The Choral Literacy Crescendo: Creating a music literacy curriculum aimed at turning up the volume on music literacy proficiency of secondary level learners.

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Abstract

The lack of common music literacy curriculums in secondary choral programs has affected proficiency levels of choral students continuing into high school ensembles. Students are receiving different levels of instruction in each middle school program, and then trying to merge successfully into entry level high school ensembles at widely varying skill levels. These deficiencies prove problematic for middle school and high school directors alike. Middle school directors are faced with creating lessons for each of their ensembles, without any common threads connecting their classroom to others across the district. This in turn creates many challenges for high school directors who receive these students into a melting pot of skill levels. High school directors must then re-appropriate their ensemble time to teaching basic music literacy skills to bring students up to speed. The culminating project of this thesis is a bound student workbook that provides a Choral Music Literacy curriculum resource for teachers, and written reinforcement activities to aid students. This workbook is intended to be used as a common curriculum resource at the middle school level, assuring that all students enter high school with a common set of basic music literacy skills.
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Chapter 1
Introduction

The state of Wisconsin adopted its music standards in an effort to ensure high quality music education opportunities for all Wisconsin students. “Historically, the citizens of Wisconsin are very serious and thoughtful about education. They expect and receive very high performance from their schools. While educational needs may be similar among states, values differ. Standards should reflect the collective values of the citizens and be tailored to prepare young people for economic opportunities that exist in Wisconsin, the nation, and the world” (Nikolay, Grady, & Stefonek, 1997). The state superintendent at the time of the standards' conception led a group of professional educators, boards of education, business people, parents, and community members to devise challenging standards in twelve subject areas. The standards are benchmarked at the ends of 4th-, 8th-, and 12th-grade. Music was an included subject, most importantly, for the student benefits of receiving music instruction as part of their basic education. “Recently publicized research at the University of California-Irvine shows that structured music education enhances students’ spatial intelligence, an important element in mathematical reasoning and logic” (Nikolay et al., 1997). Music education expands student performance in many other content areas, and promotes creative thinking. The ability to think independently and creatively is an imperative skill for being successful in any workplace. Research consistently shows that music education provides a unique outlet that encourages critical thinking, and sensory stimulation that students need to develop their cognitive process at a high level.
“Obviously, all of these benefits are directly related to one’s mastery of the ways of thinking and knowing in music and to one’s ability to read and understand the nuances of meaning which it contains. This is the reason that music must be recognized as an important basic in education” (Nikolay et al., 1997). The Wisconsin Model Academic standards outline aspects of performance, composition, music analysis, and literacy. These standards comprise an impressive list of goals for our students, and a daunting task for teachers to tackle. Most choral directors barely have time to address all the nuances of performance, working tirelessly on ensemble tone, balance, literature programming, and interpretation. This is assuming that all students are already arriving with the basic skills needed to dive into the details of ensemble performance. The reality, though, is that students are showing up to entry level high school choir programs with minimal, or nonexistent, music literacy abilities.

**Statement of the Problem**

Currently, there is not, nor has there ever been, a common choral music literacy curriculum at the secondary level in the Kenosha Unified School District (KUSD). This is a common problem in district music programs everywhere. “I have come to realize that many music programs do not have a written curriculum. When I ask student teachers to come to their student-teaching seminar with a copy of the district music curriculum, very few are able to do so. Most of them report that their cooperating teacher said that the curriculum is ‘in his head.’ There is a great need for taking the curriculum that is in the head of many music teachers and creating a music curriculum
This lack of uniformity has caused middle school choral students to enter high school programs with widely varying levels of ability and skill sets, thus greatly affecting the time spent during rehearsals to re-teach concepts, and bring all students to a level of proficiency by high school graduation. Henry and Brittain (2001) discuss a study that showed “Research measuring students’ knowledge of musical notation and terminology consists of tests requiring students to demonstrate musical literacy through performance tasks such as sight reading. Sight-singing studies in particular have revealed minimal competency by individual students” (p.47).

Besides the varying skill levels facing choral music teachers at the secondary level, we also are experiencing shortened class times. “The problem confronting class music teachers in secondary school is how to effectively and efficiently equip students with the appropriate music literacy skills needed to successfully complete senior school music, given the constraints of reduced teaching time, lack of continuity, and divergent student entry skills and abilities” (Lowe, 2012, p. 6). While many “core” subjects run on a block schedule, affording ample amounts of time for teaching those subjects, choral music falls in the “elective” category. Electives are often allocated shorter time slots during the school day, with many schools only allowing 30-40 minutes for a class period, and sometimes only a few times per week. This presents another problematic layer to consider when implementing music literacy teaching into the choral classroom. How much time can you spend teaching literacy when you have a concert to prepare? “Because most secondary-level music instruction takes the form of performance ensembles, it is possible that non-performance goals may receive less attention when
balanced against the performing demands of most secondary school ensembles.”  
(Henry & Brittain, 2002, p. 44)

The task of delivering a thorough music education at the middle level seems an insurmountable one. “Secondary school music teachers are facing the increasing problem of diminishing class time in an increasingly crowded curriculum. However, music teachers are still expected to produce musically literate students potentially capable of undertaking post-compulsory music courses in upper secondary school” (Burke, 2007). This has also fostered an increasing problem among new teachers, student teachers, and substitutes, who are forced to come into programs without guidelines or curricula to help them organize the sequence of their instruction. The lack of a common curriculum has created a feeling of “being on an island” amongst the choral music staff, as colleagues cannot be used as resources if individual teachers create their own materials, and teach them at different times throughout a student’s middle school career.

This deficiency is particularly evident when new teachers enter the district and seek assistance with curriculum materials. “When all teachers are involved in the process, the discussions they have during curriculum writing help them understand what is important to teach at each grade level. New teachers entering the school system will have a clear picture of what they should teach as well” (Odegaard, 2009, p.5). KUSD middle schools also experience high levels of transiency and poverty within the student population greatly affecting the resources available to them outside of the classrooms.
Looking through an even broader lens, the available technology at each school must also be at the forefront of discussion when planning new curriculum. We must also take into consideration students who transfer between schools, or join the choral program as new students late in their school careers. Music educators must find time to understand what skills these students possess, and devise a way to bring them up to speed if necessary.

Despite great effort, it is inevitable that some students fall through the cracks. “Music teachers are some of the busiest, most over-worked people in any profession” (Newell, 2008). Bringing together large groups of students at varying music literacy skill levels, and then attempting to individualize instruction off the cuff spells sure disaster. “In public school music programs, music educators, often working with a great number of students, have little time for adequate preparation and instruction, especially with upcoming performances, musicals, festivals, and contests. Teachers must make tough decisions about content material, prioritizing how and when certain standards will be addressed” (Brown, 2003).

A common curriculum for choral music literacy within KUSD would ensure a level playing field of music knowledge for all students, thus dramatically reducing the time spent teaching basic skills in entry level high school ensembles. The impact of such a curriculum on ensemble teaching and learning has infinite possibilities. If less time is being spent teaching literacy skills, more time is being spent on musicianship, interpreting the text, and foreign language skills.
Purpose of the Project

The purpose of this project is to develop a choral music literacy curriculum that will provide consistency throughout choral classrooms in KUSD in teaching and learning. The curriculum will not only provide a visual resource with reinforcement exercises for students, but also create common planning and support for teachers. Particularly, this will be an invaluable resource to new staff and substitutes alike, and will align choral music classrooms with state and district standards. My goal is to create a bound classroom resource for each student that stays at school and is used daily.

Not only will a common curriculum strengthen musicianship and literacy amongst our students, but it will also reinforce the importance and academic worth of performance-based instruction to our administration, parents, and other stakeholders. “Putting in the extra time to develop a well thought out curriculum and assessments will give you direction in your teaching, reduce discipline problems, engage students, and prove the longevity of your program to your administration” (Odegaard, 2009, p.7).

Developing a music literacy curriculum produces stronger musicians that will foster stronger ensembles, as well as build lasting working relationships with colleagues. “Working together with other music staff members in creating a curriculum is a great learning experience. All teachers involved in curriculum writing bring new ideas and teaching approaches to the table. The discussions enrich you as a teacher and create a cohesive staff” (Odegaard, 2009, p.9).
Guiding Questions

1. Is there a need for a district-wide Choral Music Literacy curriculum at the secondary level?

2. What basic literacy skills do high school choral directors expect incoming freshman to know?

3. Can a district-wide Choral Music Literacy curriculum be devised that also upholds the Wisconsin State Music Standards?

Summary

Initial topics to be addressed in the literature review will be based on research, choral journals, music curriculum writing resources, and the Wisconsin State Music Standards. I will be discussing the concepts and material the standards require to be taught, as well as the reasoning behind the order in which we choose to teach those concepts. I will also be analyzing survey responses provided by local high school choral directors, to determine what skills should be taught at the middle level to adequately prepare students for choral singing in high school.
Chapter 2

Literature Review

Importance and Need for Music Literacy Curriculums

In education today, every skill taught in the classroom must be connected to a standard or benchmark to validate its importance to a given curriculum. Music has long been considered an “elective” course, or rather a subject not considered as a “core” fundamental such as Math and English. “Music educators in K-12 education have continually been fighting for a place at the curriculum table” (Hickey, 2016). While it is undoubtedly beneficial to have lessons founded on standards, sometimes the meaning of standards and curriculum can be easily confused. “It is important to understand that the Standards themselves are not a curriculum. A middle school principal recently told me that she evaluated the band director in her building in the same way that she evaluates all the teachers in the building. She said, ‘I watch her teach and then compare what I saw to the curriculum to verify that instruction is appropriate” (Conway, 2002, p. 57).

While this seems like a logical way of thinking, we must ask what happens in situations where music curriculums in the standard sense of the word don’t exist? In the situation that this article discusses, we learn that not only does the district not have a curriculum, but the administrator confuses the state standards for a curriculum. “My response was, ‘Great, so you have an instrumental curriculum?’ The principal paused for a considerable amount of time and then said; Well, we do not have a curriculum document for music, but I follow the state frameworks” (Conway, 2002, p. 57). It is
understandable that administrators cannot be experts in every field, and naturally are more immersed in the core subject areas on a daily basis. Their music knowledge is many times slim to none. When a music curriculum does not exist, administrators rely on national, state, and even local standards as a means of measuring a teacher’s effectiveness in the classroom, as well as a student’s level of proficiency in the subject matter. This simply does not suffice as a means of replacement for a curriculum. “The point is, some people assume that state guidelines and the National Standards are in themselves a curriculum. They are not” (Conway, 2002, p. 57). Music Literacy curriculums are lacking at the secondary level, which is affecting teaching, student learning, and administrative understanding of the subject matter being taught.

We must clearly define the terms these articles discuss, the first and arguably most important is Music Literacy. What does it mean to be musically literate? The National Association for Music Education (NAFME) states that a musically literate person is able to understand and engage with music in a number of different ways, including the creative, responsive, and performative artistic processes. He or she is able to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. A unifying theme throughout the literature I collected is that music literacy skills prove beneficial to cross-curricular learning. “Musical literacy is tied to language development, which is reflected in the way that young children learn to distinguish phonemes through rhyming. Playing and studying music further aids pattern recognition, a skill that is helpful for students as they move into more complicated math courses” (Blake, 2016).
It is hard to imagine why Music Literacy curriculums are not the standard in districts across the country, as these skills are invaluable to student development. It seems absurd to think that literacy in one subject functions differently than that of another. “Imagine an English classroom in which students are taught to speak and listen to the language, but are not taught to read or write. Does it sound improbable? Now think of a place where students are taught to sing songs from rote and listen to music, but are not taught the basic skills of reading and notating music?” (Brown, 2003)

In my opinion, this article hits the nail squarely on the head. Literacy is a major component of any subject area. There is no need to reinvent the wheel, but there is a need to oil the mechanicals that make the wheel turn. Broudy (1981) writes, “It is only when subject matter is repeatedly encountered in a wide variety of materials that it becomes part of the very structure of the mind” (p. 575). The workbook that this project sets forth to create, will be a resource of information that students will repeatedly encounter, thus affording them the opportunity to apply the acquired knowledge to their choral literature for performance.

The literature has uniformly reinforced the need for Music Literacy curriculums at all levels. We make a dangerous assumption that students are receiving the same education at every school throughout a district, but the reality is that where a curriculum is lacking, the students are suffering the consequences. “This (curriculum) creates a consistent learning environment across a school district so that when students transfer to other schools, they are able to continue with their music education in a similar fashion
as at the last school they attended” (Odegaard, 2009, p. 7). Consistency is key in helping students to recognize and achieve their full potential.

**Defining “Curriculum”**

“Curriculum scholars spend much of their time and energy trying to understand what a curriculum is. Historically, scholars have disagreed regarding a working definition of ‘curriculum’ (Conway, 2002, p. 54). Oftentimes the idea of curriculum differs between what administrators view as a curriculum document, and what teachers view as a curriculum document. The few times I have served on curriculum writing committees, the committee was charged with creating a document that outlined the standards, along with what skills a student would have to display to demonstrate proficiency in that standard. It was always a concise document in the form of a figure or table that made very general statements regarding the standards already in place.

The constant discussion amongst the teachers developing these documents centered around the fact that the document did not help teachers with the planning and execution of lessons that would support the standards, thus eliminating any benefit of the so-called ‘curriculum.’ The teachers longed for tangible materials and resources to be put to practical use in their daily teaching. What our secondary educators and students need does not fit into a one-page grid.

Lizabeth Wing (1992) discusses this topic in the *Handbook of Research on Music Teaching*. She explains, “There is no ‘method’ of curriculum discovery, any more than there is a method of exploring the jungle or falling in love. There is just understanding
something about jungles, love, and school curricula, and the use of a motley collection of skills, disciplines of thought and ideas to make progress in them. There is no ‘conceptual system’ to guide the decision-making”. Teachers and students alike should not be confined to an administrative definition of curriculum. “Good teachers do not follow a restrictive sequence; rather, they adjust their teaching to the needs of a specific context. Real classrooms are multi-dimensional, and forcing curriculum into a linear model is a compromise” (Conway, 2002, p. 56).

Merriam-Webster’s definition of ‘curriculum’ is; the courses offered by an educational institution. This is quite a general definition that makes no mention of standards, linear documents, or the like. Jan van den Akker expands on this definition, saying that, “When there is a myriad of definitions of a concept in the literature (as with curriculum), it is often difficult to keep a clear focus on its essence. The Latin word ‘curriculum’ refers to a ‘course’ or ‘track’ to be followed. in the context of education, where learning is the central activity, the most obvious interpretation of the word curriculum is then to view it as a course or ‘plan for learning’ (cf. Taba, 1962). This very short definition (reflected in related terms in many languages) limits itself to the core of all other definitions, permitting all sorts of elaborations for specific educational levels, contexts, and representations"

By the most basic definition, a curriculum should serve to satisfy the needs of students and teachers. Teachers need organized and substantial materials for their lesson plans, and students need skill reinforcement activities that make sense to them. This combination will cultivate a useful and successful curriculum. A Choral Music
Literacy curriculum at the secondary level will ensure that students aren’t experiencing a gap in music education during their most formative years. “To summarize the situation succinctly, if we want to guide our students onto personal paths to lifetime involvement in and support for music, we need to ensure that their music education begins early and continues throughout their K-12 career, even after music becomes elective at the secondary level” (Shuler, 2011, p. 9).

Standards-based curriculum has been adopted in every core subject. It seems counter-intuitive to approach music literacy teaching in any other way. Branscome (2005) reminds us that:

Music, like every other subject, has its elements, sequences, goals, and objectives. However, in the fledgling days of public education, music was of considerably lower priority, and the needs and concerns of the new colonists focused primarily on founding a new society. Since that time, however, the value of music educations for all children has been promulgated and accepted among education administrators and policymakers through various developments, implementations, changing psychologies, and justifications for the need for every child to be educated in the arts. (p.18)

Establishing a common curriculum has positive impacts on teacher planning, student learning, and the cultivation of administrative and parental support. “By having a standards-based curriculum in place, teachers demonstrate to administrators that they are current with education ideals and that the music program is as educationally sound
as other subjects. When or if budget cuts occur, the music program is secured through the curriculum” (Odegaard, 2009, p. 8).

**Wisconsin State Music Standards**

Educational standards serves as learning goals. According to Henry and Brittain (2002), “Music literacy is a long-standing goal of music education. The ability to read and respond to musical notation and terminology is among the primary reasons for music education at the elementary and secondary levels” (p. 45). Henry and Brittain (2002) go on to explain what it means to be musically literate at the secondary level by referencing the skills of “...reading and notating music, listening to, analyzing, and describing music. More specifically, students in grades 9-12 are considered ‘proficient’ if they can demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used” (p. 45).

The Wisconsin state standards document itself addresses the misconceptions surrounding definitions of standards and curriculum. Where, as discussed earlier, some administrators see standards and curriculum as interchangeable terms, the state standards committee disagrees. “Standards are statements about what students should know and be able to do, what they might be asked to do to give evidence of learning, and how well they should be expected to know or do it. Curriculum is the program devised by local school districts used to prepare students to meet standards.” (Nikolay et al., 1997) According to the Wisconsin standards, a curriculum consists of activities and lessons at each grade level, as well as instructional materials and techniques.
Standards define what is to be learned at certain points in time from a broader perspective, whereas curriculum specifies the details of daily teaching at the local level.

Music Literacy is a major component of the Wisconsin standards, outlining 33 benchmarks for music literacy in general, instrumental, and choral content areas from K-12th grade. “Much like letters and words in a novel or a poem, music notation represents another language or symbolic system of communication. Unlike the written or spoken word, music and music notation transcend the boundaries of countries and cultures. Reading and notating music gives the students access to a vast body of contemporary and historical music literature, as well as to a unique mode of personal expression” (Nikolay et al., 1997). The Wisconsin State Music Standards deem the following as benchmarks for all choral students by high school graduation:

- E.8.5 Read notation sufficiently to perform simple melodies or rhythms accurately after practice
- E.8.6 Use a system (syllables, numbers, or letters) to sight-read simple melodies in both the treble and bass clefs, accurately and expressively, with a level of difficulty of two on a scale of one to six*
- E.8.7 Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression
- E.8.8 Use standard notation to record musical ideas
- E.12.4 Demonstrate the ability to read a vocal score of up to four staves by describing how the elements of music are used
● E.12.5 Sight-read, accurately and expressively, music with a level of difficulty of three on a scale of one to six*

● E.12.6 Interpret nonstandard notation symbols used by some 20th century composers

● E.12.7 Demonstrate the ability to read a full vocal score by describing how the elements of music are used and explaining all transpositions and clefs

● E.12.8 Sight-read, accurately and expressively, music with a level of difficulty of four on a scale of one to six*
Chapter 3

Project Criteria

Restatement of Purpose

The purpose of this project was to develop a middle school choral music literacy curriculum that would provide consistency throughout choral classrooms in KUSD in teaching and learning. The focus of the project was to identify the skills needed to thrive in high school choral ensembles and create a bound workbook for daily student use. To achieve the desired outcome, I researched curriculum and standards in the state of Wisconsin, and then reflected on my own practices and experiences in the middle school choral classroom. To answer the guiding questions put forth, I started by compiling a survey via Google forms to collect responses from high school choral directors.

High School Choral Director Survey

The first task was to reach out to high school choral directors in Wisconsin to try to better understand what they expect incoming freshman to know, and identify whether there is indeed a need for a music literacy curriculum in middle school. Out of eleven responses, it was the unanimous response of “YES” when asked, “Do you feel that teaching Choral Music Literacy in middle school (junior high) ensembles is important for students to be able to continue into high school ensembles?” In response to why a literacy curriculum is important at the middle level, Polly Amborn, director of Choral activities at Tremper High School in Kenosha says that, “When students understand the
music they’re preparing, they can have a better connection to it. That connection will lead the students to singing with more confidence. We want singers to be prepared to be successful in any ensemble they may be involved in, and basic terminology and understanding of how to read a choral score will help that happen.”

Several directors drew parallels between being literate in reading, and being musically literate. Derek Machan, choral director at Waterford High School addressed this by posing the question, “Can you imagine a school allowing there not to be a word literacy component?” Kristen Singer, choral director at Harborside Academy agrees, “Teaching music theory to middle schoolers is tough. We expect them to read before we've taught them the alphabet. So many students can learn by ear and may blindly look at the music, but teaching students how to read and recognize note values, pitches, time signatures . . . the whole lot, is crucial. I want my students to be able to communicate with me about their music using proper terminology, and have an understanding of what the composer intended for each piece we study. Any teaching of this will benefit high school directors and will aid in the high school choirs being able to perform a vast repertoire of work that may be at a higher level of difficulty.”

What struck me as the most interesting finding of the survey was that 5 out of the 11 responses received indicated that the responder’s district did indeed have a music literacy curriculum in place at their middle schools. This was surprising to me, as I could not obtain curriculums from these districts at the onset of my research. Through further discussion, it turns out that those five responders had varying definitions of ‘curriculum’. In reality, only one of their districts had an actual common curriculum. The
other four just knew that some sort of literacy skills were being taught sporadically in their middle schools, but there was no district curriculum aligning any sort of common standards-based teaching. Bridget Duffy-Ulrich, Oshkosh North HS choral director explains, “We are working towards developing consistency in our district across our middle schools. The teachers feel they have little to no resources to develop a curriculum.”

One thing agreed on by all, whether or not their district had any common curriculum in place, was that the implementation of a common choral music literacy curriculum at the middle level, would be vastly beneficial to their high school programs. While the responses was resoundingly positive, there were concerns brought up regarding roadblocks that may make the process of creating curriculum hard for some districts. Derek Machan points out that, “Absolutely it would benefit. The first thing you’d have to see, though, is administrations devoting more time and resources to middle level teachers. Honestly, if students can read, then performances and performance prep becomes MUCH easier. But lacking the proper time to address the literacy is killing middle level teachers... even elementary teachers, for that matter.” John Choi, choral director at Indian Trail High School and Academy agrees that the time constraints placed on teachers does prove to be problematic, “In our district time is extremely limited and a huge focus on performance will negatively affect teachers. Lack of planning time really makes this difficult.”

Matt Wanner, vocal music director at Muskego High School, believes it is well worth the time it takes to develop and implement a common curriculum at the middle
schools. His district, Muskego-Norway, does have a formal music literacy curriculum in place, and the high school ensembles are benefiting greatly from the efforts. Matt says that, “Music is learned faster, which adds to the motivation of the singers to do anything you would like to do. When students feel as though they have a skill/knowledge, it positively affects everything in the classroom.”

Having established that the implementation of a common choral music literacy curriculum in middle school would have positive effects on high school ensemble singing, the next step was to identify what skills should be addressed. The skills most desired of incoming freshman by their high school directors was also identified through the survey as:

- Sight-singing/Solfeggio
- Note reading and note values
- Rhythm reading
- Terminology and Symbol recognition

**Expert Review**

Based on my own experiences as a middle school choral director, and taking into consideration the responses received from colleagues, I created a pilot Choral Music Literacy workbook. I compiled a variety of exercises to address each of the topics identified as top priorities by the high school directors surveyed. When designing the workbook, I took into consideration the time constraints that most middle school choral directors face, and chose exercises that could be done in concise pieces, either daily or
weekly. Upon completion, I shared the pilot workbook with three local choral directors for expert review. Pauline Amborn, a 28 year KUSD veteran, is director of the Tremper High School choirs, but spent her first 13 years teaching choral and general music at Bullen Middle School. She is an active member of the Wisconsin Choral Director’s Association, as well as a former “Teacher of the Year” recipient in KUSD for her outstanding work in music education. Beth Herrendeen Smith has been teaching music in KUSD for 25 years, spending four of those year in Elementary general music, and the other 21 in the middle school choral classroom. She currently heads the choral program at Mahone Middle School in Kenosha. Kristen Singer, director of the Harborside Academy choirs, has been formally involved in music education for 8 years, both in music directing theatre productions, as well as in the choral classroom at the middle and high school levels.

All three directors were thrilled to see a classroom resource that focused on literacy in vocal music. Polly emphasized the importance of teaching literacy in middle school choral ensembles, saying that in order to be a successful member of a high school choral ensemble, it is imperative to build basic sight reading skills in middle school. Polly felt that students not having a deep understanding of the music they hold in their hands renders that music as a mere prop. After reviewing the pilot workbook, Polly described the resource as an invaluable tool for middle school choral teachers. In Polly’s opinion, not only does the workbook offer skill reinforcement to students, but also provides teachers across the district with a common thread connecting their classrooms, where they otherwise may feel as though they are alone in their lesson
planning. Polly pointed out that most middle school students she observes lack score reading knowledge, as many have not had experience using octavos in elementary music classes. She mentioned that she would like to see the workbook include score reading practice in reference to being able to identify measure numbers, SATB vocal line recognition, as well as common score markings such as breath marks.

In reviewing the pilot workbook, Kristen Singer thought there would be many benefits to using the resource as part of a daily music theory “warm-up”. She indicated that having this resource would make it possible to bring students’ theory understanding to a broader level, moving it beyond just the piece they are working on at the time, and giving them the tools to apply their knowledge freely. Kristen was especially complimentary to the section of the workbook that focused on sight singing exercises. She appreciated the basic level in which the exercises start, as she indicated that many of her middle schoolers come to her with little to no knowledge of what sight singing is, and this gives them a solid place to start, regardless of their background knowledge. Kristen was interested in seeing any assessments that I have used being included in the workbook in the future.

As a current middle school choral director, Beth Smith was able to use this pilot workbook in her classroom at Mahone Middle School during 1st quarter this year. Beth had her students doing exercises out of the workbook a few times a week, as part of their warm-up routine. Beth reported that the kids took great pride in being able to say they were learning how to read music, as opposed to just learning how to sing. Beth also enjoyed that the workbook allowed students to work at their own pace, offering
many opportunities for differentiation. Students who needed extra help, could take advantage of the teacher-guided activities, while more advanced students could demonstrate their proficiency by creating their own original exercises to share with the class. While implementation of the workbook was an overall success, Beth was in agreement with Polly that she would most like to see a revision of the workbook include emphasis on score reading skills.
Chapter 4
The Project: Choral Music Literacy Workbook

Based on the responses received from Wisconsin choral directors, as well as my personal experiences and research, I developed a Choral Music Literacy workbook. I shared this resource with three choral colleagues in my district to expertly review. They suggested revising the workbook to include teaching materials specific to score reading skills, as well as the inclusion of assessments.

While I shared their views that the addition of score reading materials would add many benefits, ultimately I decided that I needed more time to be able to research and develop significant resources to include. I was able to revise the pilot workbook to include singing assessments, as well as written assessments for teacher use. This allows for teachers to keep one version of the workbook for themselves that includes the assessments for later printing, but allows them to provide students with a workbook of the daily activities without assessments.

After creating the revised version of the pilot workbook, I sat down with my advisor, Dr. Corinne Ness, to further discuss its content. Dr. Ness suggested omitting any reproducible worksheets that were copyrighted, and replacing them with original worksheets that accomplished the same goals. The Choral Music Literacy workbook can be found in its entirety in Appendix A.
Chapter 5
Discussion, Limitations, and Implications

Overview

I created a Choral Music Literacy workbook based on the survey responses of Wisconsin High School choral directors. Through my own experience as a middle school choral director, as well as extensive research, I determined that there was a lack of common curriculum addressing music literacy skills. I found this to be a deficiency in the middle school choral classrooms of not only Kenosha Unified, but many districts across the state. The pilot versions of the workbook were reviewed by several experts in the field.

Conclusion

The Choral Music Literacy workbook contributes to the field of Choral Music by providing teachers and students with a common resource, where one did not previously exist. Teachers who were once tasked with creating music theory lesson plans, or perhaps not incorporating theory into their teaching at all, now have a resource to make their planning and implementation easier. Most importantly though, is that this workbook can tie together classrooms across the district, giving them a common curriculum to collaboratively plan. Further implementation of this curriculum could potentially become a topic of staff professional development in the future. Furthermore, teachers can use this workbook as a means to track student achievement, possibly
incorporating its implementation into their Professional Learning Communities, Student Learning Objections, classroom SMART goals, or Professional Development Plans.

**Limitations**

While there were vast benefits provided by the creation of the Choral Music Literacy workbook, there were also some limitations that became evident upon its pilot implementation. As mentioned earlier, the workbook was created based upon survey responses of several high school choral directors. The directors surveyed, however, were all from Wisconsin, and the standards addressed were Wisconsin State Standards. It is possible that other states may face different challenges, or may find themselves needing a differing variety of skills addressed in their middle school choral classrooms. The workbook would need to be revised by each state based on their standards and individual needs. Additionally, much discussion needs to be dedicated to identifying each individual district’s definition of “curriculum”. The widely varying definitions have a great impact on the planning and implementation of a resource such as this workbook. In the future, the first priority of a district looking to implement or develop their own resource should be collaborating to define the role of a curriculum in their district.

**Implications and recommendations**

Based on recommendations for improvement by expert reviewers, I would continue research to aid in developing a score reading section for inclusion in a future
version of the Choral Music Literacy workbook. I would also recommend that any original worksheet creations be inputted into Finale for a professional finish. Ideally, the final classroom resource to be implemented would also include reproducible worksheets already available to the district. Additionally, a future version of the literacy curriculum may be accompanied by an audio resource of listening examples, as well as aural skills exercises.
References


On December 1, 2016.


Appendix A
CHORAL LITERACY WORKBOOK

This book belongs to:

Created By Rita Gentile
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Example: Key of C Major

Write down all three note representations for the following melodic phrases:

No. 1

No. 2
VOCABULARY

Accelerando:

Accent:

Accompaniment:

Adagio:

Allegro:

Alto:

Andante:

Arranger:
Dissonance:

Fermata:

Flat:

Forte:

Fortissimo:

Key Signature:

Legato:

Lento:
Mezzoforte:

Mezzopiano:

Moderato:

Natural sign:

Pianissimo:

Piano:

Presto:

Repeat Sign:
Tempo:

Tenor:

Time Signature:

Treble Clef:

Unison:
1 whole note equals

2 half notes equal

4 quarter notes equal

8 eighth notes equal

16 sixteenth notes.
Date: __________________  Name: __________________

**Note Value**

**Value:**

- This is a __________ note.  It lasts for ___ beats.
- This is a __________ note.  It lasts for ___ beats.
- This is a __________ note.  It lasts for ___ beat.
- This is a __________ note.  It lasts for ___ beat.

**Pitch:**

Draw 8 notes on the correct line or space on the treble staff:

whole notes on A

```
\begin{figure}
\begin{center}
\begin{tikzpicture}
  \tkzDrawMusicStaff[lines=8, staffline=4, staffwidth=3, staffsize=1, staffspace=1,  stafflinearound=4, stafflinearound=4, stafflinearound=4, stafflinearound=4](0,0)
  \tkzDrawMusicNotes[notes=quarter, staff=4](0,0)
\end{tikzpicture}
\end{center}
\end{figure}
```

half notes on G

```
\begin{figure}
\begin{center}
\begin{tikzpicture}
  \tkzDrawMusicStaff[lines=8, staffline=4, staffwidth=3, staffsize=1, staffspace=1,  stafflinearound=4, stafflinearound=4, stafflinearound=4, stafflinearound=4](0,0)
  \tkzDrawMusicNotes[notes=half, staff=4](0,0)
\end{tikzpicture}
\end{center}
\end{figure}
```

quarter notes on F

```
\begin{figure}
\begin{center}
\begin{tikzpicture}
  \tkzDrawMusicStaff[lines=8, staffline=4, staffwidth=3, staffsize=1, staffspace=1,  stafflinearound=4, stafflinearound=4, stafflinearound=4, stafflinearound=4](0,0)
  \tkzDrawMusicNotes[notes=quarter, staff=4](0,0)
\end{tikzpicture}
\end{center}
\end{figure}
```

eighth notes on B

```
\begin{figure}
\begin{center}
\begin{tikzpicture}
  \tkzDrawMusicStaff[lines=8, staffline=4, staffwidth=3, staffsize=1, staffspace=1,  stafflinearound=4, stafflinearound=4, stafflinearound=4, stafflinearound=4](0,0)
  \tkzDrawMusicNotes[notes=eighth, staff=4](0,0)
\end{tikzpicture}
\end{center}
\end{figure}
```
## Music Math - Level 1
(Add the beats)

<table>
<thead>
<tr>
<th>Notes</th>
<th>Rests</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. (\frac{1}{4} + \frac{1}{4}) = ___</td>
<td>11. (\frac{1}{8} + \frac{1}{8}) = ___</td>
</tr>
<tr>
<td>2. (\frac{1}{2} + \frac{1}{2}) = ___</td>
<td>12. (\frac{1}{4} + \frac{1}{4}) = ___</td>
</tr>
<tr>
<td>3. (\frac{1}{8} + \frac{1}{4}) = ___</td>
<td>13. (\frac{1}{8} + \frac{1}{8}) = ___</td>
</tr>
<tr>
<td>4. (\frac{1}{2} + \frac{1}{8}) = ___</td>
<td>14. (\frac{1}{8} + \frac{1}{4}) = ___</td>
</tr>
<tr>
<td>5. (\frac{1}{4} + \frac{1}{2}) = ___</td>
<td>15. (\frac{1}{4} + \frac{1}{4}) = ___</td>
</tr>
<tr>
<td>6. (\frac{1}{4} + \frac{1}{4}) = ___</td>
<td>16. (\frac{1}{8} + \frac{1}{8}) = ___</td>
</tr>
<tr>
<td>7. (\frac{1}{2} + \frac{1}{8}) = ___</td>
<td>17. (\frac{1}{8} + \frac{1}{8}) = ___</td>
</tr>
<tr>
<td>8. (\frac{1}{4} + \frac{1}{2}) = ___</td>
<td>18. (\frac{1}{4} + \frac{1}{4}) = ___</td>
</tr>
<tr>
<td>9. (\frac{1}{4} + \frac{1}{4}) = ___</td>
<td>19. (\frac{1}{8} + \frac{1}{8}) = ___</td>
</tr>
<tr>
<td>10. (\frac{1}{8} + \frac{1}{8}) = ___</td>
<td>20. (\frac{1}{4} + \frac{1}{4}) = ___</td>
</tr>
</tbody>
</table>
Musicians count rhythms in various ways. One common way to count rhythm uses numbers.

When clapping and counting a rhythm with rests, whisper the count but do not clap. Remember, rests are the symbol for silence.

**RHYTHM WORD SEARCH**

Find the following hidden rhythm words.

- bar line
- beat
- measure
- notate
- note
- quarter
- rest
- rhythm
- time signature
- whole
- meter

```
Y O J H K U O W D V Y W K E L
R E B A R L I N E M U H T Z J
M R W S X T N S Q T S O E K A
P E R U S V R I B U E L R B W
W P T E G U B N E T A E H V M
X P R E H F N N A M N R Y I X
O A M S R L X T T W O J T M B
L Z R U M X O F Z Z T V H E U
G V Y S W N N N F O E B M G R
I Z Q M E A S U R E V N Y V C
L T I M E S I G N A T U R E G
G A H G E V Q R S X E H Z V S
```
RHYTHMS TO READ

Write in the counting below the notes as shown and then clap and count aloud each of the following rhythms. Check the time signature before you clap and count each example.

Note and Rest Value Review

| \( \frac{1}{4} \) | 1  |
| \( \frac{1}{2} \) | 2  |
| \( \cdot \) | 4  |

1. \( \frac{4}{4} \)

2. \( \frac{4}{4} \)

3. \( \frac{4}{4} \)

4. \( \frac{3}{4} \)

5. \( \frac{3}{4} \)

6. \( \frac{2}{4} \)

7. \( \frac{5}{4} \)

8. \( \frac{7}{4} \)

9. \( \frac{4}{4} \)

10. \( \frac{4}{4} \)
Count the Following Rhythms

1. \(\frac{3}{4}\) d d d d d d d d

2. \(\frac{3}{4}\) d d d d d d d d

3. \(\frac{3}{4}\) d d d d d d d d

4. \(\frac{4}{4}\) d d d d d d d d

5. \(\frac{4}{4}\) d d d d d d d d

6. \(\frac{2}{4}\) d d d d d d d d

Count the Following Rhythms and Add Bar Lines

7. \(\frac{3}{4}\) d d d d d d d d

8. \(\frac{4}{4}\) d d d d d d d d
Count the Following Rhythms

1. \( \frac{3}{4} \quad \underline{d\ d\ d\ d\ d\ d\ d\ d} \)

2. \( \frac{4}{4} \quad \underline{d\ d\ d\ d\ d\ d\ d\ d} \)

3. \( \frac{4}{4} \quad \underline{d\ d\ d\ d\ d\ d\ d\ d} \)

4. \( \frac{4}{4} \quad \underline{d\ d\ d\ d\ d\ d\ d\ d} \)

5. \( \frac{4}{4} \quad \underline{d\ e\ d\ e\ d\ d\ d\ d} \)

6. \( \frac{4}{4} \quad \underline{d\ e\ d\ e\ d\ d\ d\ d} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{3}{4} \quad \underline{d\ d\ d\ d\ d\ d\ d\ d} \)

8. \( \frac{3}{4} \quad \underline{d\ e\ d\ e\ d\ e\ d\ d} \)
Count the Following Rhythms

1. \( \frac{2}{4} \)

2. \( \frac{2}{4} \)

3. \( \frac{3}{4} \)

4. \( \frac{4}{4} \)

5. \( \frac{4}{4} \)

6. \( \frac{4}{4} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{2}{4} \)

8. \( \frac{3}{4} \)
Count the Following Rhythms

1. \[
\begin{array}{c}
\text{\(\frac{4}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

2. \[
\begin{array}{c}
\text{\(\frac{2}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

3. \[
\begin{array}{c}
\text{\(\frac{2}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

4. \[
\begin{array}{c}
\text{\(\frac{4}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

5. \[
\begin{array}{c}
\text{\(\frac{4}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

Count the Following Rhythms and Add Bar Lines

6. \[
\begin{array}{c}
\text{\(\frac{3}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

7. \[
\begin{array}{c}
\text{\(\frac{3}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]

8. \[
\begin{array}{c}
\text{\(\frac{2}{4}\)} \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\cdot \cdot \cdot \cdot \\
\end{array}
\]
Count the Following Rhythms

1. \( \frac{2}{4} \)

2. \( \frac{2}{4} \)

3. \( \frac{3}{4} \)

4. \( \frac{3}{4} \)

5. \( \frac{4}{4} \)

6. \( \frac{4}{4} \)

---

Count the Following Rhythms and Add Bar Lines

7. \( \frac{4}{4} \)

8. \( \frac{3}{4} \)
Count the Following Rhythms

1. \( \frac{4}{4} \) 0 0

2. \( \frac{4}{4} \)

3. \( \frac{4}{4} \)

4. \( \frac{4}{4} \)

5. \( \frac{4}{4} \)

6. \( \frac{4}{4} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{4}{4} \) 2 2

8. \( \frac{4}{4} \)
Count the Following Rhythms

1. \( \frac{2}{4} \)

2. \( \frac{3}{4} \)

3. \( \frac{4}{4} \)

4. \( \frac{5}{4} \)

5. \( \frac{6}{4} \)

6. \( \frac{7}{4} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{3}{4} \)

8. \( \frac{3}{4} \)
Count the Following Rhythms

1. \[ \frac{2}{4} \] 

2. \[ \frac{3}{4} \] 

3. \[ \frac{3}{4} \] 

4. \[ \frac{4}{4} \] 

5. \[ \frac{4}{4} \] 

6. \[ \frac{3}{4} \] 

Count the Following Rhythms and Add Bar Lines

7. \[ \frac{4}{4} \] 

8. \[ \frac{2}{4} \]
Count the Following Rhythms

1. \[ \begin{array}{cccc}
\text{\(\frac{3}{4}\)} & d. & 1 & d. & 1 & d. & 1 & d. & 1
\end{array} \]

2. \[ \begin{array}{cccc}
\text{\(\frac{4}{4}\)} & d. & 1 & d. & 1 & d. & 1 & d. & 1
\end{array} \]

3. \[ \begin{array}{cccc}
\text{\(\frac{4}{4}\)} & d. & \text{-} & d. & \text{-} & d. & \text{-} & d. & 3 & 1
\end{array} \]

4. \[ \begin{array}{cccc}
\text{\(\frac{3}{4}\)} & d. & 1 & d. & 1 & d. & 1
\end{array} \]

5. \[ \begin{array}{cccc}
\text{\(\frac{4}{4}\)} & d. & \text{-} & d. & \text{-} & d. & \text{-} & d. & 1 & 1
\end{array} \]

6. \[ \begin{array}{cccc}
\text{\(\frac{4}{4}\)} & d. & \text{-} & d. & \text{-} & d. & \text{-} & d. & 1 & 1
\end{array} \]

Count the Following Rhythms and Add Bar Lines

7. \[ \begin{array}{cccc}
\text{\(\frac{4}{4}\)} & d. & 1 & d. & 1 & d. & 1 \end{array} \]

8. \[ \begin{array}{cccc}
\text{\(\frac{4}{4}\)} & d. & 1 & d. & 1 & d. & 1 \end{array} \]
Count the Following Rhythms

1. \( \frac{2}{4} \)

2. \( \frac{3}{4} \)

3. \( \frac{4}{4} \)

4. \( \frac{2}{4} \)

5. \( \frac{3}{4} \)

6. \( \frac{4}{4} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{2}{4} \)

8. \( \frac{3}{4} \)
Count the Following Rhythms

1. \( \frac{2}{4} \)

2. \( \frac{2}{4} \)

3. \( \frac{2}{4} \)

4. \( \frac{1}{4} \)

5. \( \frac{3}{4} \)

6. \( \frac{4}{4} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{2}{4} \)

8. \( \frac{4}{4} \)
Count the Following Rhythms

1. \( \frac{2}{4} \) \( \text{quarter} \text{ half} \) \( \text{quarter} \text{ half} \) \( \text{quarter} \text{ half} \) \( \text{quarter} \text{ half} \)

2. \( \frac{4}{4} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \)

3. \( \frac{3}{4} \) \( \text{quarter} \text{ half} \) \( \text{quarter} \text{ half} \) \( \text{quarter} \text{ half} \) \( \text{quarter} \text{ half} \)

4. \( \frac{4}{4} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \)

5. \( \frac{3}{4} \) \( \text{quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \)

6. \( \frac{3}{4} \) \( \text{quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{2}{4} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \)

8. \( \frac{4}{4} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \) \( \text{quarter} \text{ quarter} \text{ quarter} \text{ quarter} \)
Count the Following Rhythms

1. \( \frac{3}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

2. \( \frac{4}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

3. \( \frac{3}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

4. \( \frac{3}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

5. \( \frac{3}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

6. \( \frac{4}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

Count the Following Rhythms and Add Bar Lines

7. \( \frac{4}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

8. \( \frac{3}{4} \) \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}} \quad \boxed{\text{nono} \ \boxed{\text{nono}}}

\[31\]
Count the Following Rhythms

1. \( \frac{3}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

2. \( \frac{4}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

3. \( \frac{4}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

4. \( \frac{3}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

5. \( \frac{2}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

6. \( \frac{5}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

Count the Following Rhythms and Add Bar Lines

7. \( \frac{3}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

8. \( \frac{5}{4} \) \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \[ \text{music notation} \] \\

32:
Count the Following Rhythms

1. \( \frac{4}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

2. \( \frac{3}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

3. \( \frac{3}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

4. \( \frac{4}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

5. \( \frac{4}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

6. \( \frac{4}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

Count the Following Rhythms and Add Bar Lines

7. \( \frac{2}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)

8. \( \frac{4}{4} \) \( \text{d. d. d. d. d. d. d. d. d.} \)
Count the Following Rhythms

1. \( \frac{6}{8} \) ||

2. \( \frac{6}{8} \) ||

3. \( \frac{6}{8} \) ||

4. \( \frac{6}{8} \) ||

5. \( \frac{6}{8} \) ||

6. \( \frac{5}{8} \) ||

Count the Following Rhythms and Add Bar Lines

7. \( \frac{6}{8} \) ||

8. \( \frac{6}{8} \) ||
Count the Following Rhythms

1.

2.

3.

4.

5.

6.

Count the Following Rhythms and Add Bar Lines

7.

8.
Count the Following Rhythms

1.

2.

3.

4.

5.

6.

Count the Following Rhythms and Add Bar Lines

7.

8.
Spaces – Treble Clef

The letters of the treble clef spaces (from lowest to highest) form the word F A C E. F is the lowest space on the treble clef, and E is the highest.

Treble Clef Spaces Worksheet #1

1A - Identify the following:

Spell these words:

1B - Write the following notes:

Write notes that spell the following words:
Lines – Treble Clef

The letters of the treble clef lines (from lowest to highest) are E G B D F. You can remember them by using phrases like “Every Good Boy Deserves Fudge” or “Elephants Got Big Dirty Feet”.

Treble Clef Lines Worksheet #2

2A - Identify the following notes:

3

Spell the following words from the notes.

5 2B - Write the following LINE notes:

6

7 Write the line notes that spell the following words:
Note Reading Worksheet

Treble Clef Exercise #1

Every Good Boy Does Fine

LINES: Write each note's name underneath

The letter names of the spaces spell out the word FACE

SPACES: Write each note's name underneath

All notes: Write each note's name underneath. Each measure's notes spell a word.
Note Reading Worksheet

Treble Clef Exercise #2

Every Good Boy Does Fine

LINES: Write each note on the correct line using quarter notes. Notes below B should have a stem on the right side facing up. Notes above B have stems facing down from the left side. The stem on the note B can face either direction.

The letter names of the spaces spell out the word FACE.

SPACES: Write each note in the space. Use quarter notes again. Make sure the stems are correct.

ALL NOTES: Write each note on the line or space. This time write half notes.
Treble Clef Note Recognition

Name the space notes:

Name the line notes:

Name both space/line notes:
Fill in the note names.

Fill in the note names.

Fill in the note names.

Fill in the note names.

Write these notes using the lines only.

Write these notes using the spaces only.

Write these notes using lines and spaces.

Write these notes using lines and spaces.
The **bass clef** (bass is pronounced "base") is used for notes of lower pitch. It is also called the F clef, because the two dots of the clef surround the F line of the bass staff.

The pitch names for the spaces in this clef are ACEG. The line notes in bass clef are GBDFA. Here is one way to remember the line and space notes on the bass clef.

- **spaces**: All Cows Eat Grass
- **lines**: Good Birds Don't Fly Alone

Write at least one other way to remember the line and space notes.

- **spaces**: A_____ C_____ E_____ G_____
- **lines**: G_____ B_____ D_____ F_____ A_____  

**KNOW THE BASS NOTES**

Identify the following bass clef notes.

Notate the pitches given under the bass staff below.

```
F C D A G E B G A
```
The pitches written on the bass staff fall below middle C on the piano keyboard.

**KEYBOARD MATCH**
Draw a line connecting each note on the staff to the piano keyboard. Remember, all notes in the bass clef are below middle C!

**SPELLING THE BASS CLEF**
Each measure below contains notes that will spell a word. Identify the pitches to discover the word.
For each word spelled using the music alphabet, it is written in treble clef and in bass clef. One of the spellings is wrong. Write in the pitch names. Then circle the correct spelling of the word.

feed deed egg baggage age beef bed dad badge add
Bass Clef Note Recognition

Name the space notes:

Name the line notes:

Name both space/line notes:
READING LEDGER LINES AND MOVEABLE CLEFS

Name __________________________

Notes that extend above or below the staff use ledger lines. These additional ledger lines extend the staff to notate very high or very low pitches.

[Images of ledger lines]

LEDGER LINE PRACTICE
Name the following notes written on ledger lines.

[Images of ledger lines]

MIDDLE C
The most easily recognized ledger line is middle C. Did you know that middle C designates the middle of the grand staff, and not the middle of the piano keyboard? The notes in the middle of the grand staff can be written on either staff by using ledger lines.

[Images of middle C on ledger lines]

ANOTHER WAY TO WRITE IT!
For each of the given notes, notate the same pitch in the opposite clef using ledger lines.

[Images of ledger lines]
Treble Clef Ledger Lines

Name the ledger lines above:

Name the ledger lines below:

Name both above/below ledger lines:
Bass Clef Ledger Lines

Name the ledger lines above:

Name the ledger lines below:

Name both above/below ledger lines:
DYNAMICS

The dynamics in music refers to loudness or softness. The signs that many composers use to give dynamics are based on Italian words.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Term</th>
<th>Pronounced</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
<td>pianissimo</td>
<td>(pee-ah-NEE-see-moh)</td>
<td>very soft</td>
</tr>
<tr>
<td>p</td>
<td>piano</td>
<td>(pee-AH-noh)</td>
<td>soft</td>
</tr>
<tr>
<td>mp</td>
<td>mezzo piano</td>
<td>(MEH-tsoh pee-AH-noh)</td>
<td>medium soft</td>
</tr>
<tr>
<td>mf</td>
<td>mezzo forte</td>
<td>(MEH-tsoh FOR-teh)</td>
<td>medium loud</td>
</tr>
<tr>
<td>f</td>
<td>forte</td>
<td>(FOR-teh)</td>
<td>loud</td>
</tr>
<tr>
<td>ff</td>
<td>fortissimo</td>
<td>(for-TEE-see-moh)</td>
<td>very loud</td>
</tr>
</tbody>
</table>

Practice: Write the symbol for the following Italian words:

1. piano ________ 4. forte ________
2. pianissimo ________ 5. fortissimo ________
3. mezzoforte ________ 6. mezzopiano ________

More terms or symbols can be added to indicate a gradual change in dynamics.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Italian</th>
<th>Pronounced</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>crescendo or cresc.</td>
<td>kreh-SHEN-doh</td>
<td>gradually getting louder</td>
</tr>
<tr>
<td></td>
<td>diminuendo or dim.</td>
<td>dih-mih-nyoo-EN-doh</td>
<td>gradually getting softer</td>
</tr>
<tr>
<td>&lt;==&gt;</td>
<td>messa di Voce</td>
<td>MES-sah dee VOH-cheh</td>
<td>becoming louder, then softer</td>
</tr>
</tbody>
</table>

Draw the symbols that match the definitions below.

Gradually getting softer  Becoming louder, then softer  Gradually getting louder
Practice: Clap the following rhythms with the proper dynamics.

1. \( \frac{2}{4} \)

2. \( \frac{3}{4} \)

3. \( \frac{2}{4} \)

Experiment: Play or sing a note. Try to use the loudest sound and then the softest sound. Can you find different levels in between? Yes or no

Musical Puzzle: Fill in the puzzle below with the correct dynamic word or meaning.

- **Forte**
- **Pianissimo**
- **Soft**
- **Very soft**
- **Very loud**
- **Gradually getting softer**
- **Gradually getting louder**
- **Becoming louder, then softer**

<table>
<thead>
<tr>
<th>L</th>
<th>O</th>
<th>U</th>
<th>D</th>
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</thead>
<tbody>
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<td>C</td>
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<td></td>
<td></td>
<td>S</td>
<td></td>
</tr>
</tbody>
</table>

Bonus:

Name 3 sounds in our world that are loud.

Name 3 sounds that are soft.

Name 1 sound that can change from loud to soft or vice versa.
**Drawing Symbols**

Draw the symbols in their places.

<table>
<thead>
<tr>
<th>Whole note</th>
<th>Eighth note rest</th>
<th>Crescendo</th>
<th>Sharp</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Semibreve)</td>
<td>(Quaver rest)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Forte</th>
<th>Half note</th>
<th>Bass clef</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Minim)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ritardando</th>
<th>Quarter note rest</th>
<th>Natural</th>
<th>Quarter note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Crotchet rest)</td>
<td></td>
<td>(Crotchet)</td>
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<table>
<thead>
<tr>
<th>Diminuendo</th>
<th>Fermata</th>
<th>Eighth note</th>
<th>Treble clef</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Decrescendo)</td>
<td>(Pause or Hold)</td>
<td>(Quaver)</td>
<td></td>
</tr>
</tbody>
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\[ f \quad p \quad \downarrow \quad \uparrow \quad \Rightarrow \quad \Rightarrow \quad \Rightarrow \quad \Rightarrow \]

\[ \# \quad \text{rit.} \quad \Rightarrow \]

53
Circle of Fifths
Name ___________

Key Signatures

Name the Key Signature:

C Major has _____ sharps/flats.

G Major has _____ sharps/flats.

Eb Major has _____ sharps/flats.

D Major has _____ sharps/flats.

E Major has _____ sharps/flats.

Bb Major has _____ sharps/flats.

Ab Major has _____ sharps/flats.

F Major has _____ sharps/flats.

B Major has _____ sharps/flats.

A Major has _____ sharps/flats.

Draw the Key Signature:

Bb Major    Ab Major    C Major    G Major    Eb Major

D Major    F Major    A Major    E Major    B Major
PROJECT: KEY MATCH-UP!

Draw a line to connect each key signature to its key name.

D Major

A Major

Eb Major

Db Major

E Major

B Major

G Major

C Major

F Major

C♯ Major

Ab Major

B♭ Major

F♯ Major
"The Star-Spangled Banner" was written on September 14, 1814, by Francis Scott Key (pictured above). On this day, he was aboard prisoner-exchange ship in Baltimore harbor. From there, he witnessed the British set bombing Fort McHenry throughout the night.

The next day he looked and saw that "our flag was still there." He was so inspired by the sight that he wrote a poem about it. The music for our anthem was taken from an English drinking song named "To Anacreon in Heaven."

Key, a Washington lawyer and verse writer, had been on board the prisoner-exchange ship trying to get his friend, Dr. William Beanes, released from the British. The doctor, according to the British, had caused some British soldiers to be captured. When the British left Washington, D.C., after destroying the city during the War of 1812, they had taken Beanes with them. Key had received permission from President James Madison to intercede with the British for Beanes' release.

Key convinced British Admiral Cochrane to release Beanes. But the admiral insisted they remain on board until after the battle. He stated they had seen and heard too much of the British fleet's plan of attack.

Francis Scott Key called his poem "The Defense of Fort McHenry." Papers printed the poem and it was set to music and sung during a play in Baltimore. For the first time the song was listed as "The Star-Spangled Banner."

Times were tough during the Great Depression of the 1930s. Something was needed to help raise the country's spirits. On March 3, 1931, President Herbert Hoover (right) signed the National Anthem Act of Congress into law. That made "The Star-Spangled Banner" our official national anthem.

**DID YOU KNOW?**
- The flag that Francis Scott Key observed flying over Fort McHenry in 1814 is now in the Smithsonian Institute in Washington, D.C.
- Now tattered and torn, this flag is very large. It is 30 feet wide by 42 feet long. There are fifteen stripes and fifteen stars on this flag. A stripe and a star represent each state that was part of the Union in 1794.
- In the summer of 1813, Mary Pickersgill of Baltimore made this large flag from bunting (a cotton material).
NUMBER WORD GAME
The Star-Spangled Banner

Refer to the story section for answers. Place the letters of your answers on the blanks after the clues. Transfer the letters to the same numbered blanks throughout the paragraph below. A story will result.

1. What is the name of the kindly medical doctor?
   3 1 22 5 13 6 5 4
   14 13 1 10 7

2. During what war did this adventure occur?
   4 5 23 8 5 2 22 5 1
   1812

3. Name the month when Fort McHenry was attacked.
   7 1 13 6 11 15 4 4 11 10 8 3 12 5

4. What is the name of the lawyer who wrote the poem "The Star-Spangled Banner"?
   21 6 18 8 5 3 4 8 13 8 5 4
   10 7 13 2 5 1 18 11 15

5. This is the national anthem of what country?
   8 15 5 15 10 2 5 10 7
   8 15 5 22 1 13 9 5

6. Write the last five words of verse one.
   20 19 13 3

7. How did Dr. Beanes and Francis Scott Key feel when allowed to go home?

   3 5 4 11 5 6 3 13 6 8 4 10 7 7 1 15 6 11 18 4
   4 11 10 8 8 12 3 17 13 1 5 19 18 9 18 6 20 8 15 3 15 17
   18 6 9 13 1 18 10 21 4 4 8 13 8 5 4 10 7 10 21 1
   14 10 6 3 5 1 7 21 19 11 10 21 6 8 1 17

58
"THE STAR-SPANGLED BANNER"
OR
"AH... OUR FLAG IS STILL THERE!"

The nine-letter Mystery Word is what the American soldiers proved to be.

WORDS TO FIND
able, admiral, armed, awake, Baltimore, beam, Beanes, between, bombing, brave, burned, cause, conquer, dawns, doctor, early, England, fort, Francis, glare, land, last, lawyer, Madison, McHenry, mist, motto, peace, proof, rain, ramparts, reposes, rockets, safer, say, Scott, seeing, Sept., shore, silence, spangled, stars, tales, talk, trust, victory, Washington, wave
# SQUILT
(Super Quiet UnInterrupted Listening Time)

**Title of Piece:** ____________________
**Composer:** ____________________

<table>
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<tr>
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<th>Rhythm</th>
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<td>Does the music move quickly, slowly, or both? Is there a repeated rhythmic pattern throughout?</td>
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<th>Mood</th>
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1. Who is the composer of the music?

2. Is there an arranger? If yes, who is the arranger?

3. How many parts will there be on this song, and what are they? (ex. 3 parts-SAB)

4. Is there an accompaniment? What instruments are used?

5. Name three dynamic markings you see in the song, and what do they mean?

6. Is there a part of the song that you think will be challenging? Why?

7. Do you think you will like this piece? Why or why not?

8. Tell me three other things about this music. You may include anything in your answer!
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CONCERT EVALUATION

1. Which song do you think YOUR choir performed the best in the Concert? Please give me three reasons. Each reason should use a music term. (ex. dynamics, tempo, blend, harmony etc.)

2. Which song do you think YOUR choir could have performed better? Use music terms.

3. Which piece was performed the best by ANOTHER choir, and why? Use music terms.

4. How did you feel about performing in this concert? After the concert? Why?
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# Vocal Music Performance - Individual: Singing Test

**Teacher Name:** Middle School

**Student Name:**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>10</th>
<th>8</th>
<th>6</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Posture and Relaxation</strong></td>
<td>Student stands correctly and sings using a proper singing stance with no visible tension in the throat, jaw, or body.</td>
<td>Student stands somewhat correctly and most of the time demonstrates a proper singing stance with limited tension visible in the throat, jaw, or body.</td>
<td>Student is sometimes standing correctly but often shows tension or improper body position during singing.</td>
<td>Student rarely demonstrates proper posture and singing stance and tension is highly visible in the throat, jaw, and/or body.</td>
</tr>
<tr>
<td><strong>Diction</strong></td>
<td>Student articulates clearly and the text of the music is understandable.</td>
<td>Student articulates the words somewhat clearly and the text can be understood most of the time.</td>
<td>Student is sometimes articulating the words but the text is often not decernable.</td>
<td>Student rarely articulates the words and the text is not decernable.</td>
</tr>
<tr>
<td><strong>Breath Support</strong></td>
<td>Student is breathing properly and supporting the tone to the best of his/her ability.</td>
<td>Student is usually breathing properly, but occasionally does not support the tone till the end of each phrase.</td>
<td>Student sometimes breathes properly and only occasionally supports the tone till the end of each phrase.</td>
<td>Student is rarely breathing correctly and never supports the tone till the end of each phrase.</td>
</tr>
<tr>
<td><strong>Tone Quality</strong></td>
<td>Tone is consistently focused, clear, and centered throughout the range of the voice.</td>
<td>Tone is focused, clear and centered through the normal singing range. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.</td>
<td>Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal singing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.</td>
<td>The tone is often not focused, clear or centered regardless of the range, significantly detracting from the overall performance.</td>
</tr>
<tr>
<td><strong>Pitch</strong></td>
<td>Virtually no errors. Pitch is very accurate.</td>
<td>An occasional isolated error, but most of the time pitch is accurate and secure.</td>
<td>Some accurate pitches, but there are frequent and/or repeated errors.</td>
<td>Very few accurate or secure pitches.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>The beat is secure and the rhythms are accurate for the scales being sung.</td>
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## Vocal Music Performance - Individual: Singing Test

**Teacher Name:** Middle School  
**Student Name:**

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1. mf
2. "
3. mp
4. d
5. f
6. d
7. p
8. o
9. ?:
10. d

Matching - Place number next to matching symbol

1. crescendo
2. Time Signature
3. Barline
4. Decrescendo
5. Ritardando
6. Repeat Sign
7. Double Bar Line
8. Fermata
9. Accelerando
10. Flat
11. Sharp
Which dynamic level is louder? Circle.
1. p or mp
2. ff or pp
3. p or f
4. mp or mf

Which dynamic level is softer? Circle.
5. p or f
6. ff or f
7. f or mp
8. mp or mf

Write the letter next to the correct symbol.
9. ___ mf
10. ___ p
11. ___ mp
12. ___ ff
13. ___ pp
14. ___ f
15. ___ ff
16. ___ p
17. ___ mf
18. ___ pp
19. ___ f
20. ___ mp

A. soft
B. very loud
C. medium loud
D. very soft
E. loud
F. medium soft

A. forte
B. pianissimo
C. mezzo piano
D. piano
E. mezzo forte
F. fortissimo
Circle True or False

1. $d + d + d = 0$  True  False
2. $d + d + d = d$  True  False
3. $d + d = d$  True  False
4. $d + d = 0$  True  False
5. $d + d + d + d = d$  True  False
6. $d + d = d$  True  False
7. $d - d = d$  True  False
8. $d - d = d$  True  False
9. $d + d + d = 0$  True  False
10. $d + d + d = 0$  True  False
11. $\frac{1}{2} + \frac{1}{2} = \frac{2}{4}$  True  False
12. $\frac{1}{2} + \frac{1}{2} = \frac{3}{4}$  True  False
13. $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} = \frac{3}{4}$  True  False
14. $\frac{1}{2} + \frac{1}{2} = \frac{1}{2}$  True  False
15. $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} = \frac{1}{4}$  True  False