

A. TEXTBOOK / COURSE INFORMATION

NAME OF COURSE/GRADE LEVEL: Elementary Music Fourth Grade

DESCRIPTION OF COURSE: This course is designed for fourth grade music students. The curriculum spans from learning music notation, rhythm and pitch accuracy, vocal singing, diverse repertoire, and hopefully gaining appreciation for music.

NAME OF CHAPTER/UNIT: Due to my content area, I am using a supplementary book and lessons throughout it to make up my one unit. I used lessons from various units in the textbook for my own teachings.

TITLE OF TEXTBOOK: Music and You

NAMES OF AUTHORS: Barbara Staton, Merrill Staton, Marilyn Davidson, Phyllis Kaplan, and Susan Snyder

NAME OF PUBLISHING COMPANY: Macmillan Publishing Company

COPYRIGHT DATE: 1988

READING LEVEL TEXTBOOK: Fourth grade reading level

B. STANDARDS:

4.1.1 Sing while maintaining good breath control, pitch, diction, tone quality, and posture.

4.1.2 Sing expressively with attention to dynamics and phrasing.

4.1.3 Sing a diverse repertoire of songs with varied accompaniment and including other cultures and languages, adding any movement considered intrinsic to authentic performance of the music.

4.3.1 Create rhythmic patterns and melodic ostinatos to accompany classroom songs using pitched and non-pitched instruments, body percussion, and electronic sounds.

4.5.1 Read, notate, and perform quarter, dotted quarter, eighth, half, dotted half, sixteenth, and whole notes, and quarter, half, and whole rests in duple and triple meters using rhythm syllables.

4.5.3 Read and perform songs from notation and sight read new songs using expanded pitch ranges.

4.5.4 Identify the musical symbols for sharps, flats, and naturals. Identify the diatonic scale and the key signatures of C, G, and F major.

4.5.5 Identify and apply an expanded vocabulary of musical terms as found in notated music.

C. IMPORTANCE:

This unit is important to re-teach and advance the student's knowledge of the essentials of music. The basics of music can always be reviewed. These fundamentals aid them in singing or playing more efficiently in the future if they were to be in any musical ensemble. Studies have shown that classical music stimulates students' brain waves which in turn can affect their learning process in the future. In this unit, students will be introduced to new ideas and diverse music which will help them to learn to keep an open mind, think in new perspectives, and to gain more insight to music as an art. Memorizing notes, symbols, and recalling rhythms can teach the students patience and recalling information. Everything learned in this unit, combines to take part in the scaffolding process.

PHILOSOPHY:

Reading is not the most important item in music. The only type of reading done is the reading of words in the repertoire. It does help when the students know how to read the words, therefore concentrating more so on sight singing the notes. However, reading music is a different kind of reading. Students, who do not normally read well, may be able to read music more easily. This could perhaps improve their skill in reading. When my choir director places a French song in front of me, my words and notes are not good because I am trying to concentrate on two things at once. Whereas when she places an English song in front of me, the words come easily and it is easy to concentrate on my notes than the words.

Another reason for reading in music class would be to read about different composers and information about the piece being performed. However, that information will most likely be read to the whole class and an individual will not have to read it on their own. I have had music classes where I have used a textbook and some I have not. I feel that explaining the information in a fun and attentive way is more helpful than if I told the class to read a chapter on their own. I would rather use a textbook for examples and references and teach my students using hands on and active projects.

D. Readability Test

Text: *Music and You*

Excerpt 1:

The woodwinds are one of four instrument families in the orchestra. Members of this family include the flute, piccolo, clarinet, saxophone, oboe, English horn, and bassoon. These instruments are called woodwinds because they were originally made of wood. You play them by blowing air (wind) through them. Today, some woodwinds are still made of wood. Others are made of plastic or metal. There are different kinds of clarinets. Two are shown above. The Bb clarinet is the most common. Clarinets and other woodwinds use a reed to produce a sound. How do you think a reed helps make the sound? (4-5)

Sentence Length: 11 sentences

Number of Syllables: 148 syllables

Excerpt 2:

Play the bells in the order shown.
This pattern makes a major sound.
Play the bells in order.
This pattern makes a minor sound.
The form of "Dance of the Reed Pipes" is ABA.
Listen for the major and minor sections.
"Dance of the Reed Pipes," from *The Nutcracker* by Peter Ilyich Tchaikovsky.
Peter Ilyich Tchaikovsky was born in Russia in 1840 and died in 1893.
He began piano lessons at the age of four and soon began to compose.
When Tchaikovsky was ten, he started law school and later became a clerk in the Ministry of Justice. He was (88-89)

Sentence Length: 10.4 sentences

Number of Syllables: 144 syllables

Excerpt 3:

Alice Parker is a composer, conductor, and teacher.
She has produced hundreds of arrangements of folk

songs, hymns, and carols for the Robert Shaw Chorale. She has also written four operas, twelve cantatas, various songs, chamber music, a concerto for oboe and viola, and numerous settings of folk music.

Alice Parker was born in 1925 in Boston, Massachusetts.

She started to play the piano when she was only five years old and to compose music when she was eight.

She is a graduate of Smith College in Massachusetts and the Julliard School of Music in New York.

She gives lectures (184)

Sentence Length: 6.3 sentences

Number of Syllables: 159 syllables

The Readability Test is a good way to start when finding out if a text is appropriate for a certain age. However, through its results, *Music and You* is suitable for a seventh grade student rather than its designated fourth grade. This result surprised me at first, but I chose selections out of the book that were lengthy in words so the readability test would be easier. Most of the pages in this music book are divided up by sentences, scattered across the page. The result only surprised me because of the content in the text. It is items that fourth graders should learn at the fourth grade level, not at a seventh grade level and I did not find the text too difficult for a fourth grader.

E. ANNOTATED LIST OF TRADE BOOKS FOR MUSIC

Cole, J. (1995). *The magic school bus: in the haunted museum, a book about sound*. New York: Scholastic, Inc.

This is a fun, children's book about a class who heads to the Sound Museum for their concert and runs into several problems along the way. This lands them in an old Haunted Museum where the students learn a lot about different sounds and vibrations in music. Students should find it exciting and intriguing!

Hayes, A. (1991). *Meet the orchestra*. San Diego: Harcourt Brace Jovanovich.

Meet the Orchestra is a fun children's story about an animal orchestra who are about to begin a concert. The story shows each instrument present in an orchestra and is described in detail. There are sixteen instruments discussed along with the purpose of the conductor and how each instrument is brought together to make a beautiful sound!

Paker, J. (1995). *I wonder why flutes have holes*. New York: King Fisher.

I Wonder Why Flutes Have Holes gives students answers to many questions they may have about music. These questions and answers range from, Why do people sing in the bath?, How do marching bands keep time?, Where do people mix music?, and Which composer was deaf? Not only does the book give great answers that help students to understand thoroughly but it has pictures for each question to help the students to visualize.

Sabbeth, A. (1997). *Rubber-band banjos and a java jive bass*. New York: John Wiley & Sons.

Not only does *Rubber-Band Banjos and a Java Jive Bass* give great information about music, it also gives the readers projects and activities to complete, dealing with the science of music and sound. With each instrument or idea discussed, the author puts an activity to either create that instrument out of household items or a way to experience where its sound comes from without having to possess that instrument. This book helps students understand musical concepts through hands-on activities and experiences.

Seelig, T. (2005). *The perfect blend*. Null: Shawnee Press.

The Perfect Blend is a book which suits a student who would like to improve the quality of their voice. It gives over 100 new and fun warm ups for a vocalist or a choir. It also gives tips on posture while singing or playing, vocal improvement, and ways to help excite a musical ensemble about performing and enjoying music. The book also has great pictures of each warm-up and improvement tip for a student to look through and get ideas.

Trade books in the classroom can help enhance a student's learning in ways a teacher may not be able to reach. These books are read by the students on their own, showing they want to learn something new. Trade books in the music classroom can help students learn new activities and stimulate their creativity. In books such as *Rubber-Band Banjos and a Java Jive Bass*, students can participate in time-consuming projects on their own which helps them to understand the information more thoroughly. Trade books can also help students with their reading skills and comprehension of different literary arrangements. Sometime students can learn more easily from reading books on their own, not being forced, so trade books are a great solution to this. They are also a great tool for students who become bored in class or finish a project early to pick up and read.

F. LESSON PLAN TO ACTIVATE PRIOR KNOWLEDGE

MANCHESTER COLLEGE

Department of Education

Lesson by: Kaitlin Hughes

(Borrowed from Karie Saltmarsh:

<http://www.lessonplanspage.com/MusicMusicalSymbolsBoxGame39.htm>)

Lesson: Music Box Identification

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.5.1 Read, notate, and perform quarter, dotted quarter, eighth, half, dotted half, sixteenth, and whole notes, and quarter, half, and whole rests in duple and triple meters using rhythm syllables.

Performance Objective: Given a piece of staff paper and a pencil, every student will draw each note learned in class and label them 5 times with 100% accuracy.

Assessment: After playing an educational game and learning the accurate way to draw each note, and being able to label and know each value, have the students apply what they learned to their own work. Have them draw out each note on staff paper and label them. I will briefly review the rules of ‘accurate note drawing’ at the end, giving them a chance to correct any mistakes before I pick them up to grade.

Advanced Preparation by Teacher: Print off enough staff paper and have enough pencils for each student. (Staff paper can be printed off at blanksheetmusic.com.) Also, make sure there is at least two pieces of chalk or two dry-erase markers for the classroom. Draw eleven squares containing music symbols on the board and number each square. Draw these symbols in the squares: eighth note, quarter note, dotted quarter note, half note, dotted half note, whole note, quarter rest, half rest, whole rest, treble clef, and bass clef.

Procedure:

Introduction: Ask the students a thought provoking question, “how do famous singers become so popular?” Tell the students that it is usually (hopefully) because of their vocal quality and their talent in music. Then ask the students, “how do the singers know what to sing?” ‘They read notes from written music’. Tell the students it is important to know the notes in a piece of music in order to sing them well. Tell the students that they will be playing a relay race game, but first you need to see how smart they are with musical notation. (**Gardner: Application**) They should have learned the basics of musical notation in previous grades, so reviewing should be simple. (**Bloom: Knowledge**)

Step-by-Step:

1. Review the eighth, quarter, dotted quarter, half, dotted half, and whole notes and quarter, half, and whole rests by drawing them on the white board and asking certain members of the class to identify each. Choose 7-10 students to answer so you can see if a majority of the class remembers the information or not. **(Bloom: Knowledge)** If they do not, work backwards and quickly re-teach what each note looks like and how many beats they are worth. (eighth note is worth 1/8 of a beat, quarter is worth 1 beat, dotted quarter – 1 ½ beats, half – 2 beats, dotted half – 3 beats, whole note – 4 beats, quarter rest – 1 beat, half rest – 2 beats, and whole rest – 4 beats)
2. Once the students have a grasp on the note values and names, show how to draw them on the board accurately. **(Gardner: Visual/Spatial)**
 - a. All notes' stems should go up or down an octave to its corresponding note. The note should be a circle that touches but does not exceed the lines above or below it. If it is a note on the line, it should be placed between the two spaces. For example: a low F note's stem should rise all the way up to the high F place. This applies to all notes except a whole note which has no stem and is a large circle that touches but does not exceed the lines above or below it. If it is a note on the line, it should be placed between the two spaces.
 - b. Rests are placed on the middle line. Half notes are attached above the middle line and whole notes are attached below the middle line. Use the analogy that if a man is being half a gentleman, he will not take off his hat but if he is being a whole gentleman, he will take off his hat. A half note looks as if it is upright whereas a whole note looks like it is taken off.
 - c. Ask the class why they think it is important to draw the notes accurately. **(Bloom: Evaluation)** The answer could be several things but most importantly, if they are drawn poorly it would be hard to tell what note or rest is in the music. People would play or sing two different notes if they were unsure.
3. After doing this, divide the class into two teams, and have them form a line behind one another. **(Gardner: Bodily/Kinesthetic)**
4. Explain to them that it will be a race to see who can first label and draw the specified symbol accurately. They will receive a point for finishing it first, another point for drawing it correctly, another if they tell you its name, and an extra point if they can tell you how much it's worth. If the person who drew the fastest gives the wrong answer, the other team has a chance to win points for the other questions.
5. Give them two minutes to quietly talk as a group as to what the notes on the board are named and how to label them. **(Gardner: Interpersonal, Bloom: Comprehension)** Be sure to tell them that after the two minutes are up, they are not allowed to help one another with answers.
6. After two minutes, have them line up single file and begin the relay race. Remind them to be careful in playing the game, be patient and respectful of their team members, and if one team tries to give away an answer the other team will receive a point. Also, if one team is being too noisy, the other team will receive a point.
7. To begin, call off a number for a box and yell, ready-set-go! The first member of each team will go to the board, and copy the note or rest in that specific box.
8. Play until everyone has gone once and keep track of the score along the way. **(Gardner: Logical/Mathematical)**

9. Have the class sit back down in their seats and hand out a piece of staff paper and pencil to each student. Have them accurately draw five of each note and rest reviewed today. (**Gardner: Intrapersonal**) There were six notes and three rests total. If time allows, briefly review the main rules of note drawing and let the students quickly change anything if needed before collecting them.

Closure: Ask the class if they enjoyed the game. Ask them how or if the game helped them to understand different notes and rests values' better. (**Bloom: Analysis**) Tell them that learning these notes and rests is the foundation of music and in the following weeks, we will be adding more knowledge onto what we have already learned and know. Tell them the next time we meet, we will be doing another activity dealing with musical beat values' and applying that to pieces of music we can sing or play. Tell them not to forget the information we learned today because it will be important to remember for the next class period!

Adaptations/Enrichment:

Girl with ADHD – Hyperactive: Have her yell ready-set-go or help choose the box number for each pair that participates in the game.

Boy with Autism: If he does not want to be involved in the game, have him keep score for each team. He could even sit away from the game, on the opposite side of the room and have someone designated to run over and tell him to add so many points to either team, after each turn.

Boy with High Ability: Have him help you re-explain the rules of note drawing at the end. He could also draw ten of each note instead of five.

Self-Reflection:

Did the students understand what was being taught?

Did my lesson plan engage the students and keep their attention?

Is there anything I would change next time?

Additional Comments:

G. LESSON PLAN TO INTRODUCE NEW VOCABULARY

MANCHESTER COLLEGE

Department of Education

Lesson by: Kaitlin Hughes

Lesson: New Vocabulary and Changes in Rhythm

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.3.1 Create rhythmic patterns and melodic ostinatos to accompany classroom songs using pitched and non-pitched instruments, body percussion, and electronic sounds.

Music 4.5.5 Identify and apply an expanded vocabulary of musical terms as found in notated music.

Performance Objective:

Listening through two different songs, students will join in classroom singing with different rhythmic features having 100% participation.

Given various vocabulary words on a sheet of paper, students will accumulate the definitions throughout the course of the unit with 100% accuracy.

Assessment: The students will listen to and look at two different songs. They will use their knowledge to identify musical notation, sing and clap out the different rhythms, and be able to hear and see the contrasting rhythms and apply it to other songs. Each student must participate and be able to clap out a rhythm and recognize it correctly whether it is through a verbal quiz or simply a visual sign of their understanding.

Advanced Preparation by Teacher:

1. Print off enough vocabulary worksheets for every member of the class.
2. Make sure there are enough textbooks for every student.
3. Have recordings of "Rally Song" and "Sheep Shearing" ready to play.

Procedure:

Introduction: Yell out quarter, eighth, dotted quarter, and whole rest, one at a time. Have the students raise their hand and answer to how many beats each receive, giving them a piece of candy if they answered correctly. (**Gardner: Verbal/Linguistic**) (Be aware of any food allergy in each class.) You could also do it the opposite way and ask "Which note gets 1.5 beats?" and likewise with the rest. Only spend a few minutes on this as a review from the previous day. They previously learned about different notes and rests along with their values. (**Bloom: Knowledge**) Tell them that today we will be applying these ideas to sing different songs and learning some new vocabulary.

Step-by-Step

1. Hand out a vocabulary sheet to each student.
2. Explain that they should fill out the form as you through the unit and not all at once, unless they would like. Tell them that you could try to explain each definition to them, but it will be much more fun if you can show them as we look through pieces of music or actually do it physically. Also, tell them if they have any questions about a certain word or definition, to ask.
3. Briefly explain the vocabulary chart. The left column is all the words. The next three columns are a plus sign, check mark, and minus sign. If they know the word they place a plus sign and give an example and definition. If they 'think' they know the word, they should put a check mark until they for sure know the word and have an example and a definition written. If they do not know it, have them place a minus sign for now and as soon as they find out what it is, they can erase their minus sign and put a plus sign, and so on. There are also blank boxes on the bottom in case there is a word they want to look up or remember.
4. Choose two students to pass out a textbook to each person.
5. Have them turn to page 35.
6. Play "Sheep Shearing" through and have the students listen to the words and follow along with the notes. (**Gardner: Verbal/Linguistic**) Once it is finished, ask the class, "What is this song talking about?" (**Bloom: Comprehension**) Then ask them what it looks like to shear or clip a sheep. (**Gardner: Bodily/Kinesthetic**)
7. Ask the class how many beats are in each measure. (**Gardner: Verbal/Linguistic**)
8. Explain to them that the "one" beat is always the strongest beat since it is at the beginning of the measure and usually starts a new thought or melody in a song. Play it through again and count off 1-2-3 as the song goes along and have the students make a movement for shearing a sheep every time you say ONE. (**Gardner: Bodily/Kinesthetic**) If they would like to yell 'one' with you, they are free to do that. Tell them, since they can sing to three and then start over again on one, that means there are three beats to a measure and so the time signature is $\frac{3}{4}$. A time signature tells the number of beats to measure and the kind of note that gets a beat. Make sure they write that down on their vocabulary sheet.
9. Ask the students what kinds of notes are in this song. (**Bloom: Knowledge**) Since there are only quarter and eighth notes, play the song again, having the class pretend to shear the sheep on every eighth note and raising their hands high in the air for every quarter note. (**Gardner: Bodily/Kinesthetic**)
10. Play it one last time and have the students sing through the song. (**Gardner: Musical/Naturalist**)
11. Have them turn to page 36.
12. Play "Rally Song" once through and have them follow along with the notes in the book. (**Gardner: Visual/Spatial**) Call out student's names and have them identify certain notes. (**Gardner: Verbal/Linguistic, Bloom: Knowledge**)
13. Play it through once more and have the students pat out a steady beat of four beats to every measure. (**Gardner: Bodily/Kinesthetic**)
14. Ask the students, "What is the meter signature of this song?" Explain to them that this song has four beats to a measure (signifying the 4/4 meter to the left of the first note).

15. Have them find the two designated rhythm patterns on top of page 36, throughout the song. The first rhythm occurs three times and the second rhythm occurs once.
16. Play the song again and have the students listen for the first rhythm pattern and have them clap the pattern each time it occurs in the song. (**Bloom: Analysis, Gardner: Bodily/Kinesthetic**)
17. Do the same for the second rhythm pattern.
18. Play it once more and have the class sing the song and lightly clap the rhythm. (**Gardner: Musical/Naturalist, Bodily/Kinesthetic**)
19. Ask the class if they like this rhythm or “Sheep Shearing’s” rhythm better. (**Bloom: Evaluation**)
20. If time allows, divide the class into groups of 4 or 5 and have them make up their own handclap to the song. (**Gardner: Interpersonal, Bodily/Kinesthetic, Bloom: Application**) Quickly let each group show the rest of the class their handclap and new rhythm they made.

Closure: Tell the students to go home, listen to one song, and beat out the rhythm with their hands or feet. (**Gardner: Musical/Naturalist, Bodily/Kinesthetic**) Tell them to see if they like certain rhythms or not. (**Bloom: Evaluation**) Before they leave, have the class place their vocabulary paper in their designated file folder.

Adaptations/Enrichment:

Girl with ADHD – Hyperactive: Have her help lead the clapping of the various rhythms. She could also help make up different movements to do for each type of note and teach them to the class. Another small task she can do is help with pushing play on the CD player.

Self-Reflection:

Did the students understand what was being taught?

Did my lesson plan engage the students and keep their attention?

Is there anything I would change next time?

Additional Comments:

Unit 1 Vocabulary Sheet

WORD	+	√	-	EXAMPLE	DEFINITION
Time Signature					
Pitch					
Rhythm					
Dynamics					
Crescendo					
Decrescendo					
Forte					
Piano					
Mezzo piano					
Meter					
Treble Clef					
Bass Clef					
Cut time					

H. LESSON PLAN MODIFIED FOR ADHD
MANCHESTER COLLEGE
Department of Education
Lesson by: Kaitlin Hughes

(Borrowed from Rebecca Wszalek:

<http://www.lessonplanspage.com/MusicCIIItsPeanutButterJellyRhythmTimeK12.htm>)

Lesson: "Peanut Butter Jelly Time"

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.3.1 Create rhythmic patterns and melodic ostinatos to accompany classroom songs using pitched and non-pitched instruments, body percussion, and electronic sounds.

Performance Objective: Given five to ten minutes, groups of three or four students will prepare their own rhythm to a song, presenting it to the class with 100% participation and 95% accuracy of tempo pattern.

Assessment: Students will learn how to clap out a fun rhythm to a song, given a designated rhythm and also making up their own. Groups of three or four students will be given time to make up a short rhythm of their own and present it in front of the class. Each student must participate and be mostly accurate in rhythm. If they are a little off rhythm or miss one beat, that is a minor adjustment.

Advanced Preparation by Teacher:

1. Be prepared to show/play the song "Its Peanut Butter Jelly Time" on the computer (<http://www.youtube.com/watch?v=eRBOgtp0Hac>).
2. Print off enough copies of the reading "Rhythm Basics" for everyone in the class.
3. Have the lyrics for "Peanut Butter Jelly Time" written on board so the students will not have to keep looking down at their papers while trying to clap out the rhythms (see attachment).

Procedure:

Introduction: Have the song "Its Peanut Butter Jelly Time" playing as the students walk in to take their seats. After they are all seated, play it for about 30 more seconds and then turn it off. Ask the class what they liked or didn't like about the song they heard.

(Blooms: Evaluation) Tell them that yesterday they learned some basic rhythm patterns but today they are going to learn more about rhythms and create our own rhythms by clapping, slapping our knees, or using classroom percussion instruments (if available), to accompany "Its Peanut Butter Jelly Time".

Step-by-Step:

10. Pass out the reading “Rhythm Basics” to each student. Have the students follow along as you read the passage. **(Gardner: Verbal/Linguistic)** After the first question is read, allow the students to answer. **(Bloom: Knowledge)** Be sure to put emphasis and excitement into the reading and read at a steady pace. When finished, ask the students if they agree with rhythm coming from your heartbeat and why it is. **(Bloom: Evaluation, Analysis)** Show them an example of a heartbeat by dividing it up with less beats or more beats to show you can make rhythms fast or slow out of your normal heartbeat. Have the class beat different rhythms over their hearts with you. **(Gardner: Bodily/Kinesthetic, Visual/Spatial; Bloom: Application)** Tell them the last sentence in the passage is important and that the last lesson, they worked on clapping out a designated rhythm to its song so today they are going to create their own rhythms.
11. Divide the students up into two groups, peanut butter and jelly. **(Gardner: Interpersonal)**
12. Teach them a certain rhythm to clap or slap on their words of the song (see attachment). Draw it on the board so they have a visual. Tell the class that you made it up and ask if they think it goes with the song. **(Bloom: Evaluation)**
13. Work on each group of students separately, going over the rhythm with them 3 or 4 times. **(Gardner: Bodily/Kinesthetic, Musical/Naturalist)** Go through the song very slowly without the video for a few times until the students seem to be getting the hang of it. Whenever the words say “where he at”, “there he go”, and “break it down now and freeze” allow the students to dance around in their space but make sure they stay in rhythm so they are ready when their part comes back. **(Gardner: Bodily/Kinesthetic)**
14. Once they get the hang of it, play the song with the video and see if they can keep up. Above all, tell them to have fun with it but be ready for their parts because takes concentration and can go by fast! If they really do not understand, continue going through it slowly and having them sing the words and dancing around to them. **(Gardner: Bodily/Kinesthetic, Musical/Naturalist)** Be sure to watch for students who are having trouble and go beside them, kneel down to their level and work on it slowly and quickly with just them while the other students continue their parts. You can even take their hands in yours and show them what it feels like and looks like for certain rhythms to be clapped out. **(Gardner: Bodily/Kinesthetic, Visual/Spatial)**
15. Once they grasp this or become bored, amongst their group, divide them up into subgroups of 3 or 4 and have them make up a new rhythm for their part. **(Gardner: Interpersonal, Bloom: Synthesis)** Give them about 5-10 minutes to do this and come back to show the rest of the class in their small group.

Closure: To finish, turn on the song once more and allow the students to all make up their own rhythm and dance around to the song. **(Gardner: Bodily/Kinesthetic)** Tell the class that they can make up their own rhythm to any song and it can make the song even better! **(Bloom: Application)** Tell them that tomorrow we will be taking our new knowledge in rhythms and putting it into another song with various dynamic markings!

Adaptations/Enrichment:

ADHD – Hyperactive: Have the student help pass out the papers. This lesson works well for a student with ADHD because they will be up moving around a lot, clapping and dancing. If the student is not satisfied with this, he can help point to the upcoming lyrics on the board for the rest of the class.

Gifted and Talented – Allow these students to help guide the rhythm sections to the other students. Have them walk around and help any student who is having difficulty understanding when to clap or slap. Also, when they divide into groups, have them make up their own, complex rhythm of two different measures of rhythmic beats.

Learning Disabilities – Make the font to “Its Peanut Butter and Jelly Time” a couple sizes bigger for them and color over the words in which they should sing and clap. Give them a simpler rhythm to clap out as well.

Self-Reflection:

Did the students understand the rhythm and clapping?

What was the most difficult thing for the students or to teach?

Is there anything I would change next time?

Additional Comments:

Rhythm Basics

“Do you feel like clapping or dancing while listening to your favorite music? The beat is so strong, you just can’t sit still? And you can clap along even if you’ve never heard the song before. That’s the power of rhythm. Rhythm is the timing of music. It probably stems from the most familiar rhythm of all: your heartbeat. Rhythm determines how music moves and flows. It is essential to making music, and clapping is one of the simplest ways to keep a beat.”

Reading cited from:

Sabbeth, Alex. *Rubber-Band Banjos and a Jave Jive Bass*. New York: John Wiley & Sons, Inc, 1997.

Peanut Butter Jelly Time Lyrics

It's Peanut Butter Jelly Time!

Peanut Butter Jelly Time

Peanut Butter Jelly Time

Where he at *4x*

There he go *4x*

Peanut Butter Jelly *4x*

PBJ PBJ PBJ with a baseball bat *4x*

Where he at *4x*

There he go 4x

Peanut Butter Jelly *4x*

PBJ PBJ PBJ with a baseball bat *4x*

Break it down and freeze 4x

Where he at *4x*

There he go 4x

Peanut Butter Jelly *4x*

PBJ PBJ PBJ with a baseball bat *4x*

Tic Tac Toe 4x

Where he at *4x*

There he go 4x

I. LESSON PLAN MODIFIED FOR LEARNING DISABILITIES
MANCHESTER COLLEGE
Department of Education
Lesson by: Kaitlin Hughes

Lesson: Dynamic Fun!

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.1.2 Sing expressively with attention to dynamics and phrasing.

Performance Objective: Given “Little Bunny Foo Foo”, students will perform this song in groups of four in front of the class with 100% participation and 100% accuracy on the dynamics.

Assessment: The students will learn the correct vocabulary that coincides with each music dynamic term. They will then use this knowledge to sing through “Little Bunny Foo Foo”, singing the correct dynamic markings. If they fail the first time, have them sit down and listen to other groups and go again at the end.

Advanced Preparation by Teacher:

1. Have “Its Peanut Butter Jelly Time” ready to play on the computer at the beginning of class.
2. Set a pencil under each chair.
3. Be sure to have the vocabulary definitions ready to announce to the students.
4. Have enough copies of “Little Bunny Foo Foo” for each student. (Printable version found on <http://www.kididdles.com/pdf/littlebunnyfoofosheetmusic.pdf>.)

Procedure:

Introduction: As soon as the class takes their seat, turn on “Its Peanut Butter Jelly Time” and tell them to dance around, sing, and clap out their rhythms they learned from the previous class period. The students were divided between ‘peanut butter’ and ‘jelly’ and each group had a designated rhythm to clap out when their name was sung. **(Bloom: Knowledge, Gardner: Bodily/Kinesthetic, Musical/Naturalist)** Play the song once through and then ask the students if there was any changes in loud or soft in that song? **(Bloom: Knowledge)** Ask them if they think it would be better if some parts were soft and some parts loud or all the same? Or does it depend on the song? **(Bloom: Evaluation)** Tell the class that, today they are going to learn about different dynamic markings.

Step-by-Step:

16. First, you need to teach them a few vocabulary terms. They have a vocabulary sheet in their music folders, so have them quickly grab that and the pencil under their chair, and return to their seats. **(Gardner: Bodily/Kinesthetic)** As you go through each word, ask the students if anyone knows what it means before you give the definition. **(Bloom: Knowledge)** Allow them to answer, and fix their answer if they are not completely correct. **(Gardner: Verbal/Linguistic)** Be very positive, and never

- negative to their answers! Go through each term, drawing the symbol or abbreviation on the board. **(Gardner: Visual/Spatial)** Allow enough time for the students to write the definition down. (See attached sheet for vocab.) After giving all the definitions for ‘dynamics’ tell the students that a song’s dynamic marking is always placed above the measure. Show them this on the board by drawing a musical staff and placing the dynamic marking right above it, to the left. **(Gardner: Visual/Spatial)** Tell them it is usually at the beginning of the measure or phrase. When giving the definition of phrase, give an example of twinkle, twinkle little star. Tell them that each so called ‘sentence’ is a phrase. If you took the words of a song away from the music, each sentence would be a phrase. When you put the words back with the music, the phrase concept still works the same way. **(Gardner: Logical/Mathematical)**
17. Once they have written down all of their definitions, have the students place their papers under their seats and stand up. Tell the students they are going to learn the dynamic terms through movement. If you say forte, they need to stand up straight, being ‘high and loud’. If you say fortissimo, they need to stand on their tiptoes being ‘very high and loud’. If you say pianissimo, they should crouch down as low as they can for ‘very small and quiet’. For piano, they should just crouch down. Mezzo piano should be a little taller than that and mezzo forte should be a little below standing normally. **(Gardner: Bodily/Kinesthetic, Bloom: Comprehension)** If this does not work or you need another activity for dynamics have the students yell their favorite food or color as you say each dynamic. When they yell, it should match the dynamic marking. **(Gardner: Interpersonal, Verbal/Linguistic)** If they do the wrong dynamics, stop them, ask what they did wrong, and correct them. **(Bloom: Comprehension)** This also applies to crescendos, having them start loud and get softer or start soft and get loud. You may have to hold your hand down low and have them follow you by getting louder as your hand moves up and down. **(Gardner: Visual/Spatial)**
 18. Have them sit back down and pass out “Little Bunny Foo Foo” to each student. Look through the pages quickly with the students, pointing out the different dynamic markings, the spoken parts, and rhythm. Sing through the first 3 lines so the class has an idea of how it sounds and what to do on the spoken parts. **(Bloom: Application, Gardner: Visual/Spatial)** Tell them that spoken parts are shown as slashes instead of notes. The double slash means, such as the one above ‘down, good, and, she, said’ two beats instead of one. Sing through it several times as a class, until there is 12-15 minutes left in class. **(Gardner: Musical/Naturalist)** You can work smaller parts at one time, such as a page at a time or work the whole thing. Continue correcting their dynamics if they do them wrong.
 19. With 12-15 minutes to go, choose four people at a time to present part of the song. **(Gardner: Interpersonal)** Choose 2-3 pages for them to present, making it a little different for each group. Tell them they will get a grade for participation in singing the song and in how well they follow the dynamic markings. Tell them to sing it just as they did previously, and to not be nervous, but have fun! **(Gardner: Musical/Naturalist)**

Closure: To end, have the students follow you dynamically, as you move your hand up and down like a wave. Allow them to choose a topic or what word to say. Make it fun and crazy so it is fun for them but they still have to think! (**Bloom: Comprehension**) Before they leave, tell them that they have learned a lot about different music notation and things you would see as you sing, so tomorrow we are going to learn the best way to sing. We're going to learn good posture and breath control. We may even make ourselves look like Santa Claus!

Adaptations/Enrichment:

Learning Disabilities:

Write each dynamic symbol on the board and write an object that coincides with that dynamic. For example, pianissimo would be a rabbit because rabbits are very quiet, making hardly any noise. Fortissimo may be a lion's roar. They objects may not be exact, but they can use those terms to remind them and know how loud or soft they should be.

Another thing that could be good for any learning disability is to take their music and use a specific color for dynamic marking. Example: for measures that are forte, color them red and measure that are piano, color light blue and so on. For the crescendos and decrescendos, color in a BIG sign for that throughout the measure.

ADHD – Hyperactive: Have the student help pass out the song. This lesson works since part of the lesson is moving up or down or yelling. The student could also help guide the dynamic exercise by calling out the dynamics for you. However, you have to be sure they are understanding it as well, and not just giving the instructions.

Gifted and Talented – Type up a separate part to harmonize for these students. They could also help lead each section or help play piano as the class sings the song.

Self-Reflection:

Was the lesson too fast-paced for the students?

Did "Little Bunny Foo Foo" work for their singing and being able to tell if they understood 'dynamics'?

Is there anything I would change next time?

Additional Comments:

Vocab Definitions:

Dynamics:

pp or pianissimo -
Very Soft

P or piano - Soft

mp or mezzo
piano- medium soft

mf or mezzo Forte
– medium loud

F or forte - loud

ff or fortissimo –
Very Loud

 Crescendo – gradually getting louder

 Decrescendo – gradually getting softer

Phrase: A relatively short portion of a melodic line which expresses a musical idea, comparable to a line or sentence in poetry.

J. LESSON PLAN MODIFIED FOR GIFTED AND TALENTED
MANCHESTER COLLEGE
Department of Education
Lesson by: Kaitlin Hughes

Lesson: Bad to Good Singing

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.1.1 Sing while maintaining good breath control, pitch, diction, tone quality, and posture.

Performance Objective:

Given a quiz, students must answer three questions with 100% accuracy.

Given instructions from the teacher, the student will stand while singing, showing 2 out of 3 body placements correctly.

Given instructions from the teacher, the student will demonstrate how to properly breathe while singing, showing 2 out of 3 body placements correctly.

Assessment: After learning the proper posture and way to breathe while singing, have each student show you what they learned individually in front of a mirror. Give them three points if they show you their body is erect, their feet are shoulder-width apart, and their arms are at their sides. Give them one or two points if they are missing two or one of these things. For breathing properly, give them three points if they are standing up straight, their belly is pushed out, and they breathe through their belly and not their shoulders. The students will also be given a quiz in which they should finish with 100% accuracy.

Advanced Preparation by Teacher:

1. Have two YouTube videos ready to play for the students as soon as they sit down; one example of good singing and one example of bad singing.

(Good - <http://www.youtube.com/watch?v=5OdLsiq6F6k>)

Bad - <http://www.youtube.com/watch?v=uvHYZ6vkhRE>)

2. Have their chairs put in a circle or be ready to tell them to grab their chairs and make a circle. For younger grades you may have to put tape on the floor where their chair belongs or go ahead and move all the chairs to make a circle in a clear spot. Also have one chair in the middle of the circle for you. This allows all of them to be able to see you and you to see them easily without having to look around people.

3. Bring a full length mirror.

4. Prepare a small quiz and have enough copies and pencils for the entire class.

Procedure:

Introduction: As soon as the whole class takes their seats, show them two YouTube videos. One shows an example of bad singing whereas the other is a very good example.

(Gardner: Visual/Spatial) Only show about 40 seconds of each, then turn it off, and ask the class which one they liked better. Ask them why they liked it or why they did not like it. **(Bloom: Evaluation)** I hope that they say they did not like the one with bad singing. Ask them, if they were the teacher, what would they do to make the person on the video a better singer? **(Bloom: Application)** Tell them that yesterday we learned how to read dynamics in music and now we need to learn how to properly sing as we use dynamics. So today we will be learning how to become a better singer by learning proper techniques and posture in singing.

Step-by-Step:

1. Tell the class they are going to first start on good singing posture. Tell them that posture is very important in singing because it affects how your sound comes out and how you breathe. Breathing is very important and maintaining bad posture during singing would cause a lot of difficulty breathing. Not good! First, have them stand up and have them follow you in some stretches. Reaching your arms across both ways, twisting around, touching your toes, dancing around a little bit, just to loosen up from the day. **(Gardner: Bodily/Kinesthetic)** Then show them several ways that would not be good for singing posture; slouching forward or backwards, or crossing your legs. **(Gardner: Visual/Spatial)** Tell them that they can sit down and sing but the *best* singing voice is found when you stand up straight. First, let us pretend that we HAVE to sit down and we have to sound the best we can be. Do this, by showing them what to do and having them copy. **(Gardner: Visual/Spatial, Bloom: Comprehension)** Sit in the chair, back straight, feet flat on the floor and hands in lap. They can use the backs of their chair for a support or just sit straight up. Rotate in your chair so every student can see you and imitate you and so you can make sure everyone has correct posture. Once everyone has it, have the class stand up. **(Gardner: Bodily/Kinesthetic)** Tell them that this proper technique is going to feel very awkward. Tell them to pretend to be a puppet with a string attached to the back of your head, lifting the entire body, stretching the spine. Tell them to grab a hold of the imaginary string hanging above their heads and pull up. Be sure to do this with the students, pulling up and making your whole body go straight, head back, chin just below horizontal, arms at your sides, and feet should be shoulder-width apart. Tell them to have their shoulders relaxed and their chest out just a bit. Have each person turn to a neighbor and show their posture to one another, correcting anything they see is wrong. **(Gardner: Interpersonal)**

2. Bring back the students' attention and have them sing on a 'ta' syllable to a C scale or a other warm-up scale on the piano. **(Gardner: Musical/Naturalist)** As you play and they sing, watch the students and make sure they are continuing their posture etiquette. Do the scale a couple times. Make sure they are very clear and precise on their diction, even if they are only singing 'ta'. Explain to them, that if they practice these small things with smaller items, when they work on bigger things it will be easier. For example, when they work on music for concerts and things, they will have to be able to pronounce their words very clearly along with getting their notes, so they should work on pronouncing their syllables clearly and accurately at all times.

3. The next big thing they will be working on is breath control. Tell them that this is the one of the hardest things in singing and it takes practice to become really good! Tell them that it is easy to breathe as we talk, but it is a bit more difficult when we sing because it is a much more focused breathing and you have to take in enough breathe to last until you are allowed to breathe again. Ask them, did you know that we don't breathe properly when we talk and we only use 1/8 of our lung capacity? **(Bloom: Application)** So when we sing, we find ways to use our whole

lung capacity. Tell them they are going to do an exercise to learn the proper way to breathe. Make sure they are still standing up and have plenty of arm room. As you count to 8, have them raise their arms to shoulder height and gently inhale the entire 8 counts. When you get to 8, ask them to pant lightly, then roll their shoulders around in a circle front to back, then take another little bit of air in, pant a little more, then begin the lowering of the arms and exhale. Have them exhale on a Hiss or zzzz. You can also add a song to this exercise. For example, try “Twinkle Twinkle Little Star”. Have them raise their arms as they inhale and as they sing and exhale, have them lower their arms, continually raising their arms when they fill back up with air and lowering them as they use the air. **(Gardner: Musical/Naturalist)** While they are exhaling or singing, watch and tell them to keep their chests raised and not pull the abdomen too quickly. That wastes air. Tell them that the proper way to sing is to push your belly out. Some people try to suck in their tummy and breathe from the shoulders or something, but where does your air come from? Show them that your lungs are right under your chest which affects your chest and your stomach. Sing a pitch for the class and show them how you can fill your stomach with air by pushing it out. Show them how long it can last and how you may look like Santa for just a short time but the sound will be well worth it! Do the arm raising and lowering activity again and have them try to watch their stomach as it goes in and out when they exhale and inhale. **(Gardner: Bodily/Kinesthetic)** You can add words, syllables, or a song as they exhale depending on what works best for the class.

4. With about 15 minutes of class left, pass out a quiz and a pencil to each student. While they are taking the quiz, call back one student at a time to your desk or the back of the classroom (make sure it is somewhere that you can still see all the students while they are taking their quiz). Have the full length mirror with you and have each student show you proper posture and how to breathe properly while singing. If it helps, they can use the mirror to look at themselves. If they need to think about it or practice in front of the mirror allow them to do that and tell you when they are ready. **(Gardner: Intrapersonal, Visual/Spatial, Bodily/Kinesthetic, Bloom: Application)**

Closure: Emphasize that learning to sing well is a long process and we are only at the beginning! Tell the students they may not be as good as the people we watched on the YouTube video but if you practice a lot and try really hard and always sing with the techniques you were taught today and the ones we learn tomorrow and in the future, you could be on your way to sounding that good, someday!

Adaptations/Enrichment:

Gifted and Talented: The gifted and talented students will probably be very good at breathing and posture already so have them help you lead the activities or help other students. They can be examples of good posture and technique. As they help lead the activity you can monitor the other students or play a song on the piano in which they can sing to. The gifted and talented can help lead warm-ups as you prepare an activity or as you walk around and correct anyone who is not singing properly. This is a great experience for these students to help build their confidence and leadership roles in the music classroom and perhaps others.

Learning Disabilities: Write out the steps to proper posture and breathing on the board so students can refer back to them in case they forget or you are going too fast. This lesson is a lot

of visual learning which is helpful for learning disabled students. You can also go at a slower pace and give more examples and have the class copy you.

ADHD – Hyperactive: This lesson plan is helpful to ADHD students because it is visual and interactive, moving around. Allow them to continually move around if needed. They can also help pass out the quizzes and pencils.

Self-Reflection:

Did the students understand my point to the lesson?

Were the activities helpful or pointless for the students?

Is there anything I would change next time?

Additional Comments:

QUIZ KEY

Proper Techniques and Posture

Name _____

1. What is a good thing to do before you start singing at all? (Hint: We did it today!)

Stretch out your body.

2. Name just **two** things you should do when standing and singing.

(Any two of the following)

- **Stand straight; as though you are a puppet.**
- **Head back**
- **Chin just below horizontal**
- **Arms at your side**
- **Feet are should-width apart**
- **Shoulders relaxed**

3. Name **one** proper thing to do when breathing while singing.

(Any one of the following)

- **Keep chest raised**
- **Push belly out**
- **Don't suck in tummy**

K. LESSON PLAN MODIFIED FOR BEHAVIOR DISORDERS;
INCLUDE WRITING TO LEARN STRATEGY

MANCHESTER COLLEGE

Department of Education

Lesson by: Kaitlin Hughes

(Borrowed from Jess Buise,
<http://www.lessonplanspage.com/MusicFindingTheSingingVoiceMethod39.htm>)

Lesson: Sing Sing Sing

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.1.1 Sing while maintaining good breath control, pitch, diction, tone quality, and posture.

Performance Objective:

Given in-class instructions, students must follow along with 100% participation.

Given an exit slip, each student must give the five rules discussed in class and an example of each with 100% accuracy.

Assessment: The students will learn how to improve their pitch and tone quality through a series of mouth and singing exercises. Students must participate the whole time. Throughout the lesson, the students will learn the five basic rules of how to control our voice. They will be given an exit slip before leaving class, which they will be asked to correctly state those five rules and something they learned corresponding to each rule.

Advanced Preparation by Teacher:

Have enough blank pieces of paper and pencils for each student. You can even use a half sheet for each student.

Procedure:

Introduction: Once the students have taken their seats, have them turn to a neighbor and ask how their day is going or what their favorite food is, BUT they have to ask and communicate with their mouths closed. They will be talking in a hum-talking voice and no one should know what the other is saying. Let them do this for about 30-40 seconds. **(Gardner: Interpersonal, Verbal/Linguistic)** Tell them that yesterday we learned how to sing correctly with good posture and breathing, and today we are going to expand our knowledge of good singing. **(Bloom: Knowledge)** We are going to learn more about pitch and tone quality. We are also going to learn how to sing correctly by just humming and keeping our mouths closed, so when we open our mouths, a beautiful sound will come out.

Step-by-Step:

1. Tell the class that we are going to learn five basic rules on how to control our voice. The first is sit up. Ask the class, what is the first thing we need to make a voice to talk or sing? **(Bloom: Knowledge)** They should answer, 'breath'. Have the class bend over in their seats, put their elbows on their knees, and take a deep breath. **(Gardner: Bodily/Kinesthetic)** "It's harder isn't it? Your pipes are bent, just like a water hose when you kink it, nothing can get out or in. That is happening here. You are pushing your belly into your chest, so the lungs are trapped. So again, the first rule is what? Sit up!" Write the rules on the board as you go along with the lesson so the students can visualize the rules as well as hear them. **(Gardner: Visual/Spatial)**
2. Have everyone close their mouths, let their tongue rest on top of their mouth, place their teeth together, and hum. **(Gardner: Musical/Naturalist)** Have them stop and tell them to do it again but try to feel where the vibration is coming from. "Where do you think it's coming from? **(Bloom: Comprehension)** How many people felt their nose vibrate?" Tell them that this is happening because the air is coming up, vibrating their vocal cords, then the vibration is being cut off by their tongue that they have raised to the top of their mouth. Have them try it again but this time, tell them to get their tongue out of the way by laying it flat in their mouth. Do it again so they can figure out what is vibrating this time. Ask them what is vibrating. **(Bloom: Application)** Their teeth vibrate because air is now moving past the tongue and hitting the back of their teeth. Tell them that we have gotten the tongue out of the way, now let's get the teeth out of the way! Tell them to relax the jaw, and their teeth will automatically separate. Tell them to keep their tongue down, relax the jaw, teeth apart, and hum. The vibration should be felt on their lips now, because they are the only thing that is holding the sound back. Tell the students if their lips tickle they are doing it right! So for this part, there are three rules. Tongue flat, relax jaw, and teeth apart!
3. Tell the class that you are going to focus the hum into a head voice. Ask the class if anyone knows what a head voice is. **(Bloom: Knowledge)** Tell the class that you are going to hum and as you hum, they will hear it start in your chest and move up to your neck around your nose and come out the front of your forehead. Demonstrate this by humming a very low pitch and sliding slowly upward to a high pitch, coming out the head. **(Gardner: Visual/Spatial)** Ask the class if they heard the vibrations moving? **(Bloom: Application)** Then have the class do the same thing. Tell them to concentrate on the vibrations as they move to the forehead and continue doing the rules we already talked about; tongue flat, teeth apart. Have them follow your hand, down and up, by starting with a low pitch and going to a high pitch. **(Gardner: Visual/Spatial, Musical/Naturalist)** Do this until they understand. Tell them this it is called a head voice when the vibrations sound like they are coming out of your head! So rule number five is: vibrations should be focused in your head!
4. Now tell the class that they are going to work on matching notes, or pitches with you. Tell them, "I am going to start with a low vibration, hum and stop on a pitch. You need to listen and do the exact same thing I did, stopping on the pitch I stopped on. First listen, and then do it with me." **(Gardner: Visual/Spatial, Verbal/Linguistic, Musical/Naturalist)** Students may not understand this at first, but the more it is practiced, the better they will become. However, you can remind them to sing higher or lower depending on if they are too high or low than the specific pitch. Once the majority

of the class lands on your note, move on. If they have a lot of trouble, continue this step and go to different pitches.

5. Ask the class, “so far, what have we learned to do when humming?” (**Bloom: Knowledge**) Make sure they give the five rules again and any other idea they may have learned. “So we have our tongue flat, our teeth apart, and the vibrations are focused in our heads. What is the only thing we need to do to make a voice, rather than just a hum?” (**Bloom: Knowledge**) They should answer “open our mouths”. Demonstrate an ‘ah’ sound when the mouth is opened. Have the class copy you. “That sounds better, doesn’t it?” Sing several notes and have the class repeat you, reminding them to follow the rules we discussed. Tell them that this, is the voice we want to use when singing as a choir or as a group.

6. If time allows, experiment with other vowel sounds besides ah, including ‘oo’ and ‘ee’. Sing a note or set of notes and have them repeat you. (**Gardner: Musical/Naturalist**) Tell them that when they sing the ‘oo’ vowel, they only have to move their lips, not their jaw, teeth, or tongue. The ‘oo’ focuses the air flow through a smaller opening and the sound isn’t able to spread throughout the room. The ‘ah’ is more open and sounds throughout the room.

7. Continually praise the students by telling them good job or wonderful if they are hitting the notes correctly or sound good.

8. With about ten minutes left of class, give each student an exit slip, writing assignment. Have them write down the five rules discussed as well one thing they learned or thought was interesting for each. (**Bloom: Comprehension**)

Closure: Tell the students that after learning proper posture and breathing last week and learning proper pitch and tone quality this week, they are on their way to becoming beautiful singers! Next week we will start using what we have learned, and put it into singing different types of songs for different occasions.

Adaptations/Enrichment:

Behavior Disorder: For students with behavior disorders, allow them to stand up and walk around during class if needed. You can also arrange an agreement to allow them to go see a counselor during class, if needed. Continually encourage them. Write the rules of humming correctly or the schedule of the activity on the board so they know what is coming up. Along with this, give them a weekly schedule of assignments and activities so there are no surprises.

Gifted and Talented: The students who are gifted and talented can help you with showing examples of the things discussed in class. They can walk around and make sure all the students are singing correctly and understanding the new material. They can also help lead the call and response notes.

Learning Disabilities: Write out the rules of humming on the board so students can refer back to them in case they forget or you are going too fast. This lesson is a lot of visual learning which is helpful for learning disabled students. Having the class copy you, is extremely helpful and it is easy to linger on a particular idea longer than others, if necessary.

Self-Reflection:

Did the students understand what I was teaching them?

Were the hands-on activities helpful or pointless for the students?

Is there anything I would change next time?

Additional Comments:

L. LESSON PLAN MODIFIED FOR AUTISM
MANCHESTER COLLEGE
Department of Education
Lesson by: Kaitlin Hughes

Lesson: Singin' around the Year
Age or Grade Intended: Fourth Grade

Approx. length: 50 minutes

Academic Standards:

Music 4.5.3 Read and perform songs from notation and sight read new songs using expanded pitch ranges.

Performance Objective: Given three songs students must show attempt in the song's various difficulties with 100% participation and effort.

Assessment: Have the students sing through three different songs. Each song has various difficulties and students must put effort into understanding those and must participate in each song.

Advanced Preparation by Teacher:

1. Have enough books prepared for each student to grab one.
2. Write the page numbers and song titles on the board that will be sung.

Procedure:

Introduction: After all the students have sat down tell them to quickly think of their favorite holiday. Go around the room and have each student quickly tell you their favorite holiday or one of their favorites. **(Gardner: Verbal/Linguistic, Bloom: Knowledge)** Tell them that we are going to sing a variety of songs today that are for different occasions or holidays. Tell them not to forget what we learned the last two days about breathing, diction, pitch, and posture while singing. Also tell them that some may be new to them, so they can work on their sight singing and working as a group or choir. Have the students each grab a *Music and You* book and return to their seats. **(Gardner: Bodily/Kinesthetic)**

Step-by-Step:

1. Have the students turn to page 237 in their books. Ask the students if this song is familiar to them or not. **(Bloom: Knowledge)** Tell them that this song is usually sung around Fourth of July or Veterans Day. It is a song that represents our country and its beauty. Ask the students how many beats are in each measure. They should respond with 'four'. **(Bloom: Comprehension)** Re-explain to them that since the time signature is 4/4, there are four beats per measure and the quarter note gets one beat. Also ask the class what pitch the song begins on. They should respond with 'F'. **(Bloom: Knowledge)** Have the students sing through the first verse. After the

- first verse, stop them and remind them of everything we learned the last two days: proper breathing, posture, pitch, and behaving correctly. Sing the second verse and listen for these changes, if need made. **(Bloom: Application)** Be sure to encourage them and then correct if needed.
2. Have the students turn to page 240 in their books. “Joy to the World” should sound familiar to most, so ask the students how many beats are in each of these measures. They should respond with ‘two’. **(Bloom: Analysis)** The time signature in this song is $\frac{2}{4}$ so there are two notes in each measure and the quarter note still gets the beat. Ask the students what this song is usually sung for. ‘Christmas.’ **(Bloom: Knowledge)** Tell the students to follow the ‘Melody’ line not the ‘Descant’ line and sing all three verses. If they are having trouble with the pitches or rhythm, stop after the first verse and go slowly through it with them or play through the parts they are having trouble with. **(Gardner: Musical/Naturalist)** After singing it, ask the students what was the hardest part of this song. **(Bloom: Evaluation)** They may say the parts with the dotted quarter or dotted eighth notes. Remind them that when a note had a dot attached to it, it will be held for a little longer than it would normally be held. A dotted quarter note receives 1.5 and a dotted eighth note receives $\frac{3}{4}$ of a beat. Any dotted note’s worth is calculated by taking the note value, dividing it in half, and adding that half onto the original note value. Draw a couple examples on the board **(Gardner: Visual/Spatial)**:
 - a. Whole note= 4 beats half of 4 beats = 2 beats dotted whole note= 6 beats
 - b. Half note = 2 beats half of 2 beats= 1 beat dotted half note = 3 beats
 - c. Quarter note=1 beat half of 1 beat= .5 beat dotted quarter note = 1.5 beats
 Clap two or three measures at a time and have the class copy you. **(Bloom: Comprehension, Gardner: Bodily/Kinesthetic)** You can do this for the whole song or certain measures, depending on if they are having trouble. Sing through one of the more difficult measures to let the students hear how the dotted notes sound compared to the other notes. Let the class sing through the song one last time and tell them to really pay attention to the dotted notes and be very crisp and clear on their words and notes. **(Gardner: Musical/Naturalist)**
 3. Have the class turn to page 129 in their books. Ask the class, by a show of hands, how many people know this song? Ask the class what this song makes them think of. **(Bloom: Knowledge)** It could be various answers. Tell them that this song is going to be a little bit trickier but we can get it! Ask them what time signature this piece has and what it means. **(Bloom: Application)** They will probably not know the answer, so explain to them that this is a $\frac{2}{2}$ time signature which means there are two beats per measure and the half note gets the beat. So that means that each half note is going to be sung like one beat and each quarter note is going to be sung with a half a beat. This song is basically in cut time where all the notes’ values are cut in half! Also remind them that this term ‘cut time’, is on their vocabulary sheet! Tell them that it is a little confusing at first, but they will soon understand! Also explain the road map of the song. Tell them to point to each part in their book as you say it. **(Gardner: Visual/Spatial)** They will be singing the first verse and then the refrain twice through. Then they go back up to the top and sing the second verse and then the refrain twice. Have them find the *D.C. al Fine* at the bottom of the page. Explain to them that this means you go back to the *Fine* and start there. In this case the *Fine*

is located right before the refrain so after finishing the refrain once, you have to go back to the *Fine* and sing it again. Have the class sing the song, reminding them that each note only gets half of its worth. (**Gardner: Musical/Naturalist**) If they have a lot of trouble understanding this, work on it slowly with them. Sing a part, and have them repeat or clap out the rhythms. (**Gardner: Bodily/Kinesthetic, Musical/Naturalist, Bloom: Application**)

Closure: Ask the class if they liked the songs you picked out for them to sing. (**Bloom: Evaluation**) Tell them that there are a lot more songs that we can sing that are very different from these three! Tell them that they are getting better at looking at new music and singing it, and if they concentrate and practice hard they will be able to be better! Tell them tomorrow they will sing a few diverse songs using all of the techniques they have learned.

Adaptations/Enrichment:

Autism: In this lesson for autistic students, be sure to clap out the rhythms if they are difficult or sing the rhythms and have them repeat it. You can also go to their book and point to the parts you want them to sing instead of just telling them. Be sure to be visual and show these students what you want them to do. At the beginning of class, write the three songs and their page numbers onto the board so they know ahead of time what they will be doing in class. Be sure to explain in detail what you want done in each song. You may have to give an example, draw it on the board, or point it out.

Gifted and Talented: These students can help lead the clapping rhythms or give examples by singing the rhythms to the rest of the class. As I am trying to teach the rest of the class the song, they can play the parts on the piano. They can also walk around and help students who are having trouble as I continue with my lesson.

Learning Disabilities: Allow them to listen to the class sing through the song a few times and then join in when they are comfortable or at the refrain. Clapping out the rhythms and singing through it, and having the class repeat will be helpful as well.

Self-Reflection:

Did the students like the songs I chose?

Did the students understand the new concepts?

Is there anything I would change next time?

Additional Comments:

M. LESSON PLAN MODIFIED FOR MENTAL RETARDATION;
INCLUDES WRITING TO LEARN STRATEGY
MANCHESTER COLLEGE
Department of Education
Lesson by: Kaitlin Hughes

Lesson: Singing Around the World
Age or Grade Intended: Fourth Grade

Approx. length: 50 minutes

Academic Standards:

Music 4.1.3 Sing diverse repertoire of songs with varied accompaniment and including other cultures and languages, adding any movement considered intrinsic to authentic performance of the music.

Performance Objective: Given three songs students must show attempt in the language and notes with 100% participation and effort.

Assessment: The students will be given three songs throughout class in which they will be taught the language, rhythm, and notes. These songs may be quite difficult for the students and will take some time, so students must show participation and show 100% effort in the diverse songs.

Advanced Preparation by Teacher:

3. Have a YouTube video prepared for the students.
4. Have a half sheet of paper and a pencil placed on each student's chair.

Procedure:

Introduction: Have a YouTube video playing as the students walk in (<http://www.youtube.com/watch?v=KSipfr7LbvW&feature=related>). Only play about 30-40 seconds of this video and ask the students what they thought about it. (**Gardner: Visual/Spatial, Bloom: Evaluation**) Tell them that this song is sung in Kenya, located in Africa. Tell them that every country has a very different style of music in which they listen to and perform. Have the students take the piece of paper that is on their chair and do a *Crystal Ball*. Tell them to write down what they think class will be about today. Give them 2 to 3 minutes to do this. When they are finished, have them bring the paper up to you. (**Gardner: Bodily/Kinesthetic**) After everyone has turned theirs in, tell the class what they will be doing today. "Today we will be singing a few songs that are about someone in another country or that may be from a different culture than ours rather than songs from different occasions like yesterdays."

Step-by-Step:

1. Have them turn to page 104 in their *Music and You* books. Have them listen to the song, following along in their book. (**Gardner: Visual/Spatial**) Be sure to point out the three asterisks (*) in the refrain to the students. Tell the students

they are to make specific sounds when they come to each asterisk. Explain that after they have made the specific sound associated with the particular verse they have just sung, they should repeat all the sounds associated with all the previous verses.

2. Explain to the students the type of geography that is in Austria. Tell them that the Austrian Alps and mountainous terrain really define the country, especially when one quarter of Austria can be considered as low-lying or really flat. So looking at the song again, let's move our hand in the air to show the path of the melody as I sing it. (**Gardner: Visual/Spatial, Bodily Kinesthetic, Bloom: Analysis**) So when the notes go down, move your hand down and when the notes go up, move your hand up. Only go through a few lines. Ask the class, what shape they thought it made? (**Bloom: Application**) Hopefully they see that it made a rugged mountain range, sort of like Austria's mountain ranges. For more help, draw the up and down melody out on the board so they can see that it looks like mountains. (**Gardner: Visual/Spatial**)
3. Have the students sing through the song, all four verses, reminding them to sing each previous sound at the asterisk. (**Gardner: Musical/Naturalist**)
4. Have the class turn to page 106 in their books. Play the song through a couple times so they get used to the different language and melody. Tell them that this is a Korean Folk Song. After playing it once, have the class snap, clap, or pat to the beat. Explain to them that there are three beats per measure so they should only be snapping or clapping three times per measure. (**Gardner: Bodily/Kinesthetic, Logical/Mathematical, Bloom: Comprehension**)
5. The third time through, have them sing the words with the song. (**Gardner: Musical/Naturalist**)
6. If time allows for one more song, have the class turn to page 118 in their books. Tell them that this is an Indian Song about Eskimo Ice Cream. Let them listen to it a few times, following along in their books. (**Gardner: Visual/Spatial**) Tell them to pay attention to what happens at the end because it may seem a little confusing. After listening to it, ask the class if anyone knows what happens. (**Bloom: Comprehension**) Allow them to answer and reiterate what happens. Tell them that the two dots on top of each other with the thick black line after that is called a repeat sign. After singing through the song the first time, you go back to the beginning where it says 1 and sing through till the repeat sign. Then you go back up to the top where it says 2 above the measure and go through it till the end but you skip the ending that says '1.,2.' and you go to the ending that says '3.' and you finish the song there. Drawing this on the board may help some students out! (**Gardner: Visual/Spatial**) Sing through it a few times and try to get the words and pitches. It may be a slow process but it can be something that is worked on for several days. (**Gardner: Musical/Naturalist**) If they get comfortable singing this song, have them pretend they are scooping ice cream and giving it away, throughout the song.

Closure: Allow the class to choose a type of music from a different culture, or rather a country. Quickly bring up an example of that country's music for them to hear from YouTube. Re-explain that every culture has a different style and sound of music. It is

fun for us to learn their music and sing it appropriately. Tell them we will continue to learn more about different cultures throughout the year and tomorrow we will sing other songs, some from our own culture and look at key signatures and other musical markings, so we can understand music a little better.

Adaptations/Enrichment:

Mental Retardation: Make a copy of the music for these students and draw big circles around the asterisks and write in the sounds they should make for each. You can even use different colors for different sounds. Continually walk by their chair and point out what part you want to sing or work on. You can also have them concentrate on a line or two out of each song, rather than the whole song.

Gifted and Talented: Allow these students to teach the words or language to the other students. They can also help to teach the rhythms with the words, excluding the notes, so the words and rhythms are clear and precise.

Learning Disabilities: Show lots of visuals with your instruction. Drawing on the board, pointing out what you want, or clapping and snapping to different rhythms will help. You can also break the songs into smaller chunks or go at a slower pace.

Self-Reflection:

Did the students like the songs I chose?

Was learning the different language too hard for them?

Did I go to fast with the diverse songs?

Additional Comments:

N. LESSON PLAN FOR SENSORY IMPAIRMENT
MANCHESTER COLLEGE
Department of Education
Lesson by: Kaitlin Hughes

Lesson: Scales are the Key!

Approx. length: 50 minutes

Age or Grade Intended: Fourth Grade

Academic Standards:

Music 4.5.4 Identify the musical symbols for sharps, flats, and naturals. Identify the diatonic scale and the key signatures of C, G, and F major.

Performance Objective:

Given instruction, students will fill out a blank staff paper with 95% accuracy.

Given instruction, students will fill out a network tree with 100% accuracy.

Assessment: Instruction will be given throughout class and students must copy down the answers and practice drawing the scales and music symbols, showing effort and obtaining most of the symbols correct. Students are allowed to have five errors before grade will be deducted. They must also turn in a network tree that will be gone through step-by-step in class.

Advanced Preparation by Teacher:

1. Have enough blank pieces of paper and a pencil for each student.
2. Print off enough blank sheet music for each student to have a piece of paper. (blanksheetmusic.net)

Procedure:

Introduction: Play two different scales on the piano for the students. Play a C Major scale (C, D, E, F, G, A, B, C) and a B Major scale (B, C#, D#, E, F#, G#, A#, B). Ask the students if they sound the same. How do they sound different? **(Gardner: Visual/Spatial, Bloom: Analysis)** Tell them that they have been working on learning new and different songs and today we are going to learn why and how songs sound differently with different scales.

Step-by-Step:

1. Go in order by birthdays (example: January birthdays stand up first, then February, and so on) and have them line up to get a piece of paper, a piece of sheet music, and a pencil. Have them grab their vocabulary sheets from their folder before they return to their seats, as well. **(Gardner: Bodily/Kinesthetic)**
2. Tell the students that they are going to learn why songs may sound differently or how they are played on different scales. "Today we are going to focus on three scales, C, G, and F."

3. Have them get out their sheet music and draw what you draw on the board, on the first line of their blank staff. On the board, draw out the notes to the C Major scale (see attachment). (**Gardner: Visual/Spatial**) It begins on C and ends on C, all scales being seven notes in length. Explain that this is the main scale that is used and it is the easiest to play and sing because it has no sharps or flats. A sharp is a musical symbol that raises the pitch of a note by one half step. A flat is the opposite and lowers the pitch of a note by one half step. Explain that a half step is the next note on the piano, regardless of color. Show the students on the piano or draw a picture on the board, if possible. (**Gardner: Visual/Spatial**) Start on any note and move one piano key to the right or left, regardless of color and that is a half step. If you move up one half step, it switches the note to a sharp and if move down one half step, it switches the note to a flat. Tell them that a good way to remember this is that, when a tire goes flat, it falls. When a note goes flat, it goes down. When something is sharp, it will be pointy or higher. Have the students practice drawing sharp and flat symbols on the second line of their staff. (See attachment for examples). Be sure to draw some on the board to show them how to draw them. Have them practice drawing them on the lines and in the spaces, wherever they would like to place them. However, explain to them that it must be in the center of one space or in the center of one line, not more than one at a time!
4. On the next line of their staff paper, have the class get ready to draw in a G Major scale. Ask the class what note they think the scale begins with. 'G'. (**Bloom: Comprehension**) Play through the scale with no sharps (G, A, B, C, D, E, F, G) and ask them if they thought it sounded right, why or why not? (**Bloom: Analysis**) Hopefully they say no, and explain to them that the weird sound is caused because it needs a sharp or flat put into the scale to make it sound pretty. Play through the scale correctly (G, A, B, C, D, E, F#, G) and ask the class if that sounded better? (**Bloom: Knowledge**) Draw the G scale on the board and have the class draw the same on their papers. (**Gardner: Visual/Spatial**) Make sure they notice the key signature at the beginning of the measure, after the treble clef. The treble clef is an indication of what lines receive certain pitches. In the treble clef, each note has a designated note value. "Can anyone tell me what each line stands for?" "From bottom to top: EGBDF (Every Good Boy Deserves Fudge)". (**Bloom: Knowledge**) Remind them that this term is located on their vocabulary sheet, so they need to pull that out of their folders and write it down. Make sure the class marks down the key signature. Explain to them, that in the G Major scale the note, F has a sharp placed onto it, so the key signature shows us that! Show them that the one sharp in the key signature is placed on the F line (the top line).
5. Have them move down to the next staff line and draw in the F Major scale. (See attachment). It works the same way as the G Major except this scale begins on what note? 'F'. (**Bloom: Comprehension**) "And it has one flat rather than a sharp. This flat is located on the B." Play through the scale without the B \flat and with it. Ask the class which one sounds better. (**Bloom: Knowledge**)
6. Ask the class, "So, what do I do if I don't want the flats or sharps and I *want* that awkward sound that I played earlier? Anyone know?" (**Bloom: Application**) Tell them that there is a way to switch the flats or sharps into a natural which means it goes back to a normal note. Show them how to draw the natural symbol. (See

- attachment). (**Gardner: Visual/Spatial**) Explain to them that you can simply switch one or more flat or sharp symbols back to its original note.
7. Tell them we are now going to put all of our information into a network tree. Have them get their blank piece of paper out. Draw the graph on the board and have them copy you. (**Gardner: Visual/Spatial**) However, ask them questions along the way because it will be the same information we already learned today. (See attachment). Make sure the class begins their network tree at the top of the paper so they have plenty of room! Draw the top 'Diatonic Scale' circle first and explain that a diatonic scale is a 7 note scale with 5 whole steps and 2 half steps, seen as whole, whole, half, whole, whole, whole, half step. Have them draw a big circle off of 'Diatonic scale' and write in this definition. Be sure to tell them to allow lots of room. Below this, have them draw another circle for 'Major Scales' and subdivide three circles off of that for 'C Major Scale', 'D Major Scale', and 'F Major Scale'. Continue following the attached network tree. As you go along have the students sort of fill it out as you go, if possible. (**Bloom: Knowledge**) The three subdivided circles off of each Major scale represent how many sharps or flats in each, the notes for the scale, and what defines a sharp, flat, or natural.
 8. Have the students turn in their sheet music and their network trees at the end of class.

Closing: Tell the class that they will keep working on scales and key signatures throughout the rest of the semester. Tell them they have worked very hard during this unit and learned a lot of new things! Tell them, in the next class time they will be taking a unit test. Tell them to be sure to review how to sing properly with good posture and breathing, accurate dynamics, and rhythms.

Adaptations/Enrichment:

Sensory Impairment: Be sure to keep these students towards the front. If they are hard hearing or deaf, give them all the materials they need, already written down and continually walk around their desk and point things out to them. Also, allow them to trace the symbols instead of drawing it themselves. They can even practice tracing them and then trying it themselves. For blind or visually impaired children, you could use a particular item such as cooked spaghetti and help them place the spaghetti in the same shape at the flat, sharp, and natural symbol and allow them to feel it, and see if they can do it themselves. Be patient and very encouraging!

Gifted and Talented: Give these students extra sheet music and have them write a short song using the scales we are talking about. They can also help other students drawing the symbols accurately.

Learning Disabilities: Have the symbols and scales already written down on the paper and have them trace each note or symbol, or copy each symbol beside them. Also, give them lots of examples on the piano or draw a lot of things on the board.

Self-Reflection:

Did the students understand key signatures?

Did I keep the students engaged?

Did I go too fast or was I hard to understand?

Additional Comments:

O. Unit Test and Modified Unit Test
Fourth Grade Music
Unit Singing Test

Directions:

1. Sing through the treble clef lines on a 'la' syllable.
2. Be sure to follow all dynamic markings.
3. Be able to clap or sing out the rhythm in measures 11-14.
4. As you sing be sure to show proper posture and breathing.

Jingle Bells

arr. Pat Stevens

The first system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains five measures of music. Above the staff, the chords C, C, F, and C are indicated above the first, second, fourth, and fifth measures respectively. The melody starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5 in the first measure. The second measure continues with quarter notes on B4, A4, G4, and F4. The third measure has quarter notes on E4, D4, C4, and B3. The fourth measure has quarter notes on A3, G3, F3, and E3. The fifth measure has quarter notes on D3, C3, B2, and A2. The bottom staff is in bass clef and contains five measures of accompaniment. The first measure is marked '3RD' and contains a triplet of eighth notes: G2, F2, and E2. The second and fourth measures contain whole notes: G2 and F2. The third and fifth measures contain whole notes: E2 and D2.

The second system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef and contains five measures of music, starting at measure 7. Above the staff, the chords D, C, and C are indicated above the first, third, and fifth measures respectively. The melody starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5 in the first measure. The second measure continues with quarter notes on B4, A4, G4, and F4. The third measure has quarter notes on E4, D4, C4, and B3. The fourth measure has quarter notes on A3, G3, F3, and E3. The fifth measure has quarter notes on D3, C3, B2, and A2. The bottom staff is in bass clef and contains five measures of accompaniment. The first measure contains a whole note: G2. The second measure contains a whole note: F2. The third measure contains a whole note: E2. The fourth and fifth measures contain whole notes: D2 and C2.

The third system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef and contains four measures of music, starting at measure 13. Above the staff, the chords F, C, G7, and C are indicated above the first, second, third, and fourth measures respectively. The melody starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5 in the first measure. The second measure continues with quarter notes on B4, A4, G4, and F4. The third measure has quarter notes on E4, D4, C4, and B3. The fourth measure has quarter notes on A3, G3, F3, and E3. The bottom staff is in bass clef and contains four measures of accompaniment. The first measure contains a whole note: G2. The second measure contains a whole note: F2. The third measure contains a whole note: E2. The fourth measure contains a whole note: D2.

(Received from <http://gardenofpraise.com/key21f.htm>.)

REFLECTION ANSWER KEY

Name: _____

In the space provided below, write a reflection of yourselves in a paragraph or two. Give at least three reasons how you have grown throughout this unit, and why. Give some examples of things you learned that you liked or did not like. Is there anything that you have learned that you will take away from the music classroom and use it at home or in other areas? (Use back for more space)

Almost anything will work here. They must give three reasons on how they have grown throughout this unit and why. They must coordinate with something they have learned through music, not another class. This could include rhythm, singing, notes, pitch, breathing, diverse songs, dynamics, key signatures, or other musical ideas. Grade on creativity, openness, and answering each part of the reflection question including the three reasons and why, what they liked or did not like, and anything they may take out of the classroom with them.

Fourth Grade Music

Unit Singing Test

Directions:

1. Sing through the first two or the last two treble clef lines on a 'la' syllable.
2. Be sure to follow the *piano* (*p*) and *forte* (*f*) dynamic markings.
3. Be able to clap or sing out the rhythm in measures 1-4.
4. As you sing be sure to show proper posture and breathing.

Jingle Bells

arr. Pat Stevens

The first system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains four measures of music. Above the staff, the chords C, C, F, and C are indicated. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef and contains four measures of accompaniment. The first measure is marked '3RD' and contains a triplet of eighth notes: C3, D3, E3. The second and fourth measures contain a whole note chord C3. The third measure contains a whole rest.

The second system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains four measures of music, starting at measure 7. Above the staff, the chords D, C, and C are indicated. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef and contains four measures of accompaniment. The first measure contains a whole note chord D3. The second measure contains a whole note chord C3. The third measure contains a whole rest. The fourth measure contains a whole note chord C3.

The third system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains four measures of music, starting at measure 13. Above the staff, the chords F, C, G7, and C are indicated. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef and contains four measures of accompaniment. The first measure contains a whole note chord F3. The second measure contains a whole note chord C3. The third measure contains a whole note chord G7. The fourth measure contains a whole note chord C3.

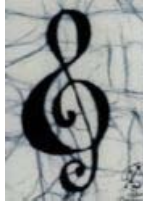
(Received from <http://gardenofpraise.com/key21f.htm>.)

Modification Explanation:

This test is modified in a couple different ways for a Learning Disabled student. This biggest modification is less work for them to do. The test consists of an oral performance and a written reflection. For the oral performance the student is given less items to think about and perform. This decreases their stress and load they have to worry about when faced with the test on test day. For example, instead of catching all of the dynamic markings, they will only have to worry about the two major markings. If it helps the student, you can also circle or color in the dynamic markings they need to focus on for this test. Also, their rhythm assessment is reduced to an easier four measures rather than four complex rhythms. I also modified the reflection. Instead of giving three reasons in their reflection, they only have to give two. I also eliminated an additional higher-level question that I gave to the other students. Giving them less to think about will hopefully eliminate their stress and give them plenty of time to answer the other questions to the best of their ability.

Other modifications can also be made on test day including moving students to the front, back, or out of the classroom. You can also give a student more time, if needed, by setting up a separate time to take the test. It could also be arranged for a student would to do the reflection portion as an oral exam.

Fourth Grade Music
Unit Test



Name: _____

Teacher: Ms. Hughes

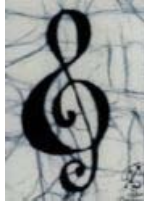
Date: _____

	Criteria				Points
	1	2	3	4	
Posture while preparing to Sing	Student shows extremely poor posture.	Student shows one or two accurate items of posture.	Student shows all but one or two items of correct posture.	Student shows excellent posture when preparing to sing.	_____
Breathing while Singing	Student shows poor breath control by not doing any of the necessary elements.	Student shows one accurate item of proper breathing but can not explain its reason.	Student shows one accurate item of proper breathing and can explain it correctly.	Student shows excellent breath control while sing.	_____
Rhythm	Four or more errors in clapping out rhythm.	Three errors when clapping out rhythm.	One or two errors when clapping out rhythm.	Student made no errors when clapping out rhythm.	_____
Dynamics	Student does not follow dynamic markings at all.	Student only follows a few dynamic markings or only does a few correctly.	Student follows most of the dynamic markings.	Student follows all of the dynamic markings.	_____
Reflection	Student does not answer the question correctly.	Student only gives one reason in reflection or reasons are not identifiable with reflection.	Student gives good two reasons and is open in reflection.	Student gives three good reasons as well as creativity and openness in reflection.	_____

Teacher Comments:

Total Points: _____

Fourth Grade Music
Modified Unit Test



Name: _____

Teacher: Ms. Hughes

Date: _____

	Criteria				Points
	1	2	3	4	
Posture while preparing to Sing	Student shows extremely poor posture.	Student shows one or two accurate items of posture.	Student shows all but one or two items of correct posture.	Student shows excellent posture when preparing to sing.	_____
Breathing while Singing	Student shows poor breath control by not doing any of the necessary elements.	Student shows one accurate item of proper breathing but can not explain its reason.	Student shows one accurate item of proper breathing and can explain it correctly.	Student shows excellent breath control while sing.	_____
Rhythm	Four or more errors in clapping out rhythm.	Three errors when clapping out rhythm.	One or two errors when clapping out rhythm.	Student made no errors when clapping out rhythm.	_____
Dynamics	Student does not follow dynamic markings at all.	Student only follows one or two dynamic markings.	Student follows most of the dynamic markings.	Student follows all of the dynamic markings required and more.	_____
Reflection	Student does not answer the question correctly.	Student only gives one reason in reflection or reasons are not identifiable with reflection.	Student gives one good reason but shows openness in reflection.	Student gives two good reasons in reflection and shows creativity and openness.	_____

Teacher Comments:

Total Points: _____

