BACKGROUND

In the 1920's, Hungarian composer, Zoltan Kodaly, developed a system for teaching children how to read and write music. The state applied this method in all schools. The Hungarians knew that children who become musically literate will do much better in Math, reading & writing English, and Science. Countless studies show this. (See attached article.) As a result, for about one generation, every child in the country of Hungary knew how to read and write music. Hungarian composer, Bela Bartok, is ranked the third greatest composer of the 20th century next to Germany's Schoenberg and Russia's Stravinsky - two giant musical traditions and then the unlikely Hungary. This country's emphasis on music reflects their wealth of artists, authors and scientists.

Now on Maui, we wish to pursue a more modest but similar goal, “Scaling Haleakala” - a curriculum designed to teach children how to read and write music, as well as understand how nature inspires music. Unlike Kodaly, we are dealing with one county of one state; not an entire country! So, although our goal is ambitious, it seems manageable in the light of a major historical precedent. Our tactic is clear: Reach all 4th grade classes every year when they are taught “Hawaiian Studies.” In nine years from inception we will reach every child on Maui, who is nine years old and younger.

Unlike Kodaly method, Orff method, and others, we emphasize musical literacy from the beginning - the study of symbolic notation. The reason is that for over a generation children have had next to no musical training in public elementary school. Ebb & Flow Arts offers, at best, remediation of this unfortunate situation. It is a deep crisis in our culture. Our method does not have the luxury to inculcate Music as first enjoyable sound and rhythm experiences. We must “cut to the chase.” We aim to give the children in the limited time we normally have, the experience of Music as a language - both written and spoken.

Our program also reflects the environment in which it develops. “Scaling Haleakala” uses the mountain as a metaphor for musical scales, the building blocks of our approach to reading and writing. The children gain knowledge about their environment, Hawaiian myth and the powerful influence of nature and the elements on creativity. Towards the end of the course, the children create short multi media ideas using their knowledge of reading and writing music, and inspired by a nature story.

INTRODUCTION

Two interdependent “pillars” support this curriculum: creativity and nature. Creativity without nature as its source and inspiration may yield inhuman and destructive results. Nature without creativity will not inspire us as the symbol of spirit in the soul of humankind.

The stages of child development are at once self evident but at the same time the subject of many lengthy psychological treatises. Such stages are self evident because we readily observe our child’s first steps, first words, first sentences, first observations, comparisons, creations, etc. We follow up these “firsts,” and intuitively coax their intertwined development. The treatises on child development are also fascinating and instructive. However, they represent projection of “adult” models onto development with which their authors are no longer in touch. In practice, children never cease to amaze in their knowledge and perceptions. Children can learn in ways no

Scaling Haleakala, First Five Lessons
longer known to many adults. “To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and heart of the child.” (Emerson)

The field of music is the “time art.” In the study of music, musical time supersedes the time of child development. The musical child prodigy is perhaps the most striking and anomalous of prodigies from all fields of endeavor. Teaching music to young children elicits from them thoughts and perceptions far ahead of their years. Teaching music goes beyond linear time and illuminates the child’s aptitudes and fruitful paths that lie ahead. As such, the teaching of music is a sacred task that transcends all human attempts to codify the stages of childhood development. Teaching music frees its practitioner from the shackles of predeterminancy.

The children must learn the basics, learn them quickly, and retain them. For this, cooperation with the classroom teacher is crucial. We will supply assignment sheets, vocabulary lists and other materials/equipment during the course. Basic reading & writing skills with homework should be taught and administered in the classroom. We will require discipline in the classroom, careful listening and a minimum of noise.

Emphasis at first will be on the basic vocabulary - quarters, halves, wholes - do-re-mi - in practice. But even at the beginning, the mountain and Nature themes occur often. It may be just a hint, but enough to infuse the process with nature’s inspiration. Towards the end, emphasis is more on multi media creation; nevertheless, the child must show evidence they know the “nuts and bolts” vocabulary of their creations!

**GENERAL PROCEDURES**

Ebb & Flow Arts part-time staff person(s) hired by the Executive Director will help to teach and coordinate some of the sessions. Guest leaders and assistants will be employed. They are highly qualified music educators and musicians. “Scaling Haleakala” will be infused by concepts and practices developed through Ebb & Flow Arts programs at Kula Elementary School and other locations; namely, nature and its influence on the arts; connections between artistic disciplines - sound and color, sound and word, motion and dance, etc.; the importance of the creative process in human endeavors; lessons within the lesson through hand puppetry; magic as a vehicle to the understanding of music as illusion. We open up the subject to exploration by the multiple intelligence of the children.

We prefer facilities with computer labs for fourth and fifth grades. However, without a computer lab, we will supply hard copy of the templates and exercises that are used in the computer classes. Noteflight.com offers a free “in the cloud” music notation software for each and every child in the computer lab to understand composition. The term “compose” literally means placing together. The computer allows the children to place sounds together, hear them immediately, build on what they create. The “clear” function is very important as we often start with a clean piece of music paper. We alternate between computer work and more “hands on” pencil to paper, clapping and tapping exercises. Each process informs and reinforces the other.

Each lesson is, ideally, 45 minutes in duration. We adjust these lessons according to the resources in each situation. Some schools may own piano(s), keyboard(s), Orff instruments, percussion instruments, etc. Other facilities may have
none of these. In this case we rely on singing, clapping, tapping and whatever is portable enough to carry into the classroom.

The first five sessions, K-5, are provided below. Sessions occur in the regular classroom, clapping, tapping, singing, playing. Concepts and techniques such as “motive” and hand symbols, reoccur throughout the course after their introduction. Each lesson transcends and includes the previous lesson. Dictations integrate the musical exercises. The instructor supplies ample repeats of dictation, both fast and slow, measure to measure, and even note to note.

Each lesson ends with an observation about music and nature; and a “music appreciation”-type review.


Lesson 6 and beyond

The material presented in lessons 1-5 below is very challenging. It may take several more lessons to review, digest and gain the children’s comprehension. Much depends on follow up in the regular classroom. If E&FA holds classes once a week, then without work during the week, most of the information is not retained from lesson to lesson/week to week.

Several musical educators currently teach in E&FA’s program. Each has a backlog of experience, methods and approaches. The first five lessons below are a core material that all of us wish to impart. After these first five lessons, paths may differ.

For example, work with the computer and software notation from NOTEFLIGHT is one path to pursue. Another is “DRUMBOOK” by Danish composer, Per Norgard. This is a wonderful method for rhythm that early beginners to advanced performers can utilize. A third path involves multimedia. We delve into common ground between sound, sight, touch and the spoken word. Children perform multimedia experiments wherein they draw, improvise music, and dance. Yet a fourth path involves Orff instruments. Instrumental ensembles can perform intricate compositions with further lessons on Orff instruments.

Conclusion

Music is part of our genetic profile. All children from around the world sing, dance to music, play instruments, etc. Music is a universal language that transcends national boundaries. We need Music in our lives to retain our humanity, our common links to our fellow humans in the world. Music instills Creativity, the healthiest human process. As one philosopher put it: Life without Music would be an error!
Lesson #1
LESSON TITLE: THE BEAT

Vocabulary: Beat, Fast, slow, loud, quiet, high, low, accelerando, ritardando

Resources: percussion instruments - pairs of sticks, egg shakers, including body percussion, marker, marker board, worksheets, crayons/pencils & paper
“Elementary Training for Musicians,” by Paul Hindemith
“Sports and Divertissements, “La Balancoire” (The Swing) by Erik Satie
(Please note that equivalent examples for Satie's pieces are welcome and acceptable.)

KINDERGARTEN
Grade Objective: The students create beats and rhythms, high/low, loud/quiet, fast/slow in unison and ensemble.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Beat & Pulse can vary in tempo, range and volume.

Lesson narrative:
1. Students sit in circle, or at their desks. They feel their pulse, by the carotid artery on their neck, and/or wrist and their heart beat. They transcribe their pulse with crayon and paper while feeling their pulse. They draw vertical lines to the ‘dictation’ of 4-8 steady claps by the instructor.
2. Let’s clap this steady pulse, vertical line by vertical line. Repeat. Sing “la” while clapping up to two regular beats.
3. Beat in Life
   Ask class for other examples of BEAT (steady pulse) in our lives. (Raise hands.) Examples may be: Walking (marching), Mechanical things - wind shield wipers, tick of a clock, drip of a faucet, etc.
   **Musical example:** “La Balancoire” (The seesaw or swing) Explain the back and forth beat in the left hand as the motion of the moving seesaw, up and down. Explain the text. Ask for the class to go side to side with this beat, some on the low note, some on the high one. Play the piece and narrate the text a few times.
4. Let’s clap/tap in different volumes or “dynamics”: very quietly; now loudly, now medium loudly. Repeat.
5. Let’s clap/tap slowly; very fast, moderately, in different “tempi.” Repeat.

Conclusion & reflection - lesson within the lesson with hand puppets - Accompanied by a demo from the keyboard, a song is broken down to its beat. Dr. takes Lowly’s pulse.....Lowly claps sings “la” to a steady beat, etc.
1st GRADE

Grade Objective: The students create beats and rhythms, high/low, loud/quiet, fast/slow in unison, groups and ensemble. They learn about whole notes.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Beat & Pulse can vary in tempo, range and volume.

Lesson narrative:
1. Students sit in circle, or at their desks. They feel their pulse, by the carotid artery on their neck, and/or wrist and their heart beat. They transcribe their pulse with crayon and paper while feeling their pulse. They draw vertical lines to the ‘dictation’ of 8-12 steady claps by the instructor. WORKSHEET #1
2. Let’s clap this steady pulse, vertical line by vertical line. Repeat. They draw a horizontal line over four vertical lines and sustain “la” for 4 beats.
3. Beat in Life
   Ask class for other examples of BEAT (steady pulse) in our lives. (Raise hands.) Examples may be: Walking (marching), Mechanical things - wind shield wipers, tick of a clock, drip of a faucet, etc.
   Musical example: “La Balancoire” (The seesaw or swing) Explain the back and forth beat in the left hand as the motion of the moving seesaw, up and down. Explain the text. Ask for the class to go side to side with this beat, some on the low note, some on the high one. Play the piece and narrate the text a few times.
4. Let’s clap/tap in different volumes or “dynamics”: very quietly; now loudly, now medium loudly. Repeat. A whole note looks like an egg. Draw and sing while shaking a rhythm egg or tapping.
5. Let’s clap/tap slowly; very fast, moderately, in different “tempi.” Repeat.
6. Conclusion & reflection - lesson within the lesson with hand puppets - Accompanied by a demo from the keyboard, a song is broken down to its beat. Dr. takes Lowly’s pulse.....Lowly draws an egg shaped whole note, etc.
2nd GRADE

Grade Objective: The students create beats and rhythms, high/low, loud/quiet, fast/slow in unison, groups and ensemble. They learn about whole notes and half notes.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Beat & Pulse can vary in tempo, range and volume. They learn about a metronome.

Lesson narrative:
1. Students sit in circle, or at their desks. They transcribe their pulse as vertical lines on the chalk board. Students do the same with crayon and paper while feeling their pulse. They also respond and draw vertical lines to the ‘dictation’ of up to sixteen regular beats.
2. Let’s clap this steady pulse, vertical line by vertical line. Repeat. They draw a horizontal line over eight vertical lines and sustain “la” for 2, 4 beat groups and 4, 2 beat groups, WORKSHEET #1.
3. Beat in Life
   Ask class for other examples of BEAT (steady pulse) in our lives. (Raise hands.) Examples may be: Walking (marching), Mechanical things - wind shield wipers, tick of a clock, drip of a faucet, etc.
   Musical example: “La Balancoire” (The seesaw or swing) Explain the back and forth beat in the left hand as the motion of the moving seesaw, up and down. Explain the text. Ask for the class to go side to side with this beat, some on the low note, some on the high one. Play the piece and narrate the text a few times. Students play low to high on their Orff instruments.
4. Let’s clap/tap in different volumes or “dynamics”: very quietly; now loudly, now medium loudly. Repeat. A whole note looks like an egg. Draw and sing two whole notes and two or more half notes while shaking or tapping.
5. Let’s clap/tap slowly; very fast, moderately, in different “tempi.” Repeat.
6. Students observe a ‘crude’ metronome - a weight attached to a string. Then they observe an electronic, digital metronome, an important tool for musicians.

Conclusion & reflection - lesson within the lesson with hand puppets - Accompanied by a demo from the keyboard, a song is broken down to its beat. Dr. takes Lowly’s pulse.....Lowly draws an egg shaped whole note, then a half note.
3rd GRADE

Grade Objective: The students create beats and rhythms, high/low, loud/quiet, fast/slow in unison, groups and ensemble. They learn about whole notes, half notes and quarter notes.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Beat & Pulse can vary in tempo, range and volume. They learn about a metronome.

Lesson narrative:
1. Students sit in circle, or at their desks. They transcribe their pulse as vertical lines on the chalk board. Students do the same with crayon and paper while feeling their pulse. They also respond and draw vertical lines to the ‘dictation’ of up to twelve regular beats.
2. Let’s clap this steady pulse, vertical line by vertical line. Repeat. They perform first Hindemith exercises. WORKSHEET #1
3. Beat in Life
   Ask class for other examples of BEAT (steady pulse) in our lives. (Raise hands.) Examples may be: Walking (marching), Mechanical things - wind shield wipers, tick of a clock, drip of a faucet, etc.
   Musical example: “La Balancoire” (The seesaw or swing) Explain the back and forth beat in the left hand as the motion of the moving seesaw, up and down. Explain the text. Ask for the class to go side to side with this beat, some on the low note, some on the high one. Play the piece and narrate the text a few times. Students play low to high on their Orff instruments.
4. Let’s clap/tap in different volumes or “dynamics”: very quietly; now loudly, now medium loudly. Repeat. A whole note looks like an egg. Draw and sing two whole notes and two or more half notes while shaking or tapping.
5. Let’s clap/tap slowly; very fast, moderately, in different “tempi.” Repeat.

Conclusion & reflection - lesson within the lesson with hand puppets - Accompanied by a demo from the Yamaha keyboard, a song is broken down to its beat and rhythm. Dr. takes Lowly’s pulse.....Lowly draws an egg shaped whole note, half note, quarter note.

Need to know about music: How to count up to four; the first seven letters of the alphabet.
Grade Objective: The students will combine musical elements, processes and materials to create beats and rhythms in unison, groups and ensemble.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Pulse can vary in tempo and volume. Rhythm emerges when 2 or more voices with common pulse, combine.

Lesson narrative:
1. Students sit in circle, or at their desks and feel their pulse, its steadiness. Each has a different and multi-layered pulse. But for our purposes, let’s transcribe this pulse as vertical lines on the chalk board. Students do the same with crayon and paper while feeling their pulse. They also respond and draw to the ‘dictation’ of 16 regular beats.
2. Let’s clap this steady pulse, vertical line by vertical line. Repeat.
3. Demonstrate metronome, beats per minute. How long is “60” on the metronome? The elephant’s heart rate is “1” on the metronome, 1 beat per minute. Etc.

WORKSHEET #1: First Hindemith exercises.
4. Beat in Life
   Ask class for other examples of BEAT (steady pulse) in our lives. (Raise hands.) Examples may be: Walking (marching), Mechanical things - wind shield wipers, tick of a clock, drip of a faucet, etc. If we could hear the rotation of the earth, the revolution around the sun, the phases of the moon, the monthly tides - would they have a regular Beat?
   
   Musical example: “La Balancoire” (The seesaw or swing) Explain the back and forth beat in the left hand as the motion of the moving seesaw, up and down. Explain the text. Would anyone like to draw this heart with little feet, rocking up and down? Ask for the class to go up and down with this beat, some on the low note, some on the high one. Play the piece and narrate the text a few times.
5. Let’s clap/tap in different volumes or “dynamics”: very quietly; now loudly, now medium loudly. Repeat.
6. Let’s clap/tap slowly; very fast, moderately, in different “tempi.” Repeat.

Conclusion & reflection - lesson within the lesson with hand puppets - The challenge of reading & writing music, the universal language; nature gives us inspiration; creativity is the healthiest human process. Accompanied by a demo from the Yamaha keyboard, a song is broken down to its beat and rhythm. Dr. takes Lowly’s pulse.....Lowly draws an egg shaped whole note, half note, quarter note.

Assignment: Observe in your life examples of Beat and share (tell us) one at next class. Need to know about music: How to count up to four; the first seven letters of the alphabet.
5th GRADE

Grade Objective: The students will combine musical elements, processes and materials to create beats and rhythms in unison, groups and ensemble.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Pulse can vary in tempo and volume. Rhythm emerges when 2 or more voices with common pulse, combine.

Lesson narrative:
1. Students sit in circle, or at their desks and feel their pulse, its steadiness. Each has a different and multi-layered pulse. But for our purposes, let’s transcribe this pulse as vertical lines on the chalk board. Students do the same with crayon and paper while feeling their pulse. They also respond and draw to the ‘dictation’ of 24 regular beats.
2. Let’s clap this steady pulse, vertical line by vertical line. Repeat.
3. Demonstrate metronome, beats per minute. How long is “60” on the metronome? The elephant’s heart rate is “1” on the metronome, 1 beat per minute. Metronome mark for 1/2 second? Etc. WORKSHEET #1: First Hindemith exercises (more advanced)
4. Beat in Life
   Ask class for other examples of BEAT (steady pulse) in our lives. (Raise hands.) Examples may be: Walking (marching), Mechanical things - wind shield wipers, tick of a clock, drip of a faucet, etc. If we could hear the rotation of the earth, the revolution around the sun, the phases of the moon, the monthly tides - would they have a regular Beat?
   Musical example: “La Balancoire” (The seesaw or swing) Explain the back and forth beat in the left hand as the motion of the moving seesaw, up and down. Explain the text. Would anyone like to draw this heart with little feet, rocking up and down? Ask for the class to go up and down with this beat, some on the low note, some on the high one. Play the piece and narrate the text a few times. -
5. Let’s clap/tap in different “dynamics”: very quietly; now loudly. Repeat, vary.
6. Let’s clap/tap slowly; very fast, moderately, in different “tempi.” Repeat.

Conclusion & reflection - lesson within the lesson with hand puppets - The challenge of reading & writing music, the universal language; nature gives us inspiration; creativity is the healthiest human process. Accompanied by a demo from the Yamaha keyboard, a song is broken down to its beat and rhythm. Dr. takes Lowly’s pulse.....Lowly draws an egg shaped whole note, half note, quarter note.
Assignment: Observe in your life examples of Beat and share (tell us) one at next class. Need to know about music: How to count up to four; the first seven letters of the alphabet. Music moves fast/slow, loud/quiet, high/low.
Lesson #2
LESSON TITLE: RHYTHM

Vocabulary: Beat, fast, slow, loud, quiet, high, low, imitation, rests, silence

Resources: percussion instruments - pairs of sticks, egg shakers, including body percussion, marker, marker board, worksheets, crayons/pencils & paper
“Elementary Training for Musicians,” by Paul Hindemith
“Sports and Divertissements, “La Pieuvre” (The Octopus)

KINDERGARTEN
Grade Objective: The students create beats and rhythms, high/low, loud/quiet, fast/slow in unison and ensemble. They learn about whole notes and rests.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Beat & Pulse can vary in tempo, range and volume. They learn the importance of silence in Music.

Lesson narrative:

1. Review vertical lines. Note horizontal lines over vertical lines. These are sung notes. Can we sing a pattern and clap?

Musical example - “La Pieuvre (The Octopus) - The Octopus lives at the floor of the ocean by Haleakala. A piece in 8 beat groups - just as the octopus has 8 legs. Play, describe and recite the “story.” Then repeat with the children counting to 8 with the beat. Possible enactments of the story.

Conclusion & reflection: Puppets - review pulse, beat
1st Grade

Grade Objective: The students create beats and rhythms, high/low, loud/quiet, fast/slow in unison and ensemble. They learn about whole notes and rests.

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Beat & Pulse can vary in tempo, range and volume. They learn the importance of silence in Music.

Lesson narrative:

1. Review vertical lines. Note horizontal lines over vertical lines. These are sung notes. Can we sing a pattern and clap? Clap 4 beat patterns using rests. Sing pitches in unison, melodic patterns, imitating.

Musical example - “La Pieuvre (The Octopus) - The Octopus lives at the floor of the ocean by Haleakala. A piece in 8 beat groups - just as the octopus has 8 legs. Play, describe and recite the “story.” Then repeat with the children counting to 8 with the beat. Possible enactments of the story.

Conclusion & reflection: Puppets - review pulse, beat, Lowly sings

Need to know about music: Review previous lesson. We move in musical space three ways: fast-slow (tempo), loud-soft (dynamics) and high-low (register).
Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Pulse can vary in tempo and volume. Rhythm emerges when 2 or more voices with common pulse, combine.

Grade Objective: The students will combine musical elements, processes and materials to create beats and rhythms in unison and ensemble. They learn the importance of silence in Music.

Lesson narrative:
1. Review vertical lines. Note horizontal lines over vertical lines. These are sung notes. Can we sing a pattern and clap? Children write eight vertical line/horizontal line patterns. We clap and sing them, dividing the class into clappers and singers first. Then each child does both, if possible. Rather than non pitch “la” or other sounds, we sing on a unison.

Musical example - “La Pieuvre (The Octopus) - The Octopus lives at the floor of the ocean by Haleakala. A piece in 8 beat groups - just as the octopus has 8 legs. Play, describe and recite the “story.” Then repeat with the children counting to 8 with the beat. Possible enactments of the story.

2. Leader conducts four part exercises:
   1) First tutti - Imitation of 8 beat patterns
   2) Canonic entrances of a selected 8 beat pattern
      (How does 8 plus 8 equal 12 in music beats?)
   3) Dynamic contrasts, Tempo changes.

3. Stock clock technique* for individual sound creations by each of the students. Animals on the mountain sounds. With instruments, tune to “G” with instruments. Groups of threes, fours and fives clapped and sung. Use student examples of vertical/horizontal lines. Repeat. Add upper “D.”

Conclusion & reflection: Puppets - review pulse, beat, rhythm, rest, stock clock

Need to know about music: Review previous lesson. We move in musical space three ways: fast-slow (tempo), loud-soft (dynamics) and high-low (register).

* For one minute the teacher slowly rotates outstretched hand like the second hand of a clock. While doing so, students make sounds once or twice. They listen to each other’s sounds and try not to get in each other’s way.
Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Pulse can vary in tempo and volume. Rhythm emerges when 2 or more voices with common pulse, combine.

Grade Objective: The students will combine musical elements, processes and materials to create beats and rhythms in unison and ensemble. They learn the importance of silence in Music.

Lesson narrative:
1. Review vertical lines. Note horizontal lines over vertical lines. These are sung notes. Can we sing a pattern and clap? Children write some vertical line/horizontal line patterns. We clap and sing them, dividing the class into clappers and singers first. Then each child does both, if possible. Rather than non pitch “la” or other sounds, we sing on a unison. Others add fifth above.

Musical example: play beginning of “Night on Bald Mountain.” Note the triangle of mountain, and its height, contrasts of dynamics, register and speeds.

2. WORKSHEET #2 - Leader conducts several four part exercises:
   1) First tutti - Imitation of 8 beat patterns
   2) Canonic entrances of a selected 8 beat pattern
      (How does 8 plus 8 equal 12 in music beats?)
   3) Dynamic contrasts.
   4) Tempo changes.
   5) Diminuendo, crescendo
   6) Several vertical line/horizontal line exercises, clapping/playing

3. Stock clock technique* for individual sound creations by each of the students. Animals on the mountain sounds. With instruments, tune to “G” with instruments. Groups of threes, fours and fives clapped and sung. Use student examples of vertical/horizontal lines. Repeat. Add upper “D.”

Conclusion & reflection Puppets - review pulse, beat, rhythm, name game and scaling Haleakala. Why a mountain metaphor?

Need to know about music: Review previous lesson. We move in musical space three ways: fast-slow (tempo), loud-soft (dynamics) and high-low (register).

* For one minute the teacher slowly rotates outstretched hand like the second hand of a clock. While doing so, students make sounds once or twice. They listen to each other’s sounds and try not to get in each other’s way.
Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Pulse can vary in tempo and volume. Rhythm emerges when 2 or more voices with common pulse, combine.

Grade Objective: The students will combine musical elements, processes and materials to create beats and rhythms in unison and ensemble. They learn the importance of silence in Music.

Lesson narrative:
1. Discuss the word, “Scale” as in “Scaling Haleakala” - a homograph. Show homograph in music - same note surrounded by different harmonies.
2. Review vertical lines. Note horizontal lines over vertical lines. These are sung notes. Can we sing a pattern and clap? Children write some vertical line/horizontal line patterns. We clap and sing them, dividing the class into clappers and singers first. Then each child does both, if possible. Rather than non pitch “la” or other sounds, we sing on a unison. Others add fifth above.
   Musical example: play beginning of “Night on Bald Mountain.” Note the triangle of mountain, and its height, contrasts of dynamics, register and speeds.
3. WORKSHEET #2 - Leader conducts several four part exercises:
   1) First tutti - Imitation of 16 beat patterns
   2) Canonic entrances of a selected 8 beat pattern 
      (How does 8 plus 8 equal 12 in music beats?)
   3) Dynamic contrasts.
   4) Tempo changes.
   5) Diminuendo, crescendo
   6) Several vertical line/horizontal line exercises, clapping and playing.
4. Stock clock technique* for individual sound creations by each of the students. Animals on the mountain sounds. With instruments, tune to “G” with instruments. Groups of threes, fours and fives clapped and sung. Use student examples of vertical/horizontal lines. Repeat. Add upper “D.”

Conclusion & reflection Puppets - review pulse, beat, rhythm, name game and scaling Haleakala. Why a mountain metaphor?
Need to know about music: Review previous lesson. We move in musical space three ways: fast-slow (tempo), loud-soft (dynamics) and high-low (register).

* For one minute the teacher slowly rotates outstretched hand like the second hand of a clock. While doing so, students make sounds once or twice. They listen to each other’s sounds and try not to get in each other’s way.
5th grade

Lesson Objective: The students will learn that beat is pulse, like their own steady pulse. Pulse can vary in tempo and volume. Rhythm emerges when 2 or more voices with common pulse, combine.

Grade Objective: The students will combine musical elements, processes and materials to create beats and rhythms in unison and ensemble. They learn the importance of silence in Music.

Lesson narrative:
1. Discuss the word, “Scale” as in “Scaling Haleakala” - a homograph. Show homograph in music - same note surrounded by different harmonies.
2. Review vertical lines. Note horizontal lines over vertical lines. These are sung notes. Can we sing a pattern and clap? Children write some vertical line/horizontal line patterns. We clap and sing them, dividing the class into clappers and singers first. Then each child does both, if possible. Rather than non pitch “la” or other sounds, we sing on a unison. Others add fifth above.
Musical example: play beginning of “Night on Bald Mountain.” Note the triangle of mountain, and its height, contrasts of dynamics, register and speeds.
3. WORKSHEET #2 - Leader conducts several four part exercises:
   1) First tutti - Imitation of 24 beat patterns
   2) Canonic entrances of a selected 8 beat pattern
      (How does 8 plus 8 equal 12 in music beats?)
   3) Dynamic contrasts.
   4) Tempo changes.
   5) Diminuendo, crescendo
   6) Several vertical line/horizontal line exercises, clapping/playing
4. Stock clock technique* for individual sound creations by each of the students. Animals on the mountain sounds. With instruments, tune to “G” with instruments. Groups of threes, fours and fives clapped and sung. Use student examples of vertical/horizontal lines. Repeat. Add upper “D.”

Conclusion & reflection: Puppets - review pulse, beat, rhythm, name game and scaling Haleakala. Why a mountain metaphor?
Need to know about music: Review previous lesson. We move in musical space three ways: fast-slow (tempo), loud-soft (dynamics) and high-low (register).

* For one minute the teacher slowly rotates outstretched hand like the second hand of a clock. While doing so, students make sounds once or twice. They listen to each other’s sounds and try not to get in each other’s way.
Lesson #3
LESSON TITLE: MOTIVE

Vocabulary: Beat, Rhythm, Tempo, Dynamics, Accent, faster, slower, Imitation, Rest, tone color or timbre

Resources: percussion instruments - Orff mallet instruments, single mallet, pairs of sticks, egg shakers, including body percussion, marker, marker board, worksheets, crayons/pencils & paper

Kindergarten

Grade Objective: The students will combine musical elements, processes and materials to create simple 2-4 note motives, beats and rhythms in unison and ensemble.

Lesson Objective: The students recognize simple motives - short ideas made of pitch and rhythm. They make connections to rhythms in expressions of speech.

“Elementary Training for Musicians,” by Paul Hindemith
Beethoven’s Fifth Symphony (and/or selections by the students) from “Sports and Divertissements,” “Four Corners”

Lesson Narrative:

2. Show how a motive works in Beethoven’s Symphony #5, mvt 1. Clap it, tap it.

3. Sing and clap patterns.

Musical examples - “Four Corners” (cat and mouse) by Erik Satie. Story recitation. Enactment by cats and mice. Note how each pitch stands for an animal. As excitement builds, notes get closer together, faster.

Listen to Beethoven’s 5th Symphony opening - the universal motive.

Conclusion & reflection Puppets review, discuss motive
1st grade

Grade Objective: The students will combine musical elements, processes and materials to create simple 4-6 note motives, beats and rhythms in unison and ensemble.

Lesson Objective: The students will learn that motive emerges when a simple rhythm becomes repeated in many ways. It becomes the reason (ie. motive) for the music.

Lesson Narrative:
1. Review vertical/horizontal line notation. Count out loud.
   Ensemble exercises. Review rests. How do we notate them?

2. Show how a motive works in Beethoven’s Symphony #5, mvt 1. Clap it, tap it.

3. Sing and clap patterns.

4. Imitate patterns from the teacher, between students,

   Musical examples - “Four Corners” (cat and mouse) by Erik Satie. Story recitation. Enactment by cats and mice. Note how each pitch stands for an animal. As excitement builds, notes get closer together, faster.

   Listen to Beethoven’s 5th Symphony opening - the universal motive.

Conclusion & reflection with Puppets
2nd grade

Grade Objective: The students will combine musical elements, processes and materials to create motives, beats and rhythms in unison and ensemble.

Lesson Objective: The students will learn that motive emerges when a simple rhythm becomes repeated in many ways. It becomes the reason (ie. motive) for the music.

Lesson Narrative:
1. Review vertical/horizontal line notation. Count out loud.
   Ensemble exercises. Review rests. How do we notate them?
WORKSHEET #2 - note how the “old” way of notating rhythm becomes the “new” (real) way of notating rhythm.
2. Show how a motive works in Beethoven’s Symphony #5, mvt 1. Write it out as three quarters plus whole note. Students tap the rhythm slowly and much faster. Solfege the motive. (Do, Re Mi....)
3. Sing and clap patterns.
4. Musical examples - “Four Corners” (cat and mouse) by Erik Satie. Story recitation. Enactment by cats and mice. Note how each pitch stands for an animal. As excitement builds, notes get closer together, faster

“Doe, A Deer....”

Listen to Beethoven's 5th Symphony opening - the universal motive.

Conclusion & reflection with Puppets: Does “time” exist? Does “time” exist? What is Time in Music? “Motive” is a musical “reason.” Music makes the illusion of time seem beautiful, emotional and inspiring.

Need to know about music. Review previous lessons. Musical time moves left to right on paper. Musical space moves up for higher notes and down for lower notes.
3rd grade

Grade Objective: The students will combine musical elements, processes and materials to create motives, beats and rhythms in unison and ensemble.

Lesson Objective: The students will learn that motive emerges when a simple rhythm becomes repeated in many ways. It becomes the reason (ie. motive) for the music.

Lesson Narrative:
1. Review vertical/horizontal line notation. Count out loud.  
   Ensemble exercises. Review rests. How do we notate them?  
   **WORKSHEET #2 - note how the “old” way of notating rhythm becomes the “new” (real) way of notating rhythm.**
2. Show how a motive works in Beethoven’s Symphony #5, mvt 1. Write it out as three quarters plus whole note. Students tap the rhythm slowly and much faster. Solfege the motive. (Do, Re Mi....)
3. Dictation: Sing and clap patterns. Sing in two parts.

   *Musical examples - “Four Corners” (Cat and mouse) by Erik Satie. Story recitation. Enactment by cats and mice. Note how each pitch stands for an animal. As excitement builds, notes get closer together, faster*

   “Doe, A Deer....”
   *Listen to Beethoven’s 5th Symphony opening - the universal motive.*

Conclusion & reflection with Puppets: Does “time” exist? What is Time in Music? “Motive” is a musical “reason.” Music makes the illusion of time seem beautiful, emotional and inspiring.

Need to know about music. Review previous lessons. Musical time moves left to right on paper. Musical space moves up for higher notes and down for lower notes.
4th grade

Grade Objective: The students will combine musical elements, processes and materials to create motives, beats and rhythms in unison and ensemble.

Lesson Objective: The students will learn that motive emerges when a simple rhythm becomes repeated in many ways. It becomes the reason (ie. motive) for the music.

Lesson Narrative:
1. Review vertical/horizontal line notation. Count out loud.
   Ensemble exercises. Review rests. How do we notate them?
   WORKSHEET #3 - further Hindemith exercises on Orff instruments
2. Show how a motive works in Beethoven’s Symphony #5, mvt 1. Write it out as three quarters plus whole note. Students tap the rhythm slowly and much faster. Solfege the motive. (Do, Re Mi....) Listen for sequences in the music.
3. Dictation: Sing and clap patterns. Sing in two parts.

   Musical examples - “Four Corners” (cat and mouse) by Erik Satie. Story recitation. Enactment by cats and mice. Note how each pitch stands for an animal. As excitement builds, notes get closer together, faster

   “Doe, A Deer....”

Listen to Beethoven’s 5th Symphony opening - the universal motive. discuss and listen for transformation of the motive.

Conclusion & reflection with Puppets: Does “time” exist? What is Time in Music? “Motive” is a musical “reason.” Music makes the illusion of time seem beautiful, emotional and inspiring.

Need to know about music. Review previous lessons. Musical time moves left to right on paper. Musical space moves up for higher notes and down for lower notes.
5th grade

Grade Objective: The students will combine musical elements, processes and materials to create motives, beats and rhythms in unison and ensemble.

Lesson Objective: The students will learn that motive emerges when a simple rhythm becomes repeated in many ways. It becomes the reason (ie. motive) for the music.

Lesson Narrative:
1. Review vertical/horizontal line notation. Count out loud.  
   Ensemble exercises. Review rests. How do we notate them?  
   **WORKSHEET #3 - further Hindemith exercises on Orff instruments** 
2. Show how a motive works in Beethoven’s Symphony #5, mvt 1. Write it out as three quarters plus whole note. Students tap the rhythm slowly and much faster. Solfege the motive. (Do, Re Mi....) Listen for sequences in the music. Discuss Beethoven’s life and his era, the Classical. 
3. Dictation: Sing and clap patterns. Sing in two parts.  
   **Musical examples - “Four Corners” (cat and mouse) by Erik Satie. Story recitation. Enactment by cats and mice. Note how each pitch stands for an animal. As excitement builds, notes get closer together, faster**
   
   “Doe, A Deer....”  

Listen to Beethoven’s 5th Symphony opening - the universal motive. Discuss transformation of the motive. Can you identify the motive in a Bach 2 part invention? 

Conclusion & reflection: Puppets: Does “time” exist? What is Time in Music? “Motive” is a musical “reason.” Music makes the illusion of time seem beautiful, emotional and inspiring.  

Need to know about music. Review previous lessons. Musical time moves left to right on paper. Musical space moves up for higher notes and down for lower notes.
Lesson #4
LESSON TITLE: NOTES

Vocabulary: Beat, Rhythm, tempo, dynamic, diminuendo-crescendo, canon, question-answer, quarter, half and whole notes, steps and leaps

Resources: appropriate Orff and percussion instruments, chalk and chalk board, crayons and paper, “Elementary Training for Musicians,” by Paul Hindemith, Satie’s “Horse races”

Kindergarten

Grade Objective: The students will combine musical elements, processes and materials to create names for the notes.

Lesson objective: The students connect a letter they may know from the alphabet with a note. The students learn about the colors (timbre) of sound.

Lesson Narrative:
1. Review
2. Students create a whole note pitch that corresponds to the first letter in the child’s name that matches a pitch name (ie. A, B, C, D, E, F or G).

   Musical Example - Satie’s “Horse races.” Students enact the story, identify up and down music, soft and loud, high and low, in the song.
   Listen: Mussorgsky, “Night on Bald Mountain” for colors, contrasts

3. Draw circles (whole notes) on paper.

Conclusion & reflection with hand puppets - Why read & write music? So you can refer to it again, revise it, share it with others, learn more about other rhythms by composers, read scores, get employment as a musician, etc. We count and multiply all the time in music.
1st grade

Grade Objective: The students will combine musical elements, processes and materials to create names for the notes.

Lesson objective: The students learn the concept of rhythm as entailing minimally two things, a pulse and a pattern with the pulse. The rhythmic values: whole and half notes. The students learn about the colors (timbre) of sound.

Lesson Narrative:
1. Review
2. Compare colors on a keyboard - the same tune sounds different with different timbres. How do the different colors make you feel?
3. Students create a whole note pitch that corresponds to the first letter in the child’s name that matches a pitch name (ie. A, B, C, D, E, F or G).
4. Draw whole notes and quarter notes

Musical Example - Satie’s “Horse races.” Students enact the story. Identify up and down music, soft and loud, high and low, in the song. Listen: Mussorgsky, “Night on Bald Mountain” for colors, contrasts

Conclusion & reflection with hand puppets - Why read & write music? So you can refer to it again, revise it, share it with others, learn more about other rhythms by composers, read scores, get employment as a musician, etc.
2nd grade

Grade Objective: The students will combine musical elements, processes and materials to create names for the notes.

Lesson objective: The students learn the concept of rhythm as entailing minimally two things, a pulse and a pattern with the pulse. The rhythmic values: quarter, half and whole notes. The students learn about the colors (timbre) of sound.

Lesson Narrative:
1. Review - More Hindemith exercises
2. "Every Good Being Does Fine" and "FACE" are the abbreviations for reading notes in the treble clef. WORKSHEET #4
3. Students create a whole note pitch that corresponds to the first letter in the child’s name that matches a pitch name (ie. A, B, C, D, E, F or G).
4. Examine motive in Beethoven’s 7th, 2nd movement. Themes and melodies are made of motives.
5. Draw clefs, wholes, halves, quarters on music paper.

Musical Example - Satie’s “Horse races.” Students enact the story, identify up and down music, soft and loud, high and low, steps and leaps in the song.

Conclusion & reflection with hand puppets - Why read & write music? So you can refer to it again, revise it, share it with others, learn more about other rhythms by composers, read scores, get employment as a musician, etc. We count and multiply all the time in music.

Assignment: Create musical wholes, halves and quarters on music paper.
Create a personal motive. Motive worksheet.
Make several and choose the best.

Need to know about music: Review previous lessons. Scales move by steps. Steps are notated on the space then on the line.
3rd grade

Grade Objective: The students will combine musical elements, processes and materials to create names for the notes.

Lesson objective: The students learn the concept of rhythm as entailing minimally two things, a pulse and a pattern with the pulse. The rhythmic values: quarter, half and whole notes. The students learn about the colors (timbre) of sound.

Lesson Narrative:
1. Review - More Hindemith exercises
2. “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef. WORKSHEET #4.
3. Students create a whole note pitch that corresponds to the first letter in the child’s name that matches a pitch name (ie. A, B, C, D, E, F or G). Notate it.
4. Examine motive in Beethoven’s 7th, 2nd movement. Themes and melodies are made of motives.
5. Draw clefs, wholes, halves, quarters on music paper.
6. Sing on pitch. Sing neighbors around this pitch. Two part round: “Are you sleeping”

Musical Examples - Satie’s “Horse races.” Students enact the story. identify up and down music, soft and loud, high and low, steps and leaps in the song.

Listen: Mussorgsky, “Pictures at an Exhibition”

Conclusion & reflection with hand puppets - Why read & write music? So you can refer to it again, revise it, share it with others, learn more about other rhythms by composers, read scores, get employment as a musician, etc. We count and multiply all the time in music.

Assignment: Create musical wholes, halves on music paper.
Create a personal motive. Motive worksheet.
Make several and choose the best.

Need to know about music: Review previous lessons. Scales move by steps.
Steps are notated on the space then on the line.
4th grade

Grade Objective: The students will combine musical elements, processes and materials to create names for the notes.

Lesson objective: The students learn the concept of rhythm as entailing minimally two things, a pulse and a pattern with the pulse. The rhythmic values: quarter, half and whole notes. The students learn about the colors (timbre) of sound.

Lesson Narrative:
1. Review - More Hindemith exercises
2. “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef. WORKSHEET #4.
3. Students create a whole note pitch that corresponds to the first letter in the child’s name that matches a pitch name (ie. A, B, C, D, E, F or G). Notate it, Solfege it, Kodaly hand symbols.
4. Examine motive in Beethoven’s 7th, 2nd movement. Themes and melodies are made of motives.
5. Draw clefs, wholes, halves, quarters on music paper.
6. Sing on pitch. Sing neighbors around this pitch. Two part round: “Are you sleeping”
7. Mussorgsky’s life.

“Musical Example - Satie’s “Horse races.” Students enact the story. identify up and down music, soft and loud, high and low, in the song. Mussorgsky, “Pictures at an Exhibition”

Conclusion & reflection with hand puppets - Why read & write music? So you can refer to it again, revise it, share it with others, learn more about other rhythms by composers, read scores, get employment as a musician, etc. We count and multiply all the time in music.

Assignment: Create musical wholes, halves and quarters on music paper. Create a personal motive. Motive worksheet. Make several and choose the best.

Need to know about music: Review previous lessons. Scales move by steps. Steps are notated on the space then on the line.
5th grade

Grade Objective: The students will combine musical elements, processes and materials to create names for the notes.

Lesson objective: The students learn the concept of rhythm as entailing minimally two things, a pulse and a pattern with the pulse. The rhythmic values: quarter, half and whole notes. The students learn about the colors (timbre) of sound.

Lesson Narrative:
1. Review - More Hindemith exercises
2. “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef. WORKSHEET #4.
3. Students create a whole note pitch that corresponds to the first letter in the child’s name that matches a pitch name (ie. A, B, C, D, E, F or G). Notate it. Solfege it. Kodaly hand symbols.
4. Examine motive in Beethoven’s 7th, 2nd movement. Themes and melodies are made of motives.
5. Draw clefs, wholes, halves, quarters on music paper.
6. Sing on pitch. Sing neighbors around this pitch. Two part round: “Are you sleeping”
7. Mussorgsky’s life, the Romantic era.

“Musical Example - Satie’s “Horse races.” Students enact the story. identify up and down music, soft and loud, high and low, in the song.
Mussorgsky, “Pictures at an Exhibition”

Conclusion & reflection with hand puppets - Why read & write music? So you can refer to it again, revise it, share it with others, learn more about other rhythms by composers, read scores, get employment as a musician, etc. We count and multiply all the time in music.

Assignment: Create musical wholes, halves and quarters on music paper. Create a personal motive. Motive worksheet. Make several and choose the best.

Need to know about music: Review previous lessons. Scales move by steps. Steps are notated on the space then on the line.
Lesson # 5
LESSON TITLE: PERSONAL MOTIVES and MELODY

Vocabulary: Beat, Rhythm, tempo, dynamic, diminuendo-crescendo, canon, question-answer, eighth, quarter, half and whole notes, staff, melody, rhythm tree

Resources: Orff percussion instruments, chalk and chalk board, crayons and paper
“Elementary Training,” Satie, “Fishing”

Kindergarten

Grade Objective: The students will combine musical elements, processes and materials to create and perform notated motives.
Lesson objective: Rhythm used to make personal motives. Introduction to pitch. Rests.

Lesson Narrative:
1. Review
2. Children learn about middle C.

   Musical example - Satie’s “Fishing” - Enactment with story.


Mountain observation: The mountain contains and is surrounded by rhythms: From the deep, low grumbling of the earth itself, the waves crashing against the foot of the mountain, the drone of aircraft above, the hissing of flowing lava, the many bird songs, the yelping of dogs, the buzz of insects, etc. many sounds and rhythms exist.

Puppets Conclusion & reflection - Motive, middle C
1st grade

Grade Objective: The students will combine musical elements, processes and materials to create and perform basic notated motives.

Lesson objective: The rhythmic values: half and whole notes used to make personal motives. Introduction to pitch and phrases.

Lesson Narrative:
1. Review from Lesson #4: “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef. Create phrases based on these notes.
2. Children learn about middle C. Write whole, half notes.
3. Create a “My Motive” page with blank music paper. Start with their single whole note based on the first letter of their names.

Musical example - Satie’s “Fishing” - Enactment with story.

Mountain observation: The mountain contains and is surrounded by rhythms: From the deep, low grumbling of the earth itself, the waves crashing against the foot of the mountain, the drone of aircraft above, the hissing of flowing lava, the many bird songs, the yelping of dogs, the buzz of insects, etc. many sounds and rhythms exist.

Stock Clock II - the sounds of Nature.

Puppets Conclusion & reflection - DO-RE-MI both up and down. Stepping up AND down forms the triangle. So does a mountain form a triangle.

Need to know about music: Review previous lessons. Musical sounds have rhythm, volume, pitch, color and articulation.
2nd grade

Grade Objective: The students will combine musical elements, processes and materials to create and perform 2-4 note, notated motives.

Lesson objective: The rhythmic values: quarter, half and whole notes used to make personal motives. Introduction to pitch. Rests, melody.

Lesson Narrative:
1. Review from Lesson #4: “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef.
2. Children learn about middle C. They learn that “G” of the g clef is the lower “neighbor” of (or step away from) “A”. “B” is the upper neighbor. WORKSHEET #4 - time signature and measure. Children sing these melodic patterns. Write G clefs, half notes, quarters, rests, etc.
3. Create a “My Motive” page with blank music paper. Starting with their single whole note based on the first letter of their names that matches a pitch name, students develop individual motives.

Assignment: Create a personal motive if it has not been created yet. Learn “Every Good Being Does Fine” and “FACE” and the notes they stand for.

Musical example - Satie’s “Fishing” - Enactment with story. Notice melodic patterns, imitation, repetition.

Mountain observation: The mountain contains and is surrounded by rhythms: From the deep, low grumbling of the earth itself, the waves crashing against the foot of the mountain, the drone of aircraft above, the hissing of flowing lava, the many bird songs, the yelping of dogs, the buzz of insects, etc. many sounds and rhythms exist.

Stock Clock II - the sounds of Nature.

Puppets Conclusion & reflection - DO-RE-MI both up and down. Stepping up AND down forms the triangle. So does a mountain form a triangle.

Need to know about music: Review previous lessons. Musical sounds have rhythm, volume, pitch, color and articulation.
Grade Objective: The students will combine musical elements, processes and materials to create and perform 4-8 note, notated motives; learn personal motives. Meter is written out pulse.

Lesson objective: The rhythmic values: quarter, half and whole notes used to make personal motives. Introduction to pitch. Rests, Melody.

Lesson Narrative:
1. Review from Lesson #4: “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef.
2. Children learn middle C. They learn that “G” of the g clef is the lower “neighbor” of (or step away from) “A”. “B” is the upper neighbor. WORKSHEET #4 - time signature and measure. Children sing these melodic patterns. Write G clefs, half notes, quarters, eighths, rests, etc.
3. Scale steps - WORKSHEET #5. optional: Hindemith exercise(s)
4. Create a “My Motive” page with blank music paper. Starting with their single whole note based on the first letter of their names that matches a pitch name, students develop individual motives in 4/4 time with pitches from their names (no more than 8 notes). Variations and elaborations.

Assignment: Create a personal motive if it has not been created yet. Learn “Every Good Being Does Fine” and “FACE” and the notes they stand for. Musical example - Satie’s “Fishing” - Enactment with story. Notice melodic patterns, imitation, repetition.

Mountain observation: The mountain contains and is surrounded by rhythms: From the deep, low grumbling of the earth itself, the waves crashing against the foot of the mountain, the drone of aircraft above, the hissing of flowing lava, the many bird songs, the yelping of dogs, the buzz of insects, etc. many sounds and rhythms exist.

Puppets Conclusion & reflection - DO-RE-MI both up and down. Stepping up AND down forms the triangle. So does a mountain form a triangle. Note the I V I progression - an important ‘triangle’ in music.

Stock Clock II - the sounds of Nature.

Need to know about music: Review previous lessons. Musical sounds have rhythm, volume, pitch, color and articulation.
4th grade

Grade Objective: The students will combine musical elements, processes and materials to create and perform notated motives, up to 12 pitches; learn the staff and personal motives. Meter is written out pulse.

Lesson objective: The rhythmic values: quarter, half and whole notes used to make personal motives. Introduction to pitch. Rests, Melody.

Lesson Narrative:
1. Review from Lesson #4: “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef.
2. Children learn that “G” of the g clef is the lower “neighbor” of (or step away from) “A”. “B” is the upper neighbor. WORKSHEET #4 - time signature and measure. Children sing these melodic patterns. Three part round, “Are you sleeping” Write G clefs, half notes, quarters, eighths, sixteenths, rests, etc.
3. Scale steps - WORKSHEET #5. optional: Hindemith exercise(s) What is a staff?
4. Create a “My Motive” page with blank music paper. Starting with their single whole note based on the first letter of their names that matches a pitch name, students develop individual motives in 4/4 time with pitches from their names (no more than 8 notes). Variations and elaborations.

Assignment: Create a personal motive if it has not been created yet. Learn “Every Good Being Does Fine” and “FACE” and the notes they stand for. Musical example - Satie’s “Fishing” - Enactment with story. Notice melodic patterns, imitation, repetition.

Stock Clock II - the sounds of Nature. One minute of Cage’s “Silence”

Mountain observation: The mountain contains and is surrounded by rhythms: From the deep, low grumbling of the earth itself, the waves crashing against the foot of the mountain, the drone of aircraft above, the hissing of flowing lava, the many bird songs, the yelping of dogs, the buzz of insects, etc. many sounds and rhythms exist.

Puppets Conclusion & reflection - DO-RE-MI both up and down. Stepping up AND down forms the triangle. So does a mountain form a triangle. Note the I V I progression - an important ‘triangle’ in music. The large and small in nature and music.

Need to know about music: Review previous lessons. Musical sounds have rhythm, volume, pitch, color and articulation.
5th grade

Grade Objective: The students will combine musical elements, processes and materials to create and perform notated motives up to 16 pitches; learn the staff and personal motives. Meter is written out pulse.

Lesson objective: The rhythmic values: quarter, half and whole notes used to make personal motives. Introduction to pitch. Rests.

Lesson Narrative:
1. Review from Lesson #4: “Every Good Being Does Fine” and “FACE” are the abbreviations for reading notes in the treble clef.
2. Children learn middle C. They learn that “G” of the g clef is the lower “neighbor” of (or step away from) “A”. “B” is the upper neighbor. WORKSHEET #4- time signature and measure. Children sing these melodic patterns. Three part round, “Are you sleeping”. Write G clefs, half notes, etc.
3. Scale steps - WORKSHEET #5. Hindemith exercise(s) What is a staff?
4. Create a “My Motive” page with blank music paper. Starting with their single whole note based on the first letter of their names that matches a pitch name, students develop individual motives in 4/4 time with pitches from their names (no more than 8 notes). Use rests, variations and elaborations.
5. Discuss the composer, Erik Satie, “the 20th century era of “Les Six”

Assignment: Create a personal motive if it has not been created yet. Learn “Every Good Being Does Fine” and “FACE” and the notes they stand for.

Stock Clock II - the sounds of Nature. 90 seconds of Cage’s “Silence”

Mountain observation: The mountain contains and is surrounded by rhythms: From the deep, low grumbling of the earth itself, the waves crashing against the foot of the mountain, the drone of aircraft above, the hissing of flowing lava, the many bird songs, the yelping of dogs, the buzz of insects, etc. many sounds and rhythms exist.

Puppets Conclusion & reflection - DO-RE-MI both up and down. Stepping up AND down forms the triangle. So does a mountain form a triangle. Note the I V I progression - an important ‘triangle’ in music. The large and small in nature and music.

Need to know about music: Review previous lessons. Musical sounds have rhythm, volume, pitch, color and articulation.
WORKSHEETS
From Paul Hindemith’s “Elementary Training for Musicians”

CHAPTER I

A. Action in Time

The most primitive form of temporal action in music is the use of tones of different length.

—— EXERCISE 1 ——

1. Tap with a pencil, or clap with your hands, or tap (standing in place or walking) with your feet, in moderate tempo a series of rhythmic strokes, at equal intervals of time:

   |   |   |   |   |   |   |   |   |

   etc.

2. While tapping (or clapping), sing one long tone without changing its pitch:

   tone:   |   |   |   |   |   |   |   |   |
   rhythm: |   |   |   |   |   |   |   |   |

   etc.

3. Tap or clap the rhythm as before but sing the tone only on the strokes connected by brackets. All singing throughout this book is to be done on la la, unless other instructions are given.

   (a) 
   (b) 
   (c) 
   (d) 
   (e) 
   (f) 
   (g) 
   (h) 

[3]
Worksheet #2

Scaling Haleakala, First Five Lessons

OLD
write the music symbols

NEW

how many beats
4
what gets the beat
4
time signature

quarter note
rest

half note
rest

whole note
rest
Sing

Clap

NAMING NOTES on LINES of the STAFF

NAMING NOTES on SPACES of the STAFF

Every Good Being Does Fine. FACE

Worksheet #4
SCALE STEPS

E F G A

Worksheet #5