2018

A Standard Curriculum for Elementary Music

WITH SUPPLEMENTAL PHILOSOPHY STATEMENT

QUINLAN GRAY

Elementary K-6 Music Curriculum

An elementary music classroom is a place where the disciplines of the arts, humanities, history, and culture come together in a physical, emotional, and aesthetic experience designed to uplift, encourage, and excite the student. A primary goal of instruction in this classroom will be largely focused on helping students understand why we perform music and how we can perform it with others. Emphasizing the pedagogical techniques of Karl Orff, we will focus on preparing our students for a lifelong of making music by allowing them to experience sound, rhythm, movement, harmony, and improvisation with the music itself. We will also implement elements of Dalcroze movement, improvisation, and collaboration to create a thriving peer-to-peer leaning community in the classroom. We will increase the level of musical accuracy in our students by exposing them to proper articulations, styles, and dynamics through listening to and experiencing quality musical repertoire. Finally, we will constantly seek to make music an enjoyable aesthetic experience and foster a lifelong desire to learn about and make music with those around them.

- Quinlan Gray, *A Philosophy on Elementary Music Curriculum*

Elementary K-6 Music Curriculum

Curriculum Overviews

Curriculum Entity	Good Qualities	Bad Qualities
Davis County[1]	The layout is fantastic. It provides for a quick reference to what material should be taught to the students and when. The wording is like a conversation to the teacher. It gives clearly defined instructions as to what they should add to their curriculum at the beginning of each grade level. The multiple categories that are considered for each grade level ensure that students aren't getting "too much, too soon".	This curriculum lacks emphasis on resources. There are no technological, environmental, or literary resources to reflect what it is giving for each grade level. While focused on what should be added at the beginning of each grade level and for students of that age, it doesn't explicitly provide an end goal for the end of the year. Does not provide listening resources for high quality examples of proper music-making for the instructor to reference. While this curriculum design allows for strong song selection, it doesn't excel in providing applications for that song in an actual lesson.
Texas Music Educator Association[2]	Well-Structured. Very rigid as far as what information should be taught and how it should be taught. This could be very beneficial to new teachers who are learning as they go. Each "TEK" provides the overall goal that is to be achieved through those objectives. Under each objective [e.g., K.4.1 (a)], there are several specific examples and instructions on how to achieve them.	Finding material for reference is made more difficult by the sporadic organization of each "strand" of material. There are no listening examples or external resources made available through the curriculum. The strict rigidity that provides structure to the teacher also limits them in the creative aspect and stops them from developing lesson materials that are ultra-specific to their own students.
Virginia Public Schools[3]	Provides plenty of quality performers and repertoire pieces for the teacher to provide their students. Lists a wide variety of instructional objectives. Shows a clear progression of learning objectives from kindergarten through high school graduation.	At times, the overview is too wordy. The information could be much more concise and clear. Requires in-depth look at the content rather than a quick reference to the material. Among the quality performers listed, there are some that are not as good. There is an apparent lack of more top-tier classically trained ensembles and artists.

[1] Davis School District. "Curriculum & Instruction." *Music Curriculum by Grade Level*, Davis School District, 25 Apr. 2018, www.davis.k12.ut.us/Page/370.

[2] Kerry Taylor. *Music Curriculum K-5*. Texas Music Educators Association, 2007.

[3] Reilly, Kevin P. *Sample Music Curriculum for Virginia Public Schools*. Commonwealth of Virginia Department of Education, 2015.

Elementary K-6 Music Curriculum

K – 6 Curriculum Grid

Grade	Rhythm	Singing and Solfege	Harmony / Form	Expressive Elements	Repertoire / Listening	Activities
Kindergarten	Maintain steady beat. Body percussion (*stomp/clap*). Understand beat and divided beat (*ta, ti-ti*).	Understand differences between speaking vs. singing. Add with Hand Signs: *do, mi, sol, and la.* Add with Hand Signs: *do-mi-sol, mi-la-sol, la-sol-mi, and mi-re-do.*	Call and Response / Echoes. 8-Measure Melodies. AB Form. Songs in major.	Dynamics: *loud or soft?* Tempo: *fast or slow?* Pitch: *high or low?*	Dumpling[i] Hey, Betty Martin[ii] Little Sally Water[iii] Lucky Locket[iv] Rain, Rain, Go Away[v]	Call and Response between Teacher and Student on text. Orff Instrumental Accompaniment with simple vocal ostinato.
1st	Add: Quarter rest. PRW: Rhythm stems and heads for quarter, eighth, and half notes (*ta-ah, ta, ti-ti*)	Understand and use head voice. Add on Staff: do, *sol, mi, and la.* Add on Staff: *do-mi-sol, mi-la-sol, la-sol-mi, and mi-re-do.* Add with Hand Signs: *do-mi-sol, sol-mi-re-do.*	Add: Vocal / Rhythmic Ostinato. Add: 8-16m. Melodies. Add: Phrase Variation Add: ABA Form Add: songs in minor.	Reinforce: Tempo Reinforce: Dynamics Add: Repeat Signs	Fais Do-Do[vi] Hop Old Squirrel[vii] Redbird Sally Go ‘Round the Sun	Movement through space with pulse, putting extra weight on the downbeat of each measure. Simple notational activities, including drawing rhythms/notes on board or paper.
2nd	Add: Half rest. PRW: Rhythmic stems and heads for quarter, eighth, and half notes **and** rests in context.	Increase resonance in the head voice. Add on Staff: *do-mi-sol, sol-mi-re-do.* Add with Hand Signs: *do’-la-sol* PRW: patterns and combinations of *do-re-mi-sol-la* using hand signs.	Add: 2 part rounds. Add: Improvised Introduction and Coda. Add: Speech Cannon Add: Rondo Form	Add: Instrumental Timbres. Add: Bar Lines to create sections. Dynamic Markings: *p* and *f*. Identify: Recurring melodic elements.	Dance Josey[viii] Great Big House[ix] Kookaburra[x] Rocky Mountain[xi] Who’s That[xii]	Circle Game – Students in circle. Walk 8 beats in, then 8 out. Students clap four times and turn around. Repeat as desired with the music. Improvised introduction and coda on instruments.

Elementary K-6 Music Curriculum

Grade	Rhythm	Singing and Solfege	Harmony / Form	Expressive Elements	Repertoire	Activity
3rd	Add: whole note and rest. Add: dotted quarter and notes. Discuss: Strong and Weak Beats. Add: Movement with speech. (*long-short-long*) PRW: Meters of 2/4, 4/4, 6/8, and 3/4. Reinforce: Playing and singing rhythms correctly.	Add on Staff: *do' and fa* Add with Hand Signs: *do-re-mi-fa-sol.* Discuss: melodic direction and contour. Experience: Pentatonic songs.	Add: 2 and 3 part rounds using voice and instruments. Add: 2 and 3 part rhythmic or vocal ostinato over melody. Add: Contrasting interlude or bridge section between phrases or sections.	Add: moveable do. Add: Musical Alphabet Add: Clefs (treble and bass). Add: Expressive Symbols I (*fermata, accent, staccato, and d.c. al fine*).	Alabama Gal[xiii] Chairs to Mend[xiv] I've Been to Haarlem[xv] New River Train[xvi] Rocky Mountain[xvii] Scotland's Burning[xviii]	Cup Game – http://www.mrsmiraclesmusicroom.com/ Line Dance Reel Game – See pg. 49 of *The Kodaly Context, Choksy*. Canon on repertoire that is canonical in nature.
4th	Add: ties and slur. Add: sixteenth notes. PRW: 9/8 and 12/8 Add: Quarter/Eighth Syncopation (*syn-co-pa*) Reinforce: Duple and Triple Meters.	Add: *ti and low la.* Add: la-based pentatonic minor. Reinforce: Pitch patterns, including *ti* and *fa.* Add on Soprano Recorder, reading on staff: *B, A, G, E, and D.*	Add: AABA form. Add: Instrumental Ostinato. Add: Question and Answer Phrases. Add: 4-Part Canon Add: Descant Add: Countermelody	Add: Expressive Symbols II (crescendo, decrescendo, abbreviations). Add: 1st and 2nd Endings. Add: Bar lines, Double Bar Lines. Add Dynamics: *pp and ff* Add Tempo: *largo and moderato.*	Brother John[xix] How Many Miles to Babylon?[xx] I'm Gonna Sing[xxi] I Saw Three Ships[xxii] Liza Jane[xxiii] O, How Lovely[xxiv] Old Brass Wagon[xxv] Old Joe Clark[xxvi] The Fountain[xxvii] Zum Gali Gali[xxviii]	Students can break into groups and create hand motions for the music. They can then perform the music with motions for each other. Two-Ring Partner Game – http://kodaly.hnu.edu/song.cfm

Grade	Rhythm	Singing and Solfege	Harmony / Form	Expressive Elements	Repertoire	Activity
5th	Add: combinations of dotted quarter and eighth note. Add: dotted sixteenth.	Add *low so*. Add on Soprano Recorder: middle C, high C, F, and F#.	Add: Theme and Variation. Add: AB – Chorus Structure	Add Dynamics: *mp and mf*. Add Symbols: *sharp, flat, and natural.* Focus: Staff Reading.	Bonavist Harbour[xxix] Haul on the Bow Line[xxx] Hava Nashira[xxxi] I Went to California[xxxii] Music Alone Shall Live[xxxiii] Watch That Lady[xxxiv]	Line Dance Game – See footnote.[4] Advanced vocal and instrumental harmonization shown in *Kodaly Method II*.[5] Advanced group ensembles with drums and vocal ostinato.
6th	Add: Triplet. Reinforce: All combinations of all rhythms and note values. Reinforce: All meters of 2, 3, 4, and 8, plus mixed meters.	Add: Melodies in C, G, D and F with key signatures. Focus: Reading diatonic major and minor melodies from staff.	Add: Chordal Accompaniment with voice and instruments. Add: Singing and playing parallel 3rds & 6ths. Add: Monophonic, polyphonic, & homophonic Add: Sonata Form. Discuss: Various style of music and singing. (*ballet, symphony, theatre.*)	Reinforce: Identification and application of all expressive dynamics, markings, and qualities. Focus: tie vs. slur. Add: *ritardando, sforzando.*	In Dulci Jubilo J'entends le Moulin[xxxv] Viva La Musica[xxxvi]	Advanced notational activity. Students can split into groups and create written music for their group and perform as an ensemble with intro, exposition, and coda. Ensembles incorporating canon, rhythmic ostinato, vocal ostinato, hand percussion, and instrument accompaniment.

[4] Gray, Quinlan X. "Song Collection for Elementary Music Repertoire." Starkville, Mississippi, 27 Feb. 2018.
[5] Choksy, Lois. *The Kodaly Method II*. Upper Saddle River, NJ: Prentice-Hall Inc. , 1999. 87.

Media, Materials, and Repertoire Resources

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"Old Joe Clark." *YouTube*, BHS Concert Choir, 10 Mar. 2012, www.youtube.com/watch?v=9SHaETChfog.

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[v] Campbell, Patricia Shehan, and Carol Scott-Kassner. *Music in Childhood: from Preschool through the Elementary Grades*. Cengage, 2014. 180.
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[vii] Campbell, Patricia Shehan, and Carol Scott-Kassner. *Music in Childhood: from Preschool through the Elementary Grades*. Cengage, 2014. 90.
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[ix] Choksy, Lois. *The Kodály Method: Comprehensive Music Education from Infant to Adult*. Englewood Cliffs, NJ: Prentice-Hall Inc., 1974. 207.
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[xii] Choksy, Lois. *The Kodály Method: Comprehensive Music Education from Infant to Adult*. Englewood Cliffs, NJ: Prentice-Hall Inc., 1974. 202.
[xiii] Choksy, Lois. *The Kodály Context: Creating and Environment for Musical Learning*. Englewood Cliffs, NJ: Prentice-Hall Inc. , 1981. 257.
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[xxiii] Campbell, Patricia Shehan, and Carol Scott-Kassner. *Music in Childhood: from Preschool through the Elementary Grades*. Cengage, 2014. 186.
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[xxvi] Ibid.
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