quality of sounds.

### SKILLS

1. Developing the ability to aurally distinguish one instrument from another.
2. Becoming selective in the choice of instruments to accompany songs.
3. Singing with the quality of voice that is appropriate to the meaning and feeling of the song.
4. Being aware of and using the properties of sound when listening to or interpreting and creating music.

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# TEACHER'S GUIDE

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## UNIT A -- SOUNDS

## Lesson #1 -- "Properties of Sound"

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### APPRECIATIONS

1. Awareness of sound sources: how sounds are made and their characteristic properties.
2. Awareness of the characteristics of musical tone.
3. Awareness of timbre (tone color) in sounds heard and made.
4. Awareness of the effect of the way in which the sound is made on the timbre.

### VOCABULARY

1. Vibration: move back and forth regularly.
2. Timbre: the distinctive quality of sound.
3. Duration: how long the sound is heard.
4. Dynamics: the volume of the sound (loud, soft).

### BEFORE VIEWING THE FILM

1. Discuss different ways of making sounds.
2. Experiment with sound qualities, timbre. (e.g., different ways of playing an instrument; comparing sound quality of different instruments)
3. Explore the effect of emotions on voice quality; uniqueness of the individual voice.

### LEARNING OPPORTUNITIES in the film

1. To see sources of sound and the actions producing them.
2. To see an illustration of how sound travels.
3. To hear the properties of sound illustrated in nature, everyday activities and on music instruments.

(Continued on next page)



# TEACHER'S GUIDE

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## UNIT A -- SOUNDS

## Lesson #1 -- "Properties of Sound"

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4. To see instruments from the different families and hear the distinctive quality or timbre of each.
  - "Old MacDonald" (violin, trumpet, clarinet)
  - "Trumpet Voluntary," Jeremiah Clark  
Attributed to H. Purcell (trumpet and organ)
5. To explore the quality of the individual voice and use it expressively in speaking or singing.

### AFTER VIEWING THE FILM

1. Ask children to demonstrate ways of making sounds. What is involved? (action-vibration)
2. Discuss and demonstrate the properties of sound: pitch, duration, dynamics, timbre. How can they be changed? What is the effect on the music?
3. Use the voice to illustrate different moods or ideas. Does the quality (timbre) of the voice change?
4. Play a guessing game with one child going to the end of the room and chanting a rhyme while the others, with eyes closed, try to guess who it is by the quality of his voice.

### ADDITIONAL LEARNING OPPORTUNITIES

#### A. VIBRATION

1. Experiment with instruments

Percussion: Place rice or corn on the head of a drum; hit the drum; see the rice bounce around as the head vibrates.  
Strike a fork against metal. Hold it close to the ear; hear it sing! Touch to the cheek, what happens?  
Rub a pencil against the rough side of a fingernail file. Feel the vibration.

String: Pluck rubber band, autoharp or guitar string; watch it vibrate.  
Pull bow across strings of a violin; see the string vibrate. Touch string with finger; what happens to the sound?

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## UNIT A -- SOUNDS

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Wind: Blow across the top of a bottle; sound is made by the air vibrating inside the bottle (same principle as wind instruments--trumpet, flute). Play song flute; cover all the holes. The sound is low pitched because the column of air must go the length of the instrument; open the holes--the sound is high pitched because the air comes out of the first hole at the top. Cover all the holes and the bell--is there a sound?

2. Experiment with singing, humming, chanting.  
Place the fingers lightly on the throat to feel the vocal cords vibrate.

### B. PITCH

1. Experiment with instruments. (Relate size, length and thickness to pitch.)
  - Drums
  - 2 tone wood block (supplied in kit)
  - Autoharp
  - Bells
  - Various length straws
  - Water glasses--pop bottles (various sizes and thicknesses)
  - GuitarCreate a "sound" composition using instruments with high-low pitches.
2. Experiment with vocal sounds.
  - Imitate animals, people, etc. that make high-low sounds.
  - Dramatize favorite stories or poems using the voice in an expressive way. (Little Red Riding Hood, Three Billy Goats Gruff, The Three Little Pigs, etc.)
  - Match pitches and tonal patterns

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "My Little Pony," p. 39 (Sing pattern; does the melody end high or low?)
- "Swinging," p. 67 (What word is sung on the high note?)
- "Bye'm Bye," p. 107 (Where does the melody jump from high to low?)
- "For Health and Strength," p. 137 (Does this melody jump from high to low or low to high? Compare with p. 107.)

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "See Saw, Margery Daw," p. 45 (Which word is higher pitched--see or saw? Sing or play pattern G - D as accompaniment for whole song except last measure--play D - G for that.)
- "Hey, Diddle, Diddle," p. 48 (What words do you sing on the lowest pitch?)
- "Guessing Game," p. 29T (What word do you sing on the highest tone in the song?)

3. Listen to recorded selections with melodies played or sung in high and low registers. (Use pictures of the instruments to illustrate the relationship of size and pitch.)

DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "Snowing is Dancing," Debussy
- "Dance of the Mosquito," Liadov (Flute plays a high-pitched melody.)
- "Ah, Vous Dirais-je, Maman?" (Low pitches are on the left; high pitches on the right on the piano.)
- "March of the Little Lead Soldiers," Pierné (High pitched melody; low-pitched string accompaniment.)

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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RUSTY IN ORCHESTRAVILLE, Capitol Records

- Violin--low and high registers
- Cello
- Bass Viol
- Trombone--low and high registers
- Clarinet, oboe, flute--high register
- Bassoon--low register
- Kettle drum--low register
- Bells--high register

DISCOVERING MUSIC TOGETHER, Album S102, Follett Publishing Company

- "Guessing Game," (soprano--high register  
tenor--low register)
- "Boker," (soprano--high register  
tenor--low register)
- Music for Children, Prokofieff
  - "Morning," (Low-pitched melody in the middle section)
  - "Little Story," (Melody is played in both registers)
  - "Regrets," (First melody high; second low.)

4. Play high-low patterns on melody instruments. (Use them as an introduction, interlude, coda, or accompaniment.)

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "Lazy Mary," p. 21 (octave leap C - C)
- "The Farmer in the Dell," p. 41 (octave leap C - C)
- "London Bridge," p. 43 (octave leap C - C)
- "See-Saw, Margery Daw," p. 45 (octave D - D or C - C)
- "Hey, Diddle, Diddle," p. 48 (octave leap C - C)
- "Frisky Wisk," p. 33T
- "Are You Sleeping," p. 20 (pattern F - C - F)

5. Picture high-low sounds through some manner of visual symbolism (drawing pictures, hand levels, etc.). Children should respond to symbols by singing, playing instruments, and moving. Create a "sound composition." Refer to #1.



(Use xylo or water glasses, too,  
for definite pitch.)

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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6. Create simple high-low patterns for melodies of familiar rhymes. Visualize some way and sing and play them.
  - "Jack and Jill"
  - "Jack Be Nimble"
  - "Humpty Dumpty"
7. Create stories that will involve high-low pitched sounds. Play them as illustrative accompaniment.

C. DURATION

1. Experiment with ways of making long and short sounds on the autoharp, triangle, tambourine, bells, drums, etc.

2. Sing tone patterns and melodies containing long and short sounds (uneven rhythm).

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Good Night," p. 15 (First 2 measures)
- "All Night, All Day," p. 15 (First 2 measures)
- "Hush, Little Baby," p. 21 (Which is the longest sound?)
- "Sally Go Round the Sun," p. 45 (What words do you sing on the long sound? Are the tones for "Sally Go" long or short?)
- "The Windmill," p. 46
- "Let's Pretend We're Skating," p. 48 ( pattern)
- "In the Apple Tree," p. 60

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "Off to School," p. 7
- "Hot Cross Buns," p. 9
- "Sun and Stars," p. 19 (bell introduction)
- "John Brown," p. 28 (What words do you sing on the long tones?)
- "Rubber Ball," p. 42

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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3. Listen to recorded selections to discover the use of long-short sounds in melodies and accompaniments.

DISCOVERING MUSIC TOGETHER, Album S102, Follett Publishing Company


- Music for Children, Prokofieff (Compare "Tag" with "A Little Story")

DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "Snow is Dancing," Debussy (Differentiate between the constant movement of the accompaniment and the longer tones of the melody.)

RUSTY IN ORCHESTRVILLE, Capitol Records

- "Minute Waltz," Chopin (Compare Section A to B. It is the last selection on the record.)

4. Visualize long-short sounds with some type of symbol (pictures, hand movements, stem or blank notation ).

Use for echo clapping, or creating a "sound" piece to play.

Put several patterns on the board and ask the children to identify them by their arrangement of long-short sounds.

Use to establish feeling and understanding for even-uneven rhythm.

5. Move to the long-short, even-uneven property of sounds.

Improvise drum beats for walking, tiptoeing, running, skipping, galloping.

DISCOVERING MUSIC TOGETHER, Album S102, Follett Publishing Company

- "Tag," (even; run)
- "March," (even; stiff march)
- "See My Pony," (even; trot)
- "Eency, Weency, Spider," (uneven; skip)

DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "Columbia, the Gem of the Ocean," (even; swinging march)
- "Snow is Dancing," (variety of patterns)

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DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "Lazy Mary," p. 21 (uneven; skip)
- "Farmer in the Dell," p. 41 (uneven)
- "Jack and Jill," p. 46 (uneven)
- "My Little Cats," p. 32 (uneven; Where are the long sounds?)
- "French Counting Song," p. 26 (even; Where are the long sounds?)
- "Tick-Tock," p. 10 (even)

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "First Snow," and "Snow Music," p. 62 (even)
- "Let's Go Walking," p. 44 (walk and run--even; skip--uneven)
- "Jump Now," p. 37
- Piano Rhythms, p. 149, 158 (even) and p. 156, 152 (uneven)

6. Discuss sounds that children are familiar with that have properties of duration.

Dog--barking; howling	Fire bell	Car horn
Radiator	Whistle	

D. DYNAMICS

1. Experiment with ways of making loud and soft sounds on instruments. (e.g., drum, bells, cymbal, autoharp; way of playing, type of instrument used for playing, etc.)
2. Select appropriate instruments for accompanying songs and play in a manner in keeping with the text and mood.

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "Wind and Rain," p. 13
- "Tick-Tock," p. 11
- "Are You Sleeping," p. 20
- "Soldier Boys," p. 25
- "The Farmer in the Dell," p. 41 (Add instruments on each stanza.)
- "Twinkle, Little Star," p. 52

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GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Jeremiah, Blow the Fire," p. 83
- "Little Gray Ponies," p. 86
- "Pound, Pound, Pound," p. 79
- "All Night, All Day," p. 16
- "My Little Pony," p. 39
- "Pufferbillies," p. 49
- "Japanese Rain Song," p. 52

3. Listen to loud-soft sections in recorded music. Verbalize about what created the difference and how the dynamics affected the mood or program qualities of the music.

DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "March of the Little Lead Soldiers," Pierné (Starts softly with a few high pitched instruments--more are added as the music gets louder--then they disappear. The accompaniment is played in a staccato style.)
- "Columbia, the Gem of the Ocean" (Full band playing with lots of power. Contrast to the small number of instruments used in the above selection.)
- "Ah, Vous Dirais-je, Maman?", Mozart (Starts softly in a staccato style; loud chords follow.)
- "Tempest and Storm," Beethoven (Starts with a few strings, then the full orchestra joins in with the drums and low brass instruments depicting the crashes of the thunder and lightning.)

DISCOVERING MUSIC TOGETHER, Album S102, Follett Publishing Company

Music for Children, Prokofieff

- "Little Story," (The piano playing technique brings out the melodic line.)
- "March," (Chords are accented--they make the beat obvious.)

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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4. Sing expressively--following the dynamic markings in the song.

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Jeremiah, Blow the Fire," p. 83
- "Little Gray Ponies," p. 86
- "Pound, Pound, Pound," p. 79
- "All Night, All Day," p. 16
- "Drums and Cymbals," p. 103 (dramatize)
- "Sleeping Snowdrops," p. 18
- "Children of the Heav'nly King," p. 19
- "Pufferbillies," p. 49

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "Baby Chicks," p. 63T
- "Playing My Drum," p. 51T (Which instrument makes loud and soft sounds?)
- "Three Little Kittens," p. 45T (Let dynamics illustrate the feeling of each verse.)

5. Picture dynamic changes in some visual form as devised by the students. (Convert to conventional symbol < >)

6. Interpret dynamics in music with appropriate types of physical movement (e.g., stamping, tiptoeing, finger play, large muscle movements).

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Jeremiah, Blow the Fire," p. 83
- "A-Hunting We Will Go," p. 34
- "Rest, My Dearest," p. 63
- "Hey, Betty Martin," p. 36
- "Sea Song," p. 53
- "Leo, the Lion," p. 119
- "Pound, Pound, Pound," p. 79
- "The Steam Shovel," p. 32
- "Musette," p. 159 (piano)
- "Dancing Doll," p. 160 (piano)

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DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "March of the Little Lead Soldiers," Pierné (Sprightly, stiff march; add children as the dynamics get louder in the middle--let them drop out as the music gets softer.)
- "Columbia, the Gem of the Ocean," (Contrast this free swinging, loudly played march with the one above.)
- "Dance of the Mosquito," Liadov

DISCOVERING MUSIC TOGETHER, Album S102, Follett Publishing Company

Music for Children, Prokofieff

- "Little Story," (Illustrates soft sound of the accompaniment and louder sound of the melody.)
- "March," (Illustrates loud, heavy accents.)

7. Create short "sound pieces" using several instruments and playing them in different ways. (Notate each variation in some way--indicating instrument, method of playing and dynamics, so they can be played over several times.)

E. TIMBRE

1. Experiences with instrumental sounds.

Listen to and identify common instruments in the WIND-STRING-PERCUSSION families.

Live demonstrations on the instruments

RUSTY IN ORCHESTRVILLE, Capitol Records

DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "March of the Little Lead Soldiers," Pierné  
Trumpet (WIND)  
Flute (WIND)  
Low Strings (plucked)  
Violin (STRING)
- "Lullaby," Brahms  
String quartet (2 violins, viola, cello)

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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- "Dance of the Mosquito," Liadov  
Violins (buzzing--STRING)  
Flute (melody--WIND)
- "Tempest and Storm," Beethoven  
Full orchestra (WINDS-STRINGS-PERCUSSION)  
Kettle drums (PERCUSSION)

DISCOVERING MUSIC TOGETHER, Album S102, Follett  
Publishing Company

- "Swinging," (flute--WIND. Record A)
- "Jingle at the Window," (recorder--Wind.  
Record A)
- "I Can Play," (drum, tambourine, cymbals,  
sticks--PERCUSSION. Record B)

Play different types of instruments

Experiment with different ways of playing and its  
effect on the timbre.

Percussion: drum, triangle, cymbal, sticks, wood  
block, xylo (How different? It has  
definite pitches.)

Wind: vibrating column of air--whistle,  
song flute, straw, bottle

String: bow, pluck, strum--open strings on  
cello or violin, autoharp, piano  
strings, or rubber bands

Create original "sound pieces." Have children bring some  
thing(s) on which they can make three different sounds.  
Let each develop his own piece. (It could be a small  
group project, too. Change sound by substituting in-  
struments or ways of playing.)

Select instruments with appropriate timbre to accompany  
recorded music and songs. (Refer to previous lists of  
musical selections.)

2. Experiences with vocal sound.

Listen to and identify the different types of male and  
female voices (soprano, alto; tenor, baritone).

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## UNIT A -- SOUNDS

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DISCOVERING MUSIC TOGETHER, Album SI02, Follett  
Publishing Company

Soprano (high)

- "Eency, Weency, Spider," (Record 1-B)
- "We'll Hop and We'll Jump," (Record 1-A)

Contralto (low)

- "How I Love My Home," (Record 2-B)

Tenor (high)

- "Pop! Goes the Weasel," (Record 1-A)
- "Hickory, Dickory Dock," (Record 1-A)

Baritone (low)

- "See My Pony," (Record 1-A)
- "September," (Record 2-B)

Soprano and Tenor

- "How D'Ye Do My Partner," (Record 1-B)
- "Guessing Game," (Record 1-A)

Sing with appropriate voice quality to reflect the meaning of the text and the mood of the song. (Contrasting qualities of tonal color should be kept in the range of that which is at least pleasant to hear).<sup>1</sup>

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Chiapanecas," p. 31 (bright, gay)
- "Spring is Here," p. 66 (bright, gay)
- "I'm Glad," p. 21 (bright, gay)
- "Rest, My Dearest," p. 63 (quiet, reflective)
- "Sleeping Snowdrops," (quiet, reflective)
- "Sea Song," p. 53 (vigorous)
- "The Noble Duke of York," p. 81 (vigorous)

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing  
Company

- "Three Little Kittens," p. 45T (variety of feeling)

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<sup>1</sup>The Study of Music in the Elementary School: A Conceptual Approach  
(NEA Center, 1201 16th Street, N. W., Washington, D. C. 20036; MENC).

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UNIT A -- SOUNDS

Lesson #1 -- "Properties of Sound"

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3. Listen to and verbalize about how natural and environmental sounds are imitated in musical compositions.

DISCOVERING MUSIC TOGETHER, Book 1, Follett Publishing Company

- "World of Sound," p. 16a and 17a

DISCOVERING MUSIC TOGETHER, Album L100, Follett Publishing Company

- "World of Sound," (children playing, street sounds, mosquito, storms); other similar selections--"On the Trail," Grofe; "Clock Symphony," Haydn; "Carnival of the Animals," Saint Saëns.

SUPPLEMENTARY MATERIALS

1. A CHILD'S INTRODUCTION TO MUSICAL INSTRUMENTS (GLP101).  
Elmhurst, Illinois: Lyons Company. \$1.98
2. EXPLORATORY SOUND KITS. 51-17 Rockaway Beach Boulevard, Far Rockaway, New York 11691: Peripole Company.  
Kits using wood and hollow metal cylinders, solid metal, flat metal bars, bottles, balloons, straws and rubber bands are available from \$2.50 - \$10.50.
3. MAKING MUSIC YOUR OWN, Book 1. Box 362, Morristown, New Jersey 07960: Silver Burdett Company.
  - "The Sounds of Music" lessons (Recorded as part of the set of records for Book 1.)
4. PETER AND THE WOLF (LM-1803). 155 E. 24th Street, New York, New York 10010: RCA Victor.
5. SOUNDS I CAN HEAR. 1900 East Lake Avenue, Glenview, Illinois: Scott, Foresman and Company.

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State of Iowa

THE FIRST GRADE MUSIC SERIES

A publication of the

William E. Hawks Special Music Project

UNIT B RHYTHM

State of Iowa

Department of Public Instruction

Des Moines, Iowa

1968



State of Iowa  
DEPARTMENT OF PUBLIC INSTRUCTION  
Des Moines 50319

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CURRICULUM AND INSTRUCTION BRANCH

William J. Edgar, Director of Curriculum

Teacher's guide prepared by:

Norma Van Zee, Consultant, Special Music Project

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## FOREWORD TO TEACHERS

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Unit F, NOTATION, is a visual and aural approach to the reading of music symbols. It is divided into two lessons, "Melody Notation" and "Rhythm Notation." It should be used at the end of the year or after the students have had sufficient experiences with music to be able to associate its sounds with the proper symbols.

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OUTLINE OF UNITS

Unit A ... SOUNDS

Lesson #1 -- "Properties of Sound"

Unit B ... RHYTHM

Lesson #1 -- "Grouping the Beats"

Unit C ... MELODY

Lesson #1 -- "Recognizing the Phrase"

Unit D ... MOOD

Lesson #1 -- "The Feeling in Music"

Unit E ... FORM

Lesson #1 -- "A Musical Plan"

Unit F ... NOTATION

Lesson #1 -- "Melody Notation"

Lesson #2 -- "Rhythm Notation"



# TEACHER'S GUIDE

(First Grade)

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## UNIT B -- RHYTHM

## Lesson #1 -- "Grouping the Beats"

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Rhythm is patterns of sound in time. It can exist independently of melody or even of music. Children respond intuitively to its pulse, tempo, accent (meter) and grouping of long and short tones. Rhythm concepts are mental images of comparative durations of time.

### CONCEPTS

#### Review:

1. Rhythm is a fundamental element of music.
2. The basic beat in rhythm is an evenly spaced, repeated pulse.
3. Some beats are stronger, "accented."
4. Patterns are made up of sounds that are the same in length or of longer or shorter duration.

#### New:

5. The systematic grouping of beats into sets of 2's or 3's, resulting from the accenting of certain beats, is called the meter of music.

### SKILLS

1. Recognizing the pulse or beat of rhythm by sight and sound in things around us and in music.
2. Hearing and responding to the tempo of the beat.
3. Hearing and responding to the accented beat.
4. Recognizing and responding to the grouping of beats by accents into sets of 2's or 3's.
5. Recognizing and responding to patterns of long-short sounds that occur within the basic beat structure.

(Continued on next page)

# TEACHER'S GUIDE

(First Grade)

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UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"

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## APPRECIATIONS

1. Becoming aware of rhythm (beat and patterns) as it occurs in everyday life.
2. Becoming aware of tempo in the movements and sounds of things seen and heard.
3. Becoming aware of the natural groupings of sounds by the ear.
4. Becoming aware that rhythm makes a unique contribution to a selection of music; e.g., zest of a march, excitement of the gallop, serenity of a lullaby.

## VOCABULARY

1. Meter: grouping of beats by accents into sets of 2's or 3's or their combinations.
2. Rhythm pattern: grouping of sounds that are of even or uneven duration into units.

## BEFORE VIEWING THE FILM

1. The teacher should preview the film and be sure the children know the song material.
2. Have the students respond to the beat, accent and long-short patterns played on a drum.
3. Discuss briefly things that move in an even or uneven manner and how things can be grouped into sets.

## LEARNING OPPORTUNITIES in the film

1. Visual representation of the beat in nature and everyday activities.
2. Visual representation of the tempo of the beat.
3. Visual and aural experience with the accented beat.
  - a. Environmental illustrations
  - b. University of Iowa marching band

(Continued on next page)



TEACHER'S GUIDE

(First Grade)

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UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"

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4. Visual and aural experience with rhythm patterns of accented and weak beats.
5. Visual and aural experience with the grouping of beats by accents.  
METER groupings in sets of 2's

- "Go Tell Aunt Rhody," American Folk Song  
MAKING MUSIC YOUR OWN, Book 1, p. 13, Silver  
Burdett Company
- "Turkish March," Beethoven

METER groupings in sets of 3's

- "America," Traditional  
MAGIC OF MUSIC, Book 1, p. 119, Ginn and Company  
MAKING MUSIC YOUR OWN, Book 1, p. 42, Silver  
Burdett Company
- "Waltz in A<sup>b</sup>," Brahms  
LISTENING ACTIVITIES, Vol. II, RCA Victor

6. Summary and review of the components of rhythm: beat (and its tempo) and meter (grouping into sets by accents).
  - "Bluebird, Bluebird," Traditional Singing Game

AFTER VIEWING THE FILM

1. Discuss the components of rhythm as seen and heard in the film.
2. Review the songs and their metric grouping.
3. Clap and move to meter groupings written on the chalkboard or played on a drum.
4. Write in blank notation and clap the rhythm of the melody of a familiar song. (Notice the patterns of long-short sounds.)

(Continued on next page)

TEACHER'S GUIDE

(First Grade)

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UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"

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ADDITIONAL LEARNING OPPORTUNITIES

1. Hearing and responding with bodily movements and/or dramatization to the beat, tempo and pattern (even-uneven) of the rhythm of songs or recorded selections.

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.

- "Poor Bird," p. 18 (beat: even)
- "My Shadow," p. 49 (beat, tempo: even)
- "Little Red Caboose," p. 103 (tempo)
- "Eency, Weency Spider," p. 7 (uneven)
- "Intry Mintry," p. 40 (uneven)
- "Marching Song," p. 14 (walk--even; skip--uneven)
- "Who Will Come," p. 120 (walk--even; skip--uneven)
- Piano Rhythms (Ways of walking--coordinate with materials suggested in ADVENTURES IN MUSIC)
  - "Gavotte & Variations," p. 24 (slow, stately)
  - "Trumpet Tune," p. 25 (stately march)
  - "Gavotte," p. 24 (tiptoe quickly)
  - "For Children," p. 25 (lumbering)
  - "Children's Ballet," p. 27 (run and walk briskly)

- Drum Rhythms, p. xiv for suggestions

MAKING MUSIC YOUR OWN, Book 1, Silver Burdett Company

- "Rig-A-Jig," p. 16 (even and uneven)
- "Clap Your Hands," p. 12 (beat: even)
- "Pretty Trappings," p. 6 (beat: even)
- "Carrousel," p. 133 (tempo)

DANCE-A-STORY, RCA Victor

- "Noah's Ark," (work rhythms: animal movements)

ADVENTURES IN MUSIC, Grade 1, RCA Victor

- "The Ball," Bizet (even: fast tempo: steady beat of 2's)

Listen for  pattern  
chooka-chooka

(Continued on next page)



TEACHER'S GUIDE

(First Grade)

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UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"

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- "Air Gai," Gluck (even: accented beat) 
- "Aragonaize," Massenet (uneven--play ) on tambourines or sticks as accompaniment)
- "March," Prokofieff (even: slow beat in 4's)
- "Cradle Song," Bizet (uneven: write tune in blank notation and sing and clap lightly)
- "Walking Song," Thompson (tempo: beat: even) Verbalize about and act out different ways of walking as suggested by the music.

2. Responding to visual representations (charts, pictures, blank notation) of beats and patterns of long and short sound through bodily movements, chanting and playing rhythm instruments.

THRESHOLD TO MUSIC, Fearon Publishers

- Charts #1-9 (Teaching suggestions, p. 3-22; use rhythm syllables or the words long and short; use tick-tock block for clock, sandblock for swing, triangle for jumping in Chart #1; use sandblock on "Keep Cool," tick-tock block on "Simmer Down," sticks on "Worry," in Chart #9.)

MAKING MUSIC YOUR OWN, Book 1, Silver Burdett Company

- "The Porcupine," p. 106 (pictures and word patterns)
- "I Bought Me a Cat," p. 37 (pictures and word patterns)

PICTURES--BLANK NOTATION

- Rhythm patterns of names of children, animals, holidays, toys, etc.



(Christ-mas)



(Ha-llo-ween)

- DANCE-A-STORY, RCA Victor  
"Noah's Ark," p. 16, 18 (use sandblocks, sticks and triangles), 27, 31.

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# TEACHER'S GUIDE

(First Grade)

## UNIT B -- RHYTHM






## Lesson #1 -- "Grouping the Beats"

ORIGINAL COMPOSITION by children. (Notate for instruments, use a familiar song rhythm pattern, e.g., "Mary Had a Little Lamb," and say or think words.)

Tick-Tack Block   
 Sandblock   
 Triangle   
 Sticks // 2 // 2 // 2 // 2 // 2 // 2 etc.

3. Differentiating between the beat and the rhythm patterns of words, melodies and rhymes through listening, singing, playing, moving and visualizing (blank notation). Combine the beat and patterns if the children seem ready.

EXPLORING MUSIC, Book 1, Holt, Rinehart, and Winston, Inc.

- "The Farmer," p. 5 (one pattern ; add actions or sandblocks on the accented beat)
- "Shake the Papaya Down," p. 109 (one pattern)
- "Summer Morning," p. 147 (one pattern; compare to p. 5)
- "Hey, Betty Martin," p. 11 (Compare patterns in measures 1, 2, and 4, step or play sticks on the beat.)
- "Trot, Pony, Trot," p. 140 (Pick out pattern ; add woodblock on beat )
- "Now Run Along Home," p. 32 (Pick out words that do not use  pattern.)  
Compare to "English Jig," p. 26 (gall-op-ing).
- "Bingo," p. 21 (word pattern )  
B I N G O

MAKING MUSIC YOUR OWN, Book 1, Silver Burdett Company

- "Three Craw," p. 96 (Play melodic rhythm on sticks; play and chant "craw, craw" on the beat--use sandblocks)
- "May Baskets," p. 140 (melody moves with the beat)

(Continued on next page)



TEACHER'S GUIDE


(First Grade)

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UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"


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- Compare pattern for p. 111 and 57 ()
- "Row Your Boat," p. 66 (Step or pull on the accented beats.)

THRESHOLD TO MUSIC, Fearon Publishers

- Rhymes, p. 4, 5, 15, 20, 22, 39
- Charts, #5, #8, #9 (combine beat and patterns)

ADVENTURES IN MUSIC, Grade 1, RCA Victor






- "Pantomime," Kabalevsky (Follow suggestion #3 in teacher's guide with record; contrast to steady beat.)
- "Ballet of the Sylphs," Berlioz (Listen to and tap the steady beat in 3's, contrast with the uneven melodic pattern in the first four measures. Children can sing this tune--p. 20.)
- "Air Cai," Gluck (Discover the  pattern and chant--e.g., "Trot, Little Pony" and clap.)

4. Identify familiar songs from hearing and seeing the rhythm patterns of the melody. For example:

"Star Spangled Banner"  
"Battle Hymn of the Republic"  
"Happy Birthday"

5. Discover the meter of music by listening for the accented beat. Involve the children through counting, clapping, moving, playing instruments and visualizing the beats and the groupings (sets).

EXPLORING MUSIC, Book 1, Holt, Rinehart, and Winston, Inc.

- "Dance, Thumbkin," p. 3 (Meter )
- "The Farmer," p. 5 (Meter  --use work actions to feel the accented beat)
- "Button, You Must Wander," p. 10 ( -play the game suggested)
- "Soldier Boy," p. 15 ( -step to the beat. Play strong-weak beat on sandblock and sticks.)
- "Oh, Where Has My Little Dog Gone?" p. 44 ( -follow teaching suggestions in the book for rhythm and meter.)

(Continued on next page)



TEACHER'S GUIDE

(First Grade)

UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"

- "Bright Stars," p. 152 (  $\frac{2}{4}$  -play triangle on accented beat)
- "Morning is Come," p. 153 (  $\frac{3}{4}$  -play triangle on accented beat, sticks and tick-tock block on beats 2 and 3; illustrate with creative movement)

MAKING MUSIC YOUR OWN, Book 1, Silver Burdett Company

- "Winter, Good-by!" p. 79 (  $\frac{3}{4}$  -follow teaching suggestions for meter)
- "Don Juan Periquito," p. 98 (  $\frac{3}{4}$   $\frac{2}{4}$  -follow teaching suggestions for visuals and game to play)
- "It Rained a Mist," p. 120 (  $\frac{3}{4}$  -listen for the long, accented beat; create movements to express it [e.g., opening umbrella on beats 1 and 2, closing it on beat 3])

ADVENTURES IN MUSIC, Grade 1, RCA Victor

- "Ballet of the Sylphs," Berlioz
- "Waltz of the Doll," Delibes (  $\frac{3}{4}$  -create dance or dramatization; use instruments)
- "Pantomime," Kabalevsky (  $\frac{2}{4}$  -dramatize the heavy accented beats; play the sandblocks on the accents. Teaching suggestions on p. 49.)
- "Parade," Ibert (  $\frac{2}{4}$  teaching suggestions on pp. 51-52)

DANCE-A-STORY, RCA Victor

- "Noah's Ark," (  $\frac{4}{4}$   $\frac{3}{4}$  dramatize, responding to accents. Play appropriate instruments on the beats.)

6. Create a variety of metric groupings using pictures and have children clap, play and count them.



(Continued on next page)

TEACHER'S GUIDE

(First Grade)

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UNIT B -- RHYTHM

Lesson #1 -- "Grouping the Beats"

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SUPPLEMENTARY MATERIALS

1. Classroom Rhythms. 93 Myrtle Drive, Great Neck, New York:  
Classroom Materials, Inc.
2. Doll, Edna, and Mary Jarman Nelson. Rhythms Today! 460 S.  
Northwest Highway, Park Ridge, Illinois 60068: Silver  
Burdett Company (Book and two record albums)
3. Doolin, Dr. Howard A. A New Introduction to Music, Level One:  
Pitch and Duration of Tone. Park Ridge, Illinois:  
General Words and Music Company, 1966. (A conceptual  
and skill approach using bells.)
4. Wilson, Harry R. and others. Growing With Music. Englewood  
Cliffs, New Jersey: Prentice-Hall, Inc. Pp. xi-xii.



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A publication of the

William E. Hawks Special Music Project

UNIT C   MELODY

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### GENERAL OBJECTIVES

1. To expand the student's concepts of the elements of music to include timbre, meter, phrase, repetition and contrast, form and mood.
2. To develop the concept that musical sounds can be visually represented by a system of notation.
3. To further develop skills in listening, performing, creating, and moving to music which will make the student's musical experiences more satisfying and enjoyable.
4. To develop a vocabulary with which to verbalize about musical discoveries and experiences.
5. To further develop the student's awareness of music and its basic elements as a part of his heritage and everyday life.
6. To further develop the student's awareness that music is a personal means of expression and communication.
7. To provide experiences that allow the student to accept or reject, to make associations, and to determine relationships as a part of his musical discoveries.

O U T L I N E   O F   U N I T S

Unit A ... SOUNDS

Lesson #1 -- "Properties of Sound"

Unit B ... RHYTHM

Lesson #1 -- "Grouping the Beats"

Unit C ... MELODY

Lesson #1 -- "Recognizing the Phrase"

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Unit F ... NOTATION

Lesson #1 -- "Melody Notation"

Lesson #2 -- "Rhythm Notation"



# TEACHER'S GUIDE

(First Grade)

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UNIT C -- MELODY

Lesson #1 -- "Recognizing the Phrase"

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Melody is a rhythmically organized succession of single tones. These tones may be repeated or moved up and down by steps or skips. It is the contour or pitch line that determines the character of the melody. Melodies are composed of tonal patterns grouped by repetition or contrast into phrases. The development of melodic concepts requires tonal and rhythmic imagery.

## CONCEPTS

### Review:

1. Sounds may be high or low pitched.
2. Melody is a succession of pitches or tones that are repeated or changed (they can step or jump).
3. Melody has shape or contour.

### New:

4. A complete melody is composed of like, similar, or contrasting phrases.
5. Melodies and phrases are often based upon simple tonal patterns that are repeated or changed.

## SKILLS

1. Singing melodies and tone patterns accurately (from visual representation and aural memory).
2. Hearing phrases within a melody and recognizing them as alike or different.
3. Hearing the general contour of a melodic phrase.
4. Hearing simple tone patterns within a phrase.

(Continued on next page)



# TEACHER'S GUIDE

(First Grade)

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## UNIT C -- MELODY

## Lesson #1 -- "Recognizing the Phrase"

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5. Developing an awareness of the use of tone patterns within a phrase or several phrases of a melody.
6. Responding through physical movement to melodic contour and phrases.

### APPRECIATIONS

1. Enjoyment derived from playing, singing and listening to beautiful melodies.
2. Awareness of pitch as a part of the world around us.
3. Awareness that melodic contour can be visualized. (hand motions, blank notation, physical actions)
4. Awareness that melodies contain shorter sections (phrases) combined in various ways to express a musical idea.

### VOCABULARY

1. Pitch: the highness or lowness of a tone or musical sound.
2. Melody: an organized succession of tones that express a musical idea.
3. Phrase: a musical thought (usually two, three or four measures in length) which reaches a point of rest. Phrases are combined to create a melody as clauses are combined to make a sentence.
4. Melodic Pattern: short sequence of tones that form a unit.

### BEFORE VIEWING THE FILM

1. The teacher should preview the film before showing it to the students.
2. The students should have experience listening for and singing short tone patterns.
3. The students should recognize and be able to illustrate the general contour line of a melody.

(Continued on next page)



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UNIT C -- MELODY

Lesson #1 -- "Recognizing the Phrase"

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LEARNING OPPORTUNITIES in the film

1. Opportunity to associate the idea of pitch with sounds heard as part of everyday life.
2. Visual, aural and body movement experience with the up, down or forward movement of the tones that make up a melody.
  - "Lavender's Blue," English Nursery Song  
THIS IS MUSIC, Book 1, p. 137, Allyn and Bacon, Inc.  
THE MAGIC OF MUSIC, Book 1, p. 94, Ginn and Company  
(Monticello elementary students--Waldemar Sundet, Instructor)
3. Visual, aural, and body movement experience with phrases in a melody.
  - LISTENING ACTIVITIES, Vol. II, RCA Victor
  - "Melody in F," Rubinstein  
(Sally Garfield dance class--Iowa City)
4. Opportunity to see, hear and sing a song by phrases.
  - "Bow, Bow, O Belinda," American Singing Game  
THIS IS MUSIC, Book 1, p. 54, Allyn and Bacon, Inc.  
GROWING WITH MUSIC, Book 1, p. 43, Prentice-Hall, Inc.
5. Opportunity to see, hear and sing tonal patterns within a phrase.
  - "Bow, Bow, O Belinda," American Singing Game

AFTER VIEWING THE FILM

1. Review the way melodies move; draw the contour of a familiar song on the chalkboard.
2. Play a pattern that steps, jumps or stays on the same pitch on the piano or bells.
3. Have children sing high-low pitches and use hand and body movements to indicate pitches and direction of melodies. (Choose familiar songs for musical illustrations.)

(Continued on next page)



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UNIT C -- MELODY

Lesson #1 -- "Recognizing the Phrase"

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4. Verbalize about what a melody is using their vocabulary words.
5. Practice phrases and patterns in "Lavender's Blue."

ADDITIONAL LEARNING OPPORTUNITIES

1. Verbalize about melodic movement using the vocabulary words of pitch, step-jump, tone pattern, alike-different phrases.
2. Listen for melodic contour, phrases and familiar tone patterns in recorded music. (Indicate through physical movement, drawings, playing or singing.)

ADVENTURES IN MUSIC, Grade 1, RCA Victor

- "Aragonaise," Massenet (a four tone repeated pattern)
- "The Ball," Bizet (melodic contour and phrases)
- "Ballet of the Sylphs," Berlioz (melodic contour and phrases--pattern F# A D: scale steps 3, 5, 8)
- "Ballet of the Unhatched Chicks," Moussorgsky (Where is the pattern that steps up?)
- "March," Prokofieff (Accompaniment pattern CGCG and melody pattern EEGGC [scale steps 3, 5, 8] can be played and sung.)
- "March," Rossini-Britten (bugle call pattern; sing tah, tah and play on bells in Key of F [AFCAFC AFC] scale steps 3, 1, 5, 3, 1, 5, 3, 1, 5)
- "Cradle Song," Bizet (melodic contour, phrases)

LISTENING ACTIVITIES, Vol. II, RCA Victor

- "Little Hunter," Kullak (Sing the bugle call with tah--p. 6, #1 is F)
- "Waltzing Doll," Poldini (Where does the melody step up scalewise?)

3. Listening for and responding to melodic contour and phrases in song material through body movements, use of instruments, etc.

(Continued on next page)



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UNIT C -- MELODY

Lesson #1 -- "Recognizing the Phrase"

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MAGIC OF MUSIC, Book 1, Ginn and Company

- "One Potato," p. 89 (stepwise melody)
- "In Autumn," p. 22 (stepwise melody)
- "Autumn Rainbow," p. 23 (arching melody)
- "Come Over and Play," p. 101 (clear phrase structure)
- "My Little Red Drum," p. 13 (repeated phrases)
- "March of the Little Flags," p. 123 (reverse directions on each phrase)

THIS IS MUSIC, Book 1, Allyn and Bacon, Inc.

- "Jack in the Box," p. 48 (single, repeated tone)
- "Pick a Bale of Cotton," p. 50 (melody jumps up and down)
- "Hey, Betty Martin," p. 52 (reverse directions on each phrase)

4. Sing and play tone patterns found in songs. Indicate melodic movements by hand levels, blank notation, numbers or letters (on bells).

MAGIC OF MUSIC, Book 1, Ginn and Company

- "Buenos Dias," p. 9 (Buenos Dias)  
D D B G
- "My Little Red Drum," p. 13 (tum-tum, tum-tum)
- "Come, Dance," p. 11 (come, come)
- "Mister Snail," p. 103 (five note repeated pattern)
- "Go to Sleep," p. 110 (two pattern song)
- "Funny Little Bunny," p. 105 (hippity, hop)

THIS IS MUSIC, Book 1, Allyn and Bacon, Inc.

- "My Old Dan," p. 62 (jog, jog, jog, jog)
- "The Bee," p. 69 (buzz, buzz, buzz--contrast melodic direction in line one and line three)
- "When We Go Out," p. 18 (first two measures--children chant tune)

5. Play tone pattern game--having several patterns drawn on cards or chalkboard and asking the group that has that pattern to respond when their pattern is played by the teacher.

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UNIT C -- MELODY

Lesson #1 -- "Recognizing the Phrase"

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6. Playing a repeated pattern as an ostinato accompaniment and/or introduction and coda.

THIS IS MUSIC, Book 1, Allyn and Bacon, Inc.

- "Winter is Over," p. 120 (C, A pattern for "Cuckoo." Use as introduction and coda.)
- "Kitty Cat and the Mouse," p. 58 (Use the C scale [last measure] as introduction--repeat pattern at end letting the dynamics fade away.)
- "Fire! Fire!" p. 74 (Use first measure as introduction--play on bells and triangle or cymbal.)
- "El Florón," p. 146 (play  $\underline{G}, A | G \underline{\dot{z}}$  on the bells)
- "Trois P'tits Bonshomm's," p. 150 (Use octave jump C-C as introduction and coda.)

MAGIC OF MUSIC, Book 1, Ginn and Company

- "Rain Dance Song," p. 138 (Play 2 tone accompaniment on the piano.)
- "Baby Steps and Giant Steps," p. 126 (Play  $G \underline{\dot{z}} | G \underline{\dot{z}} | D \underline{\dot{z}}$   $G \underline{\dot{z}}$  as accompaniment for each line--chant "walk" to the tones.)
- "God, Our Loving Father," p. 115 (Play  $A \underline{\dot{z}} | A \underline{\dot{z}} | E \underline{\dot{z}}$   $A \underline{\dot{z}}$  as accompaniment for each line. Notice that the song starts on C.)

7. Create a melody to sing or play following specified melodic directions. (Indicate verbally or by numbers or contour lines.)  
Create melodies or tonal patterns to illustrate a story.

THIS IS MUSIC, Book 1, Allyn and Bacon, Inc.

- "The Fire Truck," p. 75

STORIES THAT SING, Boston Music Company, Boston, Mass.

Create stories in sound asking the children to talk about and act out what the melodies suggest.

Create a melody from a picture or other visual stimulus.

Create a melody for word patterns, a poem or rhyme using a limited number of pitches (2 or 3).

THIS IS MUSIC, Book 1, Allyn and Bacon, Inc.

- Rhymes, pp. 118-119, 33, 141
- Tone Calls, Conversation, Word Patterns, pp. 15, 17, 20

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UNIT C -- MELODY

Lesson #1 -- "Recognizing the Phrase"

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MAGIC OF MUSIC, Book 1, Ginn and Company

- Poems, p. 20, 30, 39, 194-5
- Word Patterns:
  - Good Morning, 4
  - Good Afternoon, 4
  - Buenos Dias, 9
  - Sunny, 21
  - Come Over, 101
- Conversation:
  - 206-7

8. Play conversation games with the child answering using a specified tonal pattern.

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WALTER TOSCANINI for the use of Ride of the Valkyries conducted by Arturo Toscanini.

We wish to thank the many people who contributed their time and talents in the preparation and production of the films and materials for this first grade music series.



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State of Iowa

THE FIRST GRADE MUSIC SERIES

A publication of the  
William E. Hawks Special Music Project

UNIT D MOOD

State of Iowa  
Department of Public Instruction  
Des Moines, Iowa

1968

State of Iowa  
DEPARTMENT OF PUBLIC INSTRUCTION  
Des Moines 50319

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## I N T R O D U C T I O N

"The First Grade Music Series" is a partial fulfillment of the William Elisha Hawks' will. He died January 10, 1959, at Cambridge, Iowa, leaving the entire amount of his estate to "the Iowa state public school fund."

The money was to be used to "promote instruction in vocal music and proper development of the lungs of children attending kindergarten, first, and second grades in the public schools of the state of Iowa."

It was his belief that such training would result in said children becoming better citizens and more healthy persons.

The State Treasurer, Attorney General and Superintendent of Public Instruction administer the funds.

The Department of Public Instruction hired a Special Music Project consultant to plan and develop a music program, which will be available on a statewide basis, in accordance with the terms of the will. A second step is the "First Grade Music Series" which consists of this teacher's guide and the films and materials necessary for implementing the outlined objectives of musical concepts, skills, and appreciations appropriate to this grade level.

As time permits, the consultant will further promote musical instruction through workshops at the local level.



## FOREWORD TO TEACHERS

The films produced for this first grade music series are designed to help the student discover and develop concepts of the elements of music appropriate to the grade level. Skills and appreciations are introduced and developed as the student becomes involved in hearing, making, and responding to music in the recorded lessons and suggested follow-up experiences.

The series is divided into six units of learning. The units may be used individually or the series as an organizational core for the first grade music program.

Each unit contains the recorded lessons and a teacher's guide indicating the source and use of the materials in the lessons. Most materials recorded or suggested for additional learning opportunities are provided in the unit kit.

The additional learning opportunities are suggestions for the teacher to use in integrating the prepared lessons with her own materials and music program. The degree of follow-up will determine the ultimate value of the prepared lessons in the student's musical growth.

Unit F, NOTATION, is a visual and aural approach to the reading of music symbols. It is divided into two lessons, "Melody Notation" and "Rhythm Notation." It should be used at the end of the year or after the students have had sufficient experiences with music to be able to associate its sounds with the proper symbols.

THE FILMS SHOULD BE PREVIEWED BY THE TEACHER BEFORE THEIR USE IN THE CLASSROOM. THEY ARE INTENDED AS PARTICIPATION LESSONS WITH THE TEACHER AND STUDENTS BECOMING INVOLVED IN THE LEARNING EXPERIENCES AS INDICATED. WHEN RECORDS ARE PLAYED, CARE SHOULD BE TAKEN TO USE THE CORRECT SPEED AND NEEDLE.



## GENERAL OBJECTIVES

1. To expand the student's concepts of the elements of music to include timbre, meter, phrase, repetition and contrast, form and mood.
2. To develop the concept that musical sounds can be visually represented by a system of notation.
3. To further develop skills in listening, performing, creating, and moving to music which will make the student's musical experiences more satisfying and enjoyable.
4. To develop a vocabulary with which to verbalize about musical discoveries and experiences.
5. To further develop the student's awareness of music and its basic elements as a part of his heritage and everyday life.
6. To further develop the student's awareness that music is a personal means of expression and communication.
7. To provide experiences that allow the student to accept or reject, to make associations, and to determine relationships as a part of his musical discoveries.

O U T L I N E   O F   U N I T S

Unit A ... SOUNDS

Lesson #1 -- "Properties of Sound"

Unit B ... RHYTHM

Lesson #1 -- "Grouping the Beats"

Unit C ... MELODY

Lesson #1 -- "Recognizing the Phrase"

Unit D ... MOOD

Lesson #1 -- "The Feeling in Music"

Unit E ... FORM

Lesson #1 -- "A Musical Plan"

Unit F ... NOTATION

Lesson #1 -- "Melody Notation"

Lesson #2 -- "Rhythm Notation"

# TEACHER'S GUIDE

(First Grade)

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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Mood, the way music makes you feel, is communicated through the selection and organization of melody, rhythm, harmony, tempo, dynamics, tone color and text. Children can immediately associate themselves with mood and express their feelings in singing, playing and moving.

## CONCEPTS

1. Music can create different moods or types of feelings within us.
2. Various expressive elements are combined to create mood (e.g. tempo and dynamics: timbre and text).
3. Music is a means of expressing our feelings.

## SKILLS

1. Listening to determine the overall mood of a musical selection.
2. Listening to discover what expressive elements are used to create the mood.
3. Singing with the type of voice quality appropriate for expressing the mood of the text and music.
4. Selecting appropriate accompaniment instruments to enhance the mood of a song.
5. Creating bodily movements, dramatizations and drawings that convey the general mood of a musical selection.
6. Creating musical settings for poems and rhymes that are appropriate to the mood and meaning of the words.

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TEACHER'S GUIDE

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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APPRECIATIONS

1. Awareness that music stimulates emotional and physical response.
2. Awareness that performers have a responsibility in expressing the mood of the music.
3. Awareness that music is a form of expression for the composer, performer and listener.
4. Awareness that mood is the result of the interaction of several musical elements.

VOCABULARY

1. Mood: that quality of music which conveys a "way of feeling."
2. Tempo: the speed at which the music moves.
3. Dynamics: the relative loudness or softness of sounds.
4. Timbre: the characteristic quality of the sound of different instruments and voices.

BEFORE VIEWING THE FILM

1. The teacher should preview the film. THERE IS NO ACTIVE STUDENT PARTICIPATION in this film. It is designed to appeal to the emotions and motivate discussion and exploration.
2. The students should discuss things that affect the way they feel.
3. The word MOOD should be introduced in connection with the way one feels (e.g., happy mood).

LEARNING OPPORTUNITIES in the film

1. Visual and aural experience with four general types of mood.
  - "Medieval Song" from Suite for Puppeteers, Dr. Francis J. Pyle

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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- "Ivan the Simpleton," original Russian jazz score
  - "Electronic Music," original score created at the University of Iowa
  - "Ride of the Valkyries," Wagner
2. Opportunity to explore the expressive elements used in creating a general mood for a composition, (e.g. tempo and rhythm: timbre: dynamics: text).
- Musical examples given in #1.
  - "Hush Little Baby," Southern Folk Song  
GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.,  
p. 21  
MAKING MUSIC YOUR OWN, Book 1, Silver Burdett Company,  
p. 129
3. Visual and aural experience illustrating music's ability to express feeling.
4. Opportunity to hear a lullaby sung with the appropriate type of voice and accompaniment to express the mood.
- "Hush Little Baby," Southern Folk Song

AFTER VIEWING THE FILM

1. Discuss "feeling" and music. Ask the children for other examples (e.g., band music, religious songs, party songs, etc.).
2. Sing several familiar songs with different moods and discuss the expressive elements used (tempo, rhythm, dynamics, text).

ADDITIONAL LEARNING OPPORTUNITIES

1. Singing with the quality of voice that will best express the meaning and feeling of the words.  
MAGIC OF MUSIC, Book 1, Ginn and Company
  - "Sing, Sing Along," p. 5
  - "Skipping in Fun," p. 132
  - "I Like to Sing," p. 3

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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- "Go to Sleep," p. 110
  - "Sleepy Song," p. 108
  - "Secrets," p. 6
  - "Fairy Lights," p. 37
  - "Snow," p. 26
  - "Baby Steps and Giant Steps," p. 126 (contrast)
  - "Elephants and Kitty-cats," p. 128 (contrast)
- GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.
- "Jeremiah, Blow the Fire," p. 83 (contrast)
  - "Hey, Betty Martin," p. 36
  - "Sleeping Snowdrops," p. 18
  - "Spanish Lullaby," p. 65
  - "A-Hunting We Will Go," p. 34

2. Responding to the mood(s) and the expressive elements in the music through creative bodily movements, dramatizing, visualizing (e.g., pictures, line drawings) and verbalizing.

DANCE-A-STORY, RCA Victor

- "Little Duck" (Let children create own story and movements to music without narration.)

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "All Night, All Day," p. 16
- "Marching Song," p. 17
- "Sleeping Snowdrops," p. 18 (draw pictures)
- "Chiapanecas," p. 31
- "Tarantella," p. 153 (piano)

MAGIC OF MUSIC, Book 1, Ginn and Company

- "Snow," p. 26 (draw picture)
- "Sparkling Snow," p. 27 (piano)
- "Dinosaur," p. 106
- "Go to Sleep," p. 110
- "Sweet and Low," p. 111 (piano)
- "Baby Steps and Giant Steps," p. 126
- "Marche Slave," p. 127 (piano)
- "Elephants and Kitty-cats," p. 128
- "Skipping," p. 133 (piano: contrast)

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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CLASSROOM CONCERT, Bowmar Records

Album for the Young, Tchaikovsky

- "Morning Prayer," (contrast in style, tempo)
- "March of the Tin Soldiers," (contrast in style, tempo)
- "The Sick Doll" } Dramatize and verbalize
- "The Doll's Burial" } about differences in
- "The New Doll" } tempo and rhythm
- "In Church," (move to the dignified march)

Memories of Childhood, Pinto

- "Run, Run," (contrasting sections)
- "Sleeping Time," (dramatize a story from the music)

3. Selecting instruments to accompany a musical selection that will enhance the mood of the piece.

MAGIC OF MUSIC, Book 1, Ginn and Company

- "Butterfly," p. 34
- "Fairy Lights," p. 37
- "After School," p. 98
- "Dinosaur," p. 106
- "Dearest Child," p. 110
- "Clap Your Hands," p. 135
- "Sparkling Snowflakes," p. 27 (piano)
- "Marche Slave," p. 127 (piano)
- "Sweet and Low," p. 111 (piano)
- "My Little Red Drum," p. 13

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Sleeping Snowdrops," p. 18
- "Chiapanecas," p. 31 (guiro block)
- "Rest, My Dearest," p. 63
- "Jeremiah, Blow the Fire," p. 83
- "Hey, Betty Martin," p. 36
- "Little Red Caboose," p. 50
- "A Prayer," p. 71 (poem)
- "Mrs. Peck Pigeon," p. 75 (poem)
- "Tarantella," p. 153 (piano)
- "Dancing Doll," p. 160 (piano)

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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CLASSROOM CONCERT, Bowmar Records

Album for the Young, Tchaikovsky

- "March of the Tin Soldiers," (sticks)
- "The Doll's Burial," (drum)
- "In Church," (Use a high and low pitched instrument to imitate female and male voices in the choir.)
- "Run, Run," (Use two instruments to show different sections and style [staccato and legato] sticks, sandblock.)
- "Children's March," Grainger (Add high pitched instruments to enhance light-hearted mood.)

4. Create a composition for several instruments--vary the mood by changing the tempo, dynamics, type of instruments or rhythm.

Guiro



Finger cymbals



Sticks



5. Create a melody and/or instrumental accompaniment to express the mood of a poem or rhyme (use only two or three pitches).

MAGIC OF MUSIC, Book 1, Ginn and Company

- "Whispers," p. 6
- "Such Lovely Things," p. 18
- "Now That It's Autumn," p. 20
- "Blow, Wind, Blow," p. 30

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

- "Mrs. Peck Pigeon," p. 75
- "All Things Bright and Beautiful," p. 73

RHYMES

- "Star Light, Star Bright"
- "Bye Baby Bunting"
- "Jack Be Nimble"
- "To Market, To Market"

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TEACHER'S GUIDE

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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6. Create a story that encompasses a variety of moods. Have children select songs or recorded selections, instruments, and bodily movements to illustrate moods. For example:

Song stories in Magic of Music, Ginn and Company  
My Playful Scarf, Children's Record Guild  
Stories That Sing, Boston Music Company  
Christmas or Halloween playlet

7. Compare two musical selections with similar or contrasting moods. Explore what elements contribute to mood.

MAGIC OF MUSIC, Book 1, Ginn and Company

Similar

"I Like to Sing," p. 3  
and  
"Sing, Sing Along," p. 5  
and  
"Come Over and Play," p. 101  
(text, tempo)  
"Sleepy Song," p. 108  
and  
"Go to Sleep," p. 110  
(text, rhythm, tempo)  
"Clouds," p. 19  
and  
"Waltz," piano, p. 34  
(rhythm)

Contrasting

"Baby Steps and Giant Steps,"  
p. 126 (tempo, dynamics, text)  
"Elephants and Kitty-cats," p. 128  
(tempo, dynamics)  
"Fairy Lights," p. 27  
and  
"Dinosaur," p. 106  
(tempo, dynamics, text)  
"Marche Slave," p. 127  
and  
"March of the Toys," p. 64  
(tempo, dynamics, style--  
legato/staccato)

GROWING WITH MUSIC, Book 1, Prentice-Hall, Inc.

List of songs with contrasting moods: p. viii

CLASSROOM CONCERT, Bowmar Records

Contrast

- "Morning Prayer," Album for the Young,  
Tchaikovsky (band 1, side 1)
- "March of the Tin Soldiers," Album for the Young,  
Tchaikovsky (band 5, side 1)  
Contrast in the tempo, dynamics and style (legato  
vs. staccato).

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UNIT D -- MOOD

Lesson #1 -- "The Feeling in Music"

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- "Devil's Dance," Stravinsky (band 15, side 2)
- "Little Girl Imploring Her Mother," Rebikoff (band 16, side 2)  
Contrast in the tempo and rhythm patterns and the jerky vs. flowing melodic lines.

Similar

- "The Doll's Burial," Album for the Young, Tchaikovsky (band 7, side 1)
- "In Church," Album for the Young, Tchaikovsky (band 4, side 2)  
Similar in stately tempo, minor mode, chordal harmonic structure and stepwise melodic line.

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THE FIRST GRADE MUSIC SERIES

A publication of the  
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UNIT E FORM

State of Iowa

Department of Public Instruction

Des Moines, Iowa

1968



State of Iowa  
DEPARTMENT OF PUBLIC INSTRUCTION  
Des Moines 50319

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William J. Edgar, Director of Curriculum

Teacher's guide prepared by:

Norma Van Zee, Consultant, Special Music Project

## I N T R O D U C T I O N

"The First Grade Music Series" is a partial fulfillment of the William Elisha Hawks' will. He died January 10, 1959, at Cambridge, Iowa, leaving the entire amount of his estate to "the Iowa state public school fund."

The money was to be used to "promote instruction in vocal music and proper development of the lungs of children attending kindergarten, first, and second grades in the public schools of the state of Iowa."

It was his belief that such training would result in said children becoming better citizens and more healthy persons.

The State Treasurer, Attorney General and Superintendent of Public Instruction administer the funds.

The Department of Public Instruction hired a Special Music Project consultant to plan and develop a music program, which will be available on a statewide basis, in accordance with the terms of the will. A second step is the "First Grade Music Series" which consists of this teacher's guide and the films and materials necessary for implementing the outlined objectives of musical concepts, skills, and appreciations appropriate to this grade level.

As time permits, the consultant will further promote musical instruction through workshops at the local level.



## FOREWORD TO TEACHERS

The films produced for this first grade music series are designed to help the student discover and develop concepts of the elements of music appropriate to the grade level. Skills and appreciations are introduced and developed as the student becomes involved in hearing, making, and responding to music in the recorded lessons and suggested follow-up experiences.

The series is divided into six units of learning. The units may be used individually or the series as an organizational core for the first grade music program.

Each unit contains the recorded lessons and a teacher's guide indicating the source and use of the materials in the lessons. Most materials recorded or suggested for additional learning opportunities are provided in the unit kit.

The additional learning opportunities are suggestions for the teacher to use in integrating the prepared lessons with her own materials and music program. The degree of follow-up will determine the ultimate value of the prepared lessons in the student's musical growth.

Unit F, NOTATION, is a visual and aural approach to the reading of music symbols. It is divided into two lessons, "Melody Notation" and "Rhythm Notation." It should be used at the end of the year or after the students have had sufficient experiences with music to be able to associate its sounds with the proper symbols.

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### GENERAL OBJECTIVES

1. To expand the student's concepts of the elements of music to include timbre, meter, phrase, repetition and contrast, form and mood.
2. To develop the concept that musical sounds can be visually represented by a system of notation.
3. To further develop skills in listening, performing, creating, and moving to music which will make the student's musical experiences more satisfying and enjoyable.
4. To develop a vocabulary with which to verbalize about musical discoveries and experiences.
5. To further develop the student's awareness of music and its basic elements as a part of his heritage and everyday life.
6. To further develop the student's awareness that music is a personal means of expression and communication.
7. To provide experiences that allow the student to accept or reject, to make associations, and to determine relationships as a part of his musical discoveries.

O U T L I N E   O F   U N I T S

Unit A ... SOUNDS

Lesson #1 -- "Properties of Sound"

Unit B ... RHYTHM

Lesson #1 -- "Grouping the Beats"

Unit C ... MELODY

Lesson #1 -- "Recognizing the Phrase"

Unit D ... MOOD

Lesson #1 -- "The Feeling in Music"

Unit E ... FORM

Lesson #1 -- "A Musical Plan"

Unit F ... NOTATION

Lesson #1 -- "Melody Notation"

Lesson #2 -- "Rhythm Notation"



# TEACHER'S GUIDE

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UNIT E -- FORM

Lesson #1 -- "A Musical Plan"

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An understanding of form in music is the heart of music education. As children become aware of the relationships among phrases and among patterns within them, they are developing an understanding of musical design or FORM. The phrase is the basic unit of form. Initial concepts of form then, involve the child's discovery of likeness (repetition), similarity (variation) and difference (contrast) among the melodic phrases that are used in the music he sings, plays and hears.

## CONCEPTS

1. Music has a design, plan or form.
2. Form is determined by the musical ideas (phrases) used and the way they are combined to provide repetition and/or contrast.
3. There are different forms (plans) that can be used.

## SKILLS

1. Identifying phrases aurally and visually.
2. Identifying melodic phrases as alike, similar or contrasting.
3. Singing by phrases.
4. Responding to phrase length and repetition and contrast through body movements, dramatizations or playing of instruments.
5. Identifying familiar melodic patterns within a phrase or among phrases.
6. Identifying larger sections of a more complex work as alike or contrasting.

## APPRECIATIONS

1. Awareness of the principle of parts making up a whole.
2. Awareness of repetition, variation and contrast in things seen and heard.
3. Awareness that repetition, variation, and contrast add interest to what is seen, felt, tasted and heard and that it also gives unity to the whole.

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UNIT E -- FORM

Lesson #1 -- "A Musical Plan"

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VOCABULARY

1. Phrase: a musical idea which reaches a point of rest.
2. Tonal Pattern: a short sequence of tones that form a unit.
3. Form: the organizational plan used in combining melodic phrases or larger sections to make a whole musical composition.
4. Repetition: to use a melodic phrase or section again.
5. Contrast: to use phrases or sections that differ from each other.

BEFORE VIEWING THE FILM

1. The teacher should view the film before showing it to the children and be sure they are familiar with the musical examples.
2. Discuss with the students the concept of a whole being made up of parts.
3. Explore examples of things whose parts are alike, similar, or contrasting.
4. Introduce the concept that music is made up of melodic ideas (parts) and ask them to listen carefully for this in the film.

LEARNING OPPORTUNITIES in the film

1. To see form in nature through the repetition and/or contrast of parts.
2. To hear a musical idea repeated to create a composition in AA form.
3. To hear and see two contrasting musical ideas combined in AB and ABA form.

Monticello elementary students; Waldemar Sundet, Instructor

• "Looby Loo," English singing game

• "Norwegian Dance," Grieg

RHYTHM ACTIVITIES, Vol.V, RCA Victor

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UNIT E -- FORM

Lesson #1 -- "A Musical Plan"

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4. To hear and visualize the addition of an introduction to the ABA form.

"Looby Loo," English Singing Game

5. To hear a melody sung as a round (canon form).

"Are You Sleeping," French folk song

Monticello elementary students--Waldemar Sundet,  
Instructor

AFTER VIEWING THE FILM

1. Discuss and visualize the types of form seen and heard in the film.
2. Review "looby Loo" in its AB, ABA, and introduction ABA forms by singing, playing the game and/or rhythm instruments.
3. Draw pictures that show repetition and contrast.

ADDITIONAL LEARNING OPPORTUNITIES

1. Verbalize, using the vocabulary words, about the combination of parts into a whole. Use common examples in the school room or nature objects as well as musical examples.

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.

- "The Wind," p. 131 (repetition in measures 1, 2 and 3, 4; contrast in 5-8)
- "Sleep, Baby, Sleep," p. 133 (2 patterns are used starting with measure 1 and measure 5; each is repeated. They are contrasting in melodic contour making an overall ABA form.)
- "Jingle Bells," p. 111 (2 large sections--verse and refrain)

LISTENING ACTIVITIES, Vol. 1, RCA Victor

- "Run, Run!" Pinto (Two contrasting sections with a repetition of the first section ABA.)
- "Scherzo," Beethoven (One musical idea repeated.)
- "Gavotte," Popper (One musical idea repeated at low and high pitches.)

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UNIT E -- FORM

Lesson #1 -- "A Musical Plan"

ADVENTURES IN MUSIC, Grade 1, RCA Victor

- "Ballet of the Unhatched Chicks," Moussorgsky  
(AABA, two musical ideas, but the first one is used  
several times. What happens at the end of a section?)

2. Dramatize and/or create appropriate body movements to illustrate the understanding of phrases and/or larger sections being alike or different. (Could be done by assigning groups to various sections of a selection.)

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.



- "Eency, Weency Spider," p. 7 (ABAA)
- "Little Cabin in the Wood," p. 23 (ABAB)
- "Oh, Where Has My Little Dog Gone," p. 44 (ABAB)
- "Autumn Leaves," p. 96 (Pretend to be leaves falling on the verse, then twirling around on the refrain.)
- "Pussy Cat," p. 149 (Divide for questions and answers; no phrases alike.)

LISTENING ACTIVITIES, Vol. I, RCA Victor

- "Run, Run!" Pinto (Run lightly on A sections and swing on B.)
- "Badinage," Herbert (Move to the bubbling, then sustained part of each phrase.)
- "Gavotte," Popper (Illustrate the phrase and its repetition, using movements that can be done in a squatting position and then on tiptoe to also indicate the pitch change of the repetition.)

3. Visual illustrations show how patterns, phrases and sections are combined in a musical selection. (contour lines, letters, drawings)

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.

- "My Shadow," p. 49 (ABAB, )
- "All Things Bright and Beautiful," p. 53 (Draw pictures of creatures for phrase 1 and things wise for phrase 2, or contour lines  4 measure phrases.)
- "Autumn Leaves," p. 96 (AA, Where does the melody change?)

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UNIT E -- FORM

Lesson #1 -- "A Musical Plan"

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LISTENING ACTIVITIES, Vol. I. RCA Victor

- "Badinage," Herbert (Illustrate the fast, bubbling first part and sustained flowing last part of each phrase.)
- "Humoresque," Dvorak (Discuss and draw pictures of something that moves in the jerky, flitting manner of section A and the smooth flowing manner of section B. Repeat A.)

ADVENTURES IN MUSIC, Grade 1, RCA Victor

- "Berceuse," Stravinsky (Illustrate the gentle swaying sections and the "whooshing" glissando in the middle section.)

4. Play instruments to indicate perception of form. (Use instruments that are the same or different according to the repetition or contrast of phrases or sections of the music.)

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.

- "Autumn Leaves," p. 96 (Play wood block on the verse; triangle on the refrain.)
- "Sleep, Baby, Sleep," p. 133 (Play triangle on phrases 1 and 3; wood block on phrase 2)
- "Jingle Bells," p. 111 (Play wood block on verse; triangle on refrain.)

5. Play instrumental patterns as introduction, interlude and coda to expand the form.

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.

- "Michael Finnigan," p. 45 (Play last two measures as introduction and use the spoken word as an interlude.)
- "Little Red Caboose," p. 103
- "The Wind," p. 131 (Play G D E D as introduction, interlude and coda.)
- "Sleep, Baby, Sleep," p. 133

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TEACHER ' S   G U I D E

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UNIT E -- FORM

Lesson #1 -- "A Musical Plan"

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6. Create different arrangements of things at school or brought from home by employing repetition and contrast.
7. Create different musical forms by combining songs, songs and chants or rhythm patterns in AA, AB, ABA forms.

EXPLORING MUSIC, Book 1, Holt, Rinehart and Winston, Inc.

- "The Wind," p. 131 (Divide into two groups. Sing verse one--have the second group echo for AA form. Sing one verse, have the second group say and dramatize a verse of "Who Has Seen the Wind" for A-B form; repeat the song for ABA.)
- "Oh Where Has My Little Dog Gone," p. 44
- "Bingo," p. 21 (Sing the B-I-N-G-O part after "Oh Where Has My Little Dog Gone" to create an AB form.)
- "Clapping in Rondo Form" (The teacher claps a pattern; the children echo it--then the teacher claps the pattern again and points to a child to clap a new pattern, then all clap the first pattern. Continue with different children improvising each time making a RONDO form ABACADA.)

ADVENTURES IN MUSIC, Grade 1, RCA Victor

- "Berceuse," Stravinsky (Dramatize the contrasting sections; scarves might be used in the dramatization. Be aware of the shimmering sound moving downward at the end.)

## A C K N O W L E D G M E N T S

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RCA VICTOR RECORDS, Educational Department, New York, for selections from Listening Activities, Rhythmic Activities, and Ride of the Valkyries.

WALTER TOSCANINI for the use of Ride of the Valkyries conducted by Arturo Toscanini.

We wish to thank the many people who contributed their time and talents in the preparation and production of the films and materials for this first grade music series.



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State of Iowa

T H E   F I R S T   G R A D E   M U S I C   S E R I E S

A publication of the

William E. Hawks Special Music Project

UNIT F   NOTATION

State of Iowa

Department of Public Instruction

Des Moines, Iowa

1968

State of Iowa  
DEPARTMENT OF PUBLIC INSTRUCTION  
Des Moines 50319

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Unit C ... MELODY

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Lesson #1 -- "A Musical Plan"

Unit F ... NOTATION

Lesson #1 -- "Melody Notation"

Lesson #2 -- "Rhythm Notation"



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UNIT F -- NOTATION

Lesson #1 -- "Melody Notation"

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Notation is the system of written symbols representing pitch, duration and rhythmic organization of musical tones. It is the written language of the sound of music. To bring life to these symbols, the child must learn to hear their melodic meaning in his mind and to feel their rhythmic movement in his body.<sup>1</sup> He should have a wide background of enjoyable singing, playing, moving and listening experiences before being introduced to notation. Beginning with simple and familiar melodic patterns and contour, he is then lead naturally into the associations of sight and sound.

## CONCEPTS

1. The pitch and movement of melodies can be shown by notes placed on the lines and spaces of the staff.
2. Pitches are higher at the top of the staff.
3. The staff is made up of 5 lines and 4 spaces. The G clef sign tells us that the pitches on that staff are in our singing range.

## SKILLS

1. Singing or playing a melodic pattern or entire song from notation. (Use letter names of notes, neutral syllable, numbers or syllables.)
2. Following the musical score across the page left to right.
3. Illustrating melodic pitch and movement with notation. (flannel-board, chalkboard, staff paper)

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<sup>1</sup>Eilene McMillen, Guiding Children's Growth Through Music (Boston, Massachusetts: Ginn and Company, 1959), p. 164.

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UNIT F -- NOTATION

Lesson #1 -- "Melody Notation"

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APPRECIATIONS

1. Musical sounds and their linear relationship to each other can be shown by putting representative notes on the lines and spaces of the staff.
2. Highness of pitch is associated with the lines and spaces at the top of the staff and lowness with the lines and spaces at the bottom of the staff.
3. Letters and numbers have musical associations with the lines and spaces (the steps of the staff) and melodic intervals and movement.
4. Pitches indicated on the staff with a G clef are easy for us to sing or play.
5. There is a "home tone" for a song but songs do not always begin on the "home tone."
6. To sing or play an original melody exactly as it was conceived, it must be written down in notation.
7. Awareness of patterns that look and sound the same or different.

VOCABULARY

1. Notation: visual symbols of musical sound (pitch and duration).
2. Staff: five lines and four spaces on which music is written.
3. G Clef: the sign at the left hand side of the staff that is curled around the second line G; notes on the G clef staff are in the singing range of children.
4. Home tone: the pitch that is number one in the scale for the key in which the song is written. (The home or key tone should always be sounded before finding the starting pitch of the song to help establish the tonality of the key.)

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UNIT F -- NOTATION

Lesson #1 -- "Melody Notation"

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BEFORE VIEWING THE FILM

1. Review the concept of illustrating pitch and melodic movement and contour through drawing pictures and the use of blank notation.
2. Introduce the concept of a more accurate illustration of melodic movement by using a one or two line staff and putting circles on the lines and spaces to indicate when pitches step, jump or repeat themselves in melodic patterns.
3. Use familiar tone patterns or parts of favorite songs. The material used in #1 could be re-done in the manner suggested in #2 to provide a logical sequence in the learning process.

LEARNING OPPORTUNITIES in the film (Note to teachers: "Hot Cross Buns" should be familiar to the children before they see this film.)

1. Seeing and hearing a musical score and an individual part as it is played.
  - "African Safari," from Pictures for Suzanne, Dr. Francis J. Pyle
  - "Twinkle Little Star," traditional (University of Iowa music students--Allen Ohmes, conducting)
2. Hearing and seeing a melodic pattern on the staff containing pitches that are high, medium and low.
  - "Pop, Goes the Weasel," traditional
3. Singing a melodic pattern from notation.
  - "Pop, Goes the Weasel," traditional
4. Seeing the G clef and the letter names of the lines and spaces of the staff.
5. Hearing the pitch getting higher as the notes are placed higher on the staff.

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UNIT F -- NOTATION

Lesson #1 -- "Melody Notation"

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6. Singing a familiar song, showing melodic movement with hand levels, then seeing the melody on the staff.
  - "Hot Cross Buns," Mother Goose; traditional  
DISCOVERING MUSIC TOGETHER, Book 1,  
Follett Publishing Company, p. 9  
EXPLORING MUSIC, Book 1, Holt, Rinehart  
and Winston, Inc., p. 154
7. Finding the starting pitch by counting up from the "home tone."
8. Singing a familiar song from notation.
  - "Hot Cross Buns," Mother Goose; traditional
9. Singing a new song from notation.
  - "Rain, Rain Go Away"

AFTER VIEWING THE FILM

1. Draw a staff on the chalkboard and place notes in various high-medium-low positions. Ask the children to tell you whether they will have a high- medium- or low-pitched sound; then play them on the bells or piano.
- \*2. Review the letter names of the lines and spaces. (Help them develop the concept of a 7 letter alphabet that is then repeated.)
- \*3. Review "Hot Cross Buns" by singing from notation written on the chalkboard. Blow the "home tone" before finding the starting pitch.
  - Sing with words, letters and numbers
  - Play with letters and numbers
  - Sing and play with letters and numbers



- \*4. Review "Rain, Rain Go Away," in a similar way.

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UNIT F -- NOTATION

Lesson #1 -- "Melody Notation"

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ADDITIONAL LEARNING OPPORTUNITIES

1. Associate familiar songs with their notation. (Play and sing all or part of them--use numbers, letters, words.)  
MAGIC OF MUSIC, Book 1, Ginn and Company
  - "Twinkle Little Star," p. 94
  - "See the Little Ducklings," p. 91
  - "Jingle Bells," p. 66
  - "Battle Hymn of the Republic," p. 118  
Use only the top (melody) note in measures 1 and 2.
2. Sing and play melodic patterns in songs with words, letters and numbers from notation. (Play on the bells and/or the piano.)  
MAGIC OF MUSIC, Book 1, Ginn and Company
  - "Buenos Dias," p. 9 (Buenos Dias)  
D D B G
  - "Come, Dance in a Circle," p. 11 (Sing in key of C)  
(Come, Come)  
C#1 C#8
  - "Clear September," p. 20 (line 1--CC AA)  
falling minor 3rd--#5 #3
  - "Snow," p. 26 (line 1--B A G F E) (minor scale)  
#5 #4 #3 #2 #1
  - "Sea Shell," p. 39 (Sea shell--compare to p. 20)  
(C A)  
#5 #3 (falling minor 3rd)
  - "Funny Little Bunny," p. 105 (hippity, hop)  
F G A C  
...notice big jump down
3. Sing and play new songs from blank notation, numbers and then staff notation. (e.g., p. 91 of MAGIC OF MUSIC, Book 1)  
MAGIC OF MUSIC, Primer, Ginn and Company
  - "Go to Sleep," p. 30-31
  - "Bye-lo, Baby," 26
  - "Down, Down," p. 25Other selections in the Primer and pages 82-95 of the teacher's book.

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UNIT F -- NOTATION


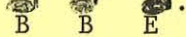
Lesson #1 -- "Melody Notation"

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4. Create original tunes or patterns and notate them. (The original drawings supplied can be used to make ditto masters so staff paper will be available to each child--BE SURE THE CHILD HEARS WHAT HE HAS WRITTEN.)

MAGIC OF MUSIC, Book 1, Ginn and Company

- "Morning Greeting," p. 4 (new tonal pattern for the words "Good Morning")
- "Come Over and Play," p. 101 (new tonal pattern for the words "Come Over")
- "Morning Bells," p. 92 (tonal pattern for introduction; e.g., E, G, C and G, C)
- "Pichipichi Jabujabu," p. 33 (use in key of C) (Select word pattern and create melody for it. Use as introduction, interlude, coda.)
- "Snow," p. 26 (Create "word picture" and write a tonal pattern for it; use as introduction and coda; e.g., "Falling Snow," )
- "Blow Wind," p. 30 (poem) 

Nursery Rhymes--Create a new melody. Try using just three tones--or the pentatonic scale C D E G A, cover other tones on the bells.

- "Jack and Jill"
- "Rain, Rain, Go Away"
- "Hot Cross Buns"

Poems

- "Rain" by Robert Louis Stevenson

5. Practice writing notation symbols. (Original drawings are supplied to make ditto masters so each student can have his own worksheet.)

Clef sign

Note heads placed in various locations

Patterns that step, jump, go straight ahead

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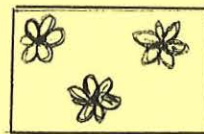
UNIT F -- NOTATION

Lesson #1 -- "Melody Notation"

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6. Play games with notation patterns. Put several on the board and assign a group of children to each. As teacher sings and/or plays their pattern, the children echo it back. (e.g., Children are flowers; teacher sings "Now wake up"; children jump up and answer "We're awake!"



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## UNIT F -- NOTATION

## Lesson #2 -- "Rhythm Notation"

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After children have a feeling for the beat, accents, meter, and duration of sounds, this feeling should be connected with the proper symbol. Extensive experience should be provided for reading, tapping, stepping, and counting each new symbol until the child's response to rhythm notation is reflexive.

Creative activities involving the development and use of rhythm patterns can motivate the child and provide the need for learning to visualize (notate) sounds. When used as part of a real musical experience, the symbols have meaning and are functional to the child.

### CONCEPTS

1. Music moves rhythmically in time.
2. Different kinds of notes are used to indicate the duration of sounds in relation to each other (e.g., 2 to 1; 3 to 1).
3. The rhythm of words and word patterns can be notated by using different kinds of notes.
4. The rest sign gets the same amount of time as its corresponding note; but no sound is played or sung.
5. The meter signature shows us how many beats there are in a set and what kind of note is the beat note.
6. The bar line measures the music into sets or meter groupings.
7. Rhythm notation, when placed on a staff, can be sung or played as well as clapped or chanted.
8. Reading a page of music is like reading a book (left to right--one line at a time from the top to the bottom).

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# TEACHER'S GUIDE

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UNIT F -- NOTATION

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## SKILLS

1. The ability to play, clap, chant rhythm patterns from notation.
2. Combining rhythm patterns and a steady beat.
3. Notating various rhythm patterns of long and short sounds and silences.
4. Counting sets or meter groupings and measuring them with bar lines.
5. The ability to begin to follow a musical score; reading and singing the melody in rhythm.

## APPRECIATIONS

1. Awareness that music is rhythmic as well as melodic.
2. Awareness that the elements of rhythm (beat, accent, meter, duration, tempo) can be represented with and by symbols.
3. Awareness of what sounds and looks alike or different.
4. Awareness that notation makes it possible to reproduce a sound pattern exactly the same way each time.
5. Awareness that there is a method of grouping beats into sets or measures.
6. Awareness that a meter grouping may be made up of many different note combinations.

## VOCABULARY

1. Beat note: the kind of note indicated in the meter signature as getting one count.
2. Rest sign: indicates silence, but has the time value of its corresponding note.
3. Meter signature: indicates the number of beats in a measure and the kind of beat note.

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4. Bar line: vertical line drawn across the staff to indicate sets or meter groupings.
5. Measure: a meter grouping set off by two bar lines.

BEFORE VIEWING THE FILM

1. Review the concepts of melodic notation.
2. Introduce the element of rhythm to melodic patterns by changing the kinds of notes used.
3. Put the rhythm of the words of a favorite song on the chalkboard. Have the students guess what it is; then put it on the staff and sing it.

LEARNING OPPORTUNITIES in the film

1. Seeing and hearing rhythm patterns and their combinations.  
(Improvisation by a percussion group from the University of Iowa.)
2. Seeing the notational symbols for four kinds of notes and their relationship to each other.
  - Note chart
3. Chanting the note patterns from the chart to the sound of the beat.
4. Discovering a familiar rhyme from the rhythm pattern of the words.
  - "Baa, Baa Blacksheep," Mother Goose
5. Seeing and experiencing the symbols for silence and meter groupings (rest sign, meter signature and bar line).
  - "Baa, Baa Blacksheep," Mother Goose
6. Counting the beats in a measure.

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## UNIT F -- NOTATION

## Lesson #2 -- "Rhythm Notation"

7. Singing rhythmically from notation.
  - "Baa, Baa, Blacksheep," Mother Goose
8. Reading music from a page containing two staves.
  - "Baa, Baa, Blacksheep," Mother Goose

### AFTER VIEWING THE FILM


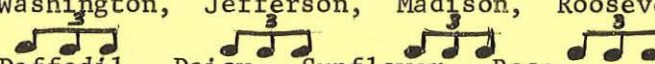
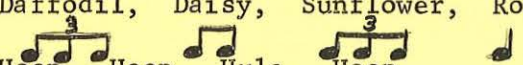
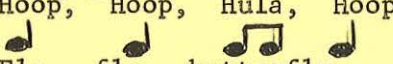
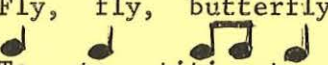
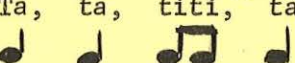
1. Review duration relationships of notes. (Put on chalkboard or use overhead transparencies.) Clap and chant from chart, several times through. Divide class and combine beat with one of the other word patterns, (e.g. Chant, step, or play on rhythm instruments.)
 
2. Review rest sign. (Write several different patterns, including rests, on the chalkboard and clap and chant.)
3. Review meter signature and bar line. (Write a line of notes on the chalkboard; have the children decide on a meter grouping--two or three beats per set. Chant and clap notes with appropriate accents--then draw in the bar lines as indicated. Count the beats in the measure.)

### ADDITIONAL LEARNING OPPORTUNITIES

(You may want to develop a system of rhythm syllables to facilitate group reading--e.g., long, short; walk, run; ta, titi)

1. To hear, see and perform rhythm patterns containing 2 to 1 and 3 to 1 relationships.

Word Patterns (birds, foods, flowers; stamp the beat, clap the pattern)

- See you later alligator
 
- Washington, Jefferson, Madison, Roosevelt
 
- Daffodil, Daisy, Sunflower, Rose
 
- Hoop, Hoop, Hula, Hoop
 
- Fly, fly, butterfly
 
- Ta, ta, titi, ta
 

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## UNIT F -- NOTATION

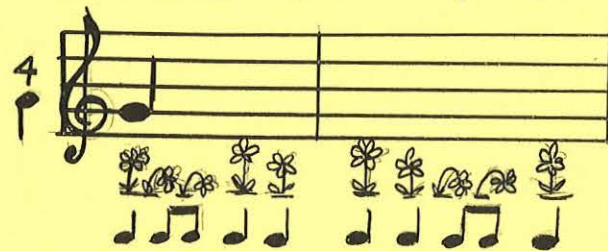
## Lesson #2 -- "Rhythm Notation"

### Poem



- "Blow Wind," p. 30 (Notate the rhythm of the words. Mark the accented words and decide on the meter grouping. Place on staff using high-low pitches. Steps #5 - #3 of the scale.)

### Nursery Rhymes

2. Create a two or three tone piece following given note durations and melodic contour. Play and/or sing; e.g., below.



Similar material supplied in the transparencies and student work sheets.

3. Play rhythm games using a variety of kinds of notes in patterns.
  - "Which one do you hear?" (Put several patterns on the board, play one and have the children echo it and tell you which one it was.)
  - "Original drum patterns." (One child plays a pattern; the class echos and attempts to notate; use blank and real notation.)
  - "Play your pattern." (Divide the class into four groups and put four patterns on the chalkboard. Assign each group to a pattern. Teacher points to pattern and children read and play their pattern. Develop a rhythm rondo [A B A C A C A] or other forms [A B A B : A B A, etc.] as part of the game.)
  - "Form a pattern." (Give each child a note card. Divide them into groups and let each group line up forming a rhythm piece for the others to clap and chant. Put  and  patterns on a single card.)
4. Practice drawing the symbols for note durations, meter, rests, etc., so children become very familiar with them. Use the original drawings provided, if possible, and ditto work sheets so the children can make their own music book.
5. Introduce children to music primers after seeing these two films if they are available in your school.



# A C K N O W L E D G M E N T S

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WALTER TOSCANINI for the use of Ride of the Valkyries conducted by Arturo Toscanini.

We wish to thank the many people who contributed their time and talents in the preparation and production of the films and materials for this first grade music series.

