

Metro St. Louis Lutheran Schools



MUSIC/Drama

Curriculum Guide

PK—Grade 8

2004-2005

Introduction

The St. Louis Lutheran elementary School Association, a consortium of Lutheran elementary schools, Lutheran high schools and other Lutheran related educational agencies in the metro St. Louis area, has produced this Music/Drama Curriculum Guide for teachers. LESA exists to foster cooperation among the St. Louis area Lutheran schools, to provide the impetus to continue improving the educational programs offered at our Lutheran schools, and to provide opportunities for teachers to grow professionally. We express our thanks to the Lutheran Foundation, to our local congregations and schools, and to the *No Child Left Behind* federal act for providing the encouragement and funding to undertake these projects. As teachers are better equipped to teach, and children are better prepared for the world in which they live and function, God's Kingdom can flourish and His Gospel can be more effectively spread to all. May this be our goal so that He may be glorified.

Rationale

Music in Lutheran Schools provides students with a myriad of benefits. Extensive research over the past twenty years has affirmed the essential role music plays in the intellectual and emotional development of young people. Lutheran schools are dedicated to the development of the whole child. They understand that:

- Music is fundamental to the formation of the whole person
- Music is one of the key assets in youth development (Search Institute)
- Music is key to the healthy development of mind and spirit
- The arts connect us with our deepest human questions
- The arts present issues, teach, persuade, entertain, encourage, and please
- The arts are integral to life
- Music helps develop other intellectual skills (discipline, self-esteem, thinking skills, concentration, creativity)
- Experiences in the arts impact cognitive, psychomotor, affective, kinesthetic areas of learning.
- The arts are inseparable from education
- The arts cultivate the whole child
- The arts are essential to faith formation
- The knowledge and practice of faith are conveyed through liturgy, song, and traditions

The music/drama curriculum of the St. Louis Lutheran Schools has been accomplished by drawing on many resources including *What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education* (MENC, 1994), *A Lutheran Addendum to the National Standards for Arts Education* (New Dimensions, CPH 1999), *Integrating the Faith*, (CPH, 1997) and the practices of the St. Louis area Lutheran school teachers.

Directions for Using this Guide

The Music Content and Achievement Standards are included in an outline form. This allows the reader to quickly gain an overall picture of the music curriculum. The curriculum for Drama, plus resources for teaching drama follow the Music Curriculum.

The nine music standards listed in the *National Standards for Arts Education* were also identified as vital for students in our Lutheran schools. Committee members then wrote what they considered to be the most important Achievement Standards for our students. They further identified with an asterisk (*) core standards that all students should achieve. Achievement standards which do not have the asterisk (*) are judged important but may not be achieved by all students.

The Appendix includes a glossary of music terms, an annotated listing of appropriate web sites, a bibliography of print resources, and several reproducible teaching tools.

Each LESA school will receive one print copy of the guide and an accompanying CD which has the curriculum formatted in a PDF file and in Microsoft Word. This will be especially helpful for faculties as they customize the guide for their school. The curriculum may also be downloaded directly from the LESA website, www.lesanet.org.

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Our Savior Lutheran School, Fenton, MO
Immanuel Lutheran School, Wentzville, MO
St. Paul's Lutheran School, Des Peres, MO
Hope Lutheran School, St. Louis, MO
Holy Cross Lutheran School, Collinsville, IL
Our Redeemer Lutheran School, Overland, MO
Zion Lutheran School, Belleville, IL
St. Luke's Lutheran School, St. Louis, MO
Lutheran High School North, St. Louis, MO
Zion Lutheran School/Harvester, St. Charles, MO
Salem Lutheran School, Affton, MO

Content and Achievement Standards

These standards are taken from *National Standards for Arts Education*, Music Educators National Conference, Reston, Virginia, © 1994. Achievement Standards are aligned side-by-side where possible representing sequential learning. An arrow indicates that, although the standard appearing at a lower level is not repeated verbatim, the students at higher grade levels are expected to demonstrate higher levels of those skills. A line indicates that a standard appearing at the higher level may not be developmentally appropriate at the lower level, although learning experiences leading toward the skills associated with the standard are assumed to be taking place.

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo (a)	sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles (a)
sing expressively, with appropriate dynamics, phrasing, and interpretation (b)	
_____	sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory (b)
sing from memory a varied repertoire of songs representing genres and styles from diverse cultures (c)	sing music representing diverse genres and cultures, with expression appropriate for the work being performed (c)
sing ostinatos, partner songs, and rounds (d)	sing music written in two and three parts (d)
Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor (e)	_____➔
	(choral ensemble) sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory (e)

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo (a)	perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control (a)
perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (b)	
_____	Perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6 (b)
perform expressively a varied repertoire of music representing diverse genres and styles (c)	perform music representing diverse genres and cultures, with expression appropriate for the work being performed (c)
echo short rhythms and melodic patterns (d)	play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (d)
perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor (e)	_____→
perform independent instrumental parts while other students sing or play contrasting parts (f)	_____→
	(instrumental ensemble/class) perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory (e)

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

improvise "answers" in the same style to given rhythmic and melodic phrases (a)	
improvise simple rhythmic and melodic ostinato accompaniments (b)	improvise simple harmonic accompaniments (a)
improvise simple rhythmic variations and simple melodic embellishments on familiar melodies (c)	improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (b)
improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means (d)	improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality (c)

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

create and arrange music to accompany readings or dramatizations (a)	
create and arrange short songs and instrumental pieces within specified guidelines (b)	compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance (a)
_____	arrange simple pieces for voices or instruments other than those for which the pieces were written (b)
use a variety of sound sources when composing (c)	use a variety of traditional nontraditional sound sources and electronic media when composing and arranging (c)

Content Standard 5: Reading and notating music

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures (a)	read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8 3/8, and alla breve meter signatures (a)
use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys (b)	read at sight simple melodies in both the treble and bass clefs (b)
identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing (c)	identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (c)
	(choral/inst. ensemble/class) sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6 (e)

Content Standard 6: Listening to, analyzing, and describing music

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

identify simple music forms when presented aurally (a)	_____→
demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures (b)	describe specific music events in a given aural example, using appropriate terminology (a)
_____	analyze the uses of elements of music in aural examples representing diverse genres and cultures (b)
use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances (c)	demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music (c)
identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices (d)	_____→
respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music (e)	_____→

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

devise criteria for evaluating performances and compositions (a)	develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing (a)
explain, using appropriate music terminology, their personal preferences for specific musical works and styles (b)	
_____	evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (b)

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

identify similarities and differences in the meanings of common terms used in the various arts (a)	compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art (a)
identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (b)	identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (b)

Content Standard 9: Understanding music in relation to history and culture

Achievement Standards:

Grades PS-4

Students

Grades 5-8

Students

identify by genre or style aural examples of music from various historical periods and cultures (a)	_____→
describe in simple terms how elements of music are used in music examples from various cultures of the world (b)	describe distinguishing characteristics of representative music genres and styles from a variety of cultures (a)
_____	classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary (b)
identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use (c)	_____→
identify and describe roles of musicians in various music settings and cultures (d)	compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed (c)
demonstrate audience behavior appropriate for the context and type of music performed (e)	

Grade Level: *Preschool*

Content Standard 1: Singing alone and with others

Achievement Standards:

Students

- *a. explore low, middle, and high vocal sounds.

Activities:

- Siren sound – imitate a police siren through various ranges and directions
- Siren sounds with direction cards
- Pretend to be owls, puppies, and train whistles
- Body Scale

Resource:

- Reproducible: p. 4 “The Body Scale”

Resources:

- “Pussywillow Song”, “Down, Down, Yellow, and Brown”
“Candlelighting Song” from *Voyages* curriculum

- b. sing simple songs in various meters & styles.

- *c. experience loudness & softness, quickness & slowness.

Activity:

- “Two Little Blackbirds”

- *d. echo short patterns.

Activities:

- Song – “Be My Echo”
- Teacher sings question, child sings response i.e. pass out manipulatives such as colored links, bears, vehicles, etc. and sing question and answers on sol—mi

- *e. begin to achieve pitch & rhythm accuracy.

Activity:

- Sing a familiar song leaving out key words

Resource:

- “John Brown’s Baby”, “B-I-N-G-O” illustrated by Hans Wilhelm, New York, NY: Scholastic, 2004, “Little Bunny Foo-Foo”, etc.
- Use poems, books, and chants to develop the feeling of a steady beat using rhythm instruments or body percussion. *Chicka Chicka Boom Boom*, New York, NY: Scholastic; *Jamberry*, New York, NY: Scholastic; *Thump, Thump, Rat-aTat-Tat*, New York, NY: Trumpet; “Going on a Bear Hunt”

- *f. recognize voices as gifts from God to be used appropriately.

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students

- a. clap or pat a steady beat while singing & listening to music.
- *b. play a beat on a rhythm instrument (i.e. rhythm sticks, tambourines, hand drums, maracas, castanets, animal shakers, egg shakers, fruit shakers, gourds).
- c. experiment with keyboard & Orff-type instruments; i.e. glockenspiels, xylophones, tone bars, Boomwhackers, melody bells, and chimes; remove the unused tone bars or notes for ease of playing.

Activity:

- play a song using the melody bells and color-coded cards

Resource:

- Website: www.kristalbell.com and other sources available through music companies such as *Music Is Elementary*, *West Music*, *Music in Motion*.

- d. echo clap simple rhythms.
- *e. demonstrate good stewardship and Christian care for the property of others by protective care and proper handling of instruments and equipment.

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Students

- a. make up songs to match play activity.
- b. make up free instrumental accompaniments on pentatonic scales.
- *c. draw or color to react to music.

Resource:

- *Listen, Learn, and Grow*, available through Naxos at www.naxos.com

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

- a. draw pictures to describe a song.
- *b. choose instrumental sounds to accompany songs, stories, dramatic play, compositions, etc.

Activity:

- Choose instruments to represent various characters or objects.

Resources:

- “Green Eggs and Ham” by Dr. Seuss; “There Was an Old Lady Who Swallowed a Fly”; “The Three Little Pigs”; “The Little Red Hen”; “A Hunting We Will Go”
- *c. students use a variety of sound sources when composing.
- d. create a free melody to go with a short poem, Bible verse, or story.
- e. make AB forms in drawing.

Activity:

- Fold a piece of paper in half. Students will draw or color one picture on the left side and a different picture on the right side.

Content Standard 5: Reading and notating music

Achievement Standards:

Students

- a. see pictures to accompany & describe the words of a song.

Resources:

- “Butterfly Song”, “God Gave Me Eyes” from *Little Ones Sing Praise*, CPH

- b. Scribble/draw low & high, loud & soft, fast & slow sounds.

- *c. are exposed to differences between music notation and the written language.

Activity:

- Choose any illustrated story song book that also has the music notation printed on a separate page as an example.

Resource:

- “Wheels on the Bus”, “Down By the Bay”, “This Old Man”, “Baby Beluga”, or any Raffi songs

Content Standard 6: Listening to, analyzing, and describing music

Achievement Standards:

Students

- *a. identify sound sources.

Activity:

- Play sound bingo games

Resource:

- “What’s That Sound?” from Discovery Toys

- *b. experience styles.

Activity:

- Play songs from several different styles of music such as works of Bach, Brahms, Debussy, Grofe, Sousa, Copeland, Dixieland Jazz, Modern Jazz, Rock.

Resources:

- Local library or school owned music series

- *c. walk, run, crawl to music.

Activities:

- Play “statue” – move and freeze to directions from teacher
 - Play “statue” – move and freeze with music
- d. freely interpret music.
- e. identify simple musical forms in familiar songs (AB, ABA).

Activities:

- Follow along with pictures representing different phrases of the song
- Students find pictures in magazines to represent different phrases of the song

Resources:

- “God Gave Me Eyes” from *Little Ones Sing Praise*, CPH
 - “Butterfly Song” from *Little Ones Sing Praise*, CPH
 - “Old MacDonald Had a Farm”
- f. are exposed to the differences between wind, string, keyboard, brass, and percussion.

Resource:

- Appendix: Reproducible, p. 1. Have students color the instruments as they hear them, “Listen for a...”

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Students

- *a. discriminate between loud or soft, high or low, slow or fast, happy or sad.

Activity:

- Use direction signs, picture signs, and happy/sad faces to describe the music
- *b. tell how music makes them feel.
- *c. describe various musical pieces.
- *d. recognize that we praise God with our music.

Content Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts

Achievement Standards:

Students

- *a. reinforce everyday learning of “ABCs”, colors, letters, numbers, etc. through songs and musical activities.
- b. learn songs in various languages.

Activity:

- Sing songs from other cultures and lands

Resources:

- “Shalom”, “Amigos de Cristos”, “Go Tell It On The Mountain”, etc. from *All God’s People Sing*, St. Louis: CPH
- c. sing songs using sign language.
- Resources:
- *Signing Illustrated: The Complete Learning Guide* by Mickey Flodin, New York, NY: Berkley Publishing Group, 1994
 - *My First Book of Sign Language* illustrated by Joan Holub, Troll, 1996
- d. participate in presentations, combining music and the other arts.
- Activities:
- Sing a song in a chapel service
 - Sing a song in a program
- e. create visual art that gives expression to the meaning of hymns, worship songs, or other music.

<p>Content Standard 9: Understanding music in relation to history and culture</p>
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Achievement Standards:

Students

- a. experience the cultures identified by music.
- *b. relate Christian songs to Bible stories.

Resources:

- *Piggyback Songs In Praise of God*, US: Warren Publishing House, 1986;
 - *Sing-Along Christian Songs*, Grand Rapids, MI: Instructional Fair, TS Denison, 1996
- *c. demonstrate audience behavior appropriate for the context and style of music performed.

Activity:

- Take advantage of musical opportunities in your school or area to listen to music and teach audience behavior, i.e. school musicals, symphony concerts geared to school groups, assemblies, etc.

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Achievement Standards:

Students

*a. match pitch.

Activities:

- “What’s your name?” on one pitch and students answer
- Singing names on two alternating pitches; i.e. sol-mi

*b. recognize voices to be gifts from God to be used appropriately.

c. sing questions and answers.

Activities:

- “What’s your name?” on more than one pitch and students answer

Resource:

- “Have you Seen My Cat?” by Eric Carle

*d. explore high voice using relaxed breath, good posture.

Activities:

- Imitate “hooting” sound such as owls, howling puppies, train whistles
- Siren sound – imitate a police siren through various ranges and directions
- Body Scale

Resources:

- “Pussywillow Song,” “Down, Down Yellow and Brown”
“Candlelighting Song” from *Voyages* curriculum

e. sing songs from a variety of styles, genres and cultures.

*f. grow in pitch and rhythm accuracy and togetherness.

Activity:

- Sing a familiar song, leaving out keywords on each repetition

Resource:

- “John Brown’s Baby”, “B-I-N-G-O” (book illustrated by Hans Wilhem, New York, NY: Scholastic, ©2004), “Little Bunny Foo-Foo”

Activity:

- Use poems, books and chants to develop a feeling of a steady beat using rhythm instruments or body percussion

Resource:

- *Chicka Chicka Boom Boom*, New York, NY: Scholastic
- *Jamberry*, New York, NY: Scholastic
- *Thump, Thump, Rat-A-Tat-Tat*, New York NY, Trumpet; “Going on a Bear Hunt”

*g. sing echo songs.

Activity:

- Song – “Be My Echo”, “Little Sir Echo”

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students

- a. play simple rhythms on Orff instruments, i.e. glockenspiels, xylophones, tone bars, chimes.
- *b. keep a steady beat on various rhythm instruments, i.e. rhythm sticks, tambourines, hand drums, maracas, castanets, wood blocks, animal shakers, fruit shakers, gourds.
- c. experiment with melody instruments, i.e. Boomwhackers, melody bells, chimes (Hint: remove the tones that will not be used to insure student success).

Activity:

- play a song using the melody bells and color-coded cards

Resource:

- Website: www.kristalbell.com

- *d. demonstrate good stewardship and Christian care for the property of others by protective care and proper handling of instruments and equipment.

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Students

- *a. color and/or draw to react to music.

Resource:

- *Listen, Learn and Grow*, available through Naxos at www.naxos.com

- b. make up rhyming words for songs.
- c. make up free instrumental accompaniments on pentatonic scale.

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

- a. create a free melody to go with a short poem, Bible verse or story using tone bars, xylophone, etc.
- *b. choose sounds to accompany songs, stories, dramatic play, compositions, etc.

Activity:

- Choose instruments to represent various characters or objects

Resources:

- “Green Eggs and Ham,” by Dr. Seuss; “There Was an Old Lady Who Swallowed a Fly,” “The Little Red Hen,” “The Three Little Pigs,” “A-Hunting We Will Go”

- c. make AB, ABA forms in drawing.
- *d. use a variety of sound sources when composing.

Activity:

- Make instruments using household materials

Content Standard 5: Reading and notating music

Achievement Standards:

Students

- *a. recognize musical notation as a language.

Activities:

- Teacher writes notes to a familiar song on staff paper (can use overhead) and demonstrates how the notation represents the pitches they sing
- Choose any illustrated story song book that also has the music notation printed on a separate page as an example

Resource:

- “Wheels on the Bus”, “Down By the Bay”, “This Old Man”, “Baby Beluga”, or other Raffi songs

- b. identify stick notation.

- *c. identify sounds as low, high or the same.

Activities:

- Use a step xylophone to demonstrate walking up/down steps
- Raise/lower hands/body/scarves, etc., with the direction of the notes

Content Standard 6: Listening to, analyzing, and describing music

Achievement Standards:

Students

- *a. hear music from various styles, genres and cultures.

Activity:

- Play songs from several different styles of music such as works of Bach, Brahms, Debussy, Grofe, Sousa, Copeland, Dixieland Jazz, Modern Jazz, Rock.

Resources:

- Local library or school owned music series

- *b. hear music with voices, with instruments and with both.

Activity:

- Play a recording of small sections of Handel’s Messiah, a group singing with the Boston Pops Orchestra, and a vocal group with jazz instruments.

Resources:

- Local library or school owned music series

*c. identify common sounds.

Activity:

- Play sound bingo games

Resource:

- “What’s That Sound?” from Discovery Toys

d. recognize the difference between wind, string, brass, keyboard, percussion instruments by listening to recordings and seeing actual instruments when available (hint – older students in band usually love to demonstrate their instruments to younger students).

*e. use movement to identify musical concepts.

Activities:

- start and stop moving when music starts and stops
- play “statue” game – move and freeze to teacher directions, then to music
- run, skip, gallop and do circle dances to music
- echo clap simple four-beat patterns
- move to high and low, loud and soft, long and short sounds
- do simple actions to interpret words of a song

f. identify simple musical forms in familiar songs (AB, ABA, AABB, etc.).

Activities:

- Follow along with pictures representing different phrases of the song
- Students can find pictures in magazines to represent different phrases of the song

Resources:

- “God Gave Me Eyes,” from *Little Ones Sing Praise*, CPH
- “Butterfly Song” from *Little Ones Sing Praise*, CPH
- “Old MacDonald Had a Farm”

Content Standard 7: Evaluating music and music performances
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Achievement Standards:

Students

*a. discriminate between loud or soft, high or low, soft or fast, happy or sad.

Activity:

- use picture signs, directional arrows, happy/sad faces to describe music

- *b. describe how music makes them feel.

Activity:

- Play music of different styles and dynamics; i.e.: a Brahms lullaby, a Sousa march, the dinosaur song from Saen-Saints Carnival of the Animals, a Raffi song. Then make a list on the chalkboard of how the music makes you feel.

Resources:

- Local library or school owned music series

- *c. describe various musical pieces.

Activity:

- Using the musical compositions listed in Activity b, describe the differences in the pieces by describing them as loud or soft, fast or slow, simple or complex.

- *d. recognize that we praise God with our music.

Activity:

- Prior to singing for a church service discuss with the class how God has given us these talents and how we can use them to His glory

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts
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Achievement Standards:

Students

- *a. reinforce everyday learning of “ABC’s”, colors, letters, numbers, etc. and classroom procedures through songs and musical activities.
- b. learn songs in various languages.

Activities:

- Sing songs from other cultures and lands, i.e. “Shalom”, “Amigos de Cristos”, “Go Tell it on the Mountain”, etc. from *All God’s People Sing*, St. Louis, CPH
- Sing songs using sign language

Resources:

- “*Signing Illustrated: The Complete Learning Guide*” by Mickey Flodin (New York, NY; Berkley Publishing Group, © 1994)
- *My First Book of Sign Language* illustrated by John Hobub (Troll Publishing, © 1996)

- c. participate in presentations combining music and the other arts.

Activities:

- Sing a song in a chapel service
- Sing a song in a program

- d. create visual art that gives expression to the meaning of hymns, worship songs or other music.

Content Standard 9: Understanding music in relation to history and culture

Achievement Standards:

Students

a. experience the cultures identified by music.

*b. relate Christian songs to Bible stories

Resources:

- *Piggyback Songs In Praise of God*, US: Warren Publishing House, 1986
- *Sing-Along Christian Songs*, Grand Rapids, MI: Instructional Fair, TS Denison, 1996

*c. demonstrate audience behavior appropriate for the context and style of music performed.

Activity:

- Take advantage of musical opportunities in your school or area to listen to music and teach proper audience behavior, i.e. school chapels, school musicals, symphony concerts geared to school groups, assemblies, etc.

Grade Level: 1

Content Standard 1: Singing alone and with others, a varied repertoire of music

Achievement Standards:

Students

*a. sing by rote (echoing).

Activity:

- Teacher will sing song phrase by phrase, with students repeating each phrase. (“This is the Day,” “Down by the Station,” etc.)

*b. learn to sing smaller sections of the liturgy and hymns appropriate to the level.

Resource:

- “Singing the Faith”

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students

*a. perform a steady beat.

Activity:

- Move with the beat to music, live or recorded (march, pat-clap, game songs, etc.)

*b. perform ostinatos (rhythm patterns) using quarter notes and rests and (barred) eighth notes.

Activity:

- Teach ostinato to accompany a song (using pitched and/or non-pitched instruments)

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Students

*a. improvise accompaniments on instruments for songs using pentatonic or modal scales.

Activities:

- Using barred instruments (i.e. glockenspiel or xylophone), have students improvise accompaniment
- Using handbells, have groups of students improvise accompaniment
- Using non-pitched instruments, improvise to accompany a song

*b. improvise a melody for a provided text.

Activities:

- Using barred instruments (i.e. glockenspiel or xylophone), have students improvise melody
- Using handbells, have groups of students improvise melody

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

*a. compose songs and ostinatos using quarter notes and rests and barred eighth notes.

Activities:

- Using pitched and/or non-pitched instruments, compose an ostinato to accompany a song
- Using pitched instruments, compose a melody to accompany a text (Bible verse, nursery rhyme, etc.)

Content Standard 5: Reading and notating music

Achievement Standards:

Students

*a. recognize patterns with quarter notes and rests and barred eighth notes.

Activity:

- Using “ta” (quarter note) and “ti-ti,” (barred eighth notes) students identify simple rhythm pattern(s)

*b. notate simple performed rhythms.

Activity:

- Using flashcards, students notate simple rhythms

*c. recognize simple pitch patterns.

Activity:

- Using scale numbers, solfege syllables and/or Curwen hand signs, students identify simple melodic patterns

Content Standard 6: Listening to, analyzing and describing music

Achievement Standards:

Students

*a. identify common songs and hymns by listening to the melody.

Activity:

- Name That Tune

*b. identify a phrase.

Activity:

- Divide students into groups; each group sings a phrase in sequence (i.e. “Row Your Boat”)

*c. identify styles of music from a variety of cultures.

Activity:

- Throughout the year, provide listening opportunities utilizing music from a variety of cultures; introduce students to a variety of music used in the Church (i.e. “Amazing Grace” during Black History Month, explaining that John Newton was a slave trader before he wrote this hymn).

*d. identify a variety of sounds and musical instruments.

Activities:

- Distinguish between pitched and non-pitched instruments
- Distinguish between speaking and singing voices

*e. identify piano (soft) and forte (loud).

Activity:

- Using instruments such as triangles and cymbals, students identify “piano” and “forte” sounds

*f. identify tempi: allegro (fast), andante (medium), adagio (slow).

Activities:

- Using the story “The Tortoise and the Hare,” have students associate “allegro” with the hare and “adagio” with the tortoise
- Listening to musical examples, have students identify a variety of tempi

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Students

*a. evaluate their own ability to match pitch, repeat melodic pattern, and repeat rhythmic pattern.

Activity:

- Have students sing individually in an echo pattern. Sing a short phrase to them and have them echo it back to you. As they improve, make the patterns more difficult. You may also use tapes or CDs of children singing songs if you don’t like singing

*b. evaluate “same and different” using melodic and rhythmic patterns.

Activities:

- Using nonpitched instruments, have students identify pairs of rhythmic patterns to determine same and different
- Using pitched instrument or voice, have students identify pairs of melodic patterns to determine same and different

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standards:

Students

- *a. identify music's relationships to other disciplines.

Activities:

- (English) Using the story "Peter & the Wolf" and Tchaikovsky's music have students identify the instruments with characters in the story
 - (Science) Using barred instruments have students identify vibrations
- *b. learn to sing smaller sections of the liturgy and hymns appropriate to the level.

Resource:

- "Singing the Faith" –CPH

Content Standard 9: Understand music in relation to history and culture

Achievement Standards:

Students

- *a. are introduced to the way in which the church uses song in the context of corporate worship and experience music in this context.

Activity:

- During the different seasons of the church year discuss a variety of songs and how they are used. Talk about what students experience in their chapel service and how they can actively participate
- *b. are introduced to the cultural and/or geographical associations of a variety of musical styles and mediums.

Activity:

- Play different types of songs and discuss the different styles of music; i.e.: Asian music, African music, folk songs from different cultures

Grade Level: 2

Content Standard 1: Singing alone and with others, a varied repertoire of music

Achievement Standards:

Students

- *a. learn to sing by rote (echoing); some music should encompass an octave.

Activity:

- Teacher will sing song, phrase by phrase, with students repeating each phrase. (“Joy to the World,” “A Hymn of Glory Let Us Sing”)

- *b. sing songs at a variety of tempi (speeds).

Activity:

- Pick songs that everyone knows such as “Jesus Loves Me”, “Row, Row, Row Your Boat”, “The King of Glory Comes”, “Father I Adore You” and sing each at three different speeds, slow, medium, fast. Then discuss which way the songs should be sung and why.

- *c. sing with proper breathing.

Activity:

- Discuss how good breathing and posture are essential for good singing

Resource:

- Appendix: Reproducible, p. 2 “Posture Chant”

- *d. sing in small groups with and without instrumental accompaniment.

Activity:

- Sing songs such as “Kum-bah-yah”, “Father I Adore You”, “Tallis Canon”

- *e. sing rounds, echo songs, and partner songs.

Activity:

- “Promises” by Terry Dittmer is a good echo song
- “Sandyland”, “The King of Love My Shepherd Is” from 2003 CPH VBS are good partner songs.

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students

- *a. perform a steady beat

Activity:

- Move with the beat to music, live or recorded (march, pat-clap, game songs, etc.)

- *b. perform ostinatos (rhythm patterns) using quarter notes and rests, (barred) eighth notes, half notes and rests, dotted half notes and rests, and whole notes.

Activity:

- Teach ostinato to accompany a song (using pitched and/or non-pitched instruments)

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Students

- *a. improvise accompaniments on instruments for songs using pentatonic or modal scales.

Activities:

- Using barred instruments (i.e. glockenspiel or xylophone), have students improvise accompaniment
- Using handbells, have groups of students improvise accompaniment
- Using non-pitched instruments, improvise to accompany a song

- *b. improvise a melody for a provided text.

Activities:

- Using barred instruments (i.e. glockenspiel or xylophone), have students improvise melody
- Using handbells, have groups of students improvise melody

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

- *a. will compose songs and ostinatos (rhythm patterns) using quarter notes and rests, barred eighth notes, half notes and rests, dotted half notes and rests, and whole notes to compose an accompaniment for a song; may use a variety of instruments and a variety of ostinatos.

Activities:

- Using pitched and/or non-pitched instruments, compose an ostinato to accompany a song
- Using pitched instruments, compose a melody to accompany a text (Bible verse, nursery rhyme, etc.)

Content Standard 5: Reading and notating music

Achievement Standards:

Students

- *a. recognize patterns with quarter notes and rests and barred eighth notes

Activity:

- Using “ta” (quarter note) and “ti-ti,” (barred eighth notes) students identify simple rhythm pattern(s)

- *b. notate simple performed rhythms.

Activity:

- Using flashcards, students notate simple rhythms

- *c. recognize simple pitch patterns and identify pitch pattern using solfege syllables.
 - Activity:
 - Using scale numbers, solfege syllables and/or Curwen hand signs, students identify simple melodic patterns
- *d. identify melodic movement in treble clef (distinguish between ascending and descending, step and leap).
 - Activity:
 - Introduce “staff” and notes; place notes in ascending and descending order on lines and spaces of staff

Content Standard 6: Listening to, analyzing and describing music

Achievement Standards:

Students

- *a. identify common songs and hymns by listening to the melody.
 - Activity:
 - Name That Tune
- *b. identify a phrase.
 - Activity:
 - Divide students into groups; each group sings a phrase in sequence (i.e. “Row Your Boat”)
- *c. identify styles of music from a variety of cultures.
 - Activity:
 - Throughout the year, provide listening opportunities utilizing music from a variety of cultures; i.e.: “Amazing Grace” during Black History Month, explaining that John Newton was a slave trader before he wrote this hymn
- *d. identify a variety of sounds and musical instruments.
 - Activities:
 - Distinguish between pitched and non-pitched instruments
 - Distinguish between speaking and singing voices
- *e. identify piano (soft) and forte (loud).
 - Activity:
 - Using instruments such as triangles and cymbals, students identify “piano” and “forte” sounds
- *f. identify tempi: allegro (fast), andante (medium), adagio (slow).
 - Pick songs that everyone knows well such as “Jesus Loves Me”, “Row, Row, Row Your Boat”, “The King of Glory Comes”, “Father, I Adore You”. Sing each at three different speeds—slow, medium and fast and discuss which way the songs should be sung and why. Also play music of different styles and dynamics; i.e.: a Brahms lullaby, a Sousa march, the dinosaur song from Saen-Saints Carnival of the Animals, a Raffi song.

*g. identify basic musical forms (i.e., AB).

Activity:

- Sing/Listen to “Yankee Doodle” (or any song that uses verse and refrain) to identify A and B sections

*h. distinguish between melody and accompaniment.

Activity:

- Using a familiar hymn such as “Joy to the World” look at the notes and sing along with the top (melody) line. Discuss how the rest of the music shown is harmony. Play only the melody, then the harmony. Listen to CDs of the same song and identify the melody and the harmony. Discuss how the accompaniment enhances the melody.

*i. distinguish between rhythm and beat.

Activity:

- Students use body movement to identify the steady beat in a song

*j. distinguish between major and minor.

Activity:

- Listen to music in major and minor keys; identify “happy” (major) and “sad” (minor)

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Students

*a. evaluate their own ability to match pitch, repeat melodic pattern, and repeat rhythmic pattern.

Activity:

- Have students sing individually in an echo pattern. Sing a short phrase to them and have them echo it back to you. As they improve, make the patterns more difficult. You may also use tapes or CDs of children singing songs if you don't like singing

*b. evaluate “same and different” using melodic and rhythmic patterns.

Activities:

- Using nonpitched instruments, have students identify pairs of rhythmic patterns to determine same and different
- Using pitched instrument or voice, have students identify pairs of melodic patterns to determine same and different

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standards:

Students

- *a. identify music's relationships to other disciplines.

Activities:

- (English) Using the story "Peter and the Wolf" and Tchaikowsky's music have students identify the instruments with characters in the story
- (Science) Using barred instruments, have students identify vibrations

Content Standard 9: Understand music in relation to history and culture

Achievement Standards:

Students

- *a. are introduced to the way in which the church uses song in the context of corporate worship and experience music in this context.

Activity:

- During the different seasons of the church year discuss a variety of songs and how they are used. Talk about what students experience in their chapel service and how they can actively participate

- *b. are introduced to the cultural and/or geographical associations of a variety of musical styles and mediums.

Activity:

- Play different types of songs and discuss the different styles of music; i.e.: Asian music, African music, folk songs from different cultures

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Achievement Standards:

Students

- a. sing music from various cultures and genres, using music books, sheet music, and hymnals. Songs may cover the range of an octave and a fourth, from middle C to F.

Resource:

- “Savior of the Nations, Come”, *All God’s People Sing*, CPH

Activities:

- Have students listen to the melody of familiar tunes and analyze them from several perspectives. For example, sing each song using music syllables; identify the subject or the season of a song, act it out.
- In a hymnal or mission festival songbook find Christ-centered songs from other countries and cultures. Join in singing your expression of faith with Christians around the world.

- *b. sing skips and steps.

Activity:

- Play “copy cat”, where the teacher sings an interval using hand signals or scale step numbers and students echo the interval and the signals. Use with the whole class, small groups, or individuals. Repeat the same intervals many times throughout the game. Include intervals that students will be using in new hymns and choir songs.

- c. sing rounds, partner songs, and simple descants.

Activity:

- Sing simple and very familiar rounds as your call to worship, prayer before lunch, and at the closing of the school day. Use or write new lyrics for songs such as “Father, I Adore You,” “All Praise to Thee, My God, This Night,” or “Shalom, My Friends.”

- *d. sing with increasingly clear tone, using loudness and softness, word stress, and speed to be expressive, and always using good posture and breathing techniques.

Activity:

- In a choir setting, use the posture chant and Peter Piper warm-ups to help with the diction, posture and breathing techniques; choose songs for performance that use different levels of loudness and softness, different tempos, and encourage singers to listen to one another and develop an accurate pitch.

Resources:

- Appendix: Reproducibles, pp. 2 & 3 “Posture Chant” and Peter Piper Warm-ups”

- e. demonstrate by the way they use their voices that they recognize them to be gifts from God (Psalm 139:14).

- f. sing from memory a basic repertoire of simple sacred songs suitable for Christian worship and compatible with the child's developmental level (Colossians 3:16).
- *g. join in congregational singing of short hymns and brief sections of Lutheran liturgies, i.e., the refrain to "This is the Feast of Victory".

Activity:

- Practice singing portions of the liturgy from the hymnal using a new section each week

<p>Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music</p>
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Achievement Standards:

Students

- a. produce chords.

Activity:

- Check hymnals, choir selections, and Christian songbooks for guitar chords that can also be found on your Autoharp. Note: You do not have to use all the chords that are given for the guitar.

- *b. will echo clap, snap and pat before playing syncopated and dotted rhythms learned by rote on rhythm instruments.

Activities:

- Ask one group of children to play syncopated and dotted rhythms using rhythm instruments to accompany another group as they sing familiar hymns. Challenge students to sing while they play the instruments. Possible songs include "Rejoice in the Lord Always," and "What Child Is This?" If possible, keep rhythm instruments handy for frequent use during worship times.
- To reinforce syncopation kinesthetically, have children step the rhythm of the melody as they sing a song. You may also want to use running, walking, skipping, and jumping movements.

- *c. play rhythm instruments in ensemble, using more than one rhythmic pattern.

Activities:

- Use a pattern (ostinato) that can be played over and over throughout a hymn while another student or group plays or sings the melody.
- Let the children experiment and then decide on the most appropriate use of an instrument in a particular song. Does it play the steady beat? the rhythm of the melody? only on rests? only on the downbeat? This technique can work well with many hymns, especially those with strong rhythms and accents.
- Tell Bible stories in rhythmic chant, having the children echo each phrase or sentence in rhythm.

Resource:

- Arch Books, CPH

- d. demonstrate the understanding that many kinds of instruments are useful in Christian worship (Ps. 150).
- e. participate in Lutheran worship experiences where they hear a variety of instruments played by adults and older students.
- f. Play, according to their ability, untuned percussion, simple bar instruments, autoharp, or recorders in worship services.
- g. demonstrate good stewardship and Christian care for the property of others by protective care and proper handling of instruments.

Content Standard 3: Improvising melodies, variations and accompaniments

Achievement Standards:

Students

- *a. lead echo claps, echo actions.

Activity:

- Have students work in pairs, using their own invented echo rhythm or rhythmic echo chant to learn a Bible verse or to retell a Bible story.

- *b. improvise ostinato patterns (melodic or rhythmic, vocal or instrumental) to accompany a class song.

Activity:

- Let children use headsets to listen to audiotapes of a familiar song. Allow them to experiment with a keyboard, xylophone, or other tuned instrument to create accompaniments. Provide opportunity for individuals to demonstrate their creations for the class.

- *c. improvise melodic and/or rhythmic “answers” to musical “questions” posed by the teacher.

Activity:

- Sing faith-related questions such as, “Do you know who made the world?”, “Do you know who died for you?”, “What did Mary name her Son?”. Encourage children to sing the response. You may use a familiar tune, but also encourage children to invent their own melody line for their responses.

- d. use simple instruments or other sound sources, improvise sound effects for the reading or dramatization of Bible readings.
- e. improvise accompaniments for their own school chapel music.

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

- a. develop a drama based on the words of a piece of narrative vocal music.

Activity:

- Choose music which tells a Bible story. Use costumes and props or puppets to help students pantomime the Bible story as it is narrated by

- the song. Videotape the drama accompanied by music and play the tape for a younger group of children.
- b. write new lyrics to a familiar tune, matching word stress to melodic contour, phrase length, and cadences.

Activity:

- Have children invent new, Christ-related lyrics for the tune “Michael, Row the Boat Ashore.” Point out the need to have a seven-syllable phrase to repeat with the alleluias.
- c. write melodic phrases for lines of poetry (melodic contour to match word inflection and rhythm) to match word stress.
- Activity:
- Choose several favorite verses from the Psalms. Encourage volunteers to sing a verse, improvising their own melody, vocally or on a keyboard.
- d. compose or arrange, with teacher’s help, simple melodies for short Bible verses.
- e. with teacher’s help, compose simple accompaniments for singing groups or solo instrumental performance in school chapel.

Content Standard 5: Reading and notating music

Achievement Standards:

Students

- *a. recognize and understand 2/4, 3/4, and 4/4 time signatures.

Activity:

- You will be able to find many hymns in any hymnal in 3/4 and 4/4 time, and a few also in 2/4 time signatures. To help the children feel these beats, list or picture things that naturally come in threes or groups of four. Point to them as you feel the rhythm pattern. Make a comparison between a three-beat pattern and a four-beat pattern by repeating and comparing phrases such as rose-tulip (three beats) and roses-tulips (four beats).
 - The 2/4 rhythm pattern can be practiced using a set of opposites, such as up/down, in/out, but particularly on/off. Turn a light switch or flashlight on and off to demonstrate this rhythm pattern visibly and concretely.
- *b. recognize and understand p (piano—soft) and f (forte—loud) dynamic markings.

Activity:

- Vary the dynamics in a litany or responsive prayer by pointing to the symbols p and f printed on a chalkboard. Point out that you may want to use a soft voice for responses that are confessional or contemplative in nature, while you may want to use loud voices for praise and thanksgiving.

- *c. recognize and understand the treble clef sign, the musical staff, and the treble clef note names.

Activities:

- Many games work well for teaching note reading, but those you make yourself or have older children make for your class can be adapted to integrate the faith by using words spelled with letters that name notes and sentences that relate to Bible stories in which these words are found. For example: Jesus _____ more than 5,000 people. Fill in the blank with letters that also name musical notes (FED). Play the notes on a xylophone. Other possibilities include the man Jesus healed who took up his BED and walked; the 10 lepers who began to BEG Jesus for help; Jesus told Peter to “FEED My sheep.”
- Use a music staff transparency on an overhead projector and beans for movable notes, or place long strips of yarn or tape on the floor for the musical staff and coffee-can or butter-dish lids for notes. Use these to play a variety of games that help children associate music notes, names, and sounds. Incorporate Bible-related questions in your games.

- *d. recognize and understand dotted quarter notes, syncopated patterns, and how they relate to rhythmic note relationships previously learned.

Activity:

- Take a familiar and favorite praise song that has a syncopated pattern and play or sing it, making all the notes quarter notes. Point out that syncopation adds interest and variety. Praise and thank God for the blessing of music and the variety in music.

- *e. recognize and understand allegro and largo tempo signs.

Activity:

- The hymns of Holy Week can demonstrate the use of tempo. Guide children to see the use of a slow tempo (largo) for Good Friday hymns to emphasize sadness, and the use of a fast tempo (allegro) to emphasize the joy of Easter. Act out these tempos, pretending to be the friends of Jesus sadly and slowly (largo) walking to the tomb on Good Friday to bury Jesus, and then be His friends running (allegro) from the tomb on Easter to tell everyone the good news that Jesus is alive.

- f. use basic music reading skills to “decode” and perform worship music that may be unfamiliar to them (hymns, psalm tones, liturgical songs).
- g. with teacher’s help, notate (body–percussion scoring, iconic notation, melodic mapping, and traditional notation) melodies composed for use with Bible verses.
- h. with teacher’s help, notate simple liturgical music they have composed.

Content Standard 6: Listening to, analyzing and describing music

Achievement Standards:

Students

- *a. hear solo music by different instruments and voices.

Activity:

- Invite to your classroom a soloist who will be playing or singing the next Sunday at church. This person could prepare the students for listening by giving information about the text or melody of the song. The soloist could perform the song in the classroom or in a special performance for your class at church. Encourage the children to look forward to hearing the solo again at the worship service Sunday. Perhaps your class and their family members could even be given special seating for this occasion.
- b. listen to and identify the meter of music. Duple is strong-weak; triple is strong-weak-weak; quadruple is strongest-weak-strong-weak.

Activities:

- Give children a biblical name with the same beat (accent) you are teaching that day. When their assigned name occurs in a sentence, they are to stand and repeat the name, emphasizing the beat. (i.e., duple: Ma-ry, Jo-seph, Mo-ses; triple: Laz-a-rus, Phari-i-see, Pub-li-can, Gid-e-on; quadruple: Hez-e-ki-ah, Jer-e-mi-ah, Ten Com-mand-ments.)
 - Challenge children to search a list of the books of the Bible for names that have a given beat.
- c. demonstrate joy when experiencing music, one of God's gifts.
- *d. use body percussion, i.e.: clap (hands), snap (fingers), patsch (hit hands on thighs), stomp (feet), to respond to and participate in simple songs of praise.

Activity:

- Identify that the snap and patsch are softer sounds. Sing the song "O How I Love Jesus" and keep the beat with a clap (strong first beat) and two patsches (weaker beats two and three)
- e. identify simple portions of the Lutheran liturgy when presented aurally.
- f. recognize and identify a basic core of hymns and other songs of worship when presented aurally.
- g. identify simple musical forms in symphonic, classical, piano selections, American folk music and in familiar hymnody (ABA, AABB, etc.) (reference: *Get America Singing* and/or Silver Burdett basal text)

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Students

- *a. hear and identify differences in woodwind, brass, string, percussion instruments and voices.

Activity:

- Listen to a favorite hymn as it is performed on tapes or CDs in several different ways – on a piano, on an organ, on a guitar, by an orchestra. Discuss: In what ways does the same song sound different because of the use of different instruments? Then sing the hymn with the various musical tape accompaniments. Variations: Follow the same procedure as you listen to a variety of vocal performances, such as a solo; duet; choir; or by men, women, or children.
- b. distinguish between weak, incomplete phrase endings (half cadences) and strong, conclusive phrase endings (authentic cadences).

Activity:

- Listen to audiotaped examples of half and authentic cadences. Let children “vote” on whether they feel the phrase endings are weak or strong. Encourage them to explain why they voted as they did. Conclude by singing a powerful hymn that demonstrates strong phrasing (e.g., “A Mighty Fortress Is Our God” or “Majesty”).
- c. explain that God is pleased for us to sing to Him and that in Christian worship we choose specific songs and instrumental music because we want to thank Him and glorify His name (Psalm 100:1-2).
- *d. explain that while we offer our “best” in everything we do, in our worship we make a special effort in order to clearly communicate God’s love for us and to show our love for Him (Ps. 89:1).

Activity:

- Encourage all the children to attend the service when it is their turn to sing for the congregation, making sure that the song is well learned, showing them how the song fits with the theme for the service, and how they are helping the congregation worship.

Content Standard 8: Understanding relationships between music, the other arts and disciplines

Achievement Standards:

Students

- *a. clap, sway and step to music expressively.

Activities:

- Let children move expressively to recordings of classical music that also express our Christian heritage. Some that are easy for children to move to are “The Hallelujah Chorus,” “Sheep May Safely Graze,”

“Jesu, Joy of Man’s Desiring.” Encourage the children to match the mood of their expression to the mood of the music.

- Songs from Christian musicals, which are available on tapes and CDs, lend themselves well to movement and dance. What made people dance in the Bible? See the reference to Miriam in Exodus 15:20 and to David in 2 Samuel 6:14.
- Devise short worship service presentations combining music and the other arts (Gospel drama, children’s message presentation, movement activity) to express the meaning of a hymn.

*b. mirror rhythmic body motions led by the teacher or other students.

Activities:

- Use student pairs to mirror body motions that pantomime parts of Bible stories (e.g., Zacchaeus climbing the sycamore tree, the disciples rowing a boat across the Sea of Galilee or pulling in a great catch of fish). Videotape students with these motions to be used later in a retelling of a Bible story to younger children. Variation: have children stand in front of a full length mirror to “lead themselves” in rhythmic body motions.
- Play untuned percussion and selected bells or bars in random manner for the entrance rite and Gospel processions.
- Practice processing into church to various styles of music.

c. create visual art that gives expression to all types of music.

Activity:

- Listen to music and draw what you feel

Resources:

- www.slso.org for “Picture the Music”

Content Standard 9: Understanding music in relation to history and culture

Achievement Standards:

Students

*a. will be able to identify various uses of music in their daily life.

Activity:

- List places and situations in everyday life where music/rhythm is involved.

*b. identify roles or musicians in various musical settings (church organist, choir director, conductor).

Activity:

- List various church musicians. Have presentation by one or more of these musicians

c. identify by genre/style examples of music from various historical periods and cultures.

Activity:

- Listen to examples of various style/periods of music and discuss.

- d. identify the book of Psalms as the hymnal of David and the Jewish people long ago but still relevant, useful resource for our worship today.
- e. explain that Christian people have created songs about Jesus since the beginning of the Church and that these songs are also useful for worship of our time.
- f. sing Christian songs representing the world's cultures, if the songs are compatible with the Lutheran faith.
- *g. demonstrate appropriate audience behavior for context and style of music performed.

Activity:

- Attend a performance after discussion of audience behavior.

Resources:

- St. Louis Symphony website: www.slsso.org
- Sheldon concert series
- Public Library

Content Standard 1: Singing alone and with others, a varied repertoire of music

Achievement Standards:

Students

- *a. continue to sing with increasingly clear tone and wider range (an octave and fifth above, middle C up to G), always using good posture and breathing techniques.

Activities:

- Play a game with the whole class, small groups, or individuals. Make a game spinner on a piece of poster paper by drawing a circle, dividing it into fourths, labeling the sections (whisper, Shout, Sing, Speak), and attaching the spinner in the center with a metal brad. Let students take turns spinning. Where the spinner stops indicate how they should respond with the following sentence: “I (e.g., whisper) like this when I (e.g., whisper) to the Lord.”
 - Work together with junior high students, using them as peer models. Having your students echo the phrases of the older students will help your students get the sound and feel of a well-produced tone. Use phrases such as “alleluia,” “Praise ye the Lord,” “Make a joyful noise,” or a phrase from a current hymn or choir selection. (Involving older children as peer models will motivate many in your class.)
- *b. sing from hymnals and sheet music that have printed accompaniments as well as melody lines.

Activity:

- Prepare a transparency of sheet music to be sung in worship. Cover the accompaniment line. Then uncover one measure or phrase at a time to show the relationship of accompaniment to melody. Draw a “dot-to-dot” along the melody line to show the corresponding movement between notes and sound.
- c. sing short songs in other languages, especially Spanish.

Activities:

- Sing praise songs such as “Amigos de Christ,” “Calypso Doxology,” “Soplo de Dios viviente,” “Cantad el Senor,” and “Dulces Cantos Entonemos” from *Cantad el Senor*--CPH

- *d. continue on a more complex level with rounds, partner songs, canons, ostinati, and descants.

Activity:

- Use hymns that work as rounds in your opening worship. To help children hear and become accustomed to the harmonies in a round, have the children sing the first part of the round as you play the second part on a keyboard instrument. Invite children to switch to the second part of the round as they become accustomed to the sound.

Variation: For your kinesthetic learners, use body motions such as sitting and standing;, or two different arm movements to indicate the

phrases of the round. It is also a good reinforcement to face one way when singing the first phrase, then another way for the second phrase. Point out that rounds have two or three different parts that blend together beautifully. Compare this to God's world that has many different types of people. It is only through the love and power of God that people can truly blend together as one family-God's family-as brothers and sisters in Christ our Savior. God desires and provides beautiful harmony as His Spirit works in our lives through God's Word!

- *e. are introduced to sight singing using sol-fa syllables or scale step numbers to hand signals; also apply syllables and numbers to the music staff, beginning with familiar tunes and then more unfamiliar ones.

Activity:

- Play a game in which you print the first six musical notes of a familiar hymn or song on a staff printed on the chalkboard. Let students guess the title of the song. Add sol-fa syllables or scale step numbers or extra notes if more clues are needed.

- *f. will be introduced to two-part harmony singing.

Activity:

- Choose two leaders when trying two-part harmony. Use easy parallel harmonies with praise songs such as "Rejoice in the Lord Always," "Sent Forth By God's Blessing," and "Jesus Loves Me."

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students

- *a. begin to play pitches and simple songs on pitched instruments.

Activity:

- The following hymns can be adapted easily for recorders: "All Praise to Thee, My God, This Night," "Amazing Grace," "Away in a Manger," "Father, I Adore You," "Holy, Holy, Holy." As students gain skill with the recorder, use them with rounds and descants.

- b. become familiar with instruments from other countries.

Activities:

- Research instruments used in Bible times, such as the harp or lyre, lute, pipe, shofar, timbrel, tambourines, drums, rattles. How many are still used today?
- If you have a Spanish-speaking church in your area, see if their music leader could visit your class, demonstrating Latin-American praise songs and instruments unique to that style of music.

- *c. continue to play instruments and rhythm instruments with increasingly complex rhythms.
- Activity:
- Use Orff and rhythm instruments to accompany songs your class prepares for Sunday morning worship. Emphasize that these songs are not performances-the children are assisting people in their worship and are giving glory to God alone.
- d. play two-chord songs on a pitched instrument without assistance.
- Activity:
- Check hymnals, choir selections, and Christian songbooks for guitar chords that can be found on your Autoharp. Share Autoharps with another classroom or school, so that you can have an Autoharp ensemble of four or five people to accompany hymns such as “Amazing Grace,” “Amigos de Cristo,” or “I’ve Got the Joy.” You may use any other pitched instruments (step bells, xylophone, etc.) if Autoharps are not available
- e. begin to accompany class songs.
- Activity:
- Give melody lines to capable students in advance to allow them time to practice for classroom devotions. Add recorder, Orff, and rhythm instruments to keyboard accompaniments.

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Students

- a. use hand signals to lead the class in singing a song with sol-fa or numbers.
- Activity:
- Be seated on a chair as you lead your class with hand signals or by conducting. Have a child stand behind you and place his or her hand on yours as you conduct. This will help the child get a feel for the music and movement. Next, let children mirror your movement, and then do it on their own. Point out that teachers and parents are blessings from God to help guide children until they are able to do something by themselves.
- b. make up and sing harmony to a familiar song.
- Activity:
- Use simple familiar Sunday school songs (e.g., “Jesus Loves Me,” “Praise Him, Praise Him”) for making up harmonies. Let children experiment on keyboard or Orff instruments to hear and make decisions about harmonies before trying to sing them.

- c. experiment at inventing pentatonic melodies (five notes only) using the black notes on a keyboard or using Orff instruments with all but the pentatonic scale notes removed.

Activity:

- Set up the pentatonic scale on pitched instruments. Let students make up tunes to go with selected memory verses. Create a time for them to listen to each other's work. Use favorites as part of classroom devotions.

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

- a. create short songs and instrumental pieces, following specific guidelines and using a variety of sound sources specified by the teacher.

Activities:

- After children are familiar with common liturgies used frequently in worship, show them where the words come from in Scripture. For example, "Lord, to whom shall we go? You have the words of eternal life" is from John 6:68. Look at the context of these words (John 6:60-69) and discuss what the words mean in their lives today. Then have students select a favorite Bible verse for which they can write a simple chant for a "liturgical setting."
- Parents and grandparents and other special persons could be invited to participate in a mini hymn-writing workshop. Set a theme, form, and tune. Work in groups, each group writing a stanza. Post the song, sing it, play it, dance to it, play games with it, tell stories with it. Use it to celebrate God's great love.

Content Standard 5: Reading and notating music

Achievement Standards:

Students

- *a. recognize and understand 2/4, 3/4, and 4/4 time signatures.

Activity:

- You will be able to find many hymns in any hymnal in 3/4 and 4/4 time, and a few also in 2/4 time signatures. To help the children feel these beats, list or picture things that naturally come in threes or groups of four. Point to them as you feel the rhythm pattern. Make a comparison between a three-beat pattern and a four-beat pattern by repeating and comparing phrases such as rose-tulip (three beats) and roses-tulips (four beats). The 2/4 rhythm pattern can be practiced using a set of opposites, such as up/down, in/out, but particularly on/off. Turn a light switch or flashlight on and off to demonstrate this

rhythm pattern visibly and concretely. Introduce the conducting patterns for these meters. Have the children conduct several pieces with you.

Resource:

- Conducting poster showing patterns (See Music In Motion catalog)
- *b. recognize and understand the following dynamic markings: p (piano – soft), mp (mezzo piano – medium soft), mf (mezzo forte – medium loud) and f (forte – loud).

Activity:

- Vary the dynamics in a litany or responsive prayer or song by pointing to the symbols printed on a chalkboard. Point out that you may want to use a soft voice for responses that are confessional or contemplative in nature, while you may want to use loud voices for praise and thanksgiving.
- *c. recognize and understand the treble clef sign, bass clef sign, the musical staff, and the treble and bass clef note names.

Activity:

- Many games work well for teaching note reading (resource: Big Book of Music Games). These can be adapted to integrate the faith by using words spelled with letters that name notes and sentences that relate to Bible stories in which these words are found.

Content Standard 6: Listening to, analyzing and describing music

Achievement Standards:

Students

- *a. listen for melodic themes (See resource material; follow pictorial charts of music).

Activity:

- Chart the musical themes in “Jesu, Joy of Man’s Desiring” using a cross for the chorale theme and a rose for the accompaniment theme.

- b. listen to music of other cultures.

Activity:

- While listening list and define a few key words in a hymn that the children listen to from the different countries. Remind the children that God hears our prayers and praise in any language.

- c. hear major and minor tonality differences in music, both in the melody and in chords.

Activity:

- Review the allegro and largo tempo signs learned in third grade. Again use the Holy Week and Easter hymns to demonstrate the slow (largo) tempo of the Good Friday hymns and the faster (allegro) tempo of the joyous Easter hymns. Expand that concept noting that tonality, as well as tempo, can help express our thoughts and emotions in

music. Use minor chords or tunes to express the sadness of Good Friday, and use major chords and tunes to express the joy of Easter.

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Students

- *a. understand how various musical forms give structure to music (refrains – AB, rondo – ABACA, theme with variation) and compare these forms to artworks and nature.

Activities:

- Use different movements, body positions, or body percussion for each section of a musical form used in a song of praise. For example: sit during the verse, stand during the refrain; part A – snap fingers to a steady beat, part B – pat thighs, part A – snap again.
 - Take a nature hike. Note themes and variations in God’s creation. For example: trees (theme), evergreens, fruit, oak (variations); flowers (theme), roses, tulips, lilies (variations). Transfer this concept to a musical selection. Identify the simple melody (theme) and note the variations (changes in tempo, dynamics, timbre, etc.). Consider correlating this concept with art lessons in pattern and design.
- *b. experience the music of various composers comparing their music for similarities and differences.

Activity:

- Listen to examples of music from contrasting musical eras and/or contrasting composers to discover similarities and differences in instrumentation, tonality, style, form, and purpose.

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standards:

Students

- a. participate in folk dances.

Activity:

- Folk dances can be taught in conjunction with physical education. Include Israeli folk dances as examples of how the children of Israel may have danced as referred to in the Psalms. Also include American round and square dances.
- b. conduct patterns of 1, 2, and 3.

Activity:

- Conducting is especially fun for children if they are allowed to use props. For example, decorate a baton (dowel stick) by attaching streamers. Or have children conduct using flashlights in a darkened

room. Standing on a small podium is fun. Student conductors can be used to lead devotional and worship songs.

*c. become involved in some type of theatrical production.

Activity:

- Organize a production anywhere from simple role play to a classroom play with props, to a school-wide production.

d. create visual art that gives expression to the meaning of all types of music.

Resource:

- www.slsso.org for “Picture the Music”.

Content Standard 9: Understanding music in relation to history and culture

Achievement Standards:

Students

*a. identify roles of musicians in various musical settings.

Activities:

- List various symphony and choral musicians involved in a performance. (Conductor, concert master, librarian, accompanist)
- Investigate other related musical occupations. (Studio orchestra, mixer technician, sound effects director)

Resources:

www.slsso.org

*b. study the life and music of various composers throughout history.

Activity:

- Choose a composer of the month to study his/her life and times and listen to examples of their music.

Resource:

- *Meet the Composers* by Alfred Publishing Co.

*c. demonstrate appropriate audience behavior for context and style of the music performed.

Activities:

- Adopt a chapel buddy to train in appropriate chapel behavior.
- Attend a concert or play, or bring in a group to present a concert or play in order to practice appropriate audience behavior

Resource:

- www.slsso.org

Grade Level: 5/6

Content Standard 1: Singing alone and with others, a varied repertoire of music

Achievement Standards:

Students

- *a. sing accurately and with good breath control (using good breathing, posture, expression, diction, intonation, and blend) throughout their singing ranges, alone and in small and large ensembles; showing mastery of singing in head voice.

Activity:

- Posture chants, rhythm chants, diction warm-ups, breathing exercises, simple rounds, dynamic exercises

Resource:

- Appendix: Reproducible, pp. 2 & 3

- *b. sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2 on a scale of 1-6 including some songs performed from memory using songs with wider range, more complex rhythms, more complex melodies.

Activity:

- Choose a variety of vocal literature such as hymns, spirituals, textbook songs, folk songs and jazz songs

Resource:

- Music text, hymnals, songbooks and printed sheet music

- c. sing music representing diverse genres and culture, with expression appropriate for the work being performed especially African and Middle Eastern (5th), Asian, and Oceanian songs (6th).

Activity:

- Select easy songs from various genres and cultures

Resource:

- Music text, hymnals, songbooks and printed sheet music

- d. sing music written in two parts; begin easy three-part music; canons and rounds continued.

Activity:

- Partner songs, rounds, canons, ostinatos

Resource:

- “Jubilate Deo,” “Dona Nobis Pacem,” “Father, I Adore You,” “Rejoice in the Lord Always,” “Tallis Canon” songs from *All God’s People Sing*

- e. in a choral ensemble, sing with expression and technical accuracy on a varied repertoire of vocal music with a difficulty level of 3 on a scale on 1-6 including some songs performed from memory.

Activity:

- Choose a variety of vocal literature that broadens the student’s experience in using expression and technical accuracy

- f. begin “sight singing” simple melodies on sol-fa syllables or scale step numbers (first with light keyboard support for underlying harmony, then without the keyboard); add the chromatic half steps.

Activity:

- Reading solfege written on a treble staff

Resource:

- Music text

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students

- *a. perform on at least one instrument accurately and independently, alone or in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control, begin instruction on band/orchestra instruments.

Activity:

- Encourage students to participate in some of instrumental instruction, such as piano, guitar, recorder, handbells/chimes, or individual orchestra/band instrument

Resource:

- Have available instructors to provide lessons for these instruments

- *b. gain experience on the above mentioned instrument in the activities for 2a; the student then performs with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty 2, on a scale of 1-6, especially developing proficiency on recorder and Orff/rhythm instruments, begin or continue handchime or handbell instruction.

Activity:

- Expanding the instrumental literature to develop their expression and technical accuracy with a level of difficulty 2, on a scale of 1-6

Resource:

- Handbell/handchime instruction books

- c. perform music representing diverse genres and cultures with expression appropriate for the work being performed, especially African and Middle Eastern songs(5th), and Asian and Oceanian songs (6th)

Activity:

- Choose a variety of different levels of music literature for instruments, representing diverse genres and cultures

Resource:

- music text, method books for appropriate instruments and sheet music

- *d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument, play alone on an autoharp, songs that have three chord progressions, using the written chords in the music as the guide.

Activity:

- Play ostinato patterns, canons and rounds, folk melodies. Try simple transpositions of melodies.

Resource:

- music text, method books for appropriate instruments, sheet music

- e. participate in an instrumental ensemble or class; perform, with expression and technical accuracy, a varied repertoire of instrumental literature with a level of difficulty of 3 on a scale of 1-6, including some solos performed from memory; students perform this music for functions such as: chapel, Sunday worship, PTL meetings, senior citizen centers, nursing homes, Grandparents Day, events during National Lutheran School Week and concerts.

Activity:

- Schedule students to play for chapel, Sunday worship, PTL meetings, senior citizen centers, nursing homes, Grandparents Day, and concerts

Resource:

- Contacts at senior center, nursing home, etc. to provide performance opportunities; recorder instruction books

Content Standard 3: Improvising melodies, variations, and accompaniments

Achievement Standards:

Students

- *a. improvise simple harmonic accompaniments to a learned melody.

Activity:

- Sing/play several songs with an ostinato; have students then make up their own ostinato and play chords on an autoharp, tone bells or other available instruments

Resource:

- Check with the music series the school owns for various examples or with your local music store, or with the music supply catalogue companies listed in the appendix

- *b. improvise simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.

Resource:

- Check with the music series the school owns for various examples or with your local music store, or with the music supply catalogue companies listed in the appendix

- c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality. Teacher needs to set up clear parameters, offering possibilities from which the student may choose.

Resource:

- Check with the music series the school owns for various examples or with your local music store, or with the music supply catalogue companies listed in the appendix
- d. improvise free melodies on the recorder or bells and make up descants for familiar hymns and other melodies.

Activity:

- Hand out bells. Have half of group play a familiar hymn. Have other half of group improvise a descant using five bells.

Resource:

- Hymn from *All God's People Sing*

- e. sing improvised harmonies in thirds and sixths.

Activity:

- Teach songs in rounds and do vocal warm-ups that teach thirds and sixths, so students become familiar with the sound of these intervals. Then take a known hymn and have half the group sing melody and half sing the interval of a third below the melody.

Resource:

- Hymn from *All God's People Sing*

Content Standard 4: Composing and arranging music within specified guidelines

Achievement Standards:

Students

- *a. compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. Teacher needs to set the parameters of number of measures, meter, key, note values and rhythmic figures to be used.

Activity:

- Provide staff paper for each student to compose a short piece. For example: 4 measures, 4/4 meter, quarter notes, half notes and eighth notes only, in the key of F major, using the tones F, G, A, B-flat, C and ending on F

Resource:

- Music text and other related material

- b. arrange simple pieces for voices or instruments other than those for which the pieces were written (optional for a gifted class).

Activity:

- Play the melody of a hymn on recorder, bells, handchime, or other orchestra/band instrument

Resource:

- Hymnals and songbooks

- c. use a variety of traditional and non-traditional sources and electronic media when composing and arranging.

Activity:

- Start with a known hymn and add accompaniment, using rhythm instruments, autoharp or other chording instrument, recorded instrumentation, electronic keyboard sounds and sound effects found on internet resources

Resource:

- Instruments to be used, MIDI for importing sounds from the internet, *All God's People Sing*

- d. make up a class operetta based on a Bible story or a folk tale, using music to enhance the action (5th); use musical effects to accompany a poem or brief folk tale or longer Bible story (6th).

Resource:

- Instruments to be used, MIDI for importing sounds from the internet, *All God's People Sing*

Content Standard 5: Reading and notating music

Achievement Standards:

Students

- *a. read whole, half, quarter, eighth, sixteenths, dotted notes, triplets, tied notes and the corresponding rests in 2/4, 3/4, 4/4, 6/8, and 3/8 time signatures and alla breve (cut time) meter signatures.

Activity:

- A variety of rhythm games, playing individual instruments, singing, echo clapping, rhythm instruments to teach meter

Resource:

- Music text, instrumental resources, music bingo, music flashcards, Music Wrap-Ups

- *b. read the articulation terms in the music: legato, staccato, marcato, accent marks.

Activity:

- A variety of musical games, playing musical instruments, singing and rhythm instruments to teach legato, staccato, marcato and accent marks

Resource:

- Music text, instrumental music, music flashcards, Music Wrap-Ups

- c. conduct with a steady tempo using cueing motions and cutoff motions to start and stop the music.

Activity:

- Teach students to conduct in 2/4, 3/4, 4/4, 6/8, and 3/8 time signature patterns. Play music that reflects these time signature patterns and have students conduct. Students may continue this activity by conducting a choral piece

- Resource:
- Music textbook, known choral pieces
- *d. sight read simple melodies in the treble clef.
- Activity:
- Clap the rhythm and sing the syllables or numbers to simple melodies. “Name That Tune”—use an instrument to play the melody
- Resource:
- *Sing at First Sight*, by Alfred Publishing Co.
- e. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.
- Activity:
- Use worksheets to teach various notation symbols, point out use of these symbols in band/choral music that the children are learning
- *f. know and understand the basic key signatures of C major, D major, F major, G major and B-flat major, and how to find them in the treble clef.
- Activity:
- Music text—songs in the keys of C, D, F, B-flat, G. Have students identify the key signature of the song
- Resource:
- Music text and worksheets
- *g. use the basic key signatures to identify lines and spaces of the staff with the scale step numbers and/or sol-fa syllables for the keys listed above in letter f.
- Activity:
- With a staff on the chalkboard, have the students draw “do” for the key signatures of C, D, F, B-flat, G
- Resource:
- Chalkboard with a staff drawn on it
- h. participate in a choral or instrumental ensemble or class, sight read accurately and expressively, music with a level of difficulty of 2, on a scale of 1-6.
- Resource:
- *Sing at First Sight* by Alfred Publishing Company, choral and instrumental music

Content Standard 6: Listening to, analyzing and describing music

Achievement Standards:

Students

- *a. describe specific music events in a given aural example, using appropriate terminology (the entrance of a specific instrument, a change in meter or tempo, the return of a refrain, thin and thick textures).
- Activity:
- Divide students into groups of 3-4. Give each group a phrase to say. Have one group start chanting their phrase; 2nd group starts while group 1 continues. Keep adding groups until all are chanting. Then

drop out one group at a time. Also works with instruments. This demonstrates “thin and thick” textures.

1. Meter Change—clap (1), snap (2), patsch (3), stomp (4)
Starting in 2/4 time: clap—snap
Change to 3/4 time: clap—snap—patsch
Change to 4/4 time: clap—snap—patsch—stomp
Echo the teacher’s meter
2. Listen to music with meter change. Have students identify when the meter changes, by raising their hand. Do body movements above to show change.

Resource:

- “I’d Like to be in America” from *West Side Story*; Aaron Copland music

3. Return of refrain: Sit on verse—stand on refrain.

Resource:

- “Yes” by Terry Dittmer, “Angels We Have Heard on High”
4. Entrance of specific instrument: Listen to “Peter and the Wolf” by Tchaikowsky and/ or “Carnival of the Animals” by Saint Saens

- b. analyze the uses of elements of music in aural examples representing diverse genres and cultures especially African and Middle Eastern music.

Activity:

- Have students generate a list of elements of music with the teacher and then listen to examples of African and middle Eastern music, identifying the elements used in the music

Resource:

- Various CDs, music supply catalogues, music stores

- c. demonstrate knowledge of the basic principals of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analysis of music.

Activity:

- Listen to various music samples and identify these basic principals in the music heard, as a full class activity

Resource:

- Ideas for different types of music include: a march, a waltz, an African chant, a Middle Eastern chant, a folk dance, a song built on the pentatonic scale, Baroque tune, Gregorian chant, song, pop song

- *d. break down different instruments into families by how their sound is produced (woodwinds, brass, strings, percussion).

Activity:

- Listen to “Guide to the Orchestra”. Show posters of instrumental families. Identify the instrument family as you listen.

Resource:

- Get a tape of or see a live performance at Powell Hall of Benjamin Britten’s “Guide to the Orchestra”

Activity:

- Have students or band instructor show and explain different instruments. Discuss how and what they're made of and how they produce sound.

Resource:

- Band and Symphony instruments

e. identify music that has been written in specific formats: rondo, sonata, chant, fugue, canon, concerto.

Resource:

- *All God's People Sing*

Content Standard 7: Evaluating music and music performers

Achievement Standards:

Students

*a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.

Activity:

- Have the students discuss and write on the board a list of criteria for evaluating the quality and effectiveness of a musical performance. Listen to professional and amateur performances and evaluate them using their list of criteria

Resource:

- Music text and glossary terms

b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

Activity:

- Generate, with the class, a list of what criteria will be used to evaluate the quality and effectiveness of a performance. Make these into a checklist worksheet. Use this worksheet to evaluate both professional recordings and recordings of live performances by church/school groups, discuss students' analysis of each piece

Resource:

- Recorded performances from varying genres such as an opera, professional symphony, group such as the Mormon Tabernacle Choir, and recordings from individual church groups; worksheet for each student

- *c. experience the music of and learn about the lives of several major composers (i.e. Bach, Beethoven, Schubert, Haydn, Handel, Copland, Stravinsky) and compare and contrast their works.

Activity:

- Give students names of composers to research (library and internet) and write a paper about. Listen to the music by these composers.

Resource:

- Library, internet, CDs: “Bach, Beethoven, and the Boys”, “Getting a Handel on The Messiah”, “If It Ain’t Baroque, Don’t Fix It”, “When the Fat Lady Sings”, “Meet the Great Composers”

- d. listen to musical theater and opera excerpts and evaluate them for content, how music accents the story line, how the different styles of voice range compliment the solo or aria.

Activity:

- Generate, with the class, a list of what criteria will be used to evaluate the quality and effectiveness of a performance. Make these into a checklist worksheet. Use this worksheet to evaluate both professional recordings and viewed live performances; discuss students’ analysis of each piece

Resource:

- Recordings of musical theatre and opera

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts
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Achievement Standards:

Students

- *a. compare in two or more arts how the characteristic materials of each art (i.e. sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theater) can be used to transform similar events, scenes, emotions, or ideas into works of art.

Activity:

- Show picture “Water Lilies” by Monet and play music by Claude Debussy; compare and contrast the two works

- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Activity:

- Check with other curriculum resources, particularly social studies, to come up with interdisciplinary activities

Resource:

- Social studies textbook

- *c. hear and identify thick and thin textures in music and relate that concept to texture to works of art and nature.

Activity:

- Use concepts learned in Content Standard 6a for texture identification in music; then compare these same concepts to works of art, i.e. watercolors, oil paintings, photographs of nature

Resource:

- Local art museum

- *d. participate in square and folk dances and /or dance in simple group choreography to a musical theater song.

Activity:

- Coordinate with P.E. instructor to have children learn square/folk dance techniques, and/or incorporate choreography with school musical

Resource:

- P.E. teacher, CD or other recordings

Content Standard 9: Understanding music in relation to history and culture

Achievement Standards:

Students

- *a. begin to distinguish characteristics of representative music genres and styles from a variety of cultures, especially African and Middle Eastern.

Activity:

- Listening to music from a variety of cultures

Resource:

- Social studies textbook, CD or other recordings

- b. begin to classify by genre, style, historical period, composer and title, an exemplary musical work and tell how these characteristics make this piece of music exemplary.

Resource:

- *Meet the Composers*, volumes 1 and 2 by Alfred Publishing Company

- c. begin to compare in several different cultures of the world, the functions that music serves, the roles of musicians, and conditions under which this music is typically performed.

Resource:

- Coordinate with social studies instructor/curriculum

Grade Level: Gr. 7-8

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Achievement Standards:

Students:

*a-b. sing in tune with pitch accuracy and good breath control throughout their singing ranges in small and large ensembles. Students should continue to sing as their voices change. (Boys' parts may need to be rewritten to match their changing vocal ranges.)

Resources:

- *Working with Adolescent Voices*, James M. Cooksey, © 1992, 1999 CPH (99-1675)
- Cambiata Press – Provides choral music arranged for changed and changing adolescent voices.
www.cambiatapress@conwaycorp.net
- *Innocent Sounds*, Marie Stultz, © 1999 MorningStar Music Publishers (MSM-90-900) Parts I and II

*c. sing quality songs from a variety of cultures, styles and genres (i.e. spirituals, Native American, patriotic, etc.) *Note: Consult music series for examples used at this level, or inquire at a local music store, or bookstore, for collections containing songs of this type.*

*d. sing psalms, liturgy, and a broad repertoire of hymns of the Christian faith, especially from our Lutheran heritage.

Activities:

- Sing psalms using a variety of psalm tones found in our hymnals
- Sing, from memory, portions of the liturgies regularly used in congregational worship.

Resources:

- *All God's People Sing*, CPH
- *Lutheran Worship*
- *Lutheran Book of Worship*
- *Hymnal Supplement '98*
- *Lutheran Service Book* ©2006

*e. sing songs in unison, and in two-part, and three-part harmony. Explore simple four-part pieces within students' vocal ranges.

Resources:

- *Innocent Sounds*, Marie Stultz, © 1999 MorningStar Music Publishers (MSM-90-900) Part III
 - *Laudamus*, Natalie Sleeth, ©1980 Hinshaw Music Inc. (HMB-126). (Any choral music by Natalie Sleeth would be appropriate for this standard.)
- f. sing intervals of thirds, fourths, fifths and octaves, in tune, using solfege syllables (do, re, mi, fa, sol, la, ti, do) and Curwen hand signs

Resources:

- *Solfège BINGO*, Cheryl Lavender, ©2003 Hal Leonard Corp. (09970423)
- Curwen Hand signals Chart

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standards:

Students:

*a. provide chordal accompaniment using instruments such as autoharp, guitar, handchimes, handbells, resonator bells or keyboard.

Activity:

- Combine small groups of students, each with one chime or bell, which will create a chordal accompaniment when played simultaneously.

Resource:

- *Singing with Understanding*, Michael Burkhardt, CPH
- *Music Mind Games*, Michiko Yurko, ©1992 Warner Bros. Publications (MY1945)

b. play individually and in small groups from written music and by ear, a simple melody accurately on one or more of the following instruments (i.e. keyboard, recorder, or other melodic instrument).

*c. play a percussion instrument to accompany a musical piece.

d. have the opportunity to learn and perform in a band or orchestra at a moderate level of difficulty with a choice of solo performance.

*e. should continue to have the opportunity to use musical talent in a worship service.

Activity:

- See 5-6 Curriculum standard 2e.

f. find intervals of thirds, fourths, fifths and octaves on a keyboard.

Content Standard 3: Improvising melodies, variations and accompaniments

Achievement Standards:

Students:

*a. improvise simple rhythmic accompaniments using a variety of percussion instruments.

Activity:

- While the class is listening to or singing a song, selected students can use various percussion instruments to create a rhythmic accompaniment.

*b. improvise a melody in a pentatonic scale using melodic instruments i.e. keyboard, bells, xylophone, etc.

Activity:

- Using only the black keys on the keyboard, students can compose a pentatonic melody. Using this method, two or more students can play together to compose a pentatonic melody with harmonies.
- c. improvise melodic embellishments, descants, and cadences to a simple melody in a pentatonic scale (i.e. do, re, fa, sol, la) or major key vocally or with an instrument.

Content Standard 4: Composing and arranging music with specified guidelines

Achievement Standards:

Students:

- a. *write short melodies of four-measure phrases using basic forms of AB, AAB (bar form), ABA, and AABA

Activity:

- See Appendix: Reproducible, p. 5 “Composition Exercises – I”

- b. transcribe hymn melodies and harmonization for a variety of instruments.

Activity:

- Students will choose a hymn melody, transpose it to be played on a variety of instruments (clarinet, trumpet, saxophone, viola, cello, etc.) and have it performed on available instruments.

Resources:

- Unit 2 *Reading and Writing Music*, Audrey J. Adair, ©1987 Parker Publishing Co. Inc.
- Unit 3 *Types of Musical Form and Composition*, Audrey J. Adair, ©1987 Parker Publishing Co. Inc.

- c. explore and create accompaniments and sounds using a variety of traditional and nontraditional instruments, including electronic keyboard.

Activities:

- Have students create background music or sounds for different Biblical events, such as the creation, the Great Flood, the Passion of the Christ, the ten plagues, etc.

Resource:

- *Rubber-Band Banjos and a Java Jive Bass*, Alex Sabbath, ©1997 John Wiley & Sons, Inc. (96-22144).

Content Standard 5: Reading and notating music

Achievement Standards:

Students:

- *a. play or sing whole, half, quarter, eighth, sixteenth, and dotted notes in 2/4, 3/4, 4/4, 3/8, 6/8 and “cut time” meter signatures.

Resource:

- See 5-6 Curriculum guide standard 5a activities and resources.
- Unit 1 *Basic Music Theory*, Audrey J. Adair, ©1987 Parker Publishing Co. Inc.

- b. play or sing by sight, a simple melody in both treble and bass clef including familiar hymns from the Lutheran hymnal.

- *c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.

Resource:

- See 5-6 Curriculum guide standard 5b activities and resources.

- *d. use standard notation to record their melodic creations (created under Content Standard 4).

Resource:

- Unit 2 *Reading and Writing Music*, Audrey J. Adair, ©1987 Parker Publishing Co. Inc.

Students who participate in a choral or instrumental ensemble should be able to sight-read, accurately and expressively, music with a moderate level of difficulty.

Content Standard 6: Listening to, analyzing and describing music

Achievement Standards:

Students:

- *a. demonstrate basic knowledge of the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form).

Activities:

- To achieve this standard, use the materials found on pp. 367-383 in *Music Today and Every Day* (see below).

Resources:

- See Glossary to test knowledge of the terms listed above
- *Music Today and Every Day*, Tod F. Kline, ©2001 Parker Publishing Co. (01-058899) pp. 367-383.

- *b. analyze the uses of elements of music in aural examples representing diverse genres and cultures.

Activities:

- Select one of the elements of music (see 6a.) and listen to excerpts from several cultures (i.e. African, Native American, Asian, Western, etc) and compare how each uses that element.

- c. identify specific musical events (i.e. refrain, specific instrument entrances, change of meter, change of key, etc.) in a given aural example.

Activities:

- Listen to various pieces of music (i.e. *The Four Seasons*, Vivaldi; *Peter and the Wolf*, Tchaikovsky) and have students indicate through various body movements or signals (raising hand, clapping, etc.) when the above musical events take place in the piece.

Content Standard 7: Evaluating music and music performances

Achievement Standards:

Students:

- *a. identify the purpose(s) of a piece of music. (i.e. to tell a story, to accompany an event or celebration, to carry the lyrics, to create a mood)

Activities:

- While listening to a piece of music, students should visualize a story and put it in writing.
- Hand students various pictures of different events. Listen to different pieces of music and have students hold up their picture if it fits that piece of music.

- *b. identify the mood and expressive qualities of a piece of music.

Activities:

- Give students a piece of blank paper and markers, paint, crayons, etc. While they listen to a piece of music, have students create a piece of art to illustrate what they hear in the music.
- Research the Impressionist Period and listen to music by Debussy.
- Watch Disney's *Fantasia*

- c. compare similarities and differences between pieces of music.

- d. critique a musical performance in terms of the elements of music (technical ability, musicianship, etc.)

Activities:

- Take a field trip to hear the St. Louis Symphony Orchestra (contact their education department for details) or some other community ensemble.
- Invite a performing group to present a program at your school.

Content Standard 8: Exploring relationships between music, the other arts, and disciplines outside the arts

Achievement Standards

Students:

- *a. compare and contrast musical styles with other forms of art (such as literature, dance, visual art and theater).

Activities:

- Listen to different styles of music and have students paint the pictures that they "see" while listening.

- Listen to different styles of music and have students write a short story with the score as the soundtrack.
 - Perform interpretive movements for pieces of music.
 - Identifying the elements of music used in movie or theater background music.
 - Watch a musical.
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (i.e. math, science, English, history)

Resources:

- *Invisible Journeys Sound*, World Book Encyclopedia ©1998 Caroline Grimshaw/Two-can Publishing Ltd. (97-51965)
- *Rubber-Band Banjos and a Java Jive Bass*, Alex Sabbath, ©1997 John Wiley & Sons, Inc. (96-22144).

Content Standard 9: Understanding music in relation to history and culture

Achievement Standards:

Students:

- *a. review the history of Western music by studying representative music from various periods. Study will include relating music history and its role in the world.

Activity:

- Use the reproducible materials and CD from *Accent on Composers* (see Resource below). This resource can be used over the course of both grades (i.e. Grade 7 – odd numbered lessons; Grade 8 – even numbered lessons)

Resource:

- *Accent on Composers*, Jay Althouse and Judith O'Reilly, ©2001 Alfred Publishing Co.

- b. analyze and compare how Western music and non-Western music use the different elements of music.

Activity:

- Expose the students to music of the Far East. Compare and contrast its use of various musical elements to that of Western music.

- *c. study history and role of music in the church—past, present and the future.

Activity:

- Invite your church musician or pastor to speak to the class on this topic. These people will have resources to provide other activities for your class.

Resource:

- *Celebrating the Musical Heritage of the Lutheran Church* provided through Thrivent Financial for Lutherans

*d. compare sacred and secular music and their associations, and then discuss the various musical styles in worship.

Activity:

- Students will identify the function of music in secular society (i.e. commercial jingles, “elevator” music, entertainment, sporting events, etc.), and the role that music serves in Christian worship (i.e. uniting the people of God in common song—hymns and liturgy), comparing and contrasting the two.

*e. study in depth hymns of the church used in the Lutheran church.

Activity:

- Students will sing and memorize selected hymns. Students will study and discuss each hymn in regard to its historical background, textual composition, biblical references, and confessional and liturgical associations.

Resources:

- See sample, reproducible hymn study materials in the appendix. Additional hymn studies are available from Mark Bender, St. Paul’s Lutheran School, Des Peres, Missouri.

f. experience the music and learn about the lives of several important American composers (John Philip Sousa, Scott Joplin, Duke Ellington, Pete Seeger), comparing their music.

g. compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

h. describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

DRAMA

The following standards are taken from the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, copyright 1994 by the Music Educators National Conference. A key understanding to being able to address these standards is that they are meant to tie the educational value of drama to other subjects (history, religion, math, science etc) Drama in the elementary school need not be compartmentalized as a separate subject or endeavor unto itself. Find ways to integrate the various achievement standards into the various subjects of the day. A basic goal in these activities is for the student to become comfortable “in their own skin” and at ease in front of a group of their peers. This is a critical part of building self-esteem and will benefit the student in many areas of school and everyday life. A secondary goal is to develop dramatic skills that will benefit them as they pursue theatrical activities in high school and beyond.

Grade Level: Kindergarten— 4

Content Standard 1: Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
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Achievement Standard: K-4

Students

- a. collaborate to select interrelated characters, environments, and situations for classroom dramatizations.
- b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.

Content Standard 2: Acting by assuming roles and interacting in improvisations

Achievement Standard:

Students

- a. imagine and clearly describe characters, their relationships, and their environments.
- b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters
- c. assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, imaginations, literature and history.

Content Standard 3: Designing by visualizing and arranging environments for classroom dramatizations

Achievement Standard:
Students

- a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources.
- b. collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggests scenery, properties, lighting, sound, costumes, and makeup.

Content Standard 4: Directing by planning classroom dramatizations

Achievement Standard
Students

- a. collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations.

Content Standard 5: Researching by finding information to support classroom dramatizations

Achievement Standard:
Students

- a. communicate information to peers about people, events, time, and place related to classroom dramatizations.

Content Standard 6: Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms

Achievement Standard:
Students

- a. describe visual, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts.
- b. compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts.
- c. select movement, music, or visual elements to enhance the mood of a classroom dramatization.

Content Standard 7: Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions

Achievement Standard:

Students

- a. identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances.
- b. explain how the wants and needs of characters are similar to and different from their own.
- c. articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances.
- d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternate ideas for dramatizing roles, arranging environments and developing situations along with means of improving the collaborative process of planning, playing, responding, and evaluating.

Content Standard 8: Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life

Achievement Standard:

Students

- a. identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life.
- b. identify and compare the various setting and reasons for creating dramas and attending theatre, film, television, and electronic media productions.

Grade Level: 5-8

Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history

Achievement Standard:

Students

- a. individually and in groups, create characters, environments, and actions that create tension and suspense.
- b. refine and record dialogue and action.

Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes

Achievement Standard:

Students

- a. analyze descriptions, dialogue, and actions to discover, articulate, and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices, and emotional responses of people.
- b. demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices.
- c. in an ensemble, interact as the invented characters.

Content Standard 3: Designing by developing environments for improvised and scripted scenes

Achievement Standard:

Students

- a. explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for the drama.
- b. analyze improvised and scripted scenes for technical requirements.
- c. develop focused ideas for the environment using visual elements (line, texture, color, space), visual principles. (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources.
- d. work collaboratively and safely to select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character.

Content Standard 4: Directing by organizing rehearsals for improvised and scripted scenes

Achievement Standard:

Students

- a. lead small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes, demonstrating social, group, and consensus skills.

Content Standard 5: Researching by using cultural and historical information to support improvised and scripted scenes

Achievement Standard:

Students

- a. apply research from print and nonprint sources to script writing, acting, design, and directing choices.

Content Standard 6: Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms

Achievement Standard:

Students

- a. describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, dramatic media, dance, and visual arts.
- b. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes.
- c. express and compare personal reactions to several art forms.
- d. describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts.

Content Standard 7: Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Achievement Standard:

Students

- a. describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response and appreciations of dramatic performances.
- b. articulate and support meaning constructed from their and others' dramatic performances.
- c. use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.
- d. describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes.

Content Standard 8: Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures

Achievement Standard:

Students

- a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods, illustrate in improvised and scripted scenes, and discuss how theatre reflects a culture.
- b. explain the knowledge, skills, and discipline needed to pursue careers and avocational opportunities in theatre, film, television, and electronic media.
- c. analyze the emotional and social impact of dramatic events in their lives, in the community, and in other cultures.
- d. explain how culture affects the content and production values of dramatic performances.
- e. explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life.

CHANCEL DRAMAS

One of the natural places for drama in a Lutheran school is within the context of classroom devotions and school chapel. Students will enjoy preparing and/or writing small scripts which tell Bible stories and apply those stories to the Christian life. Chancel dramas need to be chosen to fit the performers as well as the audience and the message you wish to convey. (See the Resource section below for books of scripts appropriate for worship use.) These dramas can be done with very little costuming and set. (Just using hats can accomplish a mood or setting.) It helps to have a large chancel area and good sound equipment to enhance the performance. The students involved should really want the drama experience.

THE SCHOOL/CLASS MUSICAL

Musicals can be done by a music class or involve students from across several grades. It is important that the students want to be involved so they take ownership of the effort. Parents need to be involved in costuming, set, ticket sales, props, publicity, etc. Auditions involve both singing and reading and acting. If a class is involved the music can be taught during part of their class time. Principals may need some before or after school time. Students should be involved in ticket sales and helping with costumes, set, props, and so on. Sheet music stores (like Shattingers) offer a wide range of productions.

THE DRAMA CLUB

One way to extend the theatre opportunities for students is to have a drama club. This club can be organized to give students the opportunity to explore different types of roles, develop skills and ultimately to perform in public and show their dramatic abilities. A drama club could be a part of the school day---as an elective----or as an after school offering. Each meeting can include a little theatre history, some activities or drama

games. Pieces can include improvisations or short/long scripts. Often parents can be found who enjoy helping out with these kinds of activities.

RESOURCES

Children and Dramatics – Richard Crosscup Charles Scribner's and Sons, ©1966

Command Performances: Plays Based on the 10 Commandments – Larry Vogel CPH 12-3421

Costumes for the Stage: A Complete Handbook for Every Kind of Play – Sheila Jackson c 1978

CrossViews: Story Dramas that Teach the Faith – Dean Nadasdy CPH 12-3355

Music! Words! Opera! ©1990 MMB Music, Inc.

Level 1: Grades K-4

Level 2: Grades 5-8

New Games – Andrew Fluegelman ©1976 Dolphin Books

More New Games – Andrew Fluegelman ©1981 Dolphin Books

On Stage Theatre Games and Activities for Kids – Lisa Bany-Winters ©1997 Chicago Review Press

Practical Theatre: How to Stage Your Own Production – Trevor Griffiths Chartwell Books, Inc. ©1982

Putting on a Play: A Complete Guide to All Aspects of Amateur Theatre – Michael Legat ©1984 St. Martin's Press

Stage Directing: A Practical Guide – Chris Baldwin The Crowood Press ©2003

Strong and Sturdy: Dramas for Children – CPH 12-4016

Sure Can Use a Little Good News: 12 Gospel Rhymes – Jeffrey Burkart CPH 12-3357

The Amateur Dramatic Handbook: A Practical Guide – Jackson Cassin-Scott ©1993 Cassell

Theatre Games for the Classroom: A Teacher's Handbook – Viola Spolin ©1986 Northwestern University Press

Theatre Games for Rehearsal – Viola Spolin ©1985 Northwestern University Press

Theatre Games for Young Performers: Improvisation and Exercises for Developing Acting Skills – Maria Novelly ©1985 Merriwether Publications

The Fantastic Costume Book – Michelle Lipson ©1992 Altamont Press

The No-Sew Costume Book – Michaeline Bresnahan ©1990 Stephen Greeves Press/Pelham Books

The Theatre and You: A Beginning – Marsha Cassady ©1992 Merriwether Publications

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Music Curriculum Web Pages

<http://www.aea1.k12.ia.us/music/musicurr.html> --This is a music educator's resource for great sites on the internet. It includes links to Orff-Schulwerk, Kindermusik, MENC, American Music Conference, Musikgarten, and much more.

<http://www.curriculumonline.gov.uk/Subjects/Mu/Subject.htm> --This is a resource guide for teaching materials. The resources are separated according to age levels. Some are free and some are available for purchase.

<http://www.pianonanny.com/start.html> --It teaches the user how to play a keyboard, but it does require a midi-compatible keyboard and some plug-ins.

<http://musictheory.net/> --This one's for the older kids! (2nd-8th grade) It has some lessons in music theory and trainers for individual skill building.

<http://www.creatingmusic.com/> --"This is a children's online creative music environment for children of all ages. It's a place for kids to compose music, play with musical performance, music games and music puzzles."

<http://www.fastq.com/~jbpratt/education/music/children.html> --This site provides a list of about 25 additional links to music websites.

<http://teacher.scholastic.com/products/instructor/websites/music.htm> --This site provides a list of additional educational music websites and links.

<http://www.musicbizacademy.com/articles/index.htm> --This site provides articles and background information for people wanting to start a music business. It also contains a bookstore for related information. This would be more useful for older students, probably grades 7-12.

<http://www.allaboutnature.com/music/> --This site contains theory worksheets that are ready to use. There is a \$20/year charge for subscribing. It could save the teacher lots of time!

<http://www.listeningadventures.org/listeningadventures/#> --This Carnegie Hall site provides a listening lesson for Symphony No. 9 by Dvorak.

<http://www.nyphilkids.org/main.phtml?> --This site by the New York Philharmonic Orchestra is a fun, interactive site for students to use. It teaches them about instruments, instrument families, conductors, soloists, and much more. It is easy to use. It would probably be most useful for grades 3-6.

<http://www.sfskids.org/templates/splash.asp> --This site by the San Francisco Symphony Orchestra is similar to the New York Philharmonic site. It is designed for students to use.

<http://www.playmusic.org/> --Students can also use this site by the American Symphony Orchestra to find out more about instruments, composers, performers, etc. Even older students might enjoy the personal information written by current soloists.

<http://www.dolmetsch.com/index.htm> --This provides music resources, some free and some for purchase.

<http://music-theory.com/> --“This is an interactive course in musical theory that is geared to the student’s needs at any age or ability level. The primary purpose of these courses is to make music theory available to college bound high school students. These courses with instructor interactivity via the internet, will make the college bound high school student more successful in his beginning years of college music.” The course fee is approximately \$150 for 70 lessons.

<http://www.ttimbers.com> –non-directed listening, A five year program of CDs and texts for every week of the school year. Requires approximately five minutes a day. All levels.

<http://www.naxos.com> –This site provides resources for recordings of music. Recordings combine with approachable, absorbing narrative to broaden the understanding of musicians and their music.

<http://www.AOSA.org> –This is the parent organization for local chapters of Orff musical resources. They frequently sponsor clinics and offer networking resources.

<http://www.musicbulletinboards.com> –It has reasonably priced music downloads

<http://www.kristalbell.com> –This is a site to order cue cards and recordings for using colored melody bells for use in Preschool and up.

<http://www.finalenotepad.com> –Free download for writing music.

<http://www..cambiatapress@conwaycorp.net> –This site provides choral music arranged for changed and changing adolescent voices.

Music Glossary

Accent. Emphasis upon a certain tone, chord, or beat.

Accent mark. (>)

Alla breve. The meter signature (C) indicating the equivalent of 2/2 time.

Allegro. A fast tempo, though not so fast as Presto. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony.

Aria. An air; a song; a tune; sung by a single voice either with or without an accompaniment.

Articulation. In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

Autoharp. A portable instrument with strings parallel to the soundbox; its simple mechanism permits the strings of a chosen chord to sound when the instrument is strummed and silences all others.

Bass. The lowest part of a chord; the harmonic foundation; a deep male voice; short for double bass, the lowest instrument of the violin family; the F clef

Beat. A steady measurement of time, marked off by movements of a conductor's hand or baton, by tapping, by a metronome, or by counting, audibly or inaudibly.

Body percussion. Using parts of the body to feel a beat or rhythm, as in clapping, snapping, tapping or a combination thereof.

Boomwhackers Percussion Tubes. A pentatonic or diatonic scale of tuned percussion tubes. The tubes are perfectly tuned to different musical notes which are clearly marked on their labels. Melodies as well as chords can be played by "whacking" them on any surface.

Cadence. A progression of chords which mark the end of a phrase or composition.

Canon. A musical piece in which the melody is exactly imitated by one or more voices at fixed intervals of pitch and time. This does not mean that the imitations necessarily use the same notes, just the same intervals. The melody of a *round* (a type of canon) is exactly imitated by one or more voices using exactly the same notes (unison).

Cantata. A composite vocal work, consisting of a succession of short compositions, often sacred in nature, for vocal soloists, chorus, and instrumental accompaniment.

Chant. A style of singing using a limited range of pitches repetitively.

Chord progressions. A succession of chords.

Chord root. The note (root) on which a chord is built.

Chord symbols. A Roman numeral or letter above a single melody line indicating the accompanying chords.

Chords. A combination of musical sounds, consonant and dissonant; the primary (most important) chords in any major key are as follows: I – a triad built on the first step (tone) of a scale; IV – a triad built on the fourth step of a scale; V7 – a chord consisting of a triad built on the fifth step of a scale, plus the seventh step above the chord root.

Choreography. Planning the pattern of movements in a dance.

Chromatic scale. A scale built with half steps.

Circle of fifths. A method of determining the number of sharps/flats in a given key. The actual circle is one in which all 12 scale pitches are arranged with the interval of a fifth between each note. (Ex., C-G-D-A, etc.) Starting at C and going clockwise (to G, then D) adds one sharp for each step to the key signature; Starting at C and going counterclockwise (to F, then B^b) adds one flat for each step to the key signature.

Classroom instruments. Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Compose. To write music.

Composers. Writers of music.

Concerto. A composition for solo player and orchestra consisting of three movements.

Crescendo. A gradual increase in volume.

Decrescendo. A gradual decrease in volume.

Descant. A high ornamental part, usually above the melody.

Dynamic levels, dynamics. Degrees of loudness.

Echo songs. Songs taught in an “echo” fashion such as when a teacher sings a phrase and class repeats the phrase; call/response type of songs as in African spirituals.

Elements of music. Five basic music elements are: pitch (melody); rhythm (beat); harmony (texture); form (design) and timbre (color).

Embellishment. To modify music, usually through the addition of notes, trill, turn, mordent, etc.

Ensemble. Together, the whole, the union of the whole company of performers in a concerted piece.

Expression, expressive, expressively. With appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

Form. The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Fretted instruments. Instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such as guitar, ukulele, and sitar.

Fugue. A polyphonic work in which a theme is echoed by one or more voices.

Genre. A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Half step. The distance between any two immediately adjacent keys on the piano, whether white or black.

Harmonic progressions. The usual (or unusual) sequence of chords through a piece of music.

Harmonization. The organized addition of notes to an existing melody.

Harmony. The agreement or consonance of two or more simultaneous tones. The art of combining tones into chords and treating those chords in a rational manner.

Iconic notation. The use of symbols, pictures, lines, etc. to represent traditional notation. Especially useful in early primary grades and with special needs’

children.

Improvise. To create music during its performance (spontaneous).

Interludes. Music played between sections of a composition.

Interval. The distance in pitch between two simultaneous tones.

Intonation. The degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

Key signature. The arrangement of sharps or flats that indicates the principal pitches used in a composition.

Largo. Very slow, broadly.

Legato. In a smooth, connected manner.

Level of difficulty. For purposes of these standards, music is classified into six levels of Difficulty:

Level 1 – Very easy. Easy keys, meters, and rhythms; limited ranges.

Level 2 – Easy, May include changes of tempo, key, and meter; modest ranges.

Level 3 – Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4 – Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 – Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6 – Very difficult. Suitable for musically mature students of exceptional Competence.

(Adapted with permission from NYSSMA manual, Edition XXIII, published by the New York State School Music Association, 1991.)

Major scale. A scale of seven steps in which there are half steps between the third and fourth and the seventh and eighth note.

Marcato. Notes which are stressed or emphasized.

Mass. The most important service of the Roman Catholic Church

Melody. A succession of tones, rhythmically and symmetrically arranged to produce a pleasing effect.

Meter. The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work.

Meter signature. An indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure

MIDI (Musical Instrument Digital Interface). Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

Modal. The tonality having to do with the basic group of tones that underlies a piece of music. A scale in Greek and ecclesiastical music. In modern music used with the terms major or minor, as Major Mode, Minor Mode.

Musical. A lighthearted story set to music (also contains spoken dialog).

Non-pitched instruments. Classroom instruments with no definite pitch; i.e. most drums, tambourines, maracas, rhythm sticks, etc.

Note values. The duration ascribed to each note or rest; i.e. quarter note or rest receives one beat when a half note or half rest receives two beats; relational depending on the meter signature.

Opera. A drama that is primarily sung, accompanied by instruments, and presented theatrically.

Operetta. A small-scale operatic work.

Oratorio. A large musical work, usually based on scripture, for soloists, chorus, and Orchestra.

Orchestral instrument families. Strings (violins, etc.), woodwinds (flutes, clarinets etc.), brass (trumpets, trombones, etc.), and percussion (drums, cymbals, etc.).

Orff instruments. A set of pitched instruments with removable bars designed for training the eye and ear and at early age with the use of rhythmic ostinato patterns.

Ostinato. A short musical pattern that is repeated persistently throughout a composition.

Parallel intervals. Intervals between notes of a chord that stay the same as they rise or fall, (thirds, sixths, etc.)

Partner songs. Two songs that can be sung or played simultaneously; they must use the same chordal pattern, be of the same length, meter, and key signature.

Patsch. A type of body percussion; patting the thigh to feel a steady beat.

Pentatonic. Five tones.

Pentatonic scale. The name given by Carl Engel to the ancient scale formed by the black keys of the piano.

Pitch. The height or depth of a tone, scientifically expressed in number of vibrations per second.

Pitched instruments. Pitched instruments are those percussion instruments which produce actual pitches of the scale when played (xylophone, timpani, etc.).

Recorders. A family of woodwind instruments, of German ancestry, classed as end-blown flutes. Inexpensive plastic reproductions are used widely today in music classrooms as a pre-band instrument designed to teach the basics of music reading.

Repertoire. A body of music literature. (List of songs or music to be learned.)

Rhythm. The meter of music, usually reducible to notation in 3, 4 or 9 beats.

Rondo. A composition consisting of a prominent theme, reappearing in alternation with other contrasted themes.

Rounds. A form of canon in which several voices, entering at stated intervals, sing the same melody.

Scale step numbers. Assigning numbers : 1, 2, 3, 4, 5, 6, 7, 8, to the scale. May be used along side of or instead of syllable names (do, re, mi, etc.) or letter names.

Solfege. The designation of pitches by syllable names rather than letter or number (do, re, mi, fa, sol, la, ti).

Solo. Singing or playing alone.

Soloist. The individual performing the piece of music.

Sonata. An extended composition with several movements for instruments.

Sonata-allegro form. An AABA form often used for a single movement in a sonata.

Staccato. The notes in a line (melody) played in a detached fashion.

Staff. The five parallel lines and four spaces upon which music is written.

Staves. Plural of staff.

Style. The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

Ta. A rhythmic syllable associated with the quarter note. (Kodaly method)

Technical accuracy, technical skills. The ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

Tempi. The plural of tempo. A piece of music may indicate multiple tempi.

Tempo. The basic rate of speed of a composition. Tempo is calculated according to the underlying pulse (unit of time) rather than according to the speed of individual notes.

Texture. The disposition of the horizontal (or linear) and vertical elements in music. Texture may be thick (many instruments playing at once) or thin (one or two instruments).

Theme and variation. A basic tune with variations created from it. (Example: Benjamin Britten's "Young Person's Guide to the Orchestra".)

Ti-ti. Rhythmic syllables associated with the eighth notes. (Kodaly method)

Timbre. The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

Time signature. A sign at the beginning of a composition which indicates its meter.

Tonality. The harmonic relationship of tones with respect to a definite center or point or rest; fundamental to much of Western music from *ca 1600*.

Transpose. To rewrite a line of music in a different key or clef.

Treble. The highest voice or part; also Treble or G clef.

Whole step. An interval of two half steps.

Print Resources

Publisher	Date	Cost	Description
Alfred	2001	\$39.95	Information on composers with worksheets
CPH		\$10.00	Children's Hymnal
Assoc. for Supervision of Curr. and Development	2001		Educational Theory/Music Advocacy
Choristers Guild	2003	\$9.95	Handbell resources
Kjos	1990	\$5.73	Recorder and other instrument methods
Instructional Fair		\$22.99	Reproducible and can laminate in file folders
Scholastic	2004	\$4.99	Book to supplement music (see PK, K)
Belwin	1991		Singing with voice changes
Tall Timber	1996		
Lorenz	1995	\$30.00	Choral Warmups in every key
Peg Hoenack's Music Works		\$19.95	Biography, activity, and coloring pages
Pillars	1999		Making worship children friendly
CPH	1985	\$15.00	Music program on teaching children to sing
Hal Leonard		\$19.95	101 Songs Kids love to Sing (Bible Songs)
Augsburg	1997	\$16.99	Helpful hints for the church musician
Parker	1997	\$16.95	Ready to Use Music Listening Lessons and Activities for Grades K-8
Chesky	1997	\$11.95	A Children's Introduction to the Orchestra with CD
Bellerophon	1985	\$4.95	Coloring pages from Bach to Berlioz
Alfred	1995	\$8.95	Short Sessions on the lives, times, and music of the great composers
European American Music	1987	\$39.95	Teaching Orff Instruments
GIA	1996	\$4.95	Recorder Method
Praise Hymn	2000		Music Advocacy
Schott	1992	\$39.95	Teaching Orff Instruments
Warner Brothers	1998	\$19.95	Rhythm Games with CD
Morning Star	1998	\$12.75	Reflections on Worship, Liturgy, and Children
Hal Leonard		\$24.95	Folk songs from around the world
Parker	1975	\$27.95	Games for Music
Hal Leonard	2001	\$14.95	folk songs, patriotic songs, standards, and activities
Mayhew	1995	\$14.95	Choral Training for Choir Directors and Trainers
Praise Hymn	2004		Christian Music Curriculum/Series
Praise Hymn	1997	\$2.99	
Beatin' Path	2001	\$15.95	Hand Drum activities for grades 1-8
Scholastic	1987	\$3.95	Book to use to supplement music (see PK, K)
Morning Star	1999		Building Choral Tone and Artistry in your Children's Choir
Hal Leonard		\$7.95	Folk songs from around the world
Kids Can Press	2001	\$14.95	How to make instruments from everyday items
Point Publishing		\$120	Cost per grade level
Instructional Fair	1992	\$9.99	A Creative Music Activity Book
CPH	1997	\$11.99	Song book for young children
Naxos	2001	\$19.98	www.naxos.com
GIA	1999		Teaching/Using Solfege
			Get from MENC
Reston	1993		MENC publication, planning and teaching
Troll	1996	\$3.50	Sign Language
CPH	2003	\$12.00	
Peg Hoenack's Music Works		\$16.95	Biography, activity, and coloring pages
Alfred	1985	\$6.95	Five Sessions of Musical Activities for the Early Elementary Piano

			Student
Warren	1986	\$8.99	Takes familiar tunes and puts Christian words to it
RSCM	1987		
MENC	1989		Pre-Kindergarten Music Education Songs, Books, and Recordings
Parker	1984	\$32.95	
Alfred	2001	\$16.95	Songs for Holidays and Holy Days, Unison or 2 part voices
Sterling	2002	\$10.95	Science experiments to do with music
McGraw Hill	1995	\$40.00	Not for Non-Music Teacher
Berkley Learning Group	1994	\$16.95	Sign Language
Northwestern	2001		
Instructional Fair	1996	\$11.99	Song Book
Schirmer	1953	\$29.95	English Diction
CPH	2003	\$10.00	A graded and seasonal approach to learning Lutheran Hymns and Liturgy
CPH	1994	\$9.99	Children's Songs
Sparrow	1992	\$10.99	Spiritual Biographies of Composers
Black Dog and Leventhal		\$19.95	Book with CD, great pictures, divided into families
MENC	1995		MENC publication
Educational Activities	2003		Lummi sticks, using stick patterns with music
Prentice Hall	1993	\$85.20	Teaching choral singing
Assoc. for Supervision of Curr. and Development	1998		Educational Theory/Music Advocacy
Wide World of Music			Write to Box 3, Delaware Water, Gap, PA 18327
RSCM	2004	\$85.00	Teaching choral singing (curriculum of five levels complete with workbooks)
CPH			Religion curriculum K-8
Price Stern Sloan	1986	\$2.95	Bible songs with Tape
	2000	\$29.95	Boomwhacker Music (from Music in Motion Catalog)
CPH	1999	\$10.00	Singing for Adolescents
Hal Leonard	1999	\$39.95	World Music and Instruments, 5 games and CD
Schirmer	2001	\$40.00	Music from around the world, comes with CD
	2000		Journal article from "For the Life of the World" Vol. 4, No. 3