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FOR GRADES ONE THROUGH SIX

A PLAN B PAPER

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL  
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Problems in  
Curriculum Construction  
Educ. 8-950

Under the Direction of  
Dr. William C. Gemeinhardt

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A Requirement for the Degree  
Master of Arts (Plan B)

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## TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM .....	1
The Problem .....	1
Statement of the Problem .....	1
Importance of the Paper .....	1
Limitations .....	3
Statement of Limitations of the Paper .....	3
Organization .....	4
Organization of the Paper .....	4
II. REVIEW OF THE LITERATURE .....	9
The Need For Music .....	9
Music Learning Centers .....	11
III. MUSIC LEARNING CENTER ACTIVITIES .....	15
Grade One .....	16
Grade Two .....	35
Grade Three .....	62
Grade Four .....	84
Grade Five .....	106
Grade Six .....	131
BIBLIOGRAPHY .....	148
APPENDIX .....	151
Glossary of Musical Terms .....	152

## CHAPTER I

### THE PROBLEM

Within a music class, it is difficult to teach all the skills and concepts that one wants. The time for teaching music is often taken up by other activities with higher priorities, and the time allotted for music is often very short. Music over television has attempted to alleviate this problem by providing scheduled times for music instruction. This is not the answer because children cannot participate fully and there is not enough time to reinforce skills.

#### I. THE PROBLEM

##### Statement of the Problem

It was the purpose of this paper to provide a guide for music learning center activities for grades one through six. The author has attempted to provide a guide which can be readily used by a teacher in any classroom situation.

##### Importance of the Paper

Although some may always use personalized learning centers to instruct children, these learning center activities are not designed to replace the group music class. The group music class with its various interactions is an

important aspect of the child's education and should not be replaced. The music learning center activities are to be used to reinforce and supplement music concepts and skills.

There are advantages when music learning centers are implemented in the classroom. First, it will give the child more music time during the week. When work in other areas is completed and free time is available, the center can be used successfully. In some classes where the music program suffers because of heavy concentration on other subject matter, the child is able to gain more music time through music learning centers.

Secondly, many teachers are hesitant to teach music because they feel they are deficient in that area. Although this is a wrong attitude to have in the first place, the music learning centers can provide input for skills that a teacher has barely touched on.

Finally, ear training, notation, sight reading, and other areas of music can be learned and strengthened privately by the child. With the learning center, there is immediate feedback, which is difficult for each child to receive in a group situation. Also, there are some children who feel that music class is more a time for disruption rather than learning. The immediate feedback and the opportunity to work with a friend, or oneself, can help solve this type of problem.

## II. LIMITATIONS

### Statement of Limitations of the Paper

The music learning center activities are to supplement a music program. There are between 10 and 15 music learning centers for each grade. They are not designed to replace present music curriculums. This paper used five concepts in constructing the music learning center activities. They are as follows:

1. melody
2. harmony
3. notation
4. rhythm
5. appreciation

The teacher must decide how and when the music learning center activities will be implemented in the classroom schedule. The type of instruction in a classroom will determine how the centers may be used. Some of the different types of instruction used in an elementary school are the self-contained classroom, departmentalized classroom, nongraded, team teaching, centers for each subject within a self-contained classroom, and modular scheduling. Naturally, the amount of time spent at the center for each child will vary with different types of instruction.

The type of instruction, as explained above, will also determine the number of children allowed to work together at a learning center.

Standards for behavior at the learning centers must be discussed by the teacher and the class before the children can work at the center.

### III. ORGANIZATION

#### Organization of the Paper

Chapter II contains a review of the literature covering learning centers. Since the quantity of literature on this subject is very limited, the idea of music learning center activities had to be developed mainly by using elementary music textbooks instead of any previous literature written about music learning centers.

The learning center activities are numbered according to grade level. The activities are also numbered in chronological order. It is advisable that they be taken in that order, although not completely necessary. This is entirely up to the discretion of the teacher. The number "2-3" means second grade, activity number three; "5-7" means fifth grade, activity number seven.

With some music learning center lessons, worksheets and guide sheets accompany the activities. The worksheets

are entirely for the child's use while he works at that learning center. The guide sheets are for the teacher. They contain information and illustrations that a teacher would need to prepare the music learning center for the children. An example may be a guide sheet showing information necessary for the teacher to make major scale flash cards.

The music learning center activities are explained in five steps:

1. concept

The concept is the general notion or idea of that particular music learning center.

2. objective

The objective indicates what is required of the child to complete the activity. The objectives are in behavioral terms, which gives the teacher an observable means of evaluation.

3. materials

When implementing these music learning centers, some materials are needed. Therefore, this has been compiled into a separate category. The materials listed are the items that a teacher needs to start the learning center, and what the child needs to perform at the learning center.

#### 4. procedure

The learning activities state the procedures for setting up a music activity. Some preparation will be required by the teacher to prepare language master cards, set up instruments, phonographs, etc. The teacher should also explain the center to the children, and what they are expected to do in it. There will be fewer questions asked when they are given the opportunity to work at the center, if this is done.

#### 5. evaluation

Finally, the evaluation is a means by which the teacher can assess what the child has learned at each center. As a child works at a center, there comes a time when he feels quite confident with the concepts he is learning. At this time he may come to the teacher for an evaluation or test. At times, however, the teacher may have to encourage the child to show what he has learned. The teacher's judgment will determine whether or not the child is strong in that particular area. Since children will differ in abilities, it is up to the teacher to determine a criteria of evaluation for each child. The child can take a test

as many times as possible. If it necessary to evaluate the child again, it should never be referred to as a failure.

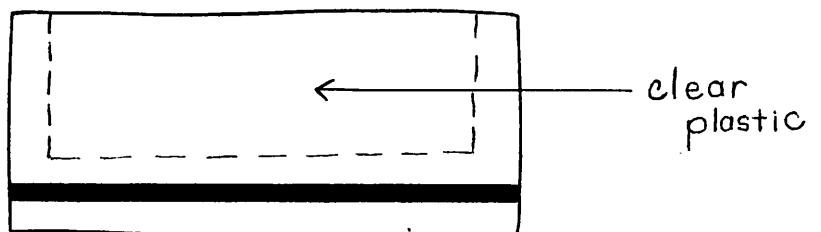
Many musical terms were used in the learning center activities. The meaning of some of these terms may not be readily known by the average teacher. Since it is necessary for the teacher to know the meanings of all these terms, the definitions can be found in the Appendix.

The music learning center activities use the language master a great deal. Within a classroom, language masters have been used quite extensively for teaching reading and math. The language master need not be used for just these subjects, but also many others. The music learning center activities find another way to utilize the language master in the classroom.

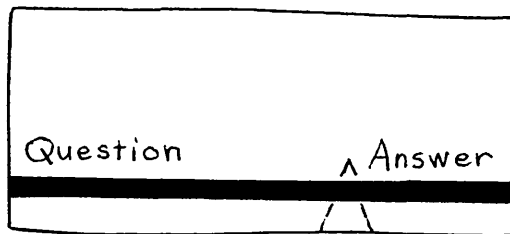
Since the language master is such a versatile teaching aid, only one way of using it has been shown for each music learning center activity.

The following are other ways in which material can be presented on the language master card:

1. A piece of acetate (clear plastic) taped on three sides creates a pocket to put objects in.



2. Contact paper on a card will enable a student to erase or circle answers.
3. Actual objects can be taped on for explanations.
4. Put a notch through the tape and the card will then stop there. Give it a slight push and it will continue to play again. This is good for questions and answers.



## CHAPTER II

### REVIEW OF THE LITERATURE

Very few articles have been written concerning music learning center activities. The articles that are available do not dictate specific reference to music, but rather simply show identification and direction of learning centers.

#### The Need for Music

Music is a necessary ingredient in every child's school experience. Some teachers may only provide music whenever extra time is available. This routine does not replace a regularly scheduled music period.<sup>1</sup> Lucien Cailliet provides a firm reason for music when she quoted Dr. Elliot of Harvard University, "Music, if well taught, is the best mind developer there is."<sup>2</sup>

Music can help to develop the mind. Therefore, two avenues of teaching music are available to the teacher -- group work and individual work. Richard Addison states,

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<sup>1</sup>Richard C. Berg, and others, Making Music-Music for Young Americans (New York: American Book Company, 1966), p. 3 of teacher's guide.

<sup>2</sup>Lucian Cailliet, "Music is a Necessity," Music Journal, XXIV (April, 1966), p. 34.

"The importance of individual and small-group work cannot be stressed enough."<sup>3</sup> Paynter and Aston also indicate that investigations by groups and by individuals are important.<sup>4</sup>

Creating group work is the basic technique used in music instruction. Group music classes are important in a child's education because working together is vital in today's world. Bessom illustrates this point when he states that a music program should "promote the personal and emotional adjustment of the pupil as an individual and as a member of society."<sup>5</sup>

Group music classes also provide a type of interaction that is not present when working alone. Boardman and Landis supplied this statement on participation.

Whenever possible, help children study music through genuine participation: class discussion, interpretation through movement, playing themes on melody instruments, or playing the rhythm themes on percussion instruments.<sup>6</sup>

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<sup>3</sup>Richard Addison, Children Make Music (Edinburgh, Holmes, McDougall Limited, 1967), p. 12.

<sup>4</sup>John Paynter and Peter Aston, Sound and Silence (Cambridge, The University Press, 1970), p. 7.

<sup>5</sup>Malcolm E. Bessom, "What Are We Trying To Do?", Music Journal, XXIV (January, 1966), p. 78.

<sup>6</sup>Eunice Boardman and Beth Landis, Exploring Music 6 (New York, Holt, Rinehart, and Winston, Inc., 1966), p. 6.

### Music Learning Centers

Individual music work is more difficult to provide. Teachers can provide group experiences, but attempting to furnish individual musical experiences can be a very formidable task. However, individual music work can be provided through learning centers. "A learning center or station is an alternative to the traditional concept of seatwork, in which children stay at their desks all or most of the time using ditto sheets or working from the chalkboard."<sup>7</sup> Children are provided areas or centers where materials, directions, and keys for correcting are available. The centers are designed to help the individual.<sup>8</sup>

Kay Gingrich in a speech given at an SRA learning center workshop at Paul's Place in Roseville, Minnesota, on 11 May, 1972, gave some specific ideas about learning centers.

A learning center is:

1. Pre-planned education. The teacher diagnoses the needs of her students and develops a program which will meet these needs on an individual basis. This means that she must know not only what he needs to know, but how he should best learn it.
2. Success oriented. The material is designed so that the student has a consistent pattern of success. This means that it is necessary to provide work that is within his reading ability, his reasoning ability level and has relationship to his experience.

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<sup>7</sup>Margaret Fennel and Elizabeth Kelly, "Children on Their Own-Centers and Stations for Learning," Learning Centers: Children On Their Own (Washington, D.C., The Association for Childhood Education International, 1970), p. 52.

<sup>8</sup>Ibid., p. 52.

3. Designed to fit the students using it. The student is not stuffed into a learning center indiscriminately. There is a purpose and predicted outcome.
4. Useable. At all levels of ability and at all grade levels.<sup>9</sup>

Since learning centers are pre-planned by the teacher, they naturally fit the student's needs. Mrs. Gingrich further exemplified the learning center concept when she stated what they provide.

A learning center does:

1. Provide an opportunity for the student to work at his own rate of speed.
2. Allow the student to work within his own educational level no matter what the prescribed grade level curriculum might be. The slower student may be working to reinforce skills he has missed; the at level student may be doing work study activities to go along with the regular course of study; the above level student may be doing research.
3. Cut the teacher-student ratio from 1-25 to 1-5. The learning center frees the teacher to join small groups for instruction, help individuals when help is needed rather than waiting until a later time.
4. Allow the teacher to accept the student where he is and go on from there rather than moving the class en masse through a curriculum geared for the average at level student.

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<sup>9</sup>Kay Gingrich, Speech given at an SRA learning center workshop, Paul's Place, Roseville, Minnesota, 11 May, 1972.

A learning center is not:

1. A baby sitter. The work done there should serve a purpose. It may be reinforcement, introducing an idea, enrichment, or extension of the previous day's class work.
2. An opportunity to do as one pleases. If the predicted outcomes are to be met, the student must take the learning center assignment seriously. If he is involved in team learning he must be prepared to participate equally toward the results. In short the learning center is teaching FREEDOM WITH RESPONSIBILITY.<sup>10</sup>

The learning centers can give the child the individual work that is needed in music. They not only give the child an opportunity to strengthen skills and concepts in music, but the child is also allowed to work at his own rate of speed. Children's musical abilities will always vary. Therefore, music learning center activities can reinforce and support each individual at his own rate, with needed concepts and skills.<sup>11</sup>

Although there can be many different types of learning centers, one type is designed to follow the regular classroom instruction. This type of learning center can follow classroom instruction as a work center, reinforce skills and concepts, and/or furnish an extension of the classroom instruction.<sup>12</sup>

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<sup>10</sup>Ibid.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

Lois Wilham reports that "one popular way of organizing an elementary classroom is by setting up learning centers."<sup>13</sup> She further indicates that the learning center ideas can apply in any school subject, including music.<sup>14</sup>

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<sup>13</sup>Lois E. Wilham, Independent Learning in the Elementary Classroom (Washington, D.C., American Association of Elementary-Kindergarten-Nursery Educators, 1969), p. 17.

<sup>14</sup>Ibid., p. 17.

CHAPTER III

MUSIC LEARNING CENTER ACTIVITIES

## Learning Center Activity 1-1

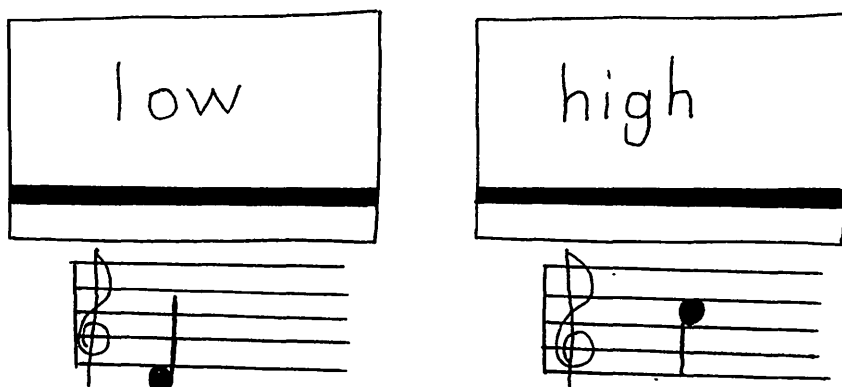
Concept: Melody

Objective: Identify differences between high and low pitches.

Materials: Language master, piano or bells.

Procedure: On each language master card record either a high or low tone. Write on the card high or low so the child can read what the pitch is while he hears it.

Example: Language master cards with different high and low pitches on them.



(The staffs and notes are just for the teacher's reference. Don't put them on the cards.)

Evaluation: Play some high and low pitches and have the child identify them.

## Learning Center Activity 1-2

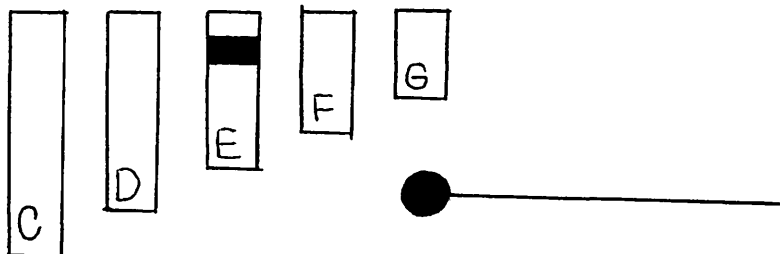
**Concept:** Melody

**Objective:** Creating melodies with a certain number of resonator bells.

**Materials:** Five resonator bells, mallet.

**Procedure:** Using five resonator bells that are necessary to play "Mary Had a Little Lamb", let the children experiment by trying to play the song. Resonator bells can be added and changed as the songs are changed. To help the child find the correct resonator bell to start on, mark it with a piece of masking tape. Remember to only put the resonator bells out that are necessary to play that particular song.

**Example:** Resonator bells required to play "Mary Had a Little Lamb". Notice the beginning note is marked.



**Evaluation:** Listen to the child play the song that he has been working on.

## Learning Center Activity 1-3

Concept: Melody

Objective: Identify melodic movement in terms of up, down, same, high, low.

Materials: Tape recorder, tape (with "Mary Had a Little Lamb" and narration recorded on it), Worksheet 1-3A (p. 20), pencil.

Procedure: Record the following on tape: "Melody is a group of tones that are played one after the other." (Now record one or two short melodies.) "As you noticed, the tones, or sounds, went up, down, and stayed the same. Listen again." (Play one of the melodies again.)

"I will now play a melody and while I play it, I will say whether or not the melody goes up, down, or stays the same. Listen carefully to see if you agree with me." (Play a short melody stating up, down, or same for each interval.)

"Now take the pencil and paper and look at them. I am going to play the song 'Mary Had a

## Learning Center Activity 1-3 Continued

Little Lamb'. Count the number of times the notes go up and write your answer on the paper. (Play "Mary Had a Little Lamb" slowly.)

"I will now play it again. Count the number of times the notes go down and write your answer on the paper. (Play "Mary Had a Little Lamb" slowly.)

"Next I will play the song again. This time I want you to count the number of times the notes or tones stay the same and write your answer on the paper." (Play "Mary Had a Little Lamb" slowly.)

"Now show your teacher your answers."

**Evaluation:** Check the child's worksheet.

up - 7

down - 8

same - 9

Worksheet 1-3A

Up \_\_\_\_\_

Down \_\_\_\_\_

Same \_\_\_\_\_

## Learning Center Activity 1-4

**Concept:** Melody

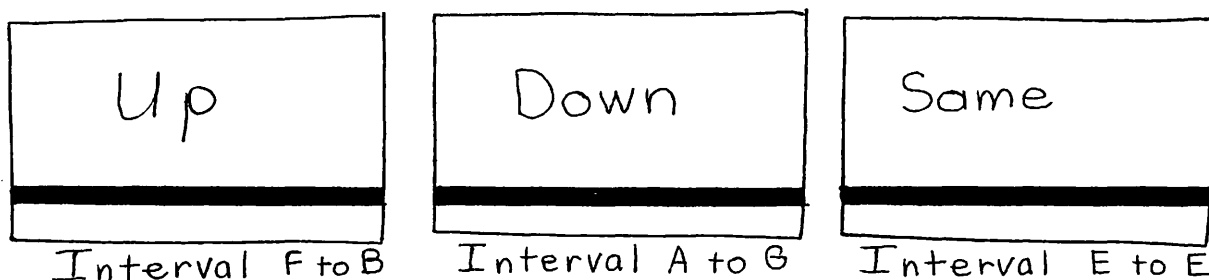
**Objective:** Identify melodic intervals in terms of up, down and same.

**Materials:** Language master, piano or bells.

**Procedure:** On each language master card record an interval on the piano or bells that goes either up, down, or stays the same.

On the card write up, down, or same, so the child can read what the interval is while he hears it. The intervals should vary from short steps to long steps.

**Example:** Language master cards with intervals recorded on them.



(The letter names are just written for the teacher's reference. Don't write them on the cards.)

**Evaluation:** Play some intervals and have the child identify them.

## Learning Center Activity 1-5

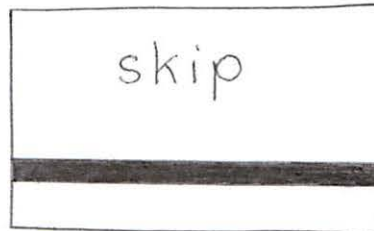
Concept: Melody

Objective: Distinguish between skips and steps.

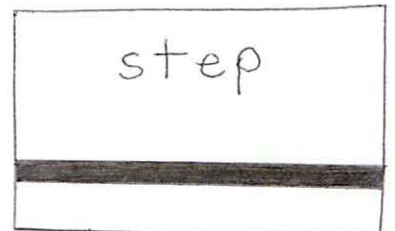
Materials: Piano or bells, language master.

Procedure: On each language master card record an interval on the piano or bells that goes either up or down. Also on the card write skip or step so the child can read what the interval is while he hears it.

Example: Language master cards with skips and steps recorded on them.



Interval C to G



Interval D to E<sup>b</sup>

(The letter names of the intervals are just written for the teacher's reference. Don't write them on the cards.)

Evaluation: Play some intervals and have the child identify them as skips or steps.

## Learning Center Activity 1-6

Concept: Rhythm

Objective: To be able to tap a steady beat for any song learned on the tape.

Materials: Tape recorder, piano or bells, Music For Young Americans, p. 35, rhythm sticks.

Procedure: Record the following on tape:

"Listen while I tap and count." (Count 1, 2, 3, 4, 1, 2, 3, 4, and tap on the rhythm sticks.)

"What you heard was a beat being counted and tapped. Now let's do it together again. When I say go, we'll count and clap together with the rhythm sticks. Ready (pause) go -- one, two, three, four, one, two, three, four, stop."

"I will now sing (or play) a song and also tap its beat. Listen closely how the beat follows the music." (Play or sing "London Bridge" and tap out the beat.)

"Now when I say go, we'll clap the rhythm sticks together to the beat of "London Bridge".

## Learning Center Activity 1-6 Continued

"Ready (pause) go." (Clap and play the song again.) "Let's do another one now. First listen to the song and the beat as I tap it." (Play or sing "One-a-Larkey", p. 5, Music For Young Americans, and tap out the beat. "Now we'll do it together. When I say go, we'll clap together the beat for 'One-a-Larkey'. Ready (pause) go." (Clap and play the song again.)

"Now let's see if you can tap a beat on your own. We'll pretend we hear clocks that are ticking. When I say go, we'll take our rhythm sticks and tap them with a steady beat. I will start you, but I will stop. Even though I stop, you keep on ticking or beating on the rhythm sticks. Ready (pause) go." (Tap the beat for two measures and then stop and begin to play or sing "Jack - Jack", p. 3, Music For Young Americans.)

"Now let's do it again together. Ready (pause) go." (Now play or sing "Jack - Jack" again and tap out the beat also.)

"With your friends, try to sing some other songs you know and tap out the beat with the rhythm sticks."

## Learning Center Activity 1-6 Continued

**Evaluation:** The teacher can listen to a child sing and tap out the beat for any song. If the child is hesitant in singing, the teacher could sing the song while the child taps out the beat.

## Learning Center Activity 1-7

Concept: Rhythm

Objectives: To be able to tap rhythm patterns with word phrases. To reinforce vocabulary words.

Materials: Language master, rhythm stick.

Procedure: Before using the language master, some explanation must be given on rhythm patterns. Be sure to show how rhythm patterns can be read visually with short and long lines.

Example:           Go to school  
                   — — —  
                   tap tap tap  
                   1 2 3

                  Here kitty  
                   —— — —  
                   tap tap tap

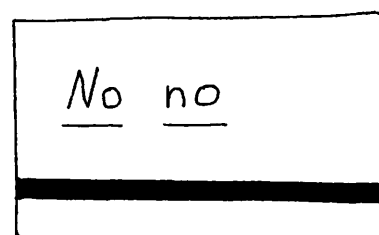
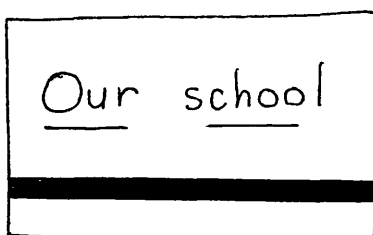
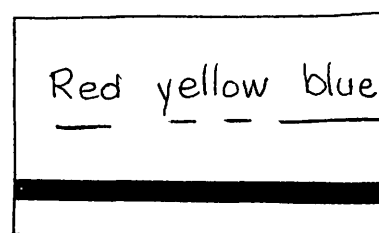
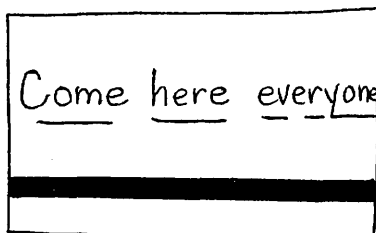
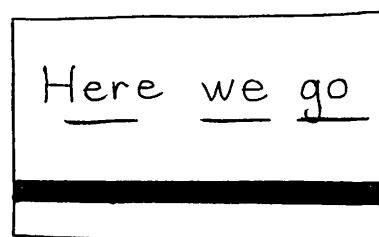
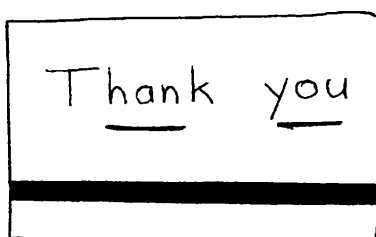
Each short and long line indicates individual short and long taps.

After the children are able to follow the rhythm patterns, then take various words and short phrases and record and tap the rhythm patterns on the language master cards. Write each phrase or word on the card with short and

## Learning Center Activity 1-7 Continued

long lines under the words. The child can then read the words, look at lines which show the rhythm pattern, and then tap the pattern as he hears it.

Example:



**Evaluation:** The child can tap out a rhythm pattern with any phrase or words he wishes to use.

## Learning Center Activity 1-8

Concept: Rhythm

Objective: To be able to tap rhythm patterns with long and short lines as the cue.

Materials: Language master, rhythm stick.

Procedure: Review how some notes get longer beats than others. Have examples with notes and lines under them indicating long or short beats.

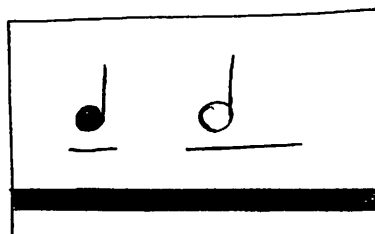
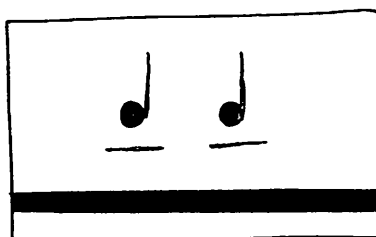
Example:



On each language master card record a rhythm pattern. Write the notes that would accompany that specific rhythm pattern. Under each note put a short or long line to indicate the length of beat for each note. Before the child plays the rhythm pattern, he should attempt to tap it out by observing the notes and lines. When playing the passage he should also tap the rhythm pattern along with the recording.

## Learning Center Activity 1-8 Continued

Example:



Evaluation: The child can tap out a rhythm pattern by being given notes with lines under them.

## Learning Center Activity 1-9

**Concept:** Rhythm

**Objectives:** To be able to play rhythm patterns with long and short lines as the cue.  
To be able to identify three rhythm instruments.  
To create words to accompany the rhythm patterns.

**Materials:** Triangle, drum, rhythm sticks, Worksheet 1-9B, (p. 31).

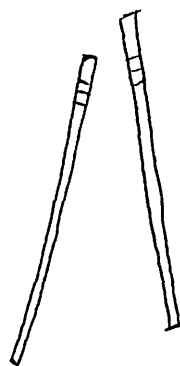
**Procedure:** Using the worksheet, the child is to identify the instrument and then play the rhythm patterns that are written in that instrument's box.

After the rhythm patterns can be played on each instrument, the child then creates his own words to accompany the rhythm patterns.

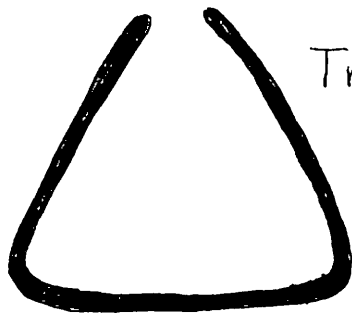
**Evaluation:** The child can play the rhythm pattern and recite the words that he has created.

The child will identify three rhythm instruments.

Worksheet 1-9B



Rhythm Sticks



Triangle



## Learning Center Activity 1-10

Concept: Listening

Objective: To hear the difference between marches and lullabies.

To hear the difference between restful and exciting, happy songs.

To express visually, what has been imagined during the march.

Materials: Record player, tape recorder, paper, crayons, American Book Company record.

Procedure: Record the following on tape:

"Music can have many different types of feelings. It can be happy, sad, lonely, exciting, or restful. The song 'If You're Happy' and 'Mary Had a Little Lamb' are happy songs. Halloween songs are usually spooky or scary. Of the two songs you'll hear now, one is very restful and peaceful. The other is fast, happy and exciting. I will now play one. See if you can tell if the song shows excitement or restfulness." (Play "Christmas Lullaby".)

"The song was very restful and peaceful. It is called a lullaby. Lullabies are good songs to

## Learning Center Activity 1-10 Continued

sing to babies when they go to bed. The songs are so peaceful and quiet that the babies fall asleep faster. Even you might have become sleepy when you heard this song. Did you?"

"Have you ever gone to a parade and heard the music? Was the music restful or fast, happy and exciting? It was probably fast, happy and exciting. I am now going to play a song like that. Listen to it carefully." (Play "Swing Your Arms".)

"Was that song restful or exciting? (pause) It was exciting. This type of music is called a march. Would you rather hear lullabies or marches at a parade? (pause) I'll bet you'd rather hear marches because they're faster and happier. Now listen to the march again. See what the music will make you think of." (Play "Swing Your Arms".)

"Now take the paper and crayons and draw a picture of what you were thinking of during the march."

## Learning Center Activity 1-10 Continued

Evaluation: The child can display his picture on a bulletin board.

The child will identify a march and lullaby when played by the teacher and also whether or not it is restful or exciting.

## Learning Center Activity 2-1

- Concept:** Rhythm
- Objective:** Understanding the meter signatures of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$
- Materials:** Tape recorder, piano or bells, Discovering Music 2, Worksheet 2-1A (p. 38).
- Procedure:** Record the following on tape: "Every song has directions for us. Turn to page 50. (pause) At the beginning of the first staff or line, there are two numbers. The two numbers are 3 and 4. Put your finger on the 3 and 4. Now look at page 48. (pause) The numbers at the beginning of this line are the numbers 4 and 8. Put your finger on them. These numbers are called the meter signature. Say it with me -- meter signature. The top number in every meter signature tells us how many beats are in each measure. Turn to page 50, My Home's in Montana. (pause) The meter signature is  $\frac{3}{4}$ ; that means there are three beats in every measure. Listen. (Count 1, 2, 3, 1, 2, 3, and tap.) Let's both start to tap with our fingers and count 1, 2, 3, 1, 2, 3. As we continue to tap and count 1, 2, 3, I'll play (or sing) the song. Let's see if 1, 2, 3,

## Learning Center Activity 2-1 Continued

or three beats fits throughout the song. Ready (pause) go -- 1, 2, 3, 1, 2, 3." (Play or sing My Home's in Montana while you tap.)

"It worked, didn't it?"

"Now we'll try a  $\frac{4}{4}$  meter signature. We'll now count 1, 2, 3, 4, 1, 2, 3, 4. Turn to page 48. (pause) Again we'll tap with our fingers and count 1, 2, 3, 4, 1, 2, 3, 4, while I play this song. Because the meter signature is  $\frac{4}{4}$ , our beating 1, 2, 3, 4, should fit. Let's see if it does. Ready, (pause) go. 1, 2, 3, 4, 1, 2, 3, 4. (Play or sing Red, White and Blue, and tap 1, 2, 3, 4, while it's being done.) Turn to page 97. (pause) What is the meter signature of this song? (pause) If you look at the beginning of the first line you see  $\frac{2}{4}$  there. That is the meter signature. The top number tells how many beats are in each measure. The song has two beats per measure. Listen -- 1, 2, 1, 2. Let's tap with our fingers and count 1, 2, 1, 2. (Play or sing Old Brass Wagon, while you also clap.)

"Let's do some more tapping and counting. Turn to page 98. (pause) This has two beats, again, per measure. Ready, (pause) go --

## Learning Center Activity 2-1 Continued

"1, 2, 1, 2. (Play or sing Snow Boots.) Let's tap with our fingers and count 1, 2, 1, 2. Turn to page 100. This has  $\frac{4}{4}$  meter signature. Let's tap with our fingers and count 1, 2, 3, 4. Ready (pause) go -- 1, 2, 3, 4, 1, 2, 3, 4. (Play or sing and tap Playing.)

"Turn to page 104. This has a meter signature of  $\frac{3}{4}$ . We'll tap with our fingers and count 1, 2, 3, 1, 2, 3. Ready, (pause) go -- 1, 2, 3, 1, 2, 3. (Play or sing and tap Young Mozart.)

"Now look at the worksheet. Find three meter signatures in your book that look like the ones written in the circles. Tap out the number of beats it is supposed to get and then play it for your teacher.

Evaluation: The child will tap out one song in  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$ , for the teacher.

## Worksheet 2-1A

2  
4

gets 2 beats per measure

Count: 1 2, 1 2

3  
4

gets 3 beats per measure

Count: 1 2 3, 1 2 3

4  
4

gets 4 beats per measure

Count: 1 2 3 4, 1 2 3 4

## Learning Center Activity 2-2

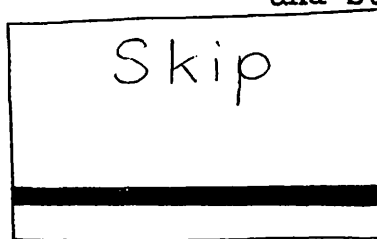
**Concept:** Melody

**Objective:** Distinguish between steps and large and small skips.

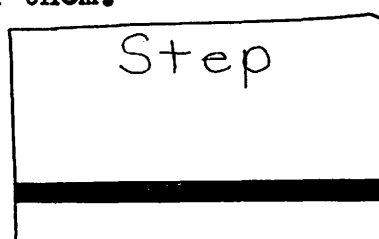
**Materials:** Language master, language master cards, piano or bells.

**Procedure:** On each language master card record an interval on the piano or bells that either goes up or down. Also on the card write skip or step so the child can read what interval he is listening to. The steps and skips should be large and small.

**Example:** Language master cards with skips and steps on them.



(Interval G to C)



(Interval C to D)

(The letter names of the intervals are written down just for the teacher's reference.)

**Evaluation:** Have the child identify some intervals that are played on a piano or bells.

## Learning Center Activity 2-3

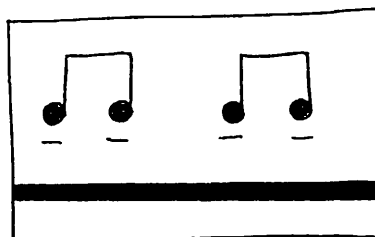
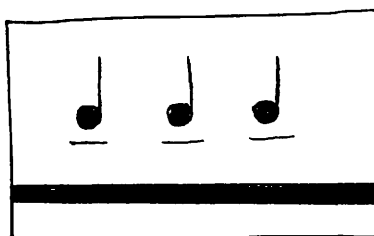
**Concept:** Rhythm

**Objective:** To distinguish between running rhythm (eighth notes), walking rhythm (quarter notes), and slow rhythm (half notes).

**Materials:** Language master, language master cards, rhythm stick.

**Procedure:** On each language master card write either eighth notes, quarter notes, or a half note. Under the note put either a short, medium, or long line which indicates length of beat.

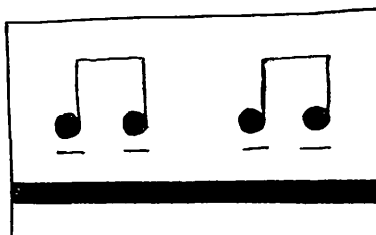
**Example:**



## Learning Center Activity 2-3 Continued

Record each rhythm by tapping and chanting the words, run, walk, or slow.

Example:



(Tap and chant - run, run, run, run, at the same time.)

The child plays the rhythms and taps them out with one rhythm stick.

Evaluation: The child can tap and chant some rhythms.

## Learning Center Activity 2-4

Concept: Notation

Objective: Understanding the use of numbers for notes.

Materials: Resonator bells, music worksheets 2-4B (p. 44), 2-4C (p. 45), 2-4D (p. 46), Discovering Music 2, p. 4, 15, 16.

Procedure: The children should be familiar with the songs If I Ask You, p. 4, The Ladder, p. 15, and Department Store Elevator, p. 16. If I Ask You can be learned by listening to the recording that accompanies Discovering Music.

Take only the resonator bells that are required to play The Ladder. Starting with C, or one, number all the notes in the scale with masking tape.

Example: C = 1, D = 2, E = 3, etc.

Using Music Worksheet 2-B, have the child finish putting the numbers in the blanks. After this first step is completed, the music worksheet is checked by the teacher. After this, the child begins to play the song with the resonator bells.

## Learning Center Activity 2-4 Continued

The other songs can be used after The Ladder when some people become proficient at it. Also, other songs in different keys can be used. Remember to have only the required resonator bells available.

**Evaluation:** The checking of the music worksheets for the correct numbers is one avenue of evaluation. The teacher will also listen to songs being played on the resonator bells.

## Music Worksheet 2-4B

## The Ladder

1 1 1 2 3 3 4

5 5 6 7 7 1

1 1 7 6 5

4 3 2 1

Music Worksheet 2-4C

Department Store Elevator

1 1 1 2 2 2 2

3 3 4 4 4

5 5 6 6

7 7 1 1 1

1 7 6 3

## Music Worksheet 2-4D

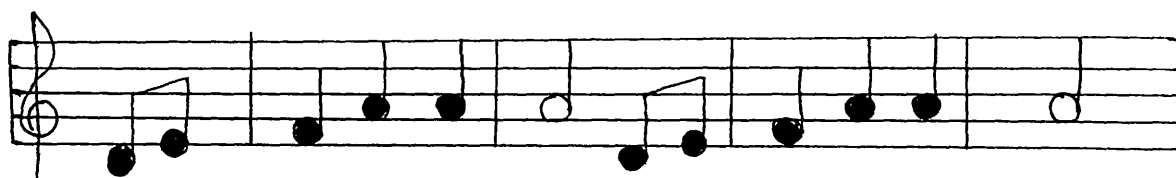
## If I Ask You



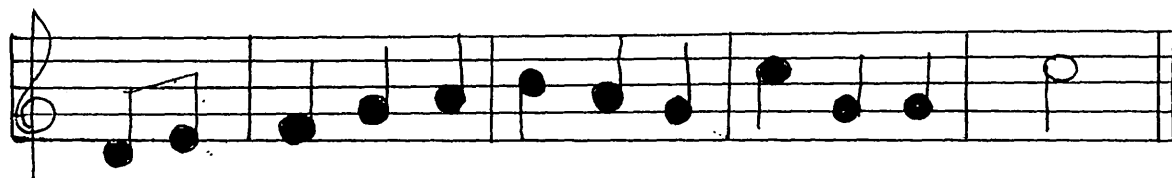
3 4 5 3 4 3 5 5



3 4 6 1 7 4



2 4 6 3 6



2 5 6 1 5

## Learning Center Activity 2-5

Concept: Notation

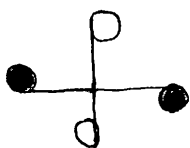
Objective: To recognize names of notes.  
To create a picture using notes.

Materials: Worksheets 2-5E (p. 48) and 2-5F (p. 49),  
Discovering Music 2, p. 6, paper, crayons.

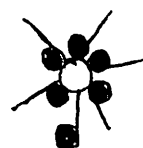
Procedure: The child completes the music worksheet 2-5E first. In this worksheet the total number of quarter, eighth, half and whole notes are to be counted and put in the blank. After this worksheet is completed the teacher will then correct it. Music worksheet 2-5F follows after 2-5E.

Evaluation: Music worksheet 2-5E is to be corrected by the teacher. At least 60% should be passing. After completion of music worksheet 2-5F, the teacher checks the answers and displays the child's art project.

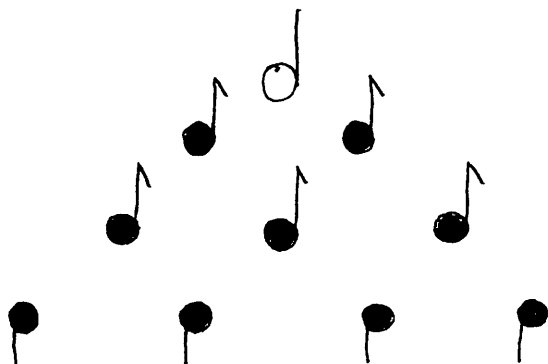
Music Worksheet 2-5E



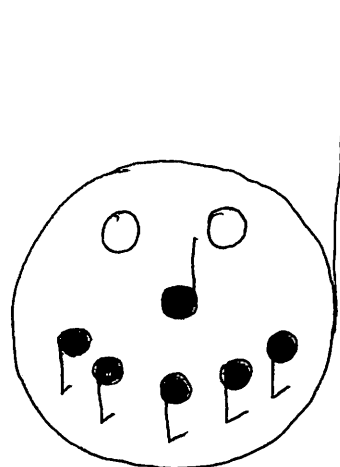
How many ● are there? 2  
 How many ○ are there?     



How many ● are there?       
 How many ○ are there?     



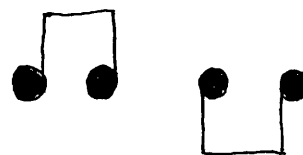
How many ● are there?       
 How many ● are there?       
 How many ○ are there?     



How many ● are there?       
 How many ● are there?       
 How many ○ are there?       
 How many ○ are there?     



How many ● are there? 2





How many ● or ● are there?

## Music Worksheet 2-5F

Turn to page 6 in Discovering Music 2.

How many  or  are there? \_\_\_\_\_





How many  or  are there? \_\_\_\_\_

How many  are there? \_\_\_\_\_





Now draw a picture using the notes that you counted in Happy Birthday.

## Learning Center Activity 2-6

Concept: Notation

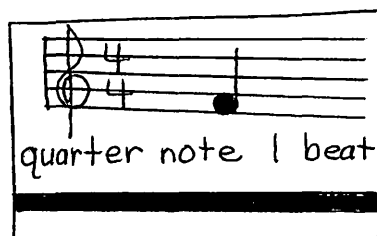
Objective: To identify , ,  or  notes and their value in  $\frac{4}{4}$ .

Materials: Language master, language master cards.

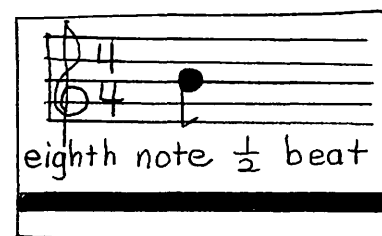
Procedure: On each language master card write a staff,  $\frac{4}{4}$ , and either a , ,  or  note. Put the note anywhere on the staff.

Example:

A.



B.



On each language master card record the note and its value. Example A above would be read, "Quarter note, one beat". Example B would be read, "Eighth note, half beat."

Evaluation: Point out some various notes and have the child identify the note and its value.

## Learning Center Activity 2-7

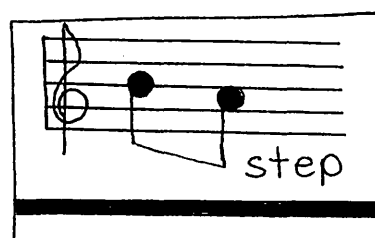
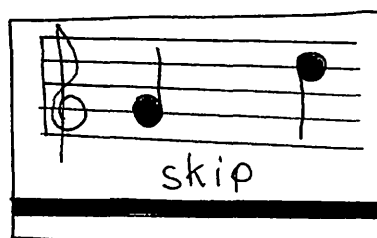
**Concept:** Notation

**Objective:** To visually be aware of melodic skips and steps.  
To identify skips and steps.

**Materials:** Language master, language master cards.

**Procedure:** On each language master card write a staff,  $\frac{4}{4}$ , and either a step or skip interval. Record the interval that is written on the language master card. Give each note its correct value.

**Example:**



**Evaluation:** Show and play some intervals and have the child identify them.

## Learning Center Activity 2-8

**Concept:** Notation

**Objective:** Understanding the use of numbers for notes.  
To reinforce mathematical addition and subtraction facts and processes.

**Materials:** Music Worksheet 2-8G (p. 54), resonator bells.

**Procedure:** Only use the resonator bells that are required for each song. Put masking tape on each required resonator bell and then number them from one to seven. The first number would be determined by the key the song is in.

Above each note is a math problem. The problem must be solved in order to find the number for that note. The answers are to be put in the blanks. After all the math, below the note problems, has been solved, the child will then take the resonator bells and play the song by number.

Two items to remember are: first, the child should be familiar with the song so that the correct rhythm is used. Second, songs and also

## Learning Center Activity 2-8 Continued

keys can be changed. If the key changes, the resonator bells would then have to be given different numbers.

**Evaluation:** The child can play the song for the teacher. If the song is played incorrectly, the math answers should be checked to see if they are correct.

Music Worksheet 2-8G

Our Pledge

	9	8	2	25	1	18	1	4	14	30
	<u>-8</u>	<u>-5</u>	<u>+3</u>	<u>-24</u>	<u>+2</u>	<u>-13</u>	<u>+0</u>	<u>+3</u>	<u>-8</u>	<u>-25</u>

The musical notation is on a single staff with a treble clef. It begins with a 3/4 time signature. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The notes are placed on the lines and spaces of the staff: G on the 4th line, F on the 3rd space, E on the 3rd line, D on the 2nd space, C on the 2nd line, B on the 1st space, A on the 1st line, G on the 4th space, F on the 4th line, E on the 3rd space, D on the 3rd line.

1 \_\_\_\_\_  
 Flag of our coun-try, the red, white, and blue

	19	17	15	23	33	14	16	4	27	16
	<u>-18</u>	<u>-14</u>	<u>-10</u>	<u>-22</u>	<u>-30</u>	<u>-9</u>	<u>-11</u>	<u>+2</u>	<u>-20</u>	<u>-15</u>

The musical notation is on a single staff with a treble clef. It begins with a 3/4 time signature. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The notes are placed on the lines and spaces of the staff: G on the 4th line, F on the 3rd space, E on the 3rd line, D on the 2nd space, C on the 2nd line, B on the 1st space, A on the 1st line, G on the 4th space, F on the 4th line, E on the 3rd space, D on the 3rd line.

\_\_\_\_\_

We will be faith-ful and loy - al to you.

## Learning Center Activity 2-9

**Concept:** Harmony

**Objective:** To identify whether melody or harmony is more pleasing.

To sing a round with themselves.

**Materials:** Two tape recorders, Discovering Music 2, p. 145.

**Procedure:** After the child has learned the song, have him record it on a tape recorder. Replay the tape. As the tape recorder replays, the child will sing a round with his own voice. While this happens, record it all with the second tape recorder. The child can then listen to the complete round over the second tape recorder. More rounds can be used.

**Evaluation:** The child will listen to some examples of harmony and melody played by the teacher and identify which ones are more pleasing to him.

The child can play his recorded round.

## Learning Center Activity 2-10

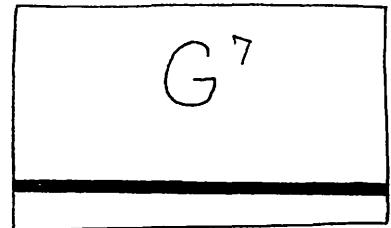
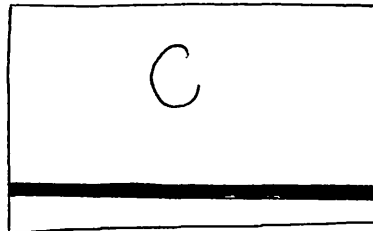
**Concept:** Harmony

**Objective:** Desirability of chord change in an accompaniment.  
Awareness that music is enhanced by its harmonic structure.

**Materials:** Language master, autoharp, language master cards, Discovering Music 2.

**Procedure:** Record various chords with the autoharp on the language master cards.

**Example:**



As the child learns songs with chord accompaniment showing, he can sing the song. While he sings the chords are to be followed in the music book and played in the language master. The song will gain more continuity of beat as it is practiced

## Learning Center Activity 2-10 Continued

more. Any song that the child knows that contains chord accompaniment can be used.

**Evaluation:** The child can play the song for the teacher with the chord accompaniment.

## Learning Center Activity 2-11

Concept: Rhythm

Objective: To label and tap out rhythm patterns by using the words run, walk, and slow as the cue.

Materials: Music Worksheet 2-11H (p. 59), Discovering Music, p. 91, 93, and 94, rhythm sticks.

Procedure: Under each note is a blank. In each blank the child is to write either run, walk, or slow, under the proper notes. After the words are written, the rhythm is then to be tapped with rhythm sticks and chanted.



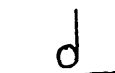
After completion of the worksheet, the teacher can check to see if it is labeled correctly. If it is, page 91, 93 and 94 can be tried by the child.

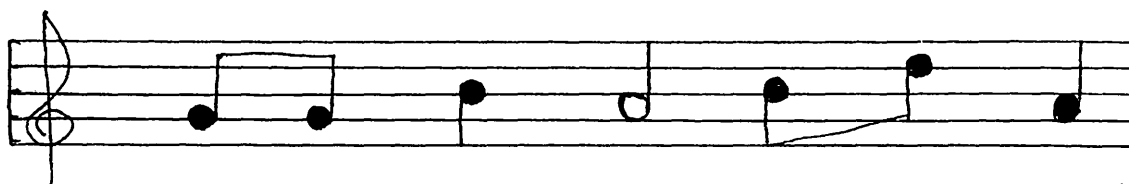
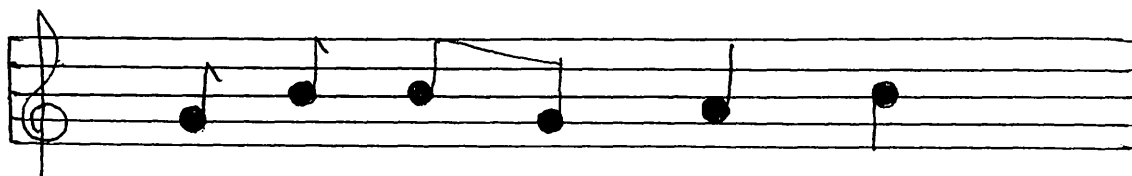
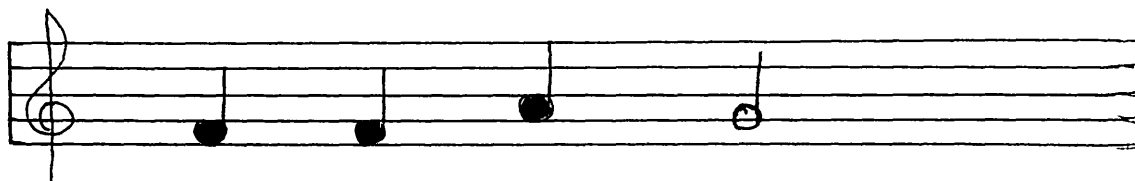
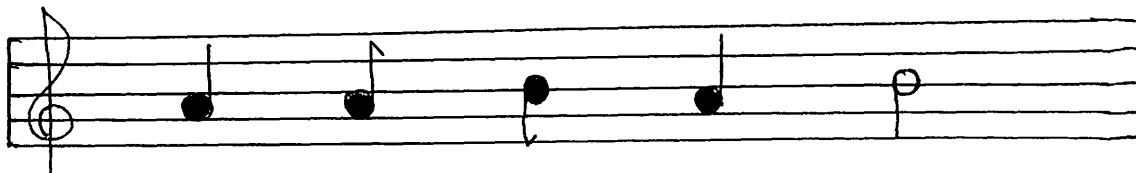
Example:



Evaluation: Beside checking the Worksheet 2-11H, the child can tap out the rhythm for any of the songs on pages 91, 93 and 94.

## Music Worksheet 2-11H

 walk       run       slow



## Learning Center Activity 2-12

Concept: Listening

Objective: To create a visual image of what they heard while listening to Royal March of the Lion.

Materials: Tape recorder or cassette, record player, American Book Company record, side four, Royal March of the Lion, crayons, paper.

Procedure: Record the following on tape:

"This piece is written about lions, and it is titled Royal March of the Lion. Since it is a march, it has a meter signature of  $\frac{4}{4}$ . (Tap and chant the following times: one, two, three, four, one, two, three, four, march, march, march, march, one, two, three, four.) You will hear two pianos and an orchestra playing the numbers. Besides marching, the lion will also roar. Listen carefully for this part." (Play the Royal March of the Lion. This should be recorded on the tape so everything is continuous.)

"Did you hear the lion march and roar?  
(pause) Were the lions roaring at a high or low

## Learning Center Activity 2-12 Continued

pitch? (pause) It was at a low pitch. Listen to the music again and think of how the lion is marching and roaring." (Play Royal March of the Lion.)

"Now take your crayons and paper and make a picture showing how you thought the lion was marching and roaring."

**Evaluation:** The pictures can be displayed on a bulletin board.

## Learning Center Activity 3-1

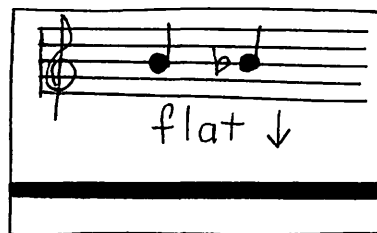
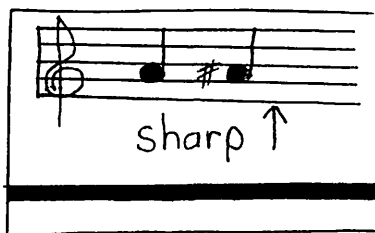
**Concept:** Melody and notation

**Objective:** Distinguish visually and orally between sharps and flats.

**Materials:** Language master, 3½ sec. language master cards, piano or resonator bells.

**Procedure:** On each language master card record either a note being sharped or flatted. Write on each card a staff, treble clef sign, and the sharp or flat interval that has been recorded. Under the staff write either a sharp or flat, plus an arrow going up or down to indicate the way a sharp or flat goes.

**Example:** Language master cards with sharp-flat intervals.



**Evaluation:** The child can identify some sharp-flat intervals.

## Learning Center Activity 3-2

**Concept:** Notation and melody

**Objective:** To distinguish, visually and orally, between skips and steps on the staff.

**Materials:** Language master, 3½ sec. language master cards, piano or resonator bells.

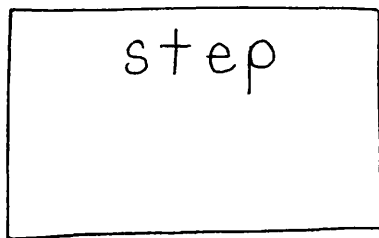
**Procedure:** On each language master card record either a skip or step. Write on each card a staff, treble clef sign and the interval that was recorded. On the back of the card print either skip or step, depending on what the interval happened to be. By doing this, the child will learn to depend upon his sight and hearing to determine the correct interval.

## Learning Center Activity 3-2 Continued

Example: Language master cards with skip-step intervals.



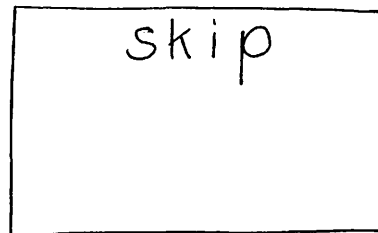
(front)



(back)



(front)



(back)

**Evaluation:** The child can identify skips and steps played by the instructor.

## Learning Center Activity 3-3

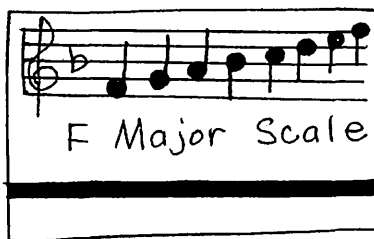
**Concept:** Melody

**Objective:** Recognize the sound of a major scale.

**Materials:** Language master, 7 sec. language master long cards, piano or resonator bells.

**Procedure:** On each language master card record a major scale. Write on each card a staff, treble clef, key signature, and the scale that was recorded. Under the staff write the name of the scale that was played. Be certain to record major scales in many keys.

**Example:** Language master card with major scale recorded on it.



**Evaluation:** The child can identify major scales when played among minor scales.

## Learning Center Activity 3-4

**Concept:** Melody

**Objective:** Create a major scale on the resonator bells.

**Materials:** Bells.

**Procedure:** Let the child play major scales with the bells. Some experimentation may be necessary before the child hears the correct order of notes. If problems arise, further work with the language master on major scales may be needed.

**Evaluation:** The child can create a major scale on the bells.

## Learning Center Activity 3-5

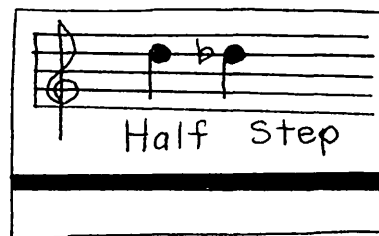
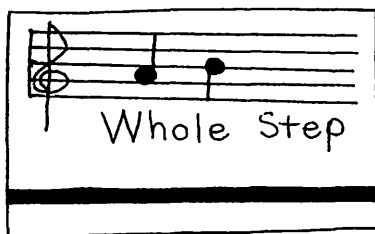
Concept: Melody

Objective: Distinguish between whole and half steps.

Materials: Language master, piano or bells,  $3\frac{1}{2}$  sec.  
language master cards.

Procedure: On each language master card record either a whole or half step. Write on each card a staff, treble clef sign, and the whole or half step interval that was recorded. Also print either whole step or half step on the card, depending on what the interval happened to be.

Example: Language master cards with either a whole or half step interval.






Evaluation: The child can identify whole or half steps played by the instructor.

## Learning Center Activity 3-6

**Concept:** Rhythm

**Objective:** To tap simple rhythm patterns in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , time using small lines under the notes as cues.

**Materials:** Language master, 7 sec. language master cards, rhythm stick.

**Procedure:** On each language master card record tapped rhythm patterns. Write on each card a staff, treble clef sign, time signature, and the notes which were rhythmically tapped out. Use the time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$ . Under each note write either a long, short, or medium line. This indicates a half note , eighth note , and a quarter note . Have the child listen and tap each rhythm pattern with the rhythm stick.

## Learning Center Activity 3-6 Continued

Example: Language master card with a rhythm pattern written on it.



Evaluation: Write some simple patterns and have the child tap them out.

## Learning Center Activity 3-7

Concept: Rhythm

Objective: To tap simple rhythm patterns in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  time.

Materials: Language master, rhythm stick, 7 sec. language master cards.

Procedure: On each language master card record tapped rhythm patterns. Write on each card a staff, treble clef sign, time signature, and the notes which were rhythmically tapped out. Use the time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Have the child listen and tap each rhythm pattern with the rhythm stick. This will help the child realize that there are other ways of identifying rhythm besides the long, medium, and short line, or run, walk, slow methods.

Example: Language master card with a rhythm pattern written on it.



Evaluation: Write some simple patterns and have the child tap them out.

## Learning Center Activity 3-8

**Concept:** Notation

**Objective:** To learn the letter names of the treble staff notes.

To reinforce reading vocabulary words.

**Materials:** Guide Sheets: Series I 3-8 (p. 73), Series II 3-8 (p. 74), Series III 3-8 (p. 75), 3" x 5" or 4" x 6" recipe cards.

**Procedure:** Three different flash card series accompany this center activity. After a child becomes proficient (80% accuracy) with Series I, he then goes on to Series II, then Series III.

Series I is designed to have the child become acquainted with the letter names and what their position is on the staff. Make flash cards by using Series I teacher's guide sheet as the key. Write the answers on the back of each flash card.



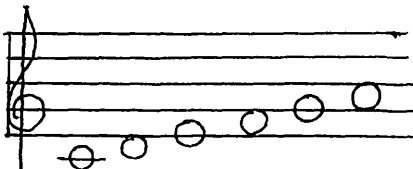
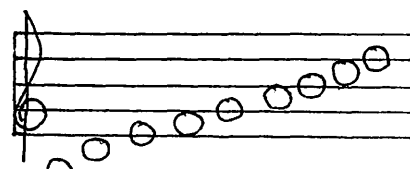
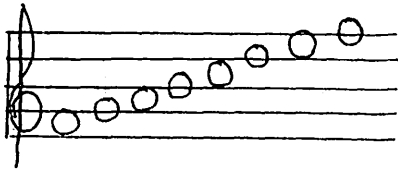
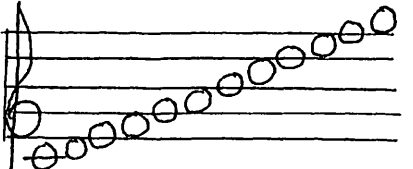
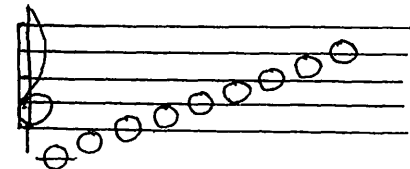
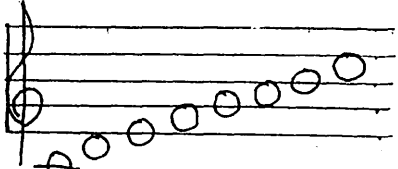
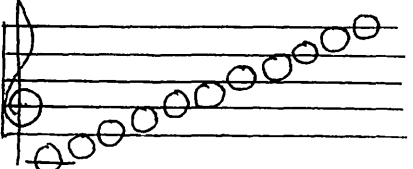
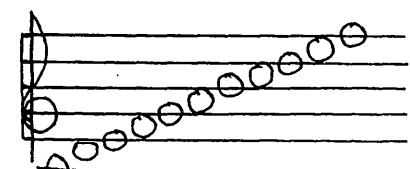
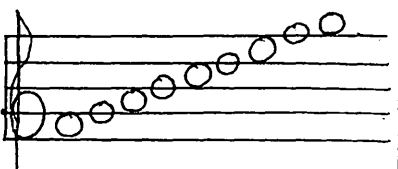
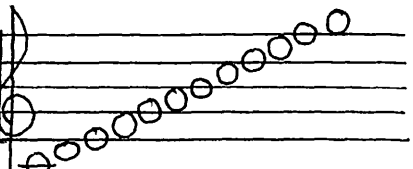
Series II uses single words with some letters supplied as the cue. Make flash cards by using Series II teacher's guide sheet as the key. Write the answers on the back of the flash cards.

## Learning Center Activity 3-8 Continued

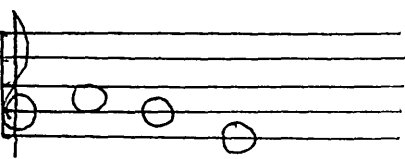
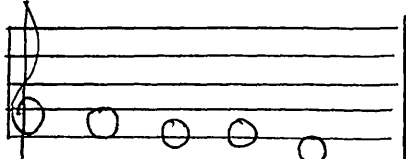
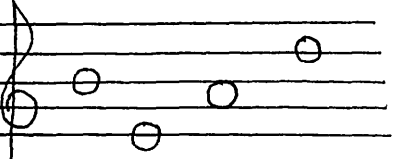
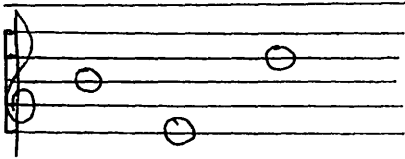
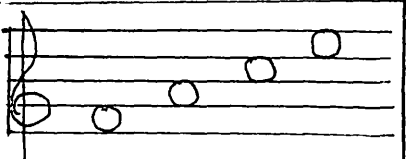
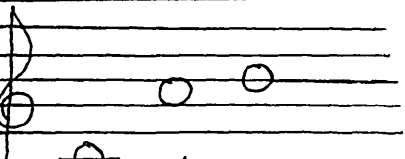
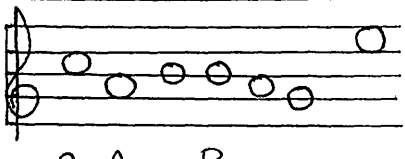
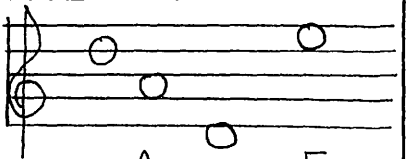
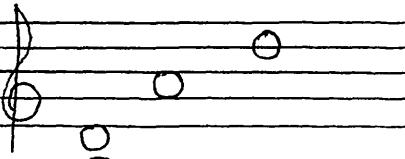
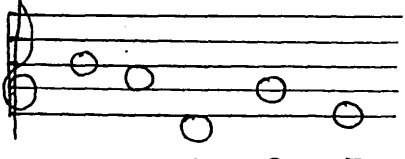
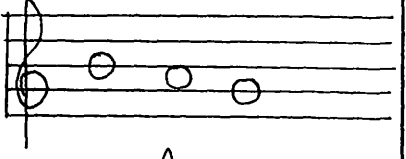
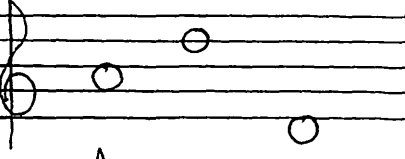
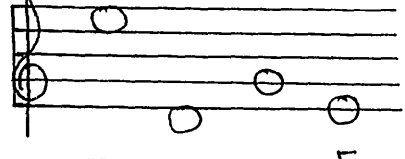
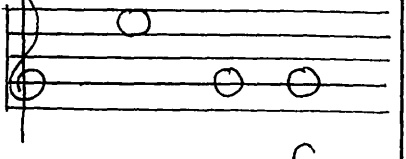

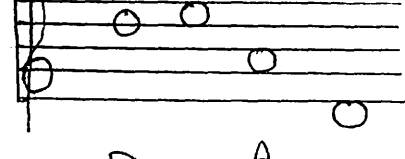
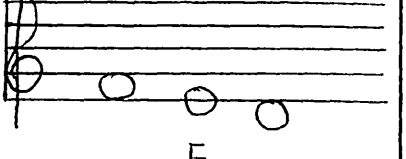

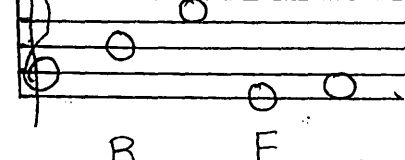
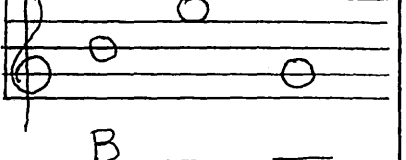
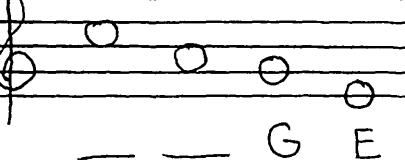
Series III uses many different letters and words besides the A through G note letters. Make flash cards by using Series III teacher's guide sheet as the key. Write the answers on the back of the flash cards.

**Evaluation:** After 80% accuracy on the flash cards is achieved, the child proceeds to the next series.

## Series I 3-8 Teacher's Guide Sheet

 <p>C D E _ G A B C</p>	 <p>E F G A _ C</p>	 <p>C _ E F G A</p>
 <p>C D E F G A B _ D</p>	 <p>F G A B C D _ F</p>	 <p>C D E F G A B C _ E F G</p>
 <p>_ D E F G A B C D</p>	 <p>C D E F _ A B C</p>	 <p>C D _ F G A B C D E F</p>
 <p>C D E F G A B C D _ F</p>	 <p>F G A B C D E _ G</p>	 <p>C D E F G _ B C D E F G</p>

## Series II 3-8 Teacher's Guide Sheet

 A G —	 F E — —	 — E — D
 B E —	 — A — E	 — A —
 C A — B — — —	 — A — E	 D — —
 — — D G E	 — A —	 A — —
 E — — E	 — — G	 B — —
 D — A —	 — E —	 — — D
 B — E —	 B — —	 — — G E

Series III 3-8 Teacher's Guide Sheet

do _ _	_ nim _ l	_ _ _ th _ r
r _ _ _ rit	l _ _ _ l	_ _ _ _ r
_ _ _ s _	_ _ l _ on	o _ _ y
ri _ _ on	s _ _ s _ w	_ _ o _ r _ phy
_ o l _	_ x _ us _	_ _ _ _ t
_ _ _ or	_ _ l _ r _ t	n _ _ r
t _ _ l _	w _ _ th _ r	_ _ _ _ t _

## Learning Center Activity 3-9

**Concept:** Melody

**Objective:** Play a simple melody by using letter names for the notes.

**Materials:** Bells (marked with letter names), Exploring Music, pages 3, 40, 44, 47, and 104.

**Procedure:** Using bells have the children learn to experiment and play at least three songs. If there is a rhythmic problem, play the song or have the child listen to the record to become familiar with the rhythm of the song.

**Evaluation:** The child is able to play one of the songs.

## Learning Center Activity 3-10

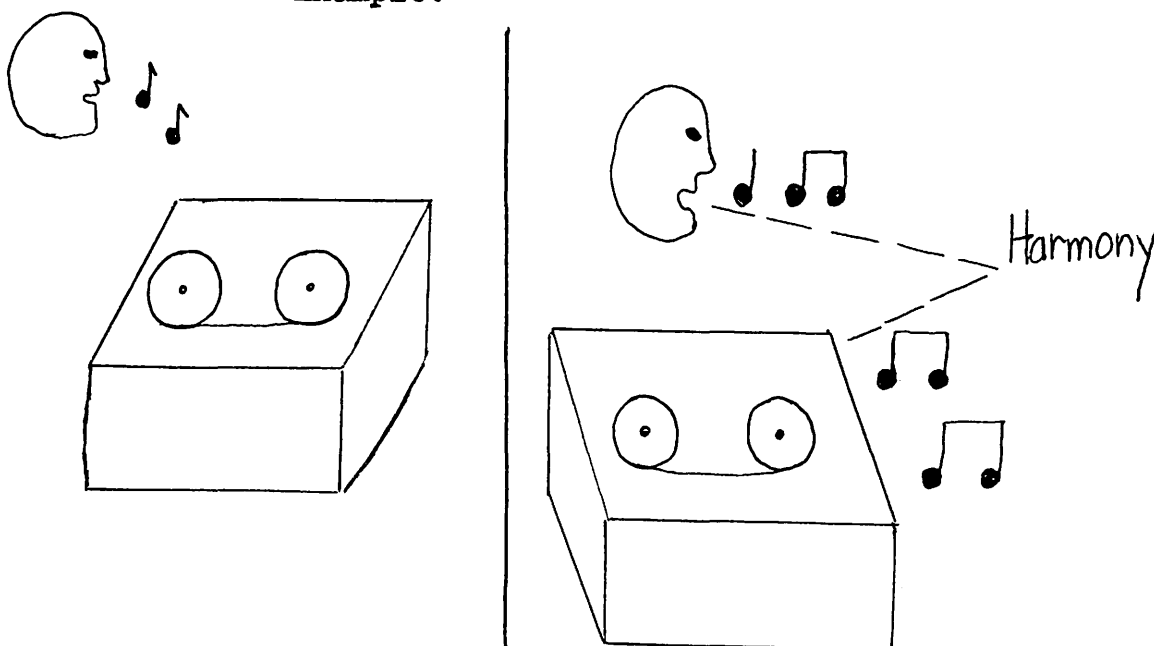
Concept: Melody

Objective: To sing harmony by himself.

Materials: Exploring Music, pages 44 and 98, one tape  
tape recorder, bells, record 5, side 2, band 4.

Procedure: Let the child become familiar with singing  
harmony by singing the round "Row, Row, Row Your  
Boat", page 44. Have the child record the song  
and then play it back. While the tape is being  
played back, the child sings with the recorder.  
Harmony, in the form of a round, will be heard.

Example:



## Learning Center Activity 3-10 Continued

Next, learn "Sing Your Way Home", page 98, by listening to the record. If needed, the bells can be used to assist the child in the harmony part.

After the child knows the song, have him record it and then play it back. While it is being played back, sing the song and the harmony with the tape.

**Evaluation:** The child can sing and play the tape at the same time, while the teacher records the entire round with another tape recorder.

## Learning Center Activity 3-11

Concept: Harmony

Objective: To accompany a song on the autoharp.

Materials: Autoharp, Worksheet 3-11A (p. 80), Exploring Music.

Procedure: Have the child study and play Worksheet 3-11A. After he can play the chords for those songs, let him experiment and play the autoharp accompaniment with any song he wishes.

Evaluation: The child can play the autoharp and sing the song of his choice.

## Worksheet 3-11A

Play the following chords with the autoharp:

F	B	C <sup>7</sup>	F	
G	C	G	D <sup>7</sup>	G
C	F	G <sup>7</sup>	C	

## "Painting"

C	C	C	C	
I like to paint with blues and greens				
C	C	G <sup>7</sup>	G <sup>7</sup>	G <sup>7</sup>
I like to paint with red; I like to paint pictures				
C	C	F	G <sup>7</sup>	C
Of planes and ships, and houses and garden beds.				

## "Sing Your Way Home"

F	F	C <sup>7</sup>	C	
Sing your way home at the close of day				
C	C	F	F	
Sing your way home drive the shadows away.				
F	F	F	B	
Smile every mile for wherever you roam				
	B	F	F	C <sup>7</sup>
It will brighten your road, it will lighten your load				
	C <sup>7</sup>			
If you sing your way home.				

## Learning Center Activity 3-12

- Concept:** Harmony
- Objective:** To play an accompaniment for a song on resonator bells.
- Materials:** Bells, Exploring Music.
- Procedure:** Let the child experiment with any song he wishes. However, instead of playing the autoharp accompaniment, just play the note that is shown. After he has become proficient, he can then sing the song and also play the accompaniment.
- Example: "The Little Red Boat", pages 28-29
- |                                    |   |   |
|------------------------------------|---|---|
| C                                  | F | C |
| A fisherman once had a boat        |   |   |
| G                                  |   | C |
| And the boat was painted red, etc. |   |   |
- Evaluation:** The child can sing and play any accompaniment for the teacher that he wishes.

## Learning Center Activity 3-13

**Concept:** Harmony

**Objective:** Create accompaniment to a song.

**Materials:** Bells, autoharp, Exploring Music, pages 6, 12, 20, 23, 25, 27, record player.

**Procedure:** Let the child decide what song he would like to learn. After he has decided, let him listen to the record of that song to learn it. Since these songs are in the key of D, put the D, G, and A resonator bells out along with the autoharp. They can use either instrument to accompany themselves. The notes and chords, D, G, and A, are to be played on resonator bells and autoharp, respectively. Let the child experiment to find the correct accompaniment to fit the song.

**Evaluation:** The child will play an accompaniment and sing one of the above songs.

## Learning Center Activity 3-14

**Concept:** Melody

**Objective:** To create an original melody on the bells.

**Materials:** Bells.

**Procedure:** On the bells, let the child experiment with creating melodies.

**Evaluation:** The child will play his composition.

## Learning Center Activity 4-1

**Concept:** Melody

**Objective:** To identify major ( $\frac{1}{2}$  step between 3-4 and 7-8 tones) and minor ( $\frac{1}{2}$  step between 2-3 and 5-6 tones) scales.

**Materials:** Language master, 7 sec. language master cards.

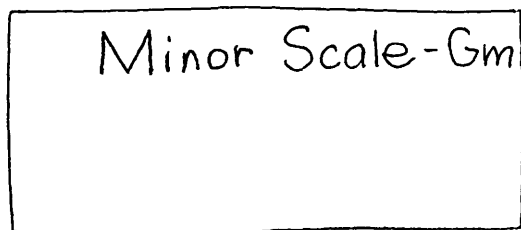
**Procedure:** On each language master card write a staff, treble clef sign, key signature and either a major or minor scale that has been recorded. Use the following major and minor scales:  
C, F, B, E, A, G, D, A, E, Am, Bm, Cm, Dm, Em, Fm, and Gm. On one-half of the major scales, identify what type of scale it is -- major or minor, and the letter name on the front. On the remaining half put this information on the back. Do the same for the minor scales -- one-half of the information on the front, the other half on the back.

## Learning Center Activity 4-1 Continued

Example: Language master cards with major and minor scales.



(front)



(back)



Minor Scale-E<sub>m</sub>

(front)



Major Scale-A

(front)

Evaluation: Play major and minor scales and have the child identify whether the scales are major or minor.

## Learning Center Activity 4-2

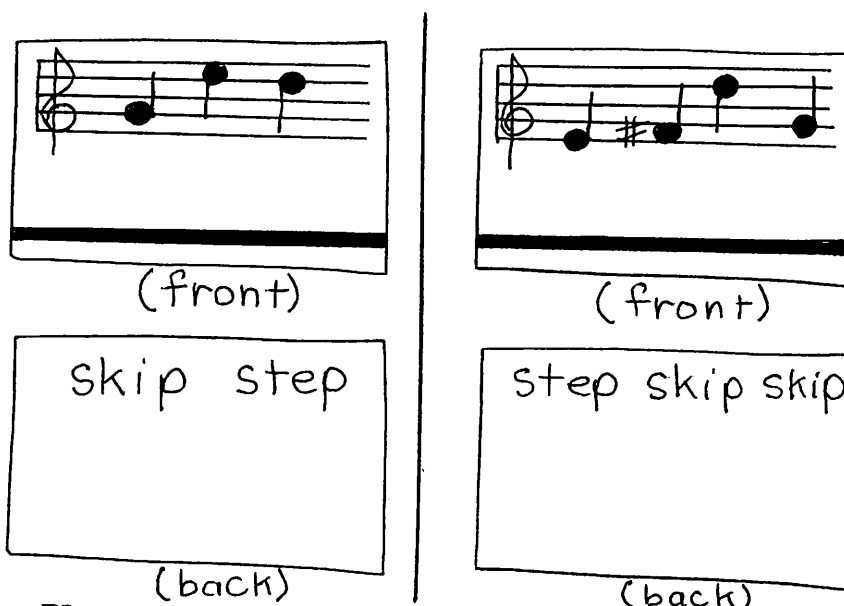
**Concept:** Melody

**Objective:** To recognize two or more skips and steps orally and visually.

**Materials:** Language master, 3½ sec. language master cards.

**Procedure:** On each language master card record two or more intervals on the piano or bells. Also, on the back of the language master card identify the sequence of the intervals.

**Example:** Language master cards with intervals recorded on them.



**Evaluation:** Play some intervals and have the child identify them.

## Learning Center Activity 4-3

**Concept:** Melody



**Objective:** To identify keys.

To identify the home tone for that particular key.

**Materials:** Recipe cards (at least 5" x 7").

**Procedure:** On each card make a staff and treble clef sign. Write the following key signatures and home tones on each card: C, F, B, E, A, G, D, A, E. On the back of each card write the correct key and home tone.

**Example:** Flash cards with key signature and home tone.

	
(front)	(front)
<p>Key: D Home Tone: D</p>	<p>Key: E<sup>b</sup> Home Tone: E<sup>b</sup></p>
(back)	(back)

**Evaluation:** Have the child identify some key signatures in the Understanding Music book.

## Learning Center Activity 4-4

**Concept:** Melody

**Objective:** To identify major (whole step) and minor ( $\frac{1}{2}$  step) seconds.

**Materials:** Language master, bells or piano,  $3\frac{1}{2}$  sec.  
language master cards.

**Procedure:** On each language master card record one major or minor second interval on either the piano or bells. On the language master card write a staff, treble clef and the interval being recorded. Under the staff identify the interval.

**Example:** Language master card with major or minor second interval recorded on it.



**Evaluation:** They will identify some major and minor seconds that are being played by the teacher.

## Learning Center Activity 4-5

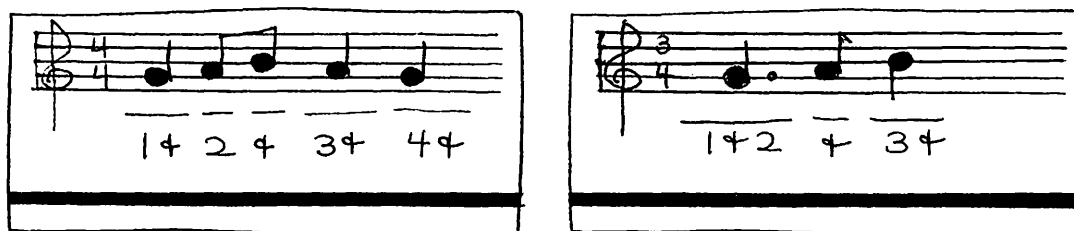
Concept: Rhythm

Objective: To sight-read rhythmic patterns in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ .

Materials: Language master, 7 sec. language master cards, rhythm stick.

Procedure: On each language master card write a staff, treble clef sign, time signature, and rhythm pattern. Under each note put long, short, or medium lines to indicate duration of notes. Also illustrate by numbers and the plus sign how each rhythm should be counted. Record the rhythm pattern by tapping, and chant the rhythm pattern at the same time. Before the child inserts the card into the language master, he should first attempt to tap the rhythm pattern.

Example: Language master cards with rhythm patterns.



Evaluation: Have the child tap and chant some rhythm patterns from a music book.

## Learning Center Activity 4-6

Concept: Rhythm

Objective: To play an accompaniment rhythm pattern with a song.

Materials: Understanding Music, record player, earphones, American Book Company records.

Procedure: Let the child choose any song he wishes that has a record accompaniment. After he becomes familiar with the song, he claps out the rhythm pattern for the first measure. The record is then played again with the child continually clapping the first measure as the rhythm pattern accompaniment. This can be done with any song that has a record accompaniment to it. Always use the first measure as the rhythmic accompaniment for the whole song.

Evaluation: Have the child play an accompaniment with a record that he has worked on.

## Learning Center Activity 4-7

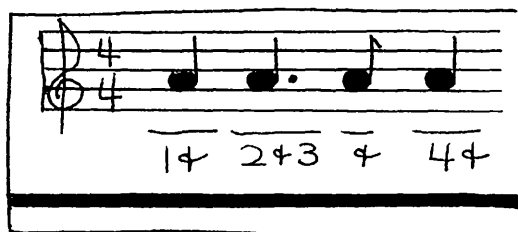
Concept: Rhythm

Objective: To clap dotted rhythm patterns.  
To identify syncopated rhythms.

Materials: Language master, 7 sec. language master cards, rhythm stick.

Procedure: On each language master card write a staff, treble clef, and time signature. Write various dotted rhythm patterns on the staff. Every time a syncopated rhythm pattern is given, identify it under the staff. Under each note put a short, long, or medium line to indicate duration of notes. Also illustrate by numbers and the plus sign how each rhythm should be counted. Record and tap each rhythm pattern with the rhythm stick.

Example: Language master cards with dotted rhythm patterns.



Evaluation: Have the child clap out a dotted rhythm pattern.  
Have the child listen to some rhythm patterns and identify the syncopated rhythm.

## Learning Center Activity 4-8

**Concept:** Harmony

**Objective:** To accompany a song with the autoharp.

**Materials:** Record player, Understanding Music, earphones, earphone jack, autoharp, Guide Sheet 4-8A.

**Procedure:** Connect the record player so it can be listened to silently by one person. Let the child select a song from the guide sheet that he wishes to accompany. The guide sheet can be kept at the learning center area.

**Evaluation:** After the child has mastered the chords with the song, he will then play the chord accompaniment on the autoharp for the teacher.

## Guide Sheet 4-8A

Select one of the following songs to play the accompaniment for. Every time a chord is listed above the staff, it should be played. Use the music book, Understanding Music.

Page 1	"My Song"	Record: side 3, section 2, number 1
Page 4	"A Whistling Song"	Record: side 1, section 1, number 2
Page 9	"Cindy"	Record: side 1, section 1, number 3
Page 14	"The Coqui"	Record: side 5, section 1, number 1
Page 21	"The Greedy Girl"	Record: side 7, section 3, number 2
Page 25	"The Wise Man and the Foolish Man"	Record: side 7, section 3, number 3
Page 153	"Yankee Clipper"	Record: side 4, section 2, number 2
Page 187	"My Brother Gum"	Record: side 1, section 2, number 4

## Learning Center Activity 4-9

**Concept:** Melody

**Objective:** To learn to play a song on the resonator bells.

**Materials:** Resonator bells, Understanding Music,  
Guide Sheet 4-9B.

**Procedure:** Take out the notes for the G major scale (G, A, B, C, D, E, F<sup>#</sup>, G) and place in a separate area. In the same area, place guide sheet 4-9B and Understanding Music, so the child can have everything available. The child is to learn to play one of the songs listed on the guide sheet.

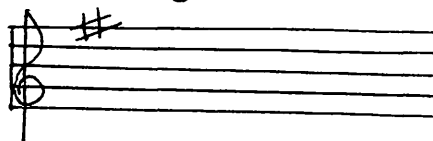
**Evaluation:** The child is to play one of the songs he has practiced.

## Guide Sheet 4-9B

Choose any one of the following songs and learn to play it on the resonator bells:

"Football"	Page 19
"Red Kite"	Page 109
"Le Coucou" (The Cuckoo)	Page 110
"Spring"	Page 111

Notice that the key signature in each song looks like this:



This is the key of G. That means that every time you see the note F, you will play F<sup>#</sup> instead. On your resonator bells, start with G and count up. Somewhere in those notes you'll find F<sup>#</sup>. It is usually a black note. Is it on yours?

Select a song and begin.

## Learning Center Activity 4-10

**Concept:** Harmony

**Objective:** To sing harmony with himself.

**Materials:** Tape recorder, microphone, record player, American Book Company records, Understanding Music.

**Procedure:** Let the child choose and then silently listen to either the recording of "One of These Days", page 91, or "The Echo", page 164. After the child becomes familiar with the song, he then tapes the melody of the song while he sings. The melody is then played again on the tape recorder and the child sings the harmony part along with it.

**Evaluation:** When the child has mastered the harmony part with the melody, he can then play and sing it for the teacher. The teacher will record the entire harmony.

## Learning Center Activity 4-11

- Concept:** Harmony
- Objective:** To distinguish orally between consonance and dissonance.
- Materials:** Language master, bells, autoharp, piano, paper, pencil.
- Procedure:** On each language master card record a consonance (agreement) or dissonance (harsh) sound. The piano, bells and autoharp can all be used to produce the sounds. On each card write a treble clef sign, key signature and the notes that were played. On the back of the card write whether or not the sound was a dissonance or consonance sound. The child can not only determine the answer orally, but also visually. After the language master card is played, the child answers whether or not the sound was a dissonance or consonance sound. On a sheet of paper he can put either "C" or "D". After the answer is put down, the card is turned over and the answer can be corrected.

## Learning Center Activity 4-11 Continued

The following are some examples that can be used as a guide to producing consonance and dissonance sounds with the various instruments. The notes must be played together.

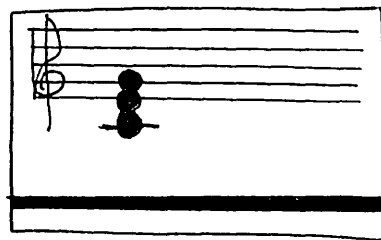
	Consonance	Dissonance
Bells:	C + E	D + D <sup>#</sup>
	F + A <sup>b</sup>	E + F
	G + B <sup>b</sup>	C + D
	D + F	A + B
	A + C <sup>#</sup>	G + A
	E + C	C + B
	A + F	G + F <sup>#</sup>

Other sounds can be made with the same basic intervals.

Autoharp:	C	D <sup>7</sup>
	E	A <sup>7</sup>
	F	G <sup>7</sup>
	Any other major chord can be used.	Any other seventh chord can be used.
Piano:	C + E + G	C + E + G + B <sup>b</sup>
	D + F <sup>#</sup> + A + D	F <sup>#</sup> + G + A

## Learning Center Activity 4-11 Continued

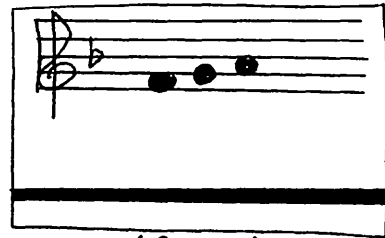
Example: Language master card with  
consonance and dissonance sounds.



(front)

consonance

(back)



(front)

dissonance

(back)

Evaluation: The child will listen to sounds played by the teacher and identify whether or not it is consonance or dissonance.

## Learning Center Activity 4-12

**Concept:** Harmony

**Objective:** To play a round on the bells with another person.

**Materials:** Two sets of bells, two Understanding Music books.

**Procedure:** Let two children select one of the following songs to play:

"Scotland's Burning: Page 19

"Cowboy's Breakfast Call" Page 78

"Froy Felipe" Page 128

(Brother Phillip)

(Are You Sleeping?)

After they have mastered playing the song, they will then practice playing the song in a round.

**Evaluation:** The two children must play the song in a round with the bells.

## Learning Center Activity 4-13

**Concept:** Melody

**Objective:** To create an original melody.  
To identify the letter names of the notes played.

**Materials:** Bells

**Procedure:** On the bells, let the child experiment with creating a short melody without words. He should be able to say the names of the notes he is playing.

**Evaluation:** The child will play and identify the letter names of the notes of his composition.

## Learning Center Activity 4-14

**Concept:** Notation

**Objective:** To write a letter to a friend using notes on a staff.

Deciphering a letter from a friend written with notes.

**Materials:** Worksheets 4-14C and 4-14D.

**Procedure:** The guide sheet is the basic form of the letter. The child chooses someone to write to, and then begins by putting his address, town and state, and date in the upper right-hand corner. From the greeting to the signature, the letter is entirely done with notes. Other letters will obviously have to be used. However, whenever an A, B, C, D, E, F, or G, is used in a word, these letters cannot be written down but must be placed on the staff in the form of a note, with a blank under the notes. After each word, start a new measure. When the letter is completed, it is then given to the person for whom it was written. That person must decipher it and write a reply back also using notes.

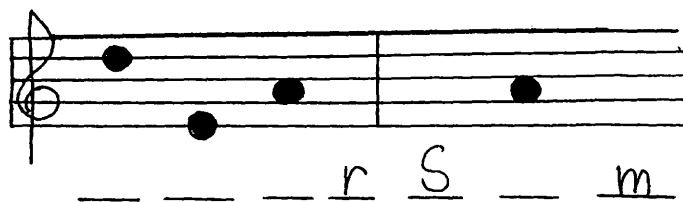
## Learning Center Activity 4-14 Continued

Example: Letter with notes and letters:

3603 East 9th Street

Duluth, Minn. 55804

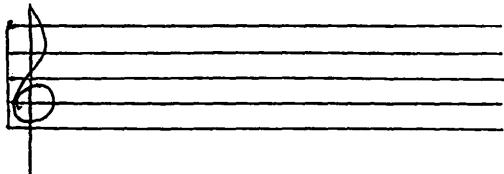
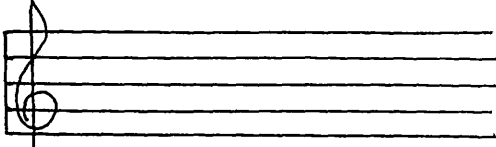
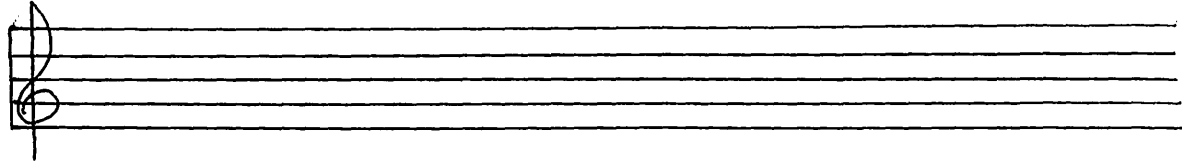
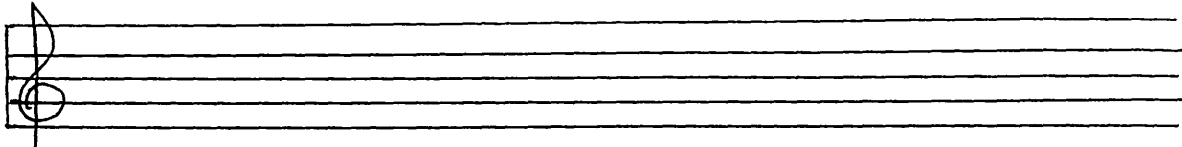
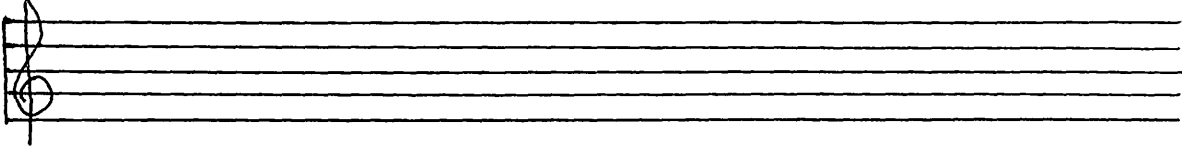
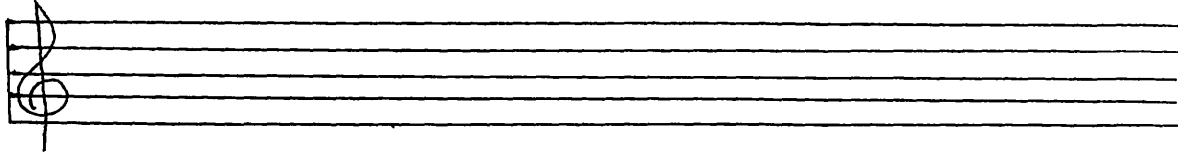
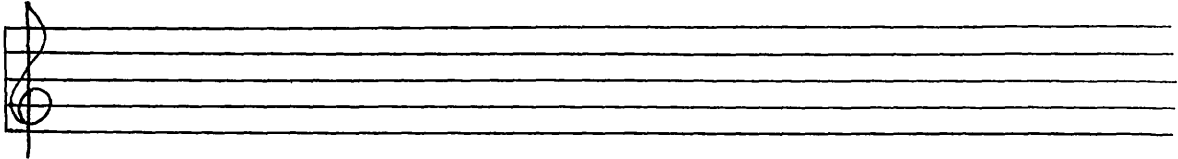
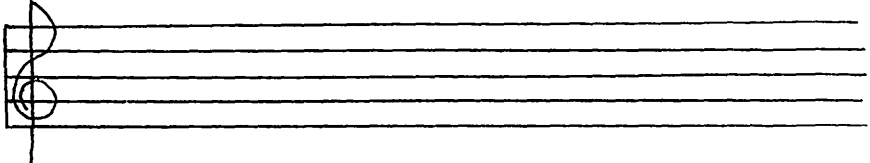
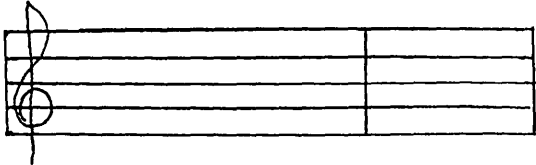
May 4, 1972



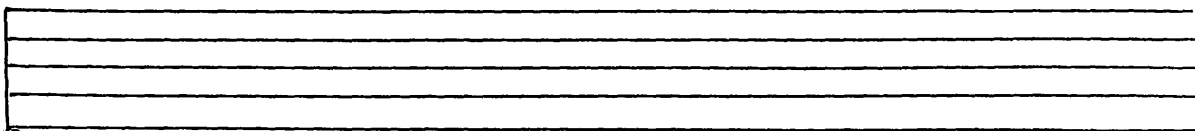
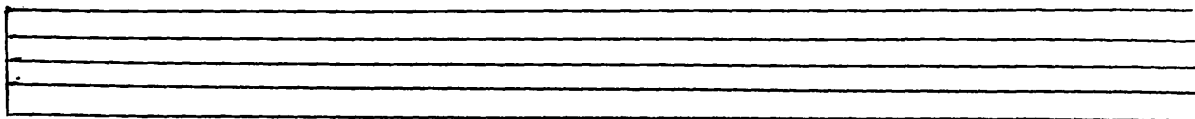
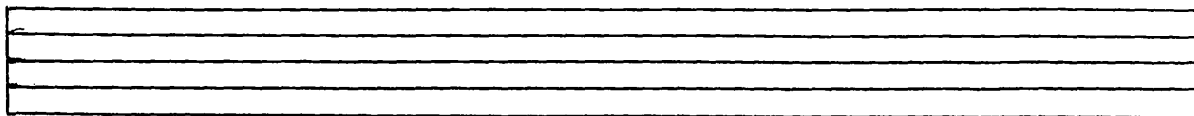
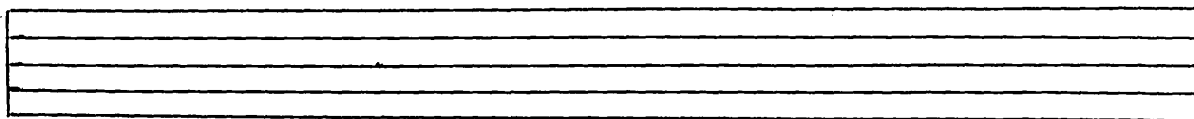
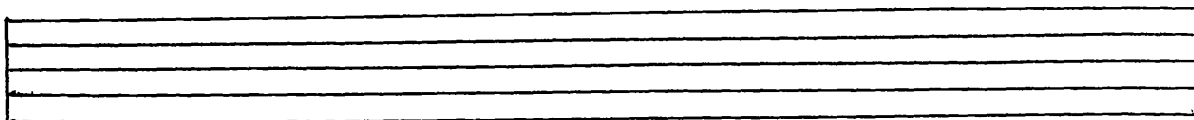
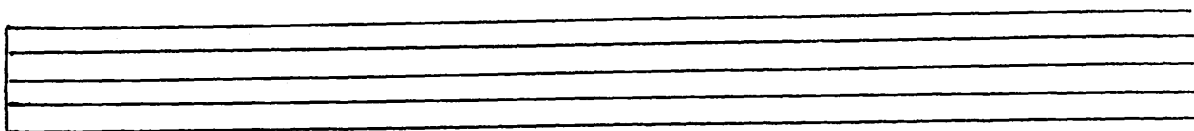
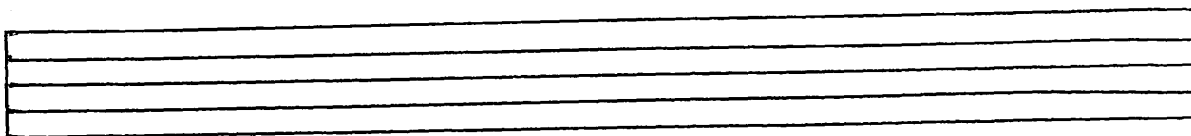
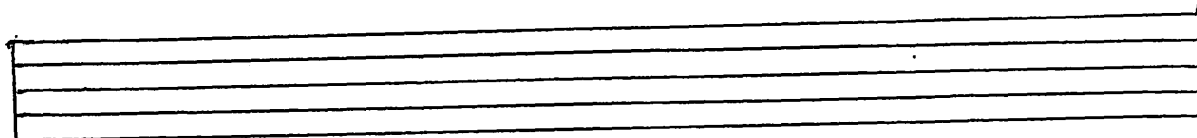
The deciphering takes place in the blanks provided by the sender. If longer letters are needed, guide sheet 4-14D can be used.

**Evaluation:** The child will show the letter he is sending.  
The child will show the letter after it has been deciphered.

Worksheet 4-14C



Worksheet 4-14D



## Learning Center Activity 5-1

**Concept:** Melody

**Objective:** To identify major thirds (two steps), perfect fourths (two-and-a-half steps), and perfect fifths (three-and-a-half steps).  
To review orally and visually, major and minor seconds.

**Materials:** Language master, bells or piano, 3 sec. language master cards.

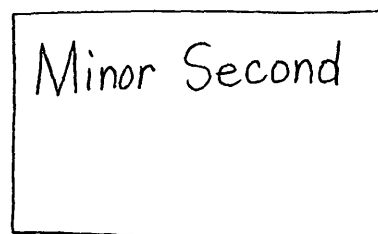
**Procedure:** On each language master card write a staff, treble clef, key signature, and the interval being recorded. Using the bells or piano, record the various intervals. When a major third, perfect fourth, and perfect fifth are recorded, identify the interval under the staff. With major seconds and minor seconds identify the interval on the back.

## Learning Center Activity 5-1 Continued

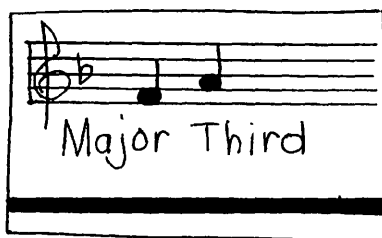
Example: Language master card with intervals recorded and written on them.



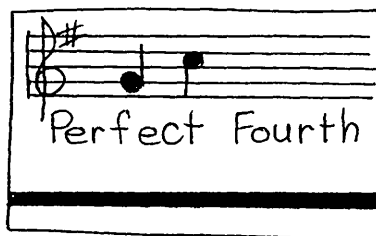
(front)



(back)



Major Third



Perfect Fourth



Perfect Fifth

**Evaluation:** The child will identify some major and minor seconds, major thirds, perfect fourths, and perfect fifths that are being played by the teacher.

## Learning Center Activity 5-2

Concept: Melody

Objective: To identify the accidentals - sharps, flats, and naturals.

Materials: Language master, bells and piano, 3 sec. language master cards.

Procedure: On each language master card write a staff, treble clef, key signature and the accidental that was recorded. Using the bells or piano, record the various intervals. Under the staff, identify the accidental and also what it does to the note.

Example: Language master cards with accidentals recorded and printed.

Flat - lowers the tone  $\frac{1}{2}$  step

Sharp - raises the tone  $\frac{1}{2}$  step

Natural - canceled the flat

Natural - canceled the sharp

Evaluation: They will orally and visually identify the accidentals.

## Learning Center Activity 5-3

**Concept:** Melody

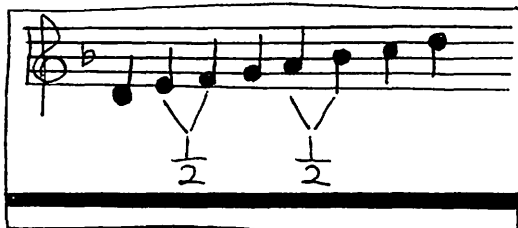
**Objective:** To identify, orally and visually, major and minor scales.

**Materials:** Language master, language master 7 sec. cards.

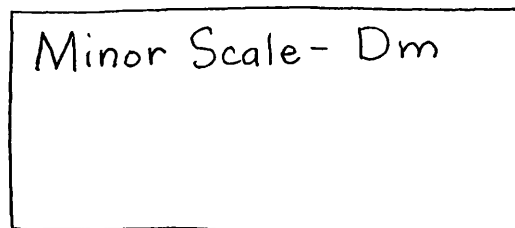
**Procedure:** On each language master card write a staff, treble clef sign, key signature, and the scale being recorded. Record with a piano or resonator bells the scales for the following keys: C, F, B, E, A, G, D, A, E, Am, Bm, Cm, Dm, Em, Fm, and Gm. At each interval where there is a half step, identify the interval on the card for both the major and minor scales. On the back of each card write the type of scale being played and the letter name of the scale.

## Learning Center Activity 5-3 Continued

Example: Language master cards with major and minor scales.



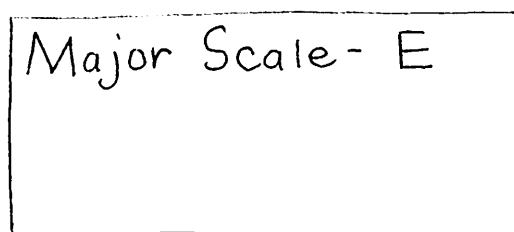
(front)



(back)



(front)



(back)

Evaluation: Play scales on the bells, piano, or language master, and have the child identify them.

## Learning Center Activity 5-4

Concept: Melody

Objective: To sight-read simple musical phrases.

Materials: Language master, language master 7 sec. cards, bells or piano, Making Music.

Procedure: On each language master card record one of the following phrases from the Making Music book. Thirteen cards are needed below.

	<u>Page Number</u>	<u>Staff</u>	<u>Measure or Measures</u>
1.	21	1	1
2.	22	1	1 and 2
3.	23	1	1 and 2
4.	23	4	7 and 8
5.	24	1	1, 2, and 3
6.	25	5	9
7.	26	1	1
8.	29	3	9 and 10
9.	29	4	13 and 14
10.	33	1	1
11.	33	1	2
12.	71	6	19, 20, and 21
13.	174	6	16, 17, and 18

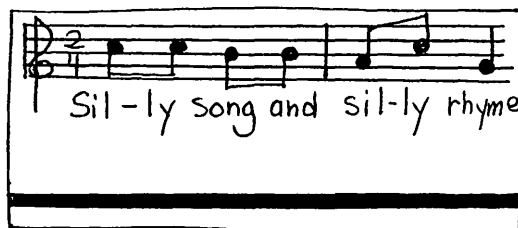
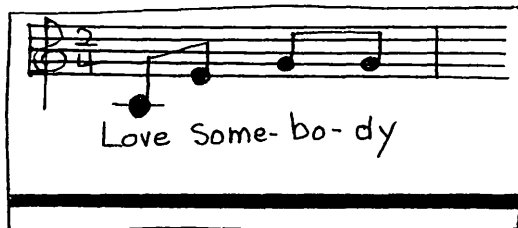
## Learning Center Activity 5-4 Continued

Each musical phrase must also be written on the language master cards. By the language master, put the following resonator bells and a mallet: middle C, E, G, and high C. They are the only notes required to get their starting pitch.

The child first studies the card, gets his starting note from one of the four resonator bells, and then practices the musical phrase. When he feels relatively sure of himself, he then inserts the card into the language master, pushes the student record button, and sings the phrase. After recording, the child's phrase is checked with the correct melody by inserting the card into the language master and pushing the instructor button. The correct melody which was recorded by the teacher will then be heard. The student can also replay his own recording to check with the instructor's correct answer. Let the child sight-read any phrase he wishes.

## Learning Center Activity 5-4 Continued

Example: Language master cards with sight-reading phrases on them.



Evaluation: Have the child sight-read some simple phrases.

## Learning Center Activity 5-5

**Concept:** Melody

**Objective:** To identify visually and orally, major, minor, pentatonic and chromatic scales.

**Materials:** Language master, language master 7 sec. cards, bells or piano.

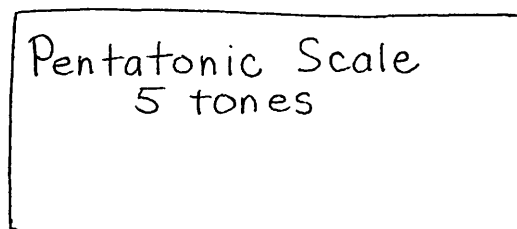
**Procedure:** On each card write a staff, treble clef sign, key signature, and the scale recorded. For all major and minor scales, identify the scales and their letter names on the back. With the pentatonic and chromatic scales, identify one-half on the front and one-half on the back. Write the type of scale it is and the number of tones in it.

## Learning Center Activity 5-5 Continued

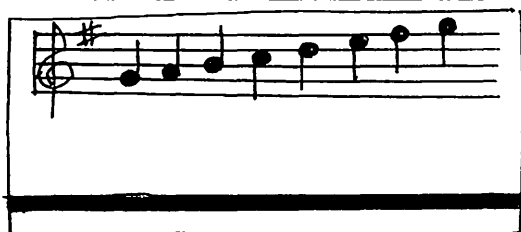
Example: Language master card with major, minor, pentatonic and chromatic scales.



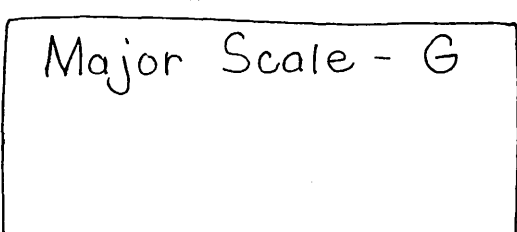
(front)



(back)



(front)



(back)



Pentatonic Scale - 5 tones

(front)



Chromatic Scale - 12 tones

(front)

**Evaluation:** Play some major, minor, pentatonic, and chromatic scales on either the bells, piano, or the language master and have the child identify the scales.

## Learning Center Activity 5-6

Concept: Rhythm

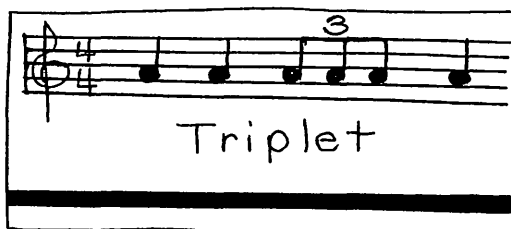
Objective: To clap out triplets within rhythm patterns.

Materials: Language master, language master 7 sec. cards, one rhythm stick.

Procedure: On each language master card write a staff, treble clef sign, and time signature. Using the rhythm stick, tap and record various rhythm patterns including triplets. As the rhythm pattern is being tapped with the rhythm stick, also chant the beat -- one and two and three and four and. On each card write the triplet under the proper notes.

The child will clap the rhythm pattern while listening to the card.

Example: Language master card with triplet rhythm pattern.



Evaluation: The child will clap some triplet rhythm patterns.

## Learning Center Activity 5-7

**Concept:** Rhythm

**Objective:** To explain what the numbers in a time signature mean.

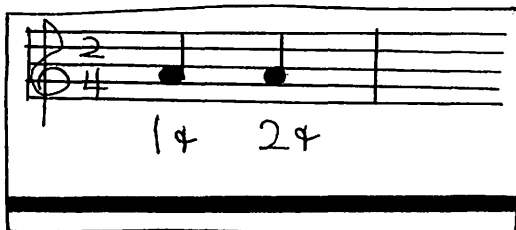
To clap out a rhythm pattern in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ , and  $\frac{2}{2}$ .

**Materials:** Language master, 7 sec. language master cards, one rhythm stick or drum.

**Procedure:** On each language master card write a staff, treble clef sign, and any one of the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ , or  $\frac{2}{2}$ . After this has been completed, write a one-measure rhythm pattern and the number for its beat. When recording the passage, tap and chant the rhythm patterns. On the back of each card explain what the time signature for that specific card stands for. Before a child hears the pattern, he first looks at the time signature explanation on the back. Next, he attempts to tap and chant the rhythm. Finally, he listens to the rhythm pattern and taps and chants with it.

## Learning Center Activity 5-7 Continued

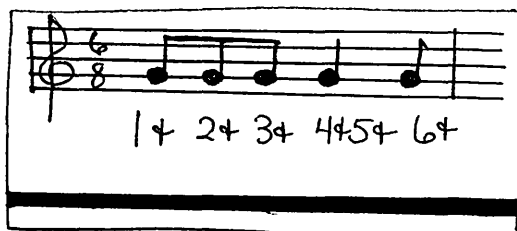
Example: Language master cards with rhythm patterns on the front and explanations on the back.



(front)

2 = two beats per measure  
 ♩ = a quarter note (♩) gets one beat

(back)



(front)

6 = six beats per measure  
 ♩ = an eighth note (♩) gets one beat

(back)

Evaluation: The child will tap and chant various rhythm patterns in different time signatures.

## Learning Center Activity 5-8

**Concept:** Rhythm

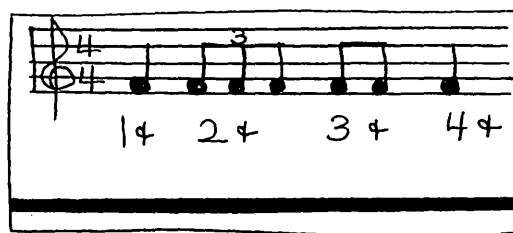
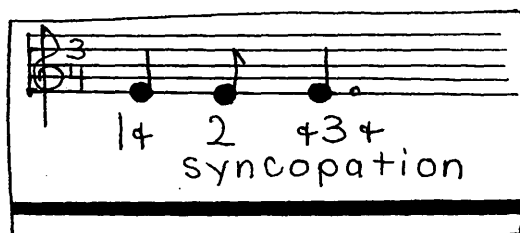
**Objectives:** To clap various rhythm patterns that include syncopation and triplets.

**Materials:** Language master, 7 sec. language master cards, rhythm stick or drum.

**Procedure:** On each language master card write a staff, treble clef sign, and time signature. Using the rhythm instruments, tap and record various rhythm patterns. Some of the patterns must include syncopation and triplets. While the rhythm pattern is being tapped, the beat must also be chanted -- one and two and three and four and. Under each syncopated and triplet pattern, those notes have to be labeled. Also, under every note the correct count must be labeled.

## Learning Center Activity 5-8 Continued

Example: Language master cards with various rhythm patterns.



Evaluation: The child will clap various rhythm patterns, some of which contain triplets and syncopation.

## Learning Center Activity 5-9

Concept: Melody

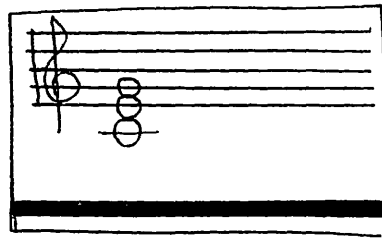
Objective: To orally identify major and minor chords.

Materials: Language master, standard 3½ sec. language master cards, piano or guitar.

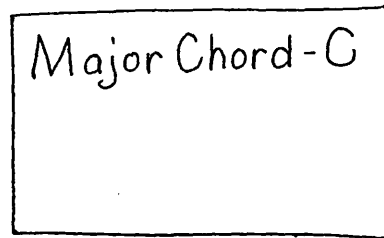
Procedure: On each language master card write a staff, treble clef sign, and either a major chord or a minor chord. Record each chord on the card. Write major chord or minor chord and the letter name of that chord on the back of the card. The child will first listen to the card, identify it, and then look at the back for the correct answer.

## Learning Center Activity 5-9 Continued

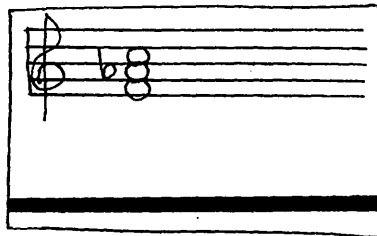
Example: Language master cards with either a major or minor chord written on them.



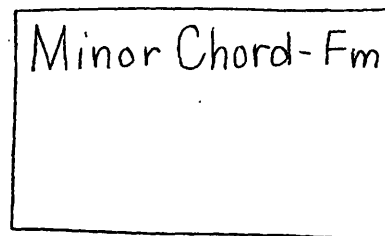
(front)



(back)



(front)



(back)

Evaluation: Play some major and minor chords and have the child identify them.

## Learning Center Activity 5-10

- Concept:** Harmony
- Objective:** To accompany a song on the autoharp for a phonograph record.
- Materials:** Phonograph, American Book Company records for Grade 5, earphones, autoharp, and Making Music book.
- Procedure:** Let the child select a song from the book that he wishes to accompany on the autoharp. The song must have chords, and also a small record disc by the title which indicates that the song has a record accompanying it. After the song has been selected, the child will then familiarize himself with it by playing the chords on the autoharp. Next, the child will then accompany the autoharp with the record while he listens to the song.
- Evaluation:** The child will accompany the song he has been practicing with a record.

## Learning Center Activity 5-11

Concept: Harmony

Objective: To sing a harmony part against a melody line.

Materials: Phonograph, American Book Company records for Grade 5, Making Music book, page 21, resonator bells.

Procedure: Let the child listen to the recording and become familiar with the song Love Somebody, page 21 in the Making Music book. The resonator bells can be used to play the harmony part. After the child is familiar with the melody and harmony, he sings the melody with the record until the harmony part begins. He then sings the harmony part for the rest of the song. This should be practiced until it can be done with no hesitation or mistakes.

Evaluation: The child will sing the harmony part to Love Somebody while the record plays the melody.

## Learning Center Activity 5-12

**Concept:** Harmony

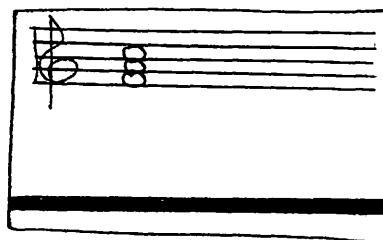
**Objective:** To orally identify major chords, major seventh chords and minor chords.

**Materials:** Language master,  $3\frac{1}{2}$  sec. language master cards, piano or guitar.

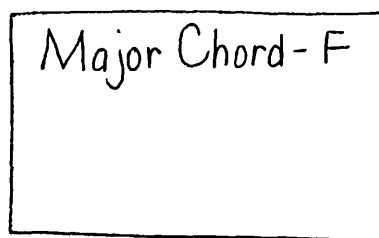
**Procedure:** On each language master card write a staff, treble clef sign, and either a major, minor, or seventh chord. Record the chord on the language master with the piano. On the back of each card identify the chord and its letter name. The child will first listen to the chord, then identify it, and finally he will look on the back for the correct answer.

## Learning Center Activity 5-12 Continued

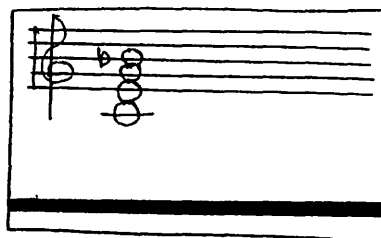
Example: Language master cards with major, minor, and major seventh chords on them.



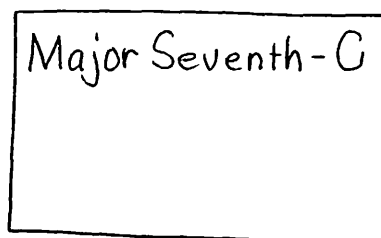
(front)



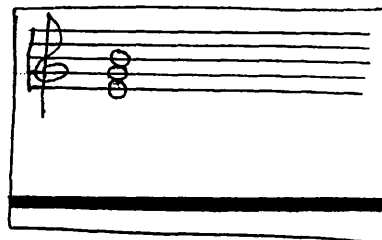
(back)



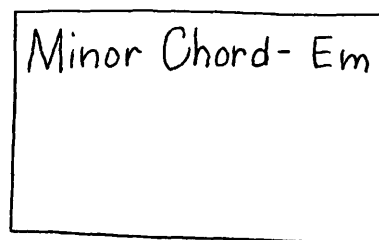
(front)



(back)



(front)



(back)

**Evaluation:** The child will identify some major, major seventh, and minor chords.

## Learning Center Activity 5-13

**Concept:** Harmony

**Objective:** To place I, IV, and V chords in two proper progressions of I, IV, V, I, or I, IV, I, V, I.

**Materials:** Language master, 7 sec. language master cards, piano or guitar.

**Procedure:** On each card write a staff, treble clef sign, key signature, and the chords for the progression that you are going to record. Use the piano or guitar to record the chords and their progression of either I, IV, V, I, or I, IV, I, V, I. Under each chord identify it by its number and letter in parentheses. The child will listen to the chords and become acquainted with the sound of a chord progression.

## Learning Center Activity 5-13 Continued

Example: Language master cards with chords and chord progressions.

A musical staff in treble clef showing five chords. The first chord is C major (I), the second is F major (IV), the third is C major (I), the fourth is G7 (V), and the fifth is C major (I). The notes are: C4, E4, G4; F4, A4, C5; C4, E4, G4; B4, D5, F5; C4, E4, G4.

I (C) IV (F) I (C) V (G<sup>7</sup>) I (C)

A musical staff in treble clef with a key signature of one flat (Bb). It shows four chords: F major (I), Bb major (IV), C7 (V), and F major (I). The notes are: F4, A4, C5; Bb4, D5, F5; Bb4, D5, F5; F4, A4, C5.

I (F) IV (B<sup>b</sup>) V (C<sup>7</sup>) I (F)

**Evaluation:** Have five language master cards with five separate and labeled chords on them, one chord on each card. Three I chords, one IV chord, and one V chord are needed. The child will then put these chords into the two different progressions and play them on the language master.

## Learning Center Activity 5-14

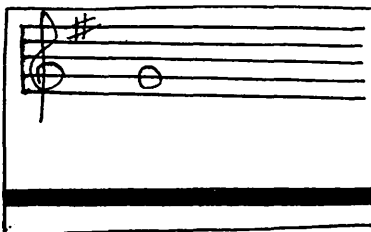
Concept: Notation

Objective: To identify the key signature and home tones for the key of C, F, B, E, A, G, D, A, and E.

Materials: Language master, 3½ sec. language master cards.

Procedure: On each language master card write a staff, treble clef sign, key signature, and home tone. The instructor will record the key and home tone on his recording track. The child will first study the card, then record on the student track his answer for the key and home tone. When checking the work, the child will then replay the language master card and listen to the instructor's answer.

Example: Language master card with key signature and home tone.



Evaluation: The child will identify the key and home tones of various keys.

## Learning Center Activity 5-15

Concept: Melody

Objective: To play any song in the key of C, F, or G.

Materials: Resonator bells, Making Music.

Procedure: Let the child find any song that he wishes to play in the key of C, F, or G, from the Making Music book. Using the resonator bells, the child can practice the song until he becomes proficient at it.

Evaluation: The child will play the song of his choice that he was practicing from the Making Music book.

## Learning Center Activity 6-1

**Concept:** Melody

**Objective:** To identify, orally and visually, major sixth and major seventh intervals.

**Materials:** Language master, language master  $3\frac{1}{2}$  sec. cards, piano or resonator bells.

**Procedure:** On each language master card write a staff, treble clef sign, and an interval, either a M2, m2, M3, P4, P5, M6, or M7. Record the interval with the piano or resonator bells.

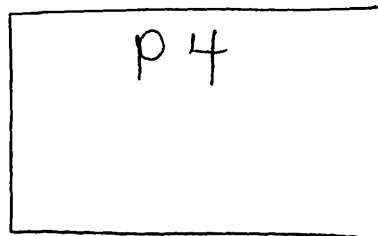
On the back of all language master cards that contain M2, m2, M3, P4 and P5, put the answer on the back of the card. With M6 and M7, put one-half of the answers on the front, the other half on the back.

## Learning Center Activity 6-1 Continued

Example: Language master cards with intervals on them.



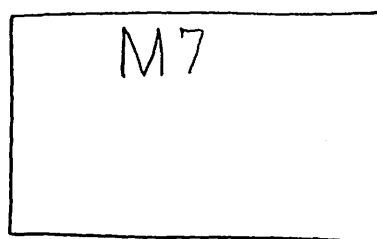
(front)



(back)



(front)



(back)



(front)

Evaluation: The child will identify orally and visually various intervals played by the instructor.

## Learning Center Activity 6-2

**Concept:** Harmony

**Objective:** To sing a song in harmony with another person.

**Materials:** Resonator bells or piano, Studying Music,  
American Book Company records, phonograph.

**Procedure:** Using the piano, resonator bells, records, or any combination of the three, have two children learn any song they wish that contains harmony.

**Evaluation:** The two children can sing the melody and harmony for the song they chose to practice.

## Learning Center Activity 6-3

**Concept:** Notation

**Objective:** To notate an original melody.

**Materials:** Piano, resonator bells, guitar, or any other instrument the child wishes to use, notation paper.

**Procedure:** Have the child create an original melody on some instrument. After the melody has been completed, the child is to then notate his melody. The melodies do not have to be long.

**Evaluation:** The child is to play his original melody from his notation paper.

## Learning Center Activity 6-4

**Concept:** Melody

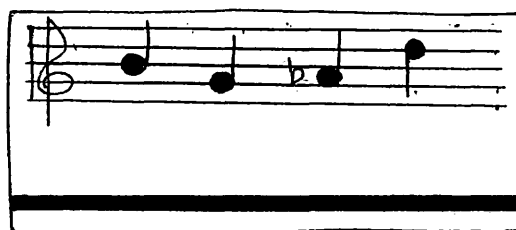
**Objective:** To sight-read intervals of two, three, four, or five notes.

**Materials:** Language master, 7 sec. language master cards, piano or bells.

**Procedure:** On each language master card write a staff, treble clef, and the intervals that are to be recorded. Vary the intervals from two to five notes. Record these intervals on the instructor track using the piano, bells, or voice. The child will then study the music on the card, get his pitch from the piano or bells, sight-read the music by singing "ah", and record his singing on the student track. After this has been completed, the instructor's track will be replayed by the child to check his answer with the correct one.

## Learning Center Activity 6-4 Continued

Example: Language master card with sight-reading intervals on them.



Evaluation: The child will sight-read some intervals of two to five notes.

## Learning Center Activity 6-5

Concept: Melody

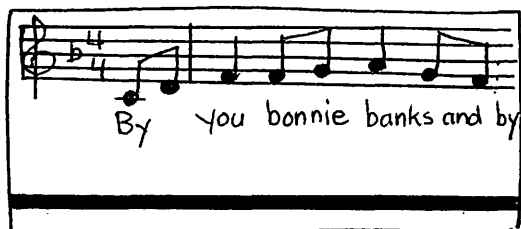
Objective: To sight-read short melodies.

Materials: Language master, 7 sec. language master cards, piano or bells, Studying Music.

Procedure: On each language master card write a staff, treble clef sign, key signature, time signature, and a sight-reading melody and words. The melodies can be taken from the Studying Music book. Record the melody with a piano, bells, or voice on the instructor's track. The child will then study the music on the card, get his pitch from the piano or bells, sight-read the music by singing the words, and record his singing on the student track. After this has been completed, the instructor's track will be replayed by the child to check his answers with the correct one.

## Learning Center Activity 6-5 Continued

Example: Language master card with sight-reading melodies on them.



Evaluation: The child will sight-read some melody passages from the Studying Music book.

## Learning Center Activity 6-6

**Concept:** Melody

**Objective:** To play intervals with sharps, flats, and naturals.

**Materials:** Language master, 7 sec. language master cards, piano or bells.

**Procedure:** On each language master card write a staff, treble clef sign, time signature, key signature, and the notes to be played. Record on the instructor's track, using the piano or bells, the intervals written on the staff of the language master card. The child will then study the music on the card, use the piano or bells to play the notes, and record his playing on the student track. After this has been completed, the instructor's track will be replayed by the child to check his answers with the correct one. If there is further problem with playing the notes, the child can simply play his instrument while the instructor's track plays at the same time.

## Learning Center Activity 6-6 Continued

Example: Language master card with intervals  
of sharps, flats, and naturals.



Evaluation: The child will play some intervals with sharps,  
flats, and naturals.

## Learning Center Activity 6-7

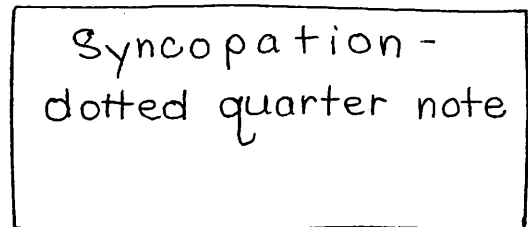
- Concept:** Rhythm
- Objective:** To tap various rhythm patterns and to identify triplets, syncopation, and dotted notes.
- Materials:** Language master, 7 sec. language master cards, one rhythm stick or drum.
- Procedure:** On each language master card write a staff, treble clef sign, time signature, and the notes of the rhythm pattern to be recorded. Record a rhythm pattern on each card by using one rhythm stick or drum, and chanting the beat -- one and two and etc. Under each note write the beat number that it gets. Write triplet, syncopated or dotted quarter, eighth, half, etc. notes on the back of each card that has that specific type of rhythm. The child will first study the rhythm pattern and tap and chant the rhythm pattern. After practicing the rhythm pattern, he will play the language master card and tap and chant with it. If a triplet, syncopated rhythm, or dotted note is present, the correct answer can be found on the back.

## Learning Center Activity 6-7 Continued

Example: Language master card with rhythm patterns.



(front)



(back)

Evaluation: The child will tap and chant some rhythm patterns and identify whether or not they have triplets, syncopation, or dotted notes.

## Learning Center Activity 6-8

- Concept:** Harmony
- Objective:** To play an autoharp accompaniment with a record to a song that does not show the chord accompaniment.
- Materials:** Autoharp, phonograph, American Book Company records for Grade 6, Studying Music, earphones.
- Procedure:** The following songs are to be used:
- "Starfish" - page 18
  - "Twilight" - page 120
  - "Lovely Messengers" - page 126
  - "Little David" - page 142
- Let the child choose any one of the songs above. After a song is chosen, the child then listens with the earphones to the recording until he becomes familiar with it. He then uses the autoharp and accompanies the song with it. This will take some time because the chords are not listed, so the key will have to be determined to get the starting chord. The child can be considered proficient when he can accompany the record with the autoharp.
- Evaluation:** The child will accompany the song he selected with the record.

## Learning Center Activity 6-9

**Concept:** Melody

**Objective:** To play major, minor, and chromatic scales with some notes missing.

**Materials:** Language master, 7 sec. language master cards, piano or bells.

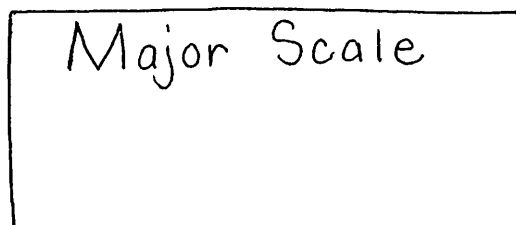
**Procedure:** On each language master card write a staff and treble clef sign. Using either a piano or bells, record either a major, minor, or chromatic scale on the card. When writing the notes for the scales on the language master cards, leave a couple of notes out of each scale. Identify the space with a square. On the back of each card identify the scale. The child will first study the card which is missing a couple of notes in each scale, and then play it on the resonator bells. After he becomes proficient, he will then play the piano or bells with the language master recording. The identification of the scale can be found on the back of the card.

## Learning Center Activity 6-9 Continued

Example: Language master cards with major, minor, and chromatic scales.



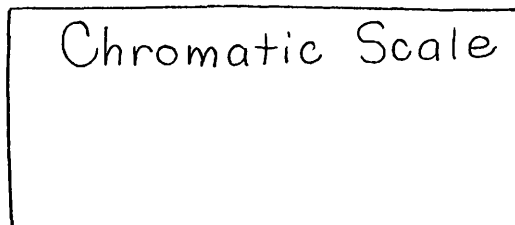
(front)



(back)



(front)



(back)

Evaluation: The child will play some major, minor, and chromatic scales that have some notes missing.

## Learning Center Activity 6-10

**Concept:** Melody

**Objective:** To play a simple song with drinking glasses and water.

**Materials:** A large bucket of water, cardboard tray, small plastic cup for adding large water amounts, eyedropper for making fine adjustments to water levels in the glasses, glasses of various sizes.

**Procedure:** Let the child experiment with pitch by adding water into the various glasses. After he becomes familiar with the water levels and the pitch they create, have the child attempt to play a simple melody, such as "Mary Had a Little Lamb", or "Three Blind Mice".

**Evaluation:** The child will play a simple melody using glasses and water.

## Learning Center Activity 6-11

**Concept:** Melody

**Objective:** To play a simple melody on one string.

**Materials:** Monofilament fishing line (at least 20 lb. test), or nylon "squidding" line about three to four feet in length, two  $\frac{3}{8}$ " to  $\frac{1}{2}$ " rods, pencils or dowels.

**Procedure:** Tie each end of the nylon line around the dowel. Put one end on the floor and step on the dowel with both feet. Be certain that the line is between the feet. Hold the other end with a hand and vary the tautness of the line while plucking. After experimentation with pitch and tautness have been completed, the child can then attempt to play a simple melody like "Mary Had a Little Lamb" or "London Bridge Is Falling Down".

**Evaluation:** The child will play a simple melody using one string.

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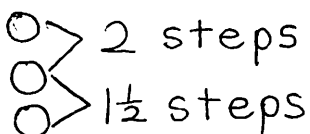
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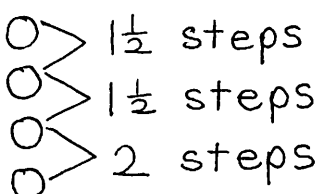
**APPENDIX**



**minor** - A triad that has one-and-a-half steps between the first and second notes and two whole steps between the second and third notes of the triad.

Example:  2 steps  
1 1/2 steps

**seventh** - A major triad with an additional note added. The note is one-and-a-half steps up from the third tone.

Example:  1 1/2 steps  
1 1/2 steps  
2 steps

**subdominant (IV)** - A triad built on the fourth tone of a scale.

**tonic (I)** - A triad built on the first tone of a scale.

**chromatic scale** - (see scale)

**consonance** - Sounds which are agreeable or pleasant to the ear.

**dissonance** - Sounds which are disagreeable or unpleasant to the ear.

**dominant (V)**-(see chord)

**flat** - A tone lowered a half step in pitch.

- half step - (see interval - minor second)
- harmony - Relationship of simultaneously sounded tones.
- interval - The difference in pitch between two tones.
- major second - an interval of one whole step.
- major seventh- an interval of five-and-one-half steps.
- major sixth - an interval of four whole steps and one-half step.
- major third - an interval with two whole steps.
- minor second - an interval of one-half step.
- perfect fifth- an interval of three whole steps and one-half step.
- perfect fourth-an interval of two whole steps and one-half step.
- skip - any interval greater than a whole step or second.
- step - a half or whole step interval.
- key signature - a group of sharps or flats placed after the clef to indicate the tonality of the music following.
- language master - an audio-visual instrument that reproduces sounds on cardboard.

language master cards - cardboard rectangles with recording tape on them.

seven-second cards - either 3½" x 9" half speed cards, or 4" x 14" regular cards.

three-and-one-half-second cards - 3½" x 9" card.

major chord- (see chord)

major scale- (see scale)

major second-(see interval)

major sixth- (see interval)

major third- (see interval)

melody - A succession of notes that move in time and express a musical idea.

minor chord- (see chord)

minor scale- (see scale)

minor second-(see interval)

natural - the sign  $\natural$ , placed before a note, cancelling the effect of a previous sharp or flat.

notation - pertaining to written signs which are used to represent a tone, its position on the staff, and form indicating the pitch and duration of the tone.

pentatonic scale - (see scale)

perfect fifth-(see interval)

perfect fourth-(see interval)

resonator bells - wooden moveable bells that produce sound  
by resonance.

scale - a succession of tones ascending or descending  
according to fixed intervals.

chromatic - a succession of twelve half steps to  
the octave.

major - a succession of seven tones plus the  
octave with half steps between the  
third and fourth and seventh and  
eighth tones.

minor - a succession of seven tones plus the  
octave with half steps between the  
second and third and fifth and sixth  
tones.

pentatonic- a succession of five tones plus the  
octave consisting of the first, second,  
third, fifth, and sixth tones of a  
major scale.

seventh chord- (see chord)

sharp # - a tone raised a half step in pitch.

- sight-read - to read, play, or sing without previous practice rehearsal, or study of the material to be treated.
- skip - (see interval)
- staff - a set of five horizontal lines, together with the corresponding four spaces between them, on which music is written.
- step - (see interval)
- subdominant (IV) - (see chord)
- syncopation- a shifting of the normal accent, usually by stressing the unaccented beats.
- time signature - a numerical or other indication showing the meter, usually placed after the key signature.
- tonic (I) - (see chord)
- triplet - a group of three notes to be performed in the time of two ordinary notes of the same kind.
- whole step - (see interval - major second)