Music Curriculum

The Music program at LMS is designed to empower the individual to express and communicate with sound on a normalized and on-going basis, and to hear, feel and interpret as they listen. Music helps us to feel a sense of belonging and to suggest how others might belong too. Inspiring community and empathy are primary goals in the music program at all levels, along with other social understandings that music can bring. These social goals are combined with technical objectives that change according to level. The technical objectives emphasize basic music literacy, and progress from the memorization of songs and movements, through the introduction of instruments and musical notation to the introduction of scales, harmony and composition.

Toddler Music Curriculum

Toddlers are exposed to music in a variety of ways. In our classroom, we sing songs, use musical instruments, dance and move to music, and practice keeping rhythm. Toddlers also experience different types of music.

Learning Objectives and Activity Examples Include:

1. Children experience a variety of musical instruments.
   
   **Activity Example:** A toddler takes a basket of instruments off of the shelf and carries it to the rug. She takes out each instrument and explores the sounds of a tambourine, castanet, maraca, and claves.

   **Activity Example:** A child sits at the table and uses the classroom piano, pressing the keys and listening to the notes.

2. Toddlers experience rhythm and dancing through a variety of movement songs.

   **Activity Example:** A child joins in at circle time clapping along to the beat of “We Can Clap Together”

3. Toddlers are exposed to different types of music.

   **Activity Example:** At naptime, a toddler rests on his mat, listening to the quiet sounds from an Ocean CD.
Children’s House Music Curriculum

The Children’s House music program emphasizes singing and expressive movement. The primary goals are to create a safe and inviting atmosphere in which to move and vocalize as a group, and occasionally as individuals. Technical goals are not made explicit to the children but are contained in the repertoire. Children learn vocabulary, understand narrative, practice memory, improve articulation and notice euphony through the songs that they internalize. Rhythmic and expressive movements accompany the songs and games, and encourage entrainment, concentration and flow. For each child to have a fun, safe and successful musical experience is the main goal.

For many students the Children’s House curriculum represents their first formal exposure to musical education. As such, the primary intention of this course is to present the music class as a time of fun and learning, through movement and singing games and activities. Additionally, this program seeks to broaden the child’s exposure to different timbres (“sound colors”), and develop listening and response skills.

Learning Objectives and Activity Examples Include:

1. To develop aural recognition/listening skills (these activities also encourage appropriate communication/responses and meet the objective of rudimentary ear training).

   **Activity Example:** Students acknowledge “inside voices” and “outside voices,” and learn to distinguish between loud and soft sounds.

   **Activity Example:** Students distinguish between high and low sounds using Boomwhackers (rudimentary pitched percussion instruments).

   **Activity Example:** Students imitate animal sounds, and identify the “characters” of these sounds within the aforementioned expressive parameters.

   **Activity Example:** The teacher reads stories with musical themes (eg. “Abiyoyo”). Students then respond to questions related to this story.

   **Activity Example:** Students develop a sense of routine through “musical cues” or songs/chants that signal specific periods in the class ie. greeting songs, or farewell songs.

2. To encourage group work/participation in a group activity.

   **Activity Example:** Students sing in unison with the teacher.

   **Activity Example:** Students sing in response to the teacher (antiphonal singing).

   **Activity Example:** Together with the teacher, students create new verses to familiar songs.

   **Activity Example:** Students breathe, intone, and enact phrasings of songs together.

   **Activity Example:** Students experience basic ensemble performance: one groups sings while another provides instrumental accompaniment.

3. To engage students in kinesthetic movement.

   **Activity Example:** Students enact or perform certain movements depicting the text of songs.
4. To engender a sense of pulse and steady tempo.

   **Activity Example:** Students clap, snap, and stomp to the pulse of recorded music, or music performed by the teacher.

   **Activity Example:** Students are familiarized with the relative concepts of “fast” and “slow.”

   **Activity Example:** While listening to recorded music, students use simple percussion instruments to maintain a steady pulse.

5. To engage students in instrumental performance (in these activities, students also learn the value/importance of listening to, and sharing with other groups).

   **Activity Example:** Students are introduced to various percussion instruments and instrument classifications: shakers, scrapers (guiros), and beaters (hand-drums)

   **Activity Example:** Students perform instrumental accompaniment to specific songs, or provide “sound-effects” to stories told by the teacher.

6. To promote memorization skills.

   **Activity Example:** Students learn to sing songs by rote.

   **Activity Example:** Students learn to recognize basic binary and ternary forms (AB and ABA structures).

   **Activity Example:** Students identify omissions and variations to familiar songs.

   **Activity Example:** Students learn songs associated with specific seasons and spiritual traditions celebrated by the school.

7. To present a diverse repertoire of musical material:

   **Activity Example:** Students learn chants and songs from various traditions throughout the world. Students also learn the correct enunciation of these texts.
Lower Elementary Music Curriculum

The Lower Elementary music program has as its aims to have each child expand his or her repertoire of songs and movement games in number and complexity and to practice the listening and cooperating skills in groups of various sizes. In addition to these aims, every effort is made to connect the activities of reading letters and numbers in the classroom to songs and the symbols for reading tones and durations using the rudiments of music notation. Elementary training is given on the marimba, the keyboard, the zither (koto) and hand drums.

Lower Elementary music builds on the skills of unison singing established in the Children’s House. The program aims to have each child expand his or her repertoire of songs and movement games in number and complexity and to practice listening and cooperating skills in groups of various sizes. In addition to songs and movement the rudiments of music notation are introduced, and the symbols for reading tones and durations are connected to classroom activities of reading letters and numbers. Elementary training is given on the marimba, the keyboard, the zither (koto) and hand drums.

Learning Objectives and Activity Examples Include:

1. Children will engage in creative and expressive exercise.

   Activity Example: (Improvisation) Students create short instrumental improvisations for their classmates in the circle.

   Activity Example: (Freeze Dance) Students perform freestyle dance moves in “Freeze Dance,” “Middle of the Ring,” “Four Kids Now,” or any other movement game that allows for expressive or interpretive movement.

   Activity Example: (Listen and draw) Students draw “what they hear” in response to recorded music from various parts of the world.

   Activity Example: (Sharing) Students present short vocal or instrumental performances for their classmates on a volunteer basis.

2. Students engage in kinesthetic movement and digitations.

   Activity Example: (Green Boards) Students manipulate three dimensional notes and clefs on a Greenboard staff.

   Activity Example: (Keyboard Geography) Students draw the geography of the keyboard by memory and label the notes by letter or solfege name.

   Activity Example: (Conducting) Students develop appropriate technique for producing several tones using hand drums. The strokes are combined to produce meters and the combinations are arranged and varied to produce sequences and routines.

   Activity Example: (Drum circle) Students conduct in 2,3 and 4 beat meters while vocalizing, or in response to recorded music.

   Activity Example: (Orthography) Students practice drawing notes, clefs and other notation symbols on staves of appropriate sizes.

   Activity Example: (Rhythm Calculators) Students create a learning tool by means of folding paper and drawing note values in appropriate numbers.

   Activity Example: (Melody generators) Students roll “Melody Generator” dice to determine tones, and assemble them into melodies using Greenboards or staff paper.

   Activity Example: (Composition) Students create their own melody on Greenboards or staff paper. Then they play them on piano or marimba.

   Activity Example: (Instrument construction) Students use simple materials to create sonic structures, such as bullroarers, buzzing cups or simple fipple flutes.

   Activity Example: (Team Composition) Students work in small groups to create compositions using several instruments, and present them to their other classmates within the circle.

   Activity Example: (Sharing) Students present original songs or pieces for their classmates.

   Activity Example: (Discussion) Students offer comments and appreciations of performances they hear in the music circle.

4. To encourage ensemble, communication and teamwork among students

   Activity Example: (Song Circle) Students sing by memory or from songbooks in unison or two part (rounds), with piano or unaccompanied.

   Activity Example: (Discuss the Performance) Students record one of our songs and offer appreciations and comments after audition.

   Activity Example: (Being an Audience member) Students discuss the differences between listening and hearing and how to best appreciate the performances we encounter.

5. To encourage vocal and kinesthetic fluency among students.

   Activity Example: (Song Circle) Students sing by memory or from songbooks in unison or two part (rounds), with piano or unaccompanied. Songs are accompanied with movements according to the song narrative or the musical features.

   Activity Example: (Metric Movement) Students learn to recognize several meters and apply appropriate movements.

   Activity Example: (Circle Dances) Students learn the movements, and execute “Jump Jim Joe,” “Bow Wow Wow,” “The High Five,” “Old King Glory,” and other circle dances.

   Activity Example: (Conducting, cueing) Students learn to give cues and dynamic directions while keeping time with the baton in 2,3, and 4 beat meters.

   Activity Example: (Instrument training) Students are given rudimentary training on Marimba and Koto.

6. Objective: To make students aware of Social Issues through music

   Activity Example: (Discuss the songs) Students discuss the meanings, narratives and origins of songs we encounter.

   Activity Example: (Listen and Draw) Students imagine and wonder as they draw “what they hear” in our listening sessions featuring world music.

   Activity Example: (Group improvisation) Students resolve and synthesize the aesthetic differences that group improvisations frequently engender.
7. To build memory and performance skills, coordination and listening

Activity Example: (Song Circle) Students internalize vocal repertoire in the song circle and sing from memory.

Activity Example: (Drum circle) Students develop appropriate technique for producing several tones using hand drums. The strokes are combined to produce meters and the combinations are arranged and varied to produce sequences and routines.

Activity Example: (Dance Sequences) Students learn the movements, and execute “Jump Jim Joe”, “Bow Wow Wow”, “The High Five”, “old King Glory” or other circle dances.

8. To help students understand note durations, rests and the relative textures of different note values, including dotted values and triplets.

Activity Example: (Rhythm Rose) Students assemble a living “Rhythm Rose” of whole, half, quarter and eighth notes according to a narrative.

Activity Example: (Rhythm machine) Students improvise the construction of a living “Rhythm Machine” with idiosyncratic parts.

Activity Example: (Duration Calculators) Students create a learning tool by means of folding paper and drawing note values in appropriate numbers.

Activity Example: (Music Math) Students choose and solve equations having to do with note and rest durations.

9. To guide students in understanding meter and to develop dexterity, aural recognition, and the appreciation of variation, omission, syncopation and complexity.

Activity Example: (Time keeping) Students articulate a pulse together and provide emphasis according to different meters.

Activity Example: (Drum circle) Students develop appropriate technique for producing several tones using hand drums. The strokes are combined to produce meters and the combinations are arranged and varied to produce sequences and routines.

Activity Example: (Drum language) Students speak specialized syllables according to the timbre and sequence of drum strokes. They “say it” before they “play it”.

Activity Example: (Conducting) Students conduct the drum circle.

10. To train the Ear and Voice of the student

Activity Example: (Vocalizing) Students breath and intone together in unison.

Activity Example: (Call and Response) Students learn new melodies and modes by repeating phrases and sequences offered by the instructor.

Activity Example: (Song circle) Students sing by memory or from songbooks in unison or two part (rounds), with piano or unaccompanied. Frequently students identify new songs to sight-read.

Activity Example: (group and solo) Students volunteer to sing the solo parts in some of our arrangements.

Activity Example: (Pitch Names) In lessons students learn to name pitches with letters and solfege syllables.
Activity Example: (Contour Models) Students categorize three-tone sequences according to an inventory or thirteen contour models.

Activity Example: (Pitch matching with Bells) Using (unidentified) bells, students match pitches by ear and assemble bells into sequences of rising or falling tones.

Activity Example: (Find the Error) Students follow musical notation and identify errors in a performance offered by the instructor.

Activity Example: (Hand drum vocabulary) Students recite drum syllables according to simple drum sequences offered by the instructor.

Activity Example: (Instrument training) In lessons, students appreciate the tuning differences between the piano (chromatic), the marimba (diatonic), and the koto (pentatonic).

11. To promote basic note reading concepts and literacy: Clef, Staff, Pitch names (in numbers, alphabet and solfege syllables), rests, dynamic and form markings, Bars, double bars and repeat signs

Activity Example: (Greenboards) Students manipulate three dimensional notes and clefs on a Greenboard staff.

Activity Example: (Alphabet messages) Students decode messages written on the staff.

Activity Example: (Melody Generators) Students locate tones on the staff, generated by rolling the "Melody Generators".

Activity Example: (Draw a keyboard) Students draw the geography of the keyboard by memory and label the notes by letter or solfege name.

Activity Example: (Composition) Using staff paper or greenboards, students compose melodies for one another to sight-read.
**Upper Elementary Music Curriculum**

The Upper Elementary Music program has as its aims to train each child’s ear in tonal recognition, and each child’s voice in rendering simple conjunct melodies unaided by accompaniment. The program builds cumulatively on the group singing experience of the Children’s House Music, and the note-reading literacy and elementary instrument training of the LE Music Program. Basic music theory is introduced in the form of scales, triads and harmony. Elementary training is also given in Guitar and String bass.

*Learning Objectives and Activity Examples Include:*

1. **To expand the individual’s capacity for listening, expressing and communicating with sound.**
   
   **Activity Example:** (Articulation, Verbal and Vocal) Students practice diction and enunciation in songs, chants and raps, while observing rhyme, alliteration and other euphonies.
   
   **Activity Example:** (Ensembles) Students practice and perform in ensembles of varying sizes and composition using keyboard, guitar, bass, xylophones, drums or percussion
   
   **Activity Example:** (Improvisation) Students practice and perform improvisations for one and two instruments.
   
   **Activity Example:** (Composition) Students compose melodies and counterpoints according to the assignment provided by the instructor.
   
   **Activity Example:** (Instrument construction) Students use simple hand tools to build string or wind instruments for their own use.

2. **Objective: To explore society, nature and culture through music**
   
   **Activity Example:** (History and Music) Students observe and discuss historical narratives presented in some of our songs.
   
   **Activity Example:** (Religion and music) Students discuss music connected to religious or spiritual traditions that may be celebrated by students at the school.
   
   **Activity Example:** (Style) Students discuss composers, genres, regional styles and topical issues in the music we encounter.
   
   **Activity Example:** (Family and Music) Students discuss and appreciate the musical influences of their families.
   
   **Activity Example:** (Song purposes) Students identify or compose a song for a specific purpose.
   
   **Activity Example:** (Music Languages) Students fluently pronounce and intone using Solfege and drum syllables. In various lessons they learn the cultural origins of these languages, and are also exposed to vocal and percussion languages from elsewhere.
   
   **Activity Example:** (Koto, Chin and Erhu) Students explore, compose and practice music for any of several instruments from world traditions that appear in our classroom.

3. **To train the Ear and Voice**
   
   **Activity Example:** (Song Circle) Students sing in unison and two parts from songbooks or notation.
   
   **Activity Example:** (Solfege Singing) Students practice a weekly routine of complex melodic sequences at three different speeds. The patterns are eventually transposed onto new tones to practice new modes.
Activity Example: (Melodic Dictation) Students transcribe brief melodies by ear, and offer questions to check their work or enlighten their classmates.

Activity Example: (Interval Recognition and Classification) Students associate intervals with song-beginnings to recognize intervals by ear. They learn to classify intervals by dissonance/consonance, major/minor and perfection.

4. To develop and refine time skills: pulse, tempo, meter and rhythm.

Activity Example: (Hand Drum Vocabulary) Students play and recite complex sequences and routines using hand drums and a simple vocabulary of syllables. The drum is often replaced with a baton to observe the variations over the basic pulse.

Activity Example: (metric patterns) Students render metric patterns according to traditional and original models with drum language, conducting baton and percussion.

Activity Example: (Routines and drum compositions) Students create and compose original drum routines for unison or several parts.

Activity Example: (Time keeping and Conducting) Students conduct in patterns of 2, 3, 4, and 6 during our song circles, drum circles and solfege singing.

Activity Example: (Meter and syncopation) Students take turns playing syncopated riffs over a unison ostinato.

5. To introduce basic technique for musical instruments

Activity Example: (Manual training) Students practice posture and hand positions in lessons for Marimba, Keyboard and guitar.

Activity Example: (Tuning, Maintaining and Constructing instruments) Students observe the construction of the instruments they use, and learn to tune and maintain them.

Activity Example: (Geography problems on instruments) Students “find” on their instruments various tones, intervals or triads provided by the instructor.

Activity Example: (Accompaniment) Students render melodic and harmonic accompaniment for the song circle.

Activity Example: (Instrumental Sequences, Routines and Disciplines) Students transfer solfege routines to the Marimba, Keyboard or Guitar.

6. To practice music literacy. (3 Clefs, staff, ledger lines, Pitch names in Numbers, Alphabet and Solfege syllables, Time signature, Bars, double bars and repeat signs, Note durations, rests, Dotted values and Triples; Dynamic symbols, slurs, and phrase markings)

Activity Example: (Read, sing, or follow music from page or book) Students follow a score as they listen, or they sing or play from music notation.

Activity Example: (Analyze phrase structure) Students discover melody contours and structural emphasis using singing, listening, and observation of music notation.

Activity Example: (Edit incomplete scores) Students investigate missing rests, barlines and other notation anomalies in incomplete scores provided by the instructor.

Activity Example: (Compose, transcribe, or transpose melodies) Students use instruments and notation to compose melodies or transpose them to new keys.

Activity Example: (Sight-reading) Students read or sing tones from the staff using solfege syllables, when called upon by the instructor.
7. To explore basic Music Theory: Scales, Modes, and Key signature and harmony.

**Activity Example:** (Calculate Intervals) Students create basic equations that add and subtract intervals of various numbers of half-steps.

**Activity Example:** (Recognizing Triads) Students identify major, minor, diminished and augmented triads by ear when called upon by the instructor.

**Activity Example:** (Build Triads) Students build four types of triads on various tones of the staff.

**Activity Example:** (Finding Intervals) Students discover intervals on instruments and challenge one another to identify them.

**Activity Example:** (Triad Inversions) Students volunteer to identify by ear triads in root position, first, or second inversion, or are asked to invert triads they discover on instruments.

**Activity Example:** (Circle of Fifths) Students copy and draw the Circle of Fifths in a lesson that names all the keys and accidentals, and introduces the relative minor and enharmonic equivalence.
Middle School Music Curriculum

The Middle School music program has as its goals to continue to practice the vocalization, instrumentality and literacy emphasized at the younger levels. In MS the computer is introduced as a compositional tool, and the individual is encouraged to explore composition and improvisation as a means of personal expression. Lessons and discussions are also structured around social issues in music (protest, history, satire). At this level music genres, music history, and ideas from world music and ethnomusicology are introduced.

The Middle School music curriculum seeks to consolidate and develop the skills acquired during the child’s experience in the Children’s House, Lower and Upper Elementary music programs.

Through an exploration of African musical systems, the child is introduced to cyclical compositional structures. Various exercises involving body percussion (hand claps, stomps), vocalizations (“speaking” the patterns), as well as pitched and non-pitched instruments, engender a familiarity with pattern-making and interlocking rhythmic figures.

The curriculum also includes a survey of popular styles ranging from Blues to early and contemporary Rock. Here we discuss verse/chorus, as well as more extended formal schemes. Additionally, students prepare and record their own instrumental and vocal arrangements, which are subsequently edited and manipulated using GarageBand.

Learning Objectives and Activity Examples Include:

1. To interpret musical works expressively with accurate intonation, rhythm, and steady tempo.

   Activity Example: (Read, sing, or follow music from page or book) Students follow a score as they listen, or they sing or play from music notation.

   Activity Example: Students practice vocalizations, thus becoming familiar with diction and rhythmic components of songs.

   Activity Example: Students sing unaccompanied, and with pitched (keyboard, xylophone, guitar) and non-pitched instruments (percussion).

   Activity Example: Students practice the rhythmic components of the songs using body percussion (stomps, claps, snaps) and percussion instruments.

   Activity Example: Students “internalize” the underlying pulse of musical examples through a series of kinesthetic/movement exercises.

   Activity Example: Through ensemble exercises, students become familiar with the blending of various timbres (“tone colors”) through the combination of different voice and instrument types.

   Activity Example: As the student’s familiarity with a particular genre increases, he/she is encouraged to explore either vocal or instrumental improvisation.

Activity Example: (Read, sing, or follow music from page or book) Students follow a score as they listen, or they sing or play from music notation.

Activity Example: Students practice vocalizations
2. To explore musical literature from diverse genres, cultures and historical periods:
   Activity Example: Students sing and analyze folksongs from Southern Africa and Ghana, learning the correct enunciation of these particular languages.
   Activity Example: Students perform works based on Zimbabwean Shona music, using xylophones, drums and percussion.
   Activity Example: Students perform and analyze “Western” musical genres: Blues, pop, early and contemporary Rock.
   Activity Example: Students discuss contemporary social concerns, and how these are reflected in the works of specific musical artists.
   Activity Example: Students discuss music related to those spiritual traditions observed and celebrated by the school.
   Activity Example: Students discuss the relationships between text, formal structure, and musical device of specific works, and the intentions/motivation behind these musical choices
   Activity Example: Students compare and contrast musical examples from different time periods and genres.

3. To develop familiarity with vocal and instrumental ensemble performance (these activities also meet the objective of engendering an awareness of group dynamics/group learning)
   Activity Example: Students are introduced to basic xylophone, hand-percussion, and drumming technique.
   Activity Example: Students compose and improvise melodic and rhythmic figures based on given material.
   Activity Example: Students discuss the timbres of various instruments, and based on these “sound characters,” make decisions as to their use in particular composition.

4. To explore basic music theory
   Activity Example: Students recognize intervals performed by the teacher, and reproduce these intervals either vocally, or with instruments.
   Activity Example: Notation of a melody performed by the teacher (using correct time-/key signatures, and rhythmic notation).
   Activity Example: Notation of a rhythm performed by the teacher with either pitched, or non-pitched hand percussion instruments.
   Activity Example: Analysis of melodic, rhythmic, and textual phrasing.
   Activity Example: Recognizing formal structures such as: call-and-response, verse/chorus, and development and expository schemes.
   Activity Example: Transposition of melodic line, up and down an octave.
   Activity Example: Transposition from treble to bass clef.
   Activity Example: Aural recognition of major, minor, and pentatonic modes.
5. To engender critical listening and ear training skills (these activities also meet the objectives of improvisation/composition, and the incorporation of technology into classroom learning)

**Activity Example:** Students critique their own, recorded performances and those of their peers.

**Activity Example:** Students edit their recorded performances using GarageBand software.

**Activity Example:** Students manipulate recorded material with GarageBand by creating loops/ostinatos, cutting, and pasting imported sound.

**Activity Example:** Students incorporate imported sound with pre-existing GarageBand samples, to create new compositions.