

Music Curriculum Guide (1999)

K – 8

Archdiocese of Oklahoma City

Department of Catholic Education

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K-12 Music Education Goals for the Archdiocese of Oklahoma City

Mission Statement

Because music is integral to all of life, the Music Curriculum of the Archdiocese of Oklahoma City has as its focus the development of attitudes, knowledge and performance skills which help students respond to music as art. The curriculum assists the learners in understanding the influences of history, culture and the church on our musical heritage. The students will respond to music spiritually, aesthetically, intellectually and emotionally and use music to enrich their personal lives.

Goals regarding the Music Education Curriculum

1. Music education must focus on teaching the whole person... and especially the “spirit” of the student.
2. The Music Education program must improve cultural awareness and understanding.
3. Students will learn to have respect for the music within themselves, others, and life in general.
4. Students will have a variety of performance opportunities within the music program.
5. Music education will assist students in developing poise, self-esteem and stage presence.
6. Students will begin developing a music vocabulary in the primary grades and use it consistently throughout their schooling.
7. Sacred and church music shall be a part of the music program.
8. Music education will be available to students throughout the K-12 curriculum.

12. The student will be able to sing, move, play, or chant a simple rhythmic ostinato to accompany a melodic or rhythmic piece.

13. The student will be able to demonstrate awareness of fast and slow tempo and tempo change through moving, singing, chanting, and playing.

14. The student will be able to conduct patterns in duple, triple, and quadruple meters.

15. The student will be able to perform in irregular meters such as 5 and 7.

Creating Rhythm

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16. The student will be able to improvise and compose short rhythmic patterns.

17. The student will be able to create rhythmic ostinati as accompaniments with tambourine, sticks, etc.

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Reading Rhythm

18. The students will be able to read and perform rhythmic patterns from notation.

19. The student will be able to identify and perform various meter signatures.

20. The student will be able to write and complete examples from rhythmic dictation.

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Rhythm Listening

21. The student will identify and maintain a steady beat while listening to music.
22. The student will be able to identify duple and triple meters aurally as well as longer and shorter durations.
23. The student will identify, aurally, variations in tempo while listening to music.
24. The student will identify aurally irregular and changing meters.

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Describing Rhythm

25. The student will name, define, identify at sight, and/or write examples of measure, quarter note and rest, eighth note and rest, half note and rest, dotted half note, whole note and rest in duple and triple meters. ($\frac{3}{4}$, $\frac{6}{8}$ signature)
26. The student will name, define, and identify syncopation and triplet.
27. The student will differentiate among various tempos. (i.e. waltz, march)

Melody

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1. The student will know that tones of a melody may be high or low.
2. The student will know when tones repeat or change by moving upward or downward by steps or skips.
3. The student will know interval is the distance between two pitches.
4. The student will know melodic sequence is a melodic pattern which is repeated at a different pitch level.
5. The student will know the scale is a successive pattern of pitches arranged in a particular sequence of whole and half steps.
6. The student will know melodic notation is a set of symbols placed on a staff representing pitch.

Melody Performance

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7. The student will demonstrate participation in group singing of rote songs.
8. The student will demonstrate the difference between singing and speaking.
9. The student will perform high and low pitches by singing.
10. The student will perform pitches moving upward and downward by singing.
11. The student will demonstrate skips, steps and repeated pitches through singing.
12. The student will echo and perform melodic patterns by singing using pentatonic tonality.
13. The student will echo and perform melodic patterns by singing using major and minor tonalities.

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14. The student will sing in tune and with proper tone quality a repertoire of familiar songs.

15. The student will sing in canon, melodic ostinato, descant, and counter melody.

16. The student will sing with proper posture and breath control.

Creating Melody

17. The student will create new verses to familiar songs.

Reading Melody

18. The student will recognize that pitches are symbolized or notated on a staff.

19. The student will demonstrate the ability to follow words and written notation.

20. The student will read scale numbers or staff notation.

Describing Melody

21. The student will name, write, and define the terms and symbols for musical staff, treble clef, lines and spaces.

22. The student will name, write, and define the terms and symbols for bass clef, sharps, flats, and naturals.

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Harmony

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1. The student will know that harmony may be used as an accompaniment to melody and is a group of two or more pitches sounding simultaneously.
2. The student will know accompaniment supports or complements a melody and that ostinato is a repeated pattern which may be used as an accompaniment.
3. The student will know a chord is a group of three or more tones played or sung together.
4. The student will know a chord may be made up of a root, third and fifth.
5. The student will know that polyphony is created when several different melodies are performed simultaneously.
6. The student will know that atonality refers to music which has no single tone as its key center.

Performing Harmony

7. The student will sing and maintain the melodic line with a variety of accompaniments.

Listening to Harmony

8. The student will identify aurally when two chords sound the same or different.
9. The student will recognize the need for a chord change in a 2-chord song.
10. The student will recognize aurally a sense of cadence in the changing sounds of a V7-I chord progression.
11. The student will distinguish between the sound of unison and harmony.
12. The student will identify aurally major and minor harmonies.
13. The student will identify aurally atonal harmonies.

Form

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1. The student will know that repetition and contrast create form in music.

2. The student will know that theme is the primary melody of a composition.

3. The student will know that rondo is a musical form in which the theme is repeated between contrasting sections.

4. The student will know that variation in music is based on a theme with at least one element altered.

5. The student will know that fugue is based on a theme which is stated by one voice and is taken up by others.

6. The student will know that canon is a polyphonic composition in which the melody and rhythm are the same for all parts.

7. The student will know that introduction is a short fragment of music which occurs before the main section begins.

8. The student will know that coda is a short fragment which occurs after the main section of the composition is completed.

9. The student will know that bridge is a section of music that connects two themes.

10. The student will know that large forms consist of several larger, separate movements that are related (suite, ballet, opera, oratorio, symphony, concerto, tone poem).

Performing to Form

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11. The student will demonstrate repetition and contrast through chanting or singing.

12. The student will demonstrate awareness of musical forms through chanting and singing: Echo, solo-chorus, verse-refrain, solo, rondo, ABA, canon, round, introduction, coda.

Creating Form

13. The student will improvise repetition and contrast through chanting and singing.

14. The student will improvise and compose within the structure of question-answer, rondo, verse, solo, ABA.

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Reading Form

15. The student will recognize the following parts of a song: refrain, verse, solo, chorus.

16. The student will perform from notation:

A.

B.

17. The student will name and define the following larger forms: ballet, concerto, symphony, tone poem, opera, and musical comedy.

Listening to Form

18. The student will distinguish aurally between repetition and contrast.

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19. The student will identify aurally refrain, verse, solo, and chorus parts of a song.

20. The student will differentiate aurally among AB, ABA, canon, introduction, coda, and rondo.



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Expressive Qualities

1. The student will know that dynamics are the relative volume levels of music and can be gradual or sudden.

2. The student will know that tempo is the relative speed of a composition and can be gradual or sudden.

3. The student will know that style is a particular musical idiom (jazz, folk, etc.) or period (Baroque, Classical, etc.).

4. The student will know that characteristics of style may be evident through text, dynamics, tempo, articulation, instrumentation, and rhythmic, melodic and/or harmonic devices.

5. The student will know that characteristics of style are dependent on historical and/or ethnic origins of the music.

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Performing Expressive Qualities

6. The student will demonstrate various moods through movement and singing.

7. The student will demonstrate dynamic changes and contrasts through movement and singing.

8. The student will communicate through singing or moving, the appropriate mood or style of a piece.

9. The student will perform through singing or moving a musical composition with appropriate musical style.

Creating Expressive Qualities

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10. The student will create various moods through movement or singing.

11. The student will create dynamic changes and contrasts through movement or singing.

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Reading Expressive Qualities

12. The student will recognize that dynamics can be symbolized, and perform dynamic markings from notation:

- A. pp, p, mp, mf, f, ff
- B. sfz, > , 
- C. decrescendo,  crescendo

13. The student will identify and perform tempo markings allegro, largo, presto, andante, moderato, accelerando, ritard, fermata, tie accent and slur.

14. The student will identify and perform staccato and legato markings.

15. The student will demonstrate the ability to follow instrumental and vocal scores.

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Expressive Qualities in Listening

16. The student will differentiate aurally between loud and soft music.

17. The student will distinguish aurally between various vocal timbres: soprano, alto, tenor, and bass.

18. The student will distinguish aurally between various instrumental timbres: classroom instruments (i.e. piano, guitar, rhythm instruments)

19. The students will distinguish aurally between various instrumental timbres: sections of the orchestra (strings, woodwinds, brass, percussion) and individual instruments.

20. The student will distinguish aurally between various instrumental timbres: cultural instruments, electronic instruments, and early instruments (harpsichord, recorder,).

21. The student will distinguish aurally between various ensemble timbres (i.e. band, orchestra, choir, string quartet).

22. The student will distinguish aurally among music of various styles (i.e. folk song, jazz, composed song, lullaby, spiritual, patriotic song and popular music).

23. The student will distinguish aurally among music of various cultural styles.

Describing Expressive Qualities

24. The student will select appropriate instruments or environmental sounds as accompaniments for songs, stories, or movement/dance.

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25. The student will describe the relationship between the music and text of a song in terms of expressive elements.

26. The student will write and define musical symbols for dynamic, tempo phrase, and expressive markings: pp, p, mp, mf, f, ff.

27. The student will name and define musical symbols for dynamic, tempo phrase, and expressive markings: allegro, largo, presto, andante, moderato, accelerando, ritard.

29. The student will name, write and define musical symbols for dynamic, tempo phrase, and expressive markings: staccato, legato, fermata, rubato.

30. The student will describe how the musical elements of a piece (melody, harmony, rhythm, timbre, dynamics, tempo, and form) are used to communicate the mood, style or meaning of that music.

31. The student will describe the characteristics of instruments and how they are played.

32. The student will describe the instruments or voices that make up a band, orchestra, or chorus.

Performing and Improvising

1. The student will begin, sustain and release the sound properly in a unison composition.

2. The student will demonstrate an understanding of proper performing skills which include good posture, breath support, free and open tone and accurate pitch.

3. The student will demonstrate competence in the techniques of tone (beauty and blend), interpretation (expression, phrasing, style, and varied tempo) and musical effect (artistry, fluency, and vitality).

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13. The student will sing by sight short musical phrases, given the starting pitch.

14. The student will recognize when the performed pitch is in unison with the ensemble.

15. The student will recognize major and minor tonality.

16. The student will recognize which part should prominent or subordinate to achieve harmonic and ensemble balance.

17. The student will demonstrate the ability to perform changing meter.

18. The student will describe the function of time signatures in terms of the number of beats in a measure and the unit of beat.

19. The student will name, count, clap and perform rhythmic notation involving the following notes and rests:

20. The student will count, clap, and perform rhythmic notation in the following time signatures:

A.

B.

21. The student will perform music that uses first and second endings, one measure repeats, D.C. and D.S. signs, and codas.

22. The student will recognize when a steady pulse is maintained.

23. The student will describe music in terms of its compositional form including march, sonata-allegro, rondo, theme and variation, concerto, and song form.

24. The student will describe music in terms of its style: blues, rock and roll, jazz, gospel, folk, etc.

Interpretation and Appreciation

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1. The student will critique recorded and live performance with regard to performance practice.
2. The student will accept the responsibilities of performing in an ensemble which includes proper rehearsal and concert behavior, individual and sectional preparation.
3. The student will understand and follow the nonverbal gestures of the conductor.
4. The student will identify and discuss the different cultural purposes and functions of music.

Music History

1. The student will be aware of the major composers both contemporary and historical.
2. The student will be aware of the historical and cultural background of music.
3. The student will know the various music and composers of the major historical music periods.
4. The students will understand the role of music in historical and present day culture.
5. The students will be aware of career opportunities in music both present day and historically.
6. The students will be aware of the progression of the development of music through time.
7. The student will understand the Church's contribution to music through the ages.
8. The student will understand the development of musical instruments.

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Musical Games

Everyone needs a change once in a while. Music games can provide that change. They are good materials to end a class, or to “cover” a class for a few minutes. They may be used as learning centers and/or incentives. They are wonderful for the last day before a vacation if you do not want to start “new” material.

DOMINOTES --

This is a musical version of dominoes. Cut 2½” x 5” pieces of cardboard. In place of the dot, use notes and rests.

MUSIC BINGO --

On 5” by 6” pieces of cardboard, draw a grid. In place of the letters “BINGO”, use the letters “MUSIC”. Fill the boxes with musical symbols. This can be made to fit different levels, i.e., symbol recognition, treble clef notes, bass clef notes, rhythmic patterns, etc.

MUSIC FLASH--

Using the same symbols used in the “MUSIC” game, make flash cards. This is a good follow-up to the “MUSIC” game.

MUSIC HEADLINES--

Writing a “newsflash”, underline all the words that contain only the letters “A, B, C, D, E, F, G.” On a piece of staff paper, have the students “write” the words above the staff and on the staff place the corresponding notes. Depending on the level, this can be done in either bass or treble clef.

MUSIC UNO--

This game is played just like the “Uno” game sold in stores. Use notes and rests instead of numbers.

MUSIC YAHTZEE--

This is based on the “Yahtzee” game found in stores. However, there are many differences. First, there are six dice instead of five. On them should be, a sixteenth note, an eighth note, a quarter note, half note, a dotted half note and a whole note. Instead of three tries per turn, there are four. Instead of three of a kind, there needs to be four (or else you are doing some pretty heavy fraction work!!) Add “pairs ‘n partners” underneath “full house”/ “Pairs

'n partners" is 2 of a kind plus two of a kind or three of a kind plus three of a kind.

"RHYTHM-ETICS"

These are math drills using notes and rests instead of numbers. These may be done orally or as written work.

SPELLING BEE--

Teacher makes a master list of words containing only the letters A, B C, D, E, F, G. Give out words one by one. After the student correctly spells a word verbally, it must also be "spelled" correctly according to the proper lines and spaces on the staff. Depending on the grade level, these may be done in treble clef, bass clef or both.

VARIATIONS ON "BINGO"--

This game deals with the song, not the game. Divide the class into groups of 5, one group for each letter. Each group is responsible for ONLY their letter or clap, whichever is appropriate. Change group 4 around, since it is the second half of two eighth notes. After this is mastered, change the song to: THERE WAS A DOG WHO HAD A FARMER, OGNIB was HIS NAME-O. OGNl-clap, OGN-clap, clap, etc.

WHAT'S THAT UNDER YOUR CHAIR?---

This is good for learning rhythm band instruments. The leader says, "Mary , Mary, I declare! Can you tell me what's under your chair?" If "Mary" can correctly identify the instrument, she may play a rhythm on it.

WHERE'S THE MELODY?--

This is a parody of "Where's the Beef?" After naming a category, i.e., Christmas songs, current top 10, Beatles, Elvis, etc., the leader can only give the rhythm, not the melody. The leader says, "Where's the melody?" and calls on someone to sing the melody of the song. That person is the next leader. This can reinforce music learned in "music appreciation."

MUSIC BASEBALL--

Set up the room with markers for bases and home plate. Divide into two teams. The pitcher, teacher, asks each player a review question on various musical topics. Bases are advanced and points scored as the team members correctly answer questions.

DYNAMIC MATCH-UP/SYMBOL MATCH UP--

Cut 3x12 rectangles into two jigsaw puzzle parts. On one half write a dynamic marking or musical symbol. On its matching half write the meaning. The child matches the pieces to find the meaning of each term.

KEYBOARD FLASH CARDS--

Make a large cardboard keyboard and small flash cards with one note on a staff. The player names the note and locates it on the keyboard.

RHYTHM CHECKERS--

Write a different rhythm pattern on each square used on the checkerboard. Before the player can move to the square s/he must perform that rhythm correctly.

INSTRUMENT CHECKERS--

Glue a picture of an instrument on each square used on the checkerboard. Before the player can move to a square, s/he must identify the instrument correctly.

MUSICAL BOWLING--

Cover 10 “Pringles” cans with paper. On the can put one note or rest. Players roll a small ball to knock down cans. To gain points a player must identify the kind of note or rest for an easy version. For older students a meter signature card is chosen before the game begins. Based on the number of beats each note gets in that meter, the player receives the same number of points as there are beats for each kind of note knocked down.

NIX ON NOTES--

Make a chart similar to a “times tables” chart. In each square, put different rhythmic patterns in it. Choose a meter. Cross out all the boxes that would not fit in the chosen meter.

TWENTY-ONE--

Make a set of note value cards (4 cards with each of the following: whole note, half note, quarter note, eighth note, whole rest, half rest, quarter rest, eighth rest). Give two cards to each player. Remaining cards are placed in a stack. Each player takes his/her turn by requesting a specific note or rest from any other player. (Similar to “Go Fish”). If that player can’t help, the requesting player draws one card from the stack and the game continues. The first player to reach exactly 21 is the winner.

HEAD AND SHOULDERS “REVISITED”--

Using the song “Head and shoulders, knees ‘n toes...”, replace the words with names of rhythm instruments that you may have. The child may only play when his/her instrument is named. For example: “Hand drums, triangles, sticks and cymbals, sticks and cymbals, etc.

LET EVERYONE CLAP HANDS LIKE ME--

Using the song, "Let Everyone Clap Hands Life Me", add verses using rhythm instruments and whoever has that instrument may play at the appropriate place. For example: "Let everyone strike sticks like me..."

IF YOU'RE HAPPY--

Using the song, "If You're Happy", add verses using rhythm instruments and whoever has that instrument may play at the appropriate place. For example: "If you're happy and you know it shake your tambourine..."

STOP AND GO/FAST AND SLOW--

Direct your group, "When you hear the beat of the drum you may walk around the room. When the drum stops, you must "freeze" wherever you are." Add the concept of moving quickly to a fast drumbeat and slowly to a slow drumbeat. This may be taken a step further in your older classes using more than one instrument. Direct your class, "Depending on the instrument I play, that is the only part of the body you may move." Have instruments assigned to body parts before beginning. Students still must "freeze" when the sound stops.

STORY TIME--

Read a story. CAPS FOR SALE is an excellent story to use. Let the children decide what instruments should be used for certain words. (A rattle for the monkey, etc.) At first, let the instrument be played immediately after the work is read. (You will have to pause for this.) Eventually, the story can be read with the chosen words left out and just the instruments playing.

