

MIE Teacher Handbook

MUSIC IN EDUCATION



Institute & Small Group Version

MIE Teacher Handbook

MUSIC IN EDUCATION



©2013 Yamaha Corporation of America

The information contained in this book is believe to be correct at the time of distribution. Yamaha reserves the right to change or modify specification at any time without notice or obligation to update existing systems and/or components.

STYLE

Preface

ATIN RK

● ROCK

● 2 BEAT

ARCH

● SALSA

● 3 BEAT

OP

● SAMBA

● 4 BEAT

EGGAE

● SWING

● ASSIGN

VOICE

● LEFT

● RIGHT

● PIANO

● MARIMBA

● GUITAR

● SYNTH

● E.PIANO

● TRUMPET

● RK GUITAR

● SYNTH PAD

● HARPSI.

● CLARINET

● STRINGS

● KBD PERC

● ORGAN

● SAX

● BASS

● ASSIGN

GENERAL
MIDI

X



Component List

Preface

1. Component List
2. **Authors & Contributors**

Curriculum

- ◆ MIE Teacher Handbook (this digital book)
- ◆ 40 Opuses (includes instructional and assessment activities and material)
- ◆ 10 Preludes (instructional activities and materials targeting early childhood and learners with special needs)

Literature

- ◆ 20 MIE Songbooks (155 songs, all with vocal and /or instrumental parts) Each song has full MIDI accompaniment available via the MIE Software.

Hardware

- ◆ 16 MIE-3XG Keyboards (accommodates 30 students) NOTE: 3 additional MIE-3XG keyboards may be added if class size is from 31 to 38 students. Each keyboard includes a music rack, cover, and Split Divider.
- ◆ 16 Yamaha Power Adapters (1 for each keyboard)
- ◆ 16 colored coded labels for MIE-3XG keyboards (2 sheets of 8)

- ◆ Intel Computer (exact specification subject to change)
NOTE: MIE requires Macintosh System 10.7 (Lion) as a minimum – this comes with the bundled computer.
- ◆ Set of MIE combo-cables for connecting all keyboards (each is a color coded multi-plug cable for connecting MIDI and audio between the MIE-3XG keyboards)
- ◆ iPad to be used as MIE Remote Control (mieRemote software available via iTunes App Store)
- ◆ MIE 4.00 software (license includes unlimited number of installs)
- ◆ Free Access to software updates for life of active use (see warranty)
- ◆ Technical support via email

Staff Development & Support:

- ◆ MIE Institute – 2 day institute on all aspects of teaching MIE – system purchase includes travel, hotel, and most meals for one music teacher. (Typically takes place at National Association for Music Education-NAfME headquarters in Reston, VA)
- ◆ MIE Institute Guide – free updates of this ebook via Yamaha *Music In Education* online resources.

NOTES:

- ◆ Curriculum: The curriculum is delivered via a series of lessons grouped by “Opus”. An Opus focuses upon

a particular music concept and/or skill (see **Curriculum Scope & Sequence** Section for more detail).

- ◆ Each Opus is designed to develop comprehensive student understanding of specific musical concepts. Students will sing, play, discuss and/or listen using the new concept, then apply that concept in individual and group creative activities. Because the introduction of concepts is integrative and sequential, songs, activities and skills in subsequent Opuses reinforce and reapply the concepts introduced in previous Opuses.
- ◆ Initial Opuses are ideally suited to be used with students as early as the second and third grade who possess important basic reading skills and motor development. Introductory “Preludes” provide experiences for early learners Pre-K through first grade, as well as learners with special needs.
- ◆ Literature: Music In Education songs and listening excerpts have been selected to provide traditional and contemporary musical examples for students. Multi-part song arrangements accommodate learners of all levels, regardless of their previous musical experience as well as providing arrangements that incorporate Orff, recorder, string, woodwind, brass, and percussion instruments.
- ◆ Technology – Hardware: The MIE-3XG keyboards and the Music In Education curriculum were specifically

designed to accommodate two students per keyboard. Each MIE-3XG has “Split” and “Ensemble” modes with separate Left and Right volume and timbre controls.

- ◆ Each keyboard has two “Enter” buttons (one for each student) as well as a voice chip that provides each student immediate and positive feedback when taking quizzes. All quizzes are taken at the keyboard, eliminating the need for a separate computer lab.
- ◆ A unique “merge” feature allows the teacher to view the performance of every student in the classroom in real-time, using a single computer.
- ◆ Technology – Software: MIE software was designed by music educators for music educators. It supports the music teacher in four major areas: lesson planning, instructional activities, testing/evaluation, and classroom management/record keeping.
- ◆ For each Opus, every aspect of instruction including songs, music accompaniment, keyboard controls, charts, worksheets, etc. is embedded in software. This provides the music teacher an “electronic lesson book”. The remote control allows the teacher the ability to control the software from anywhere in the classroom.
- ◆ The combination of instructional and management/record keeping functions in the software continually updates both class and individual records, provides

access to group and individual achievement data, attendance, grades and curriculum progress.

- ◆ Staff Development: Yamaha provides, with each system purchased, the travel and tuition costs for one music teacher to receive extensive and graduate-level training in all aspects of Music In Education. Participants receive approximately 16 hours of direct instruction, spread over two days. Music teachers need to allocate 4 days for the Institute (Day 1: travel, Days 2 & 3 institute, Day 4: travel)

Authors & Contributors

Preface

1. **Component List**
2. **Authors & Contributors**



Project Development Team

MIE 3rd Edition “Songbook” Curriculum

AUTHORS

- ◆ Brian R. Moore, University of Nebraska-Lincoln
- ◆ Lauren Altieri, Wilson Primary School, Phoenix, Arizona
- ◆ Katherine W. Punwar, Sennett Middle School, Madison, Wisconsin

Review & Quiz

- ◆ Brian R. Moore, University of Nebraska-Lincoln

MIE STUDENT SONGBOOK

- ◆ Brian R. Moore, Editor and Contributor, University of Nebraska-Lincoln
- ◆ Lauren Altieri, Contributor, Wilson Primary School, Phoenix, Arizona

- ◆ Katherine W. Punwar, Contributor, Sennett Middle School, Madison, Wisconsin

MIE PDF Charts & Worksheets

- ◆ Brian R. Moore, Editor, University of Nebraska-Lincoln

MIE TEACHER RESOURCES

- ◆ Brian R. Moore, Editor, University of Nebraska-Lincoln
- ◆ Katherine W. Punwar, Contributor, Sennett Middle School, Madison, Wisconsin
- ◆ Julie Beaudry, Layout and Design, New Media Center, University of Nebraska-Lincoln

MIE v4 SOFTWARE

- ◆ Brian R. Moore, University of Nebraska-Lincoln
- ◆ Liz Riggleman, Graphic Design, New Media Center, University of Nebraska-Lincoln

mieRemote SOFTWARE

- ◆ Brian R. Moore, University of Nebraska-Lincoln
- ◆ Lisa Ann Moore, Graphic Design, Lincoln, NE

MIDI Arrangements

- ◆ Brian R. Moore, University of Nebraska-Lincoln
- ◆ Michael Skinner, Chicago, Illinois

PILOT TEACHING (Curriculum, Repertoire, and Technology)

- ◆ North Star High School, Lincoln, Nebraska
Joni Osborn
Rob Salistean
- ◆ Sennett Middle School, Madison, Wisconsin
Katherine W. Punwar
Myrna Kay Young
- ◆ Wilson Elementary School, Phoenix, Arizona
- ◆ Wilson Charter High School, Phoenix, Arizona
Lauren Altieri

MIE 1st Edition Curriculum Authors

Curriculum

- ◆ J. Mitzi Kolar, Ed.D., Professor of Music, San Diego State University, California

Listening Activities

- ◆ Ernest Joseph Rideout, Concord, CA Public Schools
- ◆ Dennis J. Parnell, California State University at Fullerton, California

Review & Quiz

- ◆ Brian R. Moore, University of Nebraska-Lincoln

MIE SOFTWARE

- ◆ Up to version 2.5:
Kevin Laubach, West Hollywood, California
Peter Laubach, West Hollywood, California
Brian R. Moore, University of Nebraska-Lincoln
- ◆ Version 2.9 and higher:

Matthew Henry, Seattle, Washington
Brian R. Moore, University of Nebraska-Lincoln
Bret Cline, Houston, Texas
Steve Erickson, Michigan

- ◆ Version 3.0 and higher:
Art & Logic, Mike Stone, Project Leader
Brian R. Moore, University of Nebraska-Lincoln

MIDI Arrangements:

- ◆ Michael Skinner, Chicago, IL
- ◆ Brian R. Moore, University of Nebraska-Lincoln

CURRICULUM ADVISORS AND REVIEWERS

- ◆ Lauren Altieri, Wichita Public Schools, Kansas
- ◆ Elaine Bernstorf, Wichita Public Schools, Kansas
- ◆ Brenda Dillon, Brookhaven College, Dallas, Texas
- ◆ Ron Johnson, Seattle Public Schools, Washington
- ◆ Barbara Lundquist, University of Washington, Seattle
- ◆ Linda Lungren, San Diego Unified School District, California
- ◆ Coleen Myers, Capistrano Unified School District, California
- ◆ Leora Osborn, Wichita Public Schools, Kansas
- ◆ Mary Palmer, University of Central Florida, Orlando

RESEARCH, TESTING AND EVALUATION ADVISOR

- ◆ Paul Haack, University of Minnesota, Minneapolis
-

Quick Start Guide

Setting up your MIE Classroom

STYLE

VOICE

ACCOMPANIMENT

ACCOMPANIMENT

Quick Start Setup Guide

QUICK START GUIDE

1. Quick Start Setup Guide

2. MIE Tech Tips

3. Suggested Room Layouts

1. **Arrange the furniture** – see sample layouts on next page.
2. **Keyboard Setup** – (Each keyboard box contains a keyboard, a cover, a split divider, and a music rack)
 - a) Lay the keyboards on the tables according to your floor plan.
 - b) Be sure the student keyboards are close enough for the connecting cables to reach.

Keyboard Label



- c) Label the back ledge of each keyboard with the colored sheets of stickers.
 - d) Snap in the music racks, put the split dividers in place (fits over the middle octave of each keyboard) and cover each keyboard. (Note: it's a good practice to cover the keyboards when not in use.)
3. **Power Setup**
 - a) Plug in power strips to the wall in a daisy chain fashion. NOTE: Your school may have different electrical requirements related to fire code.
 - b) Connect PA150 external AC power adapters to the outlet strips and keyboards.

4. **Computer Setup** – see instructions with computer (NOTE: You don't need to install MIE software yet)

5. **Teacher Area Setup**

a) **Yamaha UX-16 MIDI Interface** – this interface has a USB plug at one end (b) and two MIDI plugs (c/d) at the other...

b) **USB Plug** – Connect to a USB port on the back of the iMac (NOTE: do NOT connect this plug to a port on the typing keyboard)

c) **MIDI IN plug connects to MIDI OUT (Blue on label) of Teacher Keyboard** - NOTE: the word 'IN' is on the plug, but very difficult to read...

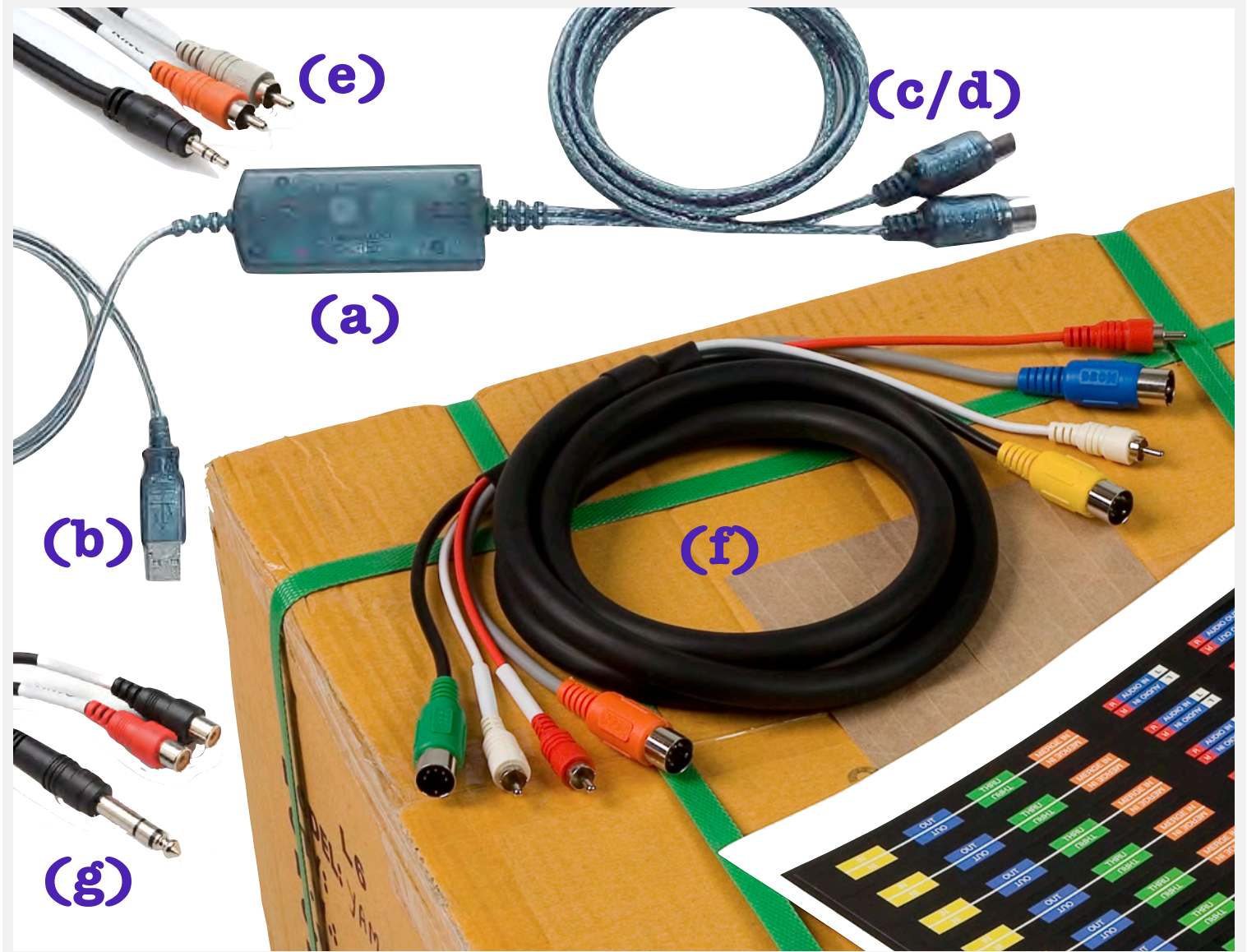
d) **MIDI OUT plug connects to MIDI IN (Yellow on label) of Teacher Keyboard** - NOTE: the word 'OUT' is on the plug, but very difficult to read...

e) **Audio [1/8 inch/RCA (red/white) audio cable]** – Connect from headphone jack of Macintosh Computer to Teacher Keyboard AUDIO IN (right and left).

f) **MIDI/Audio Cable** – connect the orange and green MIDI plugs to the Teacher Keyboard

g) **Audio [1/4 inch/RCA (red/white) audio cable]** – Connect to headphone jack of TEACHER KEYBOARD (either side). Connect the RCA plugs of this audio cable to the RCA plugs (Audio OUT) of the **MIDI/Audio Cable** at Teacher Keyboard (red to red, white to white or black). *NOTE: The Audio OUT of the Teacher Keyboard will not be used.*

Photo 1.1 Cables for Teacher Area Setup



6. **Student Keyboard Cables** [MIDI/Audio Cable coming from Teacher Keyboard]

- a) Connect to Yellow/Blue MIDI plugs of Student Keyboard #1
- b) Connect RED/WHITE Audio plugs to AUDIO IN of Student Keyboard #1.
- c) **MIDI/Audio Cables** – Continue from keyboard #1 to keyboard #2 to final keyboard (NOTE: last keyboard will have nothing plugged in GREEN THRU, ORANGE MERGE IN, and AUDIO OUT)

7. **Student Headphones**

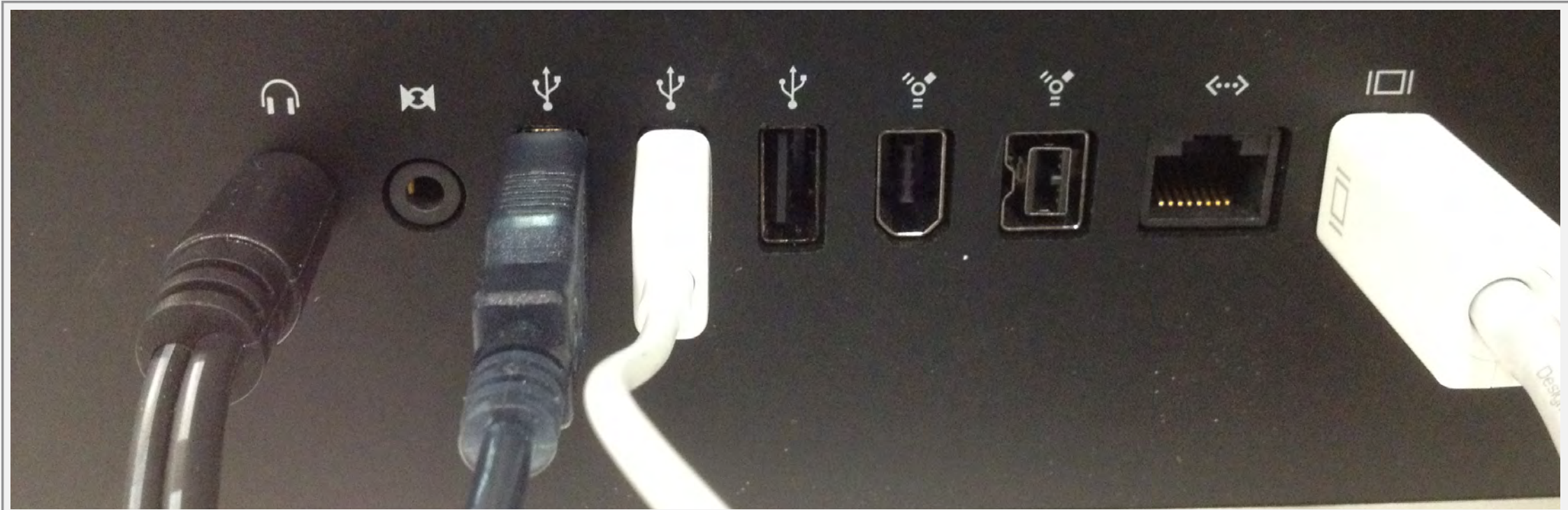
- a) Connect one headphone to each side of student keyboards. (NOTE: Headphones never need to be unplugged as the keyboard speakers are independent of the headphones. They can remain plugged in even when the keyboard covers are on.)

8. **Software Installation**

- a) Install the MIE software to your computer using the MIE Flash Drive.

9. **iPod Touch/iPad (mieRemote)** – Please see separate setup instructions.

Photo 1.2 iMac - Rear View



From Left to Right: Teacher Keyboard Audio In / USB MIDI Interface / Computer Keyboard / Video Cable to Projector

Photo 1.3 Teacher Keyboard - Rear View



Audio Out of Teacher Keyboard NOT used

MIE Tech Tips

QUICK START GUIDE

1. **Quick Start Setup Guide**
2. MIE Tech Tips
3. **Suggested Room Layouts**

MIE Tech Tips

HOW TO START YOUR MIE SYSTEM

The proper order of turning on your MIE system:

1. Turn on the KEYBOARDS
2. Turn on the COMPUTER
3. Start MIE
4. Start mieRemote (iPod Touch / iPad)

WHAT SHOULD HAPPEN ONCE THE MIE SOFTWARE IS RUNNING

- ◆ Make sure the keyboards number properly.
- ◆ The Right LED Display of each keyboard should show its number:
 - 0 = Teacher Keyboard
 - 1-15 = Student Keyboards

NOTE: to check the student keyboards just look at the last (15) keyboard. If it displays the correct number, all the others will be correct as well.

If the numbers are correct, go to the NOTE MONITOR in the LESSON BOOK and see if you can see the keys being pressed on the student key-

boards. Again, as long as you see the last (usually #15) student keyboard, all the others will be operating correctly. When you wish to see the student numbers on the keyboards, go to UTILITIES or you can use the remote to RESET.

HOW TO TROUBLESHOOT YOUR SYSTEM

- ◆ If the keyboards do NOT number properly OR the Note Monitor does not function, it is always best to check ALL your connections. Consult the QUICK START GUIDE if needed.
- ◆ EXIT MIE, check your connections, turn OFF the TEACHER KEYBOARD and then turn it back ON. Then boot up MIE again and check your numbers.
- ◆ If you are still having issues, EXIT MIE, PULL the ORANGE and GREEN cables from the TEACHER KEYBOARD, then restart MIE. This will tell you if your Teacher station cabling is working. If the TEACHER KEYBOARD shows a “0” in the Right LED display, then your cable issue is elsewhere in the system.
- ◆ To test the remainder of the system, EXIT MIE – reconnect the ORANGE and GREEN into the Teacher Keyboard and unplug the ORANGE and GREEN on STUDENT #5. Then restart MIE and check the numbers up to and including #5. If they are *incorrect*, your cable problem is between 0 and 5. If they are *correct*, reconnect the ORANGE and GREEN and unplug the ORANGE and GREEN at keyboard #10. Test again as per above.
- ◆ If you are still having issues, check the status of the RMB06 (black box with antenna). Make sure you have a POWER light! If not, check your USB cable from the computer to the RMB06.
- ◆ When all else fails, contact Tech Support as per the UTILITIES page of the software.

CONTACTING MIE TECH SUPPORT

When contacting Tech Support (either by email or phone) you MUST provide your software version. Look in the lower left-hand corner of your MIE screen OR in the UTILITIES page of the software.

HOW DO I SHUT DOWN MY SYSTEM?

At the end of the day, you should *ALWAYS* shut down your system.

The proper order of shut down is:

1. Exit the MIE software. To do this, click on MIEv4 in the APPLE TOOLBAR and follow the on screen prompt.
2. Turn OFF your computer. Just click on the Apple Icon in the upper left-hand portion of the APPLE TOOL BAR and click Shut Down.
3. Turn OFF the keyboards.

NOTE: When possible, pull the main power plug from the wall outlet.

Tips for Setting Up Your Computer

(from <http://support.apple.com/kb/HT2054>)

1. **Plug In the Power** - Carefully remove your iMac from the box and place it on a sturdy table or work surface. Thread the power cord through the hole in the stand and connect it to the power port on the back of your computer, then plug the other end into a working electrical outlet.
2. **Connect Your Devices** - Connect the mouse to a USB port on the keyboard and then connect the keyboard to one of the USB ports on your iMac. If you purchased an Apple Wireless Keyboard and Apple Wireless Mouse with your iMac, please see the instructions that came with them to set them up with your computer or see the Wireless Keyboard & Mouse Support page for instructions. If you have Internet access, connect one end of an Ethernet cable to the computer's Ethernet port and the other end to a cable modem, DSL modem, or network, or connect your phone line to a dial-up external modem then plug into the iMac built-in USB port.
3. **Turn It On and Set It Up** - After confirming that your iMac is connected to an electrical outlet, press the power button on the back of your iMac to turn on your computer. The first time you turn on your iMac, the Setup Assistant will appear and walk you through setting up your account. If you have another Mac, the Setup Assistant can also help you automatically transfer files and other information from your old Mac to your new one. If you prefer, you can do this later with Migration Assistant (find it in the Utilities folder inside of the Applications folder). For more information, please see the manual that came with your iMac.
4. **Have Fun!** - Once you're up and running, you're free to get to work or go have some fun. If you're a brand new Mac user and haven't a clue about what to do now, our Mac 101 series of fun, online courses will help you learn how to use your Mac and all of the applications that came with it, including Mail (for email), Safari (to browse the web),

iTunes (to play music and more), and iPhoto (to view, edit, and share your pictures). And if you're a switcher, be sure to check out Switch 101—Mac 101 for former PC users.

<http://www.apple.com/support/mac101/> <http://www.apple.com/support/switch101/>

MIE Install and Setup...

The MIE software must be run via an “Administrator” account.

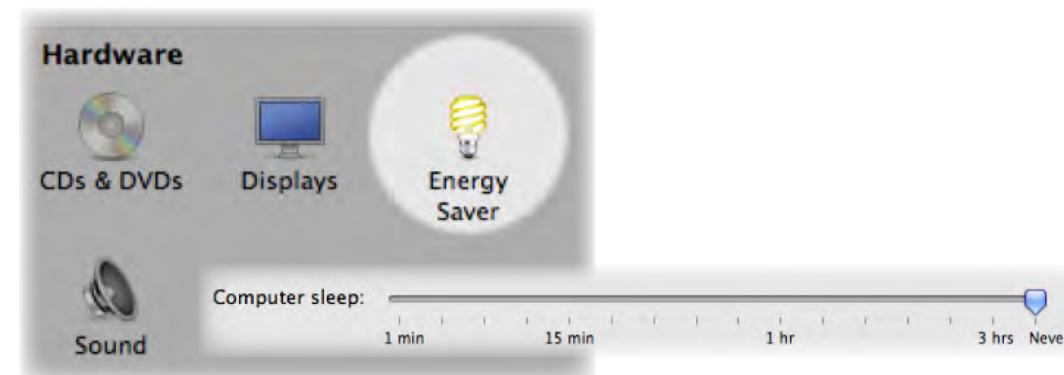
1. Once your computer is up and running, insert the MIE SOFTWARE DVD and install it.

NOTE: If your computer tech sets up the computer, remember that the TEACHER must be an ADMIN ACCOUNT and that the computer cannot be configured to write to another drive or server. The iMac must write to its own hard drive.

2. **Multiple Teachers:** If a second teacher will be using MIE, you may wish to create a second ADMIN account (see System Preferences: Accounts). Login to the computer with the second account and re-install the MIE software. In this way, each teacher will have their own GradeBook, Keyboard Presets, and settings.

3. **Other Computer Settings:**
(see System Preferences un-
change the sleep settings to
goes to sleep, MIDI func-
have difficulty ‘waking

Screenshot 1.1 Energy Saver System Preference



Use the “Energy Saver” control (under the Apple Menu) to “never”. (If your computer goes to sleep and may wake up).

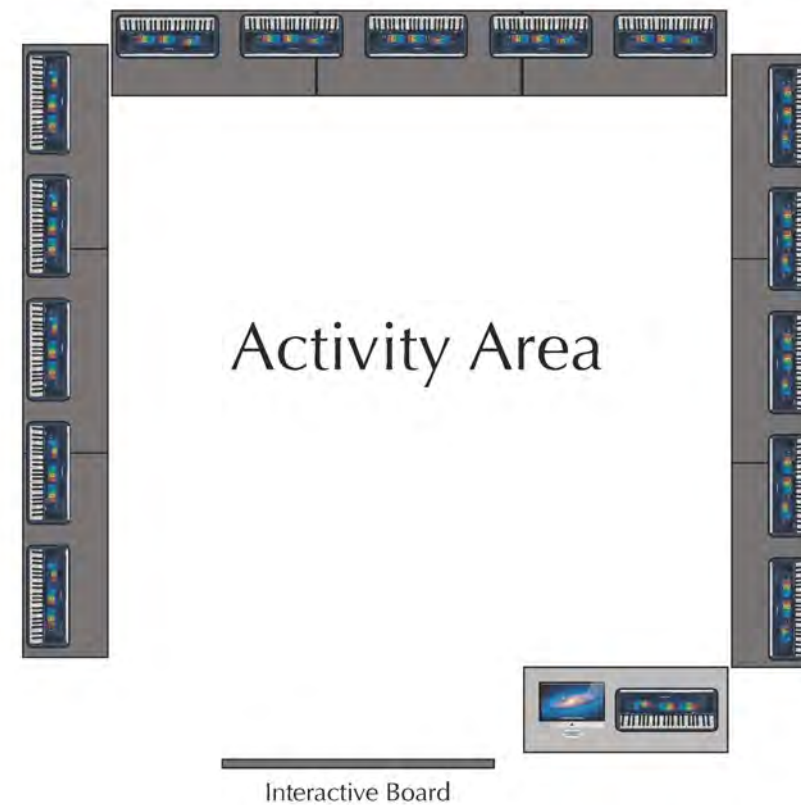
Suggested Room Layouts

QUICK START GUIDE

1. **Quick Start Setup Guide**
2. **MIE Tech Tips**
3. Suggested Room Layouts

Suggested Room Layouts for MIE

Gallery 1.1 Suggested Room Layouts



The “U” configuration is one of the most popular and versatile arrangements



Introduction

Philosophy and Brief Overview of *Music In Education*

ACCOMPANIMENT

STYLE


VOICE

● 50'S

● LATIN RK

● ROCK

2 BEAT


BALLAD

MARCH

SALSA

● 3 BEAT

COUNTRY

POP

● **SAMBA**

● 4 BEAT

CTRY RK

REGGAE

● **SWING**

● ASSIGN

PIANO

MARIMBA

● GUITA



TRUMPET

● RK GL

 HARPSI.

CLARINET

● **STRIN**

SAX

BASS

TER

ACCOMPANIMENT

Philosophy

The purpose of the *Music In Education* program is to create a technology-empowered general music classroom that enables the music teacher to provide a comprehensive music education. Supporting this purpose is the philosophy that every child should have a sustained education in music as an active music maker, creator, and responder. *Music In Education* places the study of music – a structured, systematic, comprehensive and conceptual instructional framework – at the core of teaching and learning experiences. The technology specifically designed for *Music In Education* provides an environment in which students engage in music the way professional musicians do: by performing, creating, and responding to music as active participants rather than infrequent or passive spectators. Increasing student participation in all aspects of what it means to be a musician is important to the future of music in education as well as developing a society literate in the arts.

There are five key components of *Music In Education*:

1. **Curriculum:** Instructional sequence, concept development, and guided practice toward mastery of skills are central to the program. An experiential understanding of the elements of music form the product with a comprehensive view of what it is to be a musician providing process. Within the curriculum of *Music In Education*, four characteristics are:

- a) **Elements of Music / Music Literacy:** Music is an artform as well as a discipline requiring knowledge, skill, and understanding. A focus on the elements of music (rhythm, melody, form, expression, etc.) provides the framework for the engagement of students in musical thinking and music making.
 - b) **Group Instruction:** The class is the primary vehicle of instruction. Technology, unique curricular design, and cooperative learning experiences are directed toward reaching groups of learners, yet concurrently recognizing the special learning and perceptual needs of the individual.
 - c) **Individualized Assessment:** Instructional components include measures to assess student understanding, perception and achievement. The musical growth and understanding of the individual is essential to the success of the group.
 - d) **Expert Thinking:** Student musical experiences have an application beyond the music classroom experience, into other academic experiences and personal use outside of school, and in the development of lifetime participation with music. *Music In Education* encourages students to emulate what expert musicians do... perform, improvise, compose, critique, and so forth.
2. **Literature:** Curriculum materials recognize and respect the traditions of classroom music and our rich cultural heritage, and provide a bridge between those

traditions and a contemporary setting for instruction. Music reading is viewed as a critical means toward music literacy. Active engagement with literature from multiple perspectives (performing, composing, analyzing, listening, etc.) fosters the development of music literacy that leads to fluency.

3. **Technology:** MIE technology is conceived as an important component that empowers the teacher and enhances the classroom. Hardware and software were developed as an outgrowth of the instructional purposes of the program. The technology in the *Music In Education* program is a tool with which to teach, rather than a separate subject that has to be specifically taught. A unique aspect of the hardware and software is the fact that design and development involved active music educators working directly with hardware and software engineers.
4. **Staff Development & Support:** *Music In Education* includes the travel and on-site expenses for the music teacher to receive intensive graduate level in-service on all aspects of the program. Ongoing support is provided via web, e-mail, phone, and consulting services for the school and music teacher.
5. **Curricular & Instructional Inclusion:** *Music In Education* was designed with the expectation that the music educator will bring unique and important topics, concepts, units, etc. to the MIE Classroom. MIE should never be viewed as a “lock-step” program, but rather

a music teaching/learning environment that allows individual, school, and district perspectives to flourish.





































MIE Curriculum

Overview

Summary of Opus Content

Instructional Planning



ACCOMPANIMENT



Overview

The *Music In Education* curriculum is sequential, comprehensive and designed to systematically provide students with musical knowledge that they can use to express their own creativity. The foundation for this creative expression is the development of musical literacy. The systematic acquisition of musical skills and the understanding of musical concepts is accompanied with integrated assessment through review and quiz activities.

Music In Education supports and encourages the integration of other methods and materials that will enhance student understanding and achievement. The curriculum is delivered via a series of lessons grouped by “Opus”. An Opus focuses upon a particular music concept and/or skill.

Each Opus is designed to develop comprehensive student understanding of specific musical concepts. Students will sing, play, discuss and/or listen using the new concept, then apply that concept in individual and group creative activities. Because the introduction of concepts is integrative and sequential, songs, activities and skills in subsequent Opuses reinforce and reapply the concepts introduced in previous Opuses.

Initial Opuses are ideally suited to be used with students as early as the second and third grade who possess important basic reading skills and motor development. Introductory “Preludes” provide experiences for early learn-

ers Pre-K through first grade, as well as learners with special needs.

Concepts and skills have been incorporated into a unit of instruction called “Opus”. Each Opus has a sequence of 4 to 5 lessons that embrace the musical behaviors of:

- ◆ playing & performing (keyboards and optionally other classroom instruments)
- ◆ singing
- ◆ composing
- ◆ listening
- ◆ improvising
- ◆ reading
- ◆ notating
- ◆ analyzing
- ◆ describing

Each Opus has “synthesis”, “review”, and “quiz” sections.

- ◆ Synthesis – focuses on higher level thinking skills. This section typically asks the student to “put into practice” the concepts and skills that have been presented in the various lessons through creative and/or original thinking. Compositional activities often form the basis of this section.

- ◆ Review – provides for technology–assisted activities for formative assessment.
- ◆ Quiz – provides for technology–assisted activities for summative assessment.

Each Opus provides instructional strategies that specifically target secondary and elementary levels. To assist local, district, and state curriculum initiatives, each MIE Opus also contains a cross–reference to the *National Standards for Music Education*.

Because of the many differences in music program standards found in today’s schools, the curriculum is designed to provide maximum flexibility in use and integration into the music classroom. Class size, frequency of instruction, school schedule, and student understanding and achievement are key determinants in the ability of a teacher to cover instructional content and pace.

Curriculum materials in the *Music In Education* program are non–graded; there are no recommendations as to the number of Opuses that should be accomplished in any given year, nor is there a recommendation as to the length of time that should be spent in accomplishing each Opus. However, *Music In Education* recommends that all students begin with the first Opus. Students who are more mature and have greater reading abilities and motor skills will progress at a faster rate than those with less developed abilities in these areas, or students who are younger. Rates of progress will fluctuate by age, and

within classes, just as they do in all academic experiences.

Following is a summary of all Opuses and Preludes, including primary concepts and skills, repertoire, and supporting materials.

Opus Summary

Below is a listing of the 40 Opuses with the musical area for each, the specific concept(s), as well as the curriculum materials used in each.

Opus	Area	Concept	Music
1	Rhythm	Steady Beat	1 – New River Train
2	Pitch: Melody/Harmony	Register/Clusters	2 – The Siamese Cat Song
3	Pitch: Melody	Up/Down/Same	3 – The Noble Duke of York
4	Duration: Rhythm	Tempo	3 – The Noble Duke of York 2 – The Siamese Cat Song 1 – New River Train
5	Duration: Rhythm	Quarter Note/Rest	4 – Supercalifragilistic
6	Harmony	Ostinato	5 – There's a Hole in the Bucket
7	Pitch: Melody	Music Alphabet	6 – Alphabet Song 7 – Do-Re-Mi
8	Pitch: Melody	Steps/Skips/Same	8 – Zum Gali Gali 9 - Zum Gali Gali - Version B
9	Pitch: Melody	Rep. Mel. Pt./Call & Resp.	10 – Kye Kye 11 – Love Somebody

Opus Area		Concept	Music
10	Articulation	Legato/Staccato	12 – The Ghost of John
11	Pitch: Melody	Grand Staff	13 – Sakura
12	Duration: Rhythm	Eighth Note/Rest	14 – Polly Wolly Doodle
13	Duration: Rhythm	Duple, Strng./Wk.	15 – Minka 16 – March (from “Children's Notebook, Op. 69”)
14	Pitch: Melody	C Major tonality	16 – March (from “Children's Notebook, Op. 69”) 17 – A Whole New World (Aladdin’s Theme)
15	Duration: Rhythm	Half Note/Rest	15 – Minka
16	Harmony	2nds/3rds – intervals	18 – Mos', Mos'! 19 – Zip–A–Dee–Do–Dah
17	Pitch: Melody	G Major Tonality	14 – Polly Wolly Doodle 20 – Frère Jacques (4/4)
18	Duration: Rhythm	Meter (4/4, 3/4)	20 – Frère Jacques (4/4)
19	Harmony	Harm. Interval – 5th	21 – Frère Jacques (3/4) 20 – Frère Jacques (4/4)

Opus Area		Concept	Music
20	Duration: Rhythm	Sixteenth Notes/Rest	22 – Listen to the Mockingbird
21	Dynamics	f/p, cresc./decresc.	23 – Jingle Bells
22	Pitch: Melody	Sharp and Flat	24 – Swingin' Sharp & Flat
23	Pitch: Melody	Music Reading – D Major	25 – The Muppet Show Theme
			26 – Come to the Sea (“Vieni Sull Mar”)
24	Duration: Rhythm	6/8 meter	27 – Irish Washerwoman
			28 – Mickey Mouse March
25	Form	Form	27 – Irish Washerwoman
26	Duration: Rhythm	Dotted Rhythms	29 – Shenandoah
			30 – A Bushel and a Peck
27	Pitch: Melody	Music Reading – A Major	31 – Sweetly Sings the Donkey
			32– Scotland the Brave (Tunes of Glory)
28	Pitch: Melody	Music Reading – F Major	33 – America
			31 – Sweetly Sings the Donkey
29	Pitch: Melody	Minor Tonality	34 – Oh, How Lovely is the Evening (major)

Opus	Area	Concept	Music
30	Pitch: Melody/ Harmony	Major Scale/Diatonic Triads	36 – Chumbara
31	Pitch: Melody	Music Reading – Bb Maj/G Min	37 – Feed the Birds 38 – Catch a Falling Star
32	Harmony	Single/Fing. Acc./Lead Sheets	34 – Oh, How Lovely is the Evening (major) 39 – Skip To My Lou 40 – Kum Ba Yah
33	Harmony	Chord Progressions–Major	40 – Kum Ba Yah
34	Harmony	Chord Progressions–Minor	41 – Joshua Fit the Battle of Jericho 42 – Scarborough Fair
35	Harmony/Form	12 Bar Blues	43 – At the Hop 44 – Lollipop
36	Pitch: Melody	Variations	45 – Variations on “Ah Vous Dirais–Je Maman”
37	Pitch: Melody	Improvisation	43 – At the Hop
38	Pitch: Melody	Modes & Sequence	46 – Ah Vous Dirais–Je Maman à la Mode 42 – Scarborough Fair 26 – Come To The Sea (“Vieni Sull Mar”) 7 – Do-Re-Mi 47 – We Wish You A Merry Christmas
39	Harmony	Chord Symbols and Inversions	48 – My Favorite Things
40	Summary Project	Composition	49 – Boogie Woogie Bugle Boy

Instructional Planning

As with any instructional endeavor, *Music in Education* does require instructional planning and decision-making on the part of the music educator. In preparing to teach any aspect of the MIE Curriculum, the following points will assist in this preparation:

1. Read through entire Opus or Prelude (either on screen or via the pdf that will be found in your computer's Document folder)
2. Read the Opus Note for the specific Opus (either via the 'Opus Info' button in the software or Section 9 of the Music in Education Teacher Resources. Make note of the teaching strategies for the grade level of your students (elementary vs. secondary) NOTE: Add your own state/local standards directly on the OpusFull.pdf which was copied to your Documents folder during the install of the MIE software.
3. Listen to all music examples, making sure tempos and orchestrations are to your liking. (Remember that Section 7 - Reference of the Music in Education Teacher Resources contains complete information on the listening excerpts).
4. Determine which aspects of each lesson within the Opus you will and will not use [might be different for each class].
5. Read Quiz Info.
6. Listen to all quiz examples [practice adjusting the volume controls on quiz question if necessary].
7. Practice using the remote control [pre-load songs you will be using and determine which presets will be useful].
8. Establish housekeeping parameters (covers [on or off], headsets [rack or speaker], books [open or closed]).
9. Make clear your management [discipline consequences] for infringements (vandalism on keyboards has same consequence as harming any technology at school - computers, etc.).
10. Organize needed transparencies (if using LCD projector system, make sure dual monitor settings are correct).

Software Guide

Etudes are self-guided practice sessions and tutorials for the MIE software and are used in conjunction with the MIE Institute. They are included here as an addendum to the MIE Help section available through the Menu Bar of the software.

STYLE

50'S	LATIN RK	ROCK	2 BEAT
BALLAD	MARCH	SALSA	3 BEAT
COUNTRY	POP	SAMBA	4 BEAT
CTRY RK	REGGAE	SWING	ASSIGN

VOICE

PIANO	MARIMBA	GUITA
E.PIANO	TRUMPET	RK GU
HARPSI.	CLARINET	STRIN
ORGAN	SAX	BASS

Etude #1 - Software Overview & Lesson Book

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #1 – Software Overview & Lesson Book

Themes: Overview, Navigation, and Menu Bar

OVERVIEW: MIE software is designed to be by the music teacher, standing up, moving around the music classroom. Some of these design features include:

- ◆ Black background with light-colored text for high contrast to enhance viewing at a distance.
- ◆ Large icons for selecting various “books” and controls (Grade Book, Lesson Book, Reference Book, Keyboard Presets, and Utilities).
- ◆ Music Toolbar that is always visible AND accessible via the MIE remote control.

1. Begin by clicking once on the large blue “Lesson Book” icon...

2. Identify the following information

- ◆ **MIE Version Number** (INFO: please have this number when requesting any kind of tech support).
- ◆ **Status Area** (INFO: displays current class (if any) and current song (if any)).
- ◆ **Date/Time** (INFO: displays today’s day and time – If incorrect, please see your “Date & Time” System Preference).
- ◆ **Page/Line Up & Down** (MOUSE: clicking arrow scrolls up/down a single line. Clicking area between arrows scrolls up/down a page. NOTE: You can’t scroll up or down past the text. If nothing happens when you click, you are at the beginning or end of the text.)

Interactive 4.1 Version Number, Status Area, and Info

The screenshot shows the MIE software interface. At the top, there are tabs for Opus List, Song Edit, Opus Info, Monitor, and PlayList. Below these are icons for Grade Book, Lesson Book, Reference Book, Keyboard Presets, and Utilities. The main area displays Opus 4 with a list of activities: 1. Listen & Describe - Tempo may be fast, moderate or slow; 2. Sing & Play - The Noble Duke of York: Different tempi (Song 3); 3. Discuss & Describe - New River Train/Siamese Cat: Tempi (Songs 1 & 2); 4. Read, Create & Play - Patterns with different tempi (Chart3/Worksheet3); 5. Synthesis: Analyze - Find metronome markings for different music examples; S. Review; R. QUIZ. On the right, there are instructions for each activity, such as 'A. Silent Keyboards Play Song The Noble Duke of York at a new tempo. Have students: use metronome and tempo buttons to determine this metronome marking. share results with the class (there may be slight discrepancies).' and 'B. Play a style/rhythm from teacher keyboard. Have partners: use metronome and tempo buttons to determine metronome marking for each style. share results with the class (there may be slight discrepancies).' At the bottom, there are buttons for Version Number, Status Area, and Date/Time. The Date/Time button shows 'Sat 03/03 11:08'. The Status Area shows 'MIDI: Song 3 - The Noble Duke of York'.

3. Select other ‘books’ (i.e. GradeBook, Reference Book)...

- ◆ **Context Buttons:** These appear in the top left corner of the screen and change in relation to the selected book.

4. Return to the Lesson Book (click the Lesson Book)

- ◆ Note the following buttons in any set of lessons...

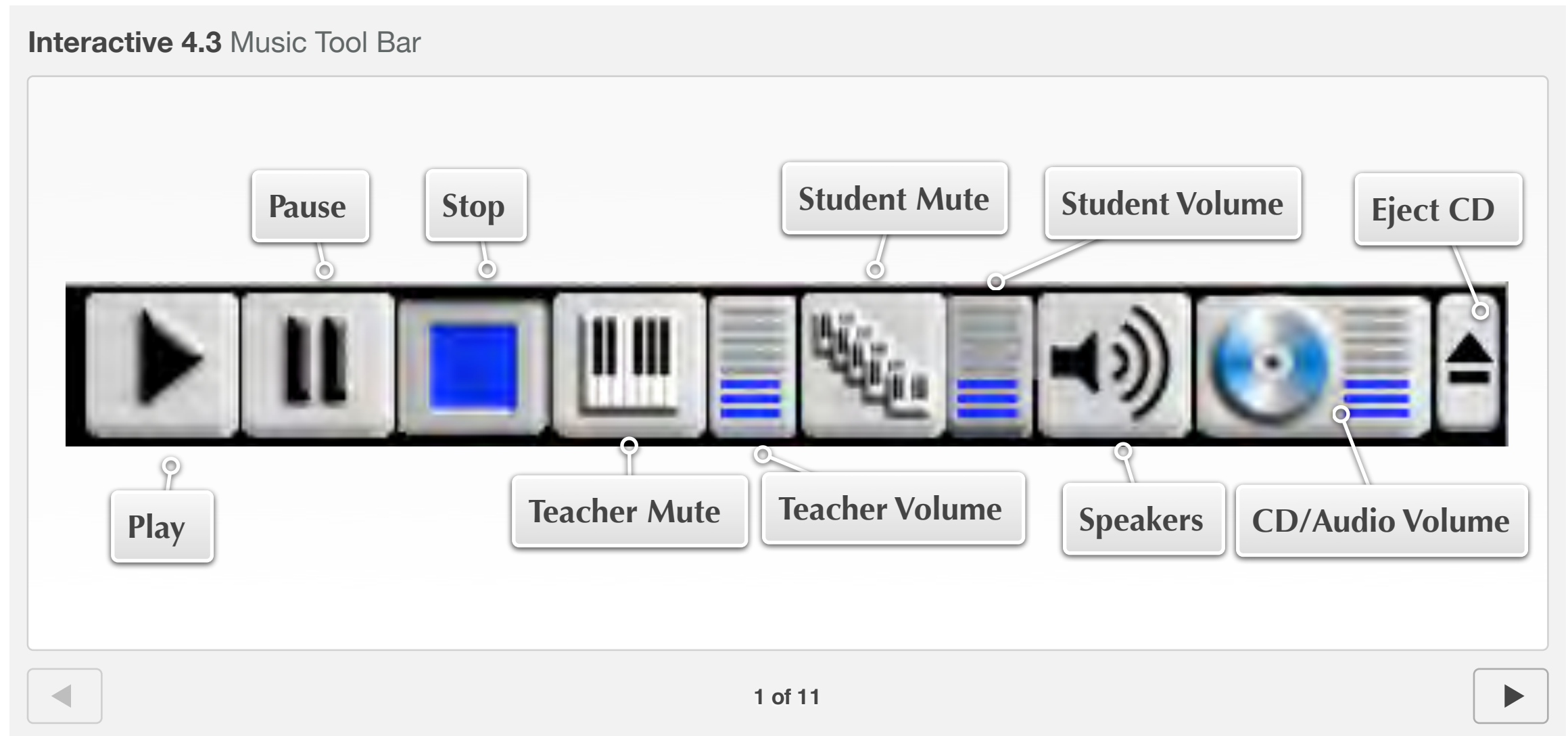
Interactive 4.2 Lesson Book Context Buttons

The screenshot displays the MIE software interface with various context buttons highlighted by callouts. The interface is divided into several sections:

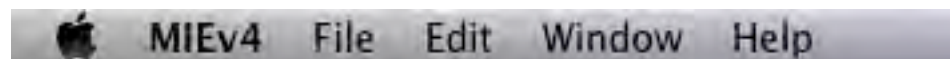
- Top Bar:** Contains buttons for Opus List, Song Edit, Opus Info, Monitor, and Playlist, along with playback controls (play, stop, volume, etc.).
- Left Sidebar:** Features icons and labels for Grade Book, Lesson Book, Reference Book, Keyboard Presets, and Utilities.
- Opus List:** A list of lessons with callouts for Opus List, Opus Info, Opus Title, and Lesson Selection.
- Opus 4 Detail:** Shows a list of lessons for Opus 4, including "Sing & Play - The Noble Duke of York: Different tempi (Song 3)", "Discuss & Describe - New River Train/Siamese Cat: Tempi (Songs 1 & 2)", "Read, Create & Play - Patterns with different tempi (Chart3/Worksheet3)", and "Synthesis: Analyze - Find metronome markings for different music examples".
- Lesson Content:** Displays the text for "The Noble Duke of York" lesson, including instructions like "use metronome and tempo buttons to determine metronome marking for each style" and a list of songs with their metronome markings: "When I Was A Lad = 120", "Funeral March = 50", "Simple Gifts = 109", and "Can Can = 135".
- Bottom Bar:** Shows the status "Server Created... 4.04 111021r", the user "Mr. Parker", the MIDI file "MIDI: Song 3 - The Noble Duke of York", and the date/time "Sat 03/03 11:08".

Navigation buttons at the bottom include a back arrow, a series of numbered buttons (1-7), and a forward arrow.

5. Play music content via the Music ToolBar



6. Menu Bar:



- ◆ MIEv4 – Used for Preferences and Quit
- ◆ Window – typing keyboard access to Books/Controls
- ◆ Help – Specific assistance with all aspects of the MIE software. Includes search feature.

Etude #2 - Grade Book (part 1)

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

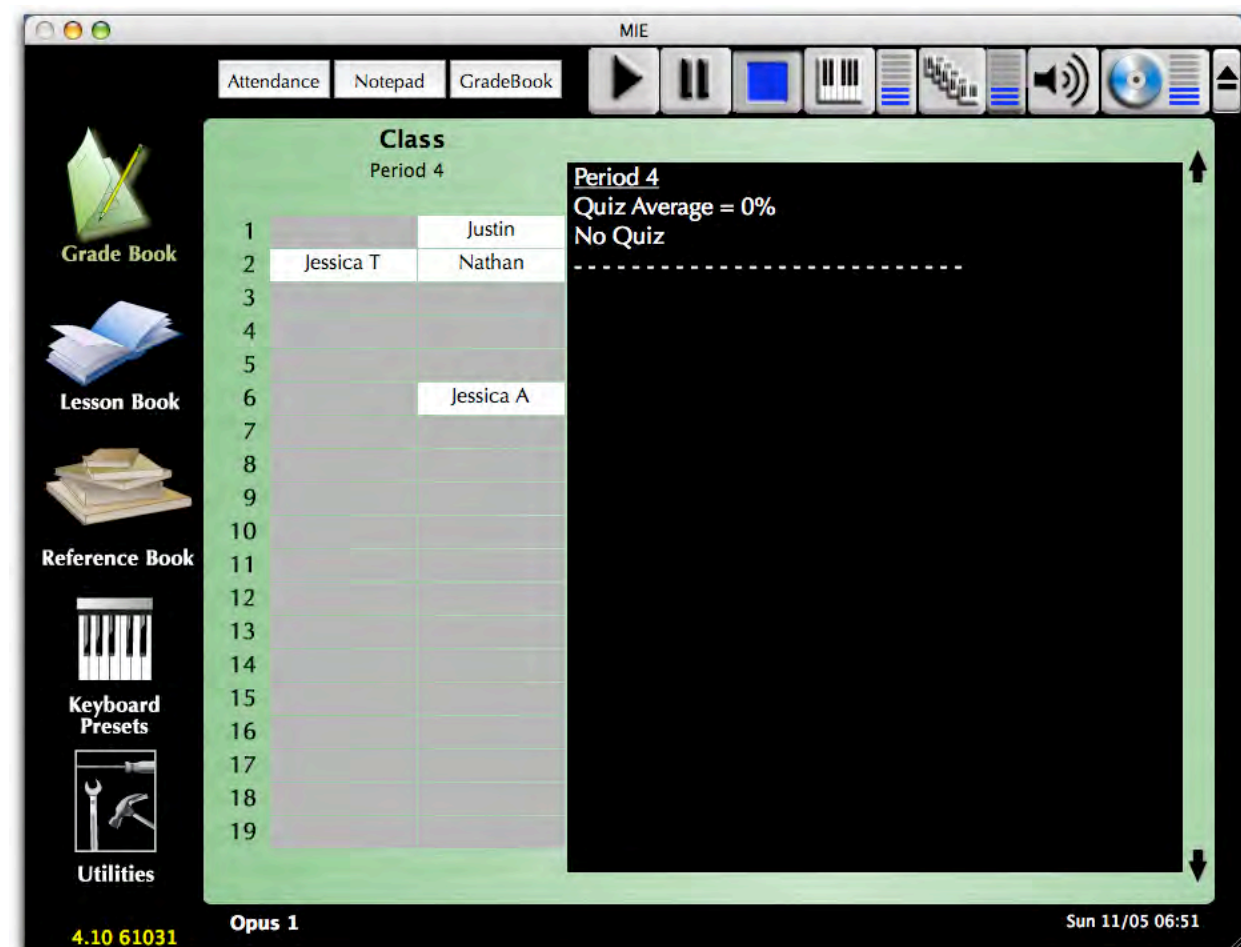
Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

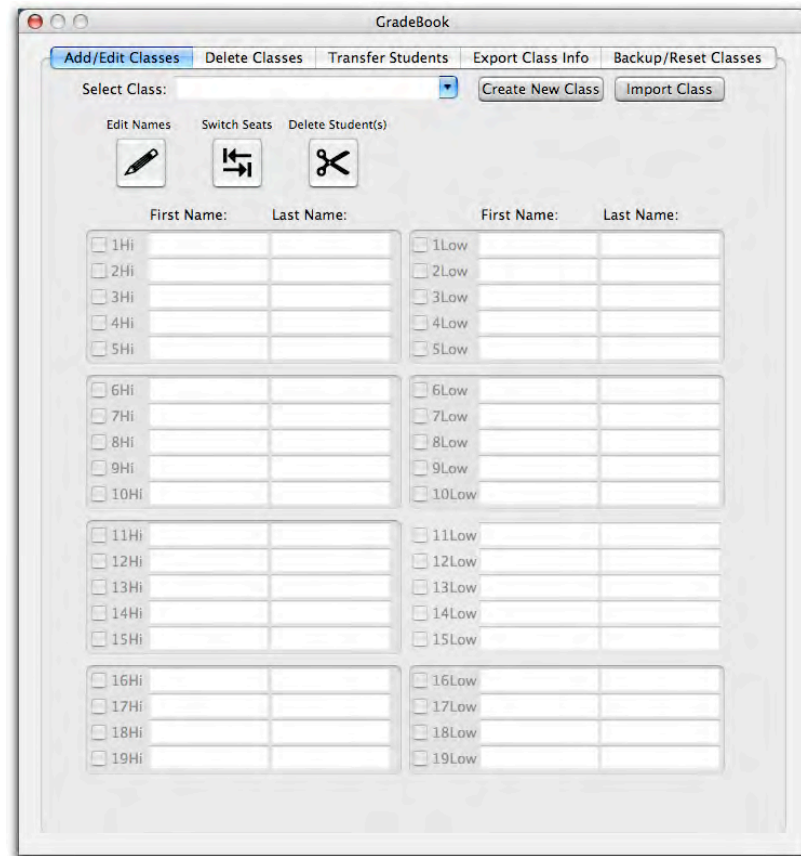
Etude #10 – MIE Tunes

Etude #2 – Grade Book [A]

Themes: Add/Edit Classes and Attendance



The Grade Book allows you to create classes via adding students, assign seats to students, edit names of students and classes, and take attendance.



1. Part 1 – Create new classes...

1. Select Grade Book.
2. Click “GradeBook” context button. (Add/Edit Classes will be selected by default.)
3. Click the “Create New Class” button.
4. Type the name for the class. NOTE: MIE will always alphabetize the listing of classes so plan accordingly.

5. Enter first and last names for the following four students. HINT: Use TAB key to move forward and SHIFT-TAB to move backward. [Jessica Anderson, Justin Parker, Nathan Thomas, Jessica Thacker]
6. Click the “Save Class” button.
7. Create one more class with three students. (Make up your own names.)

2. Part 2 – Switch Seats

1. Select the first class you created.
2. Click “Switch Seats” button (turns blue). Check boxes for seats are now active.
3. Click “1Hi” and then “6Low” – Notice that “Jessica Anderson” is moved to the empty seat.
4. Click “2Low” and then “2Hi” – Notice that “Nathan Thomas” and “Jessica Thacker” are now switched.
5. When done, click “Switch Seats” button. (Dialog asking you to save changes will appear.)
6. Close GradeBook.

NOTE: The Grade Book seating chart only lists first names. Part 3 (Editing Names) will address the “double Jessica” issue.

3. Part 3 – Editing Names

1. Return to “Add/Edit Classes” in the GradeBook.
(Note that the current class is still selected.)
 2. Click “Edit Names” button (turns blue). Text fields for names are now active.
 3. Rename Jessica Anderson’s first name to “Jessica A” – click after her first name and add “ A”. Do the same thing for Jessica Thacker.
 4. When done, click “Edit Names” button. (Dialog asking you to save changes will appear.)
-

4. Part 4 – Delete Student(s)

1. Click the “Delete Student(s)” button (turns blue). Check boxes for names are now active.
2. Click the check box to the left of Jessica’s name on the seating chart. (NOTE: you can also click on the “6Low” label as well.)
3. If you have wanted to delete additional students, you would click the appropriate box(es).
4. Click the “Delete Student(s)” button again (now turns black). You’ll immediately see a window that ask you to confirm whether or not you want to delete the selected student(s). Click “Yes”.
5. Close GradeBook.

5. Part 5 – Taking Attendance

1. Click the “Attendance” context button of the Grade Book.
 2. For practice, mark Justin absent and Jessica A. tardy.
 3. Close “Take Attendance” window – you’ll be prompted to post (select YES).
NOTE: Absent students are “greyed out” in seating chart.
-

6. Part 6 – View Student/Class Information

1. Click on Justin’s name on seating chart to view his individual data.
2. Click Justin’s name again to toggle between his data and the class data.
3. Click other students’ names to view their data.

Etude #3 - Reference Book

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

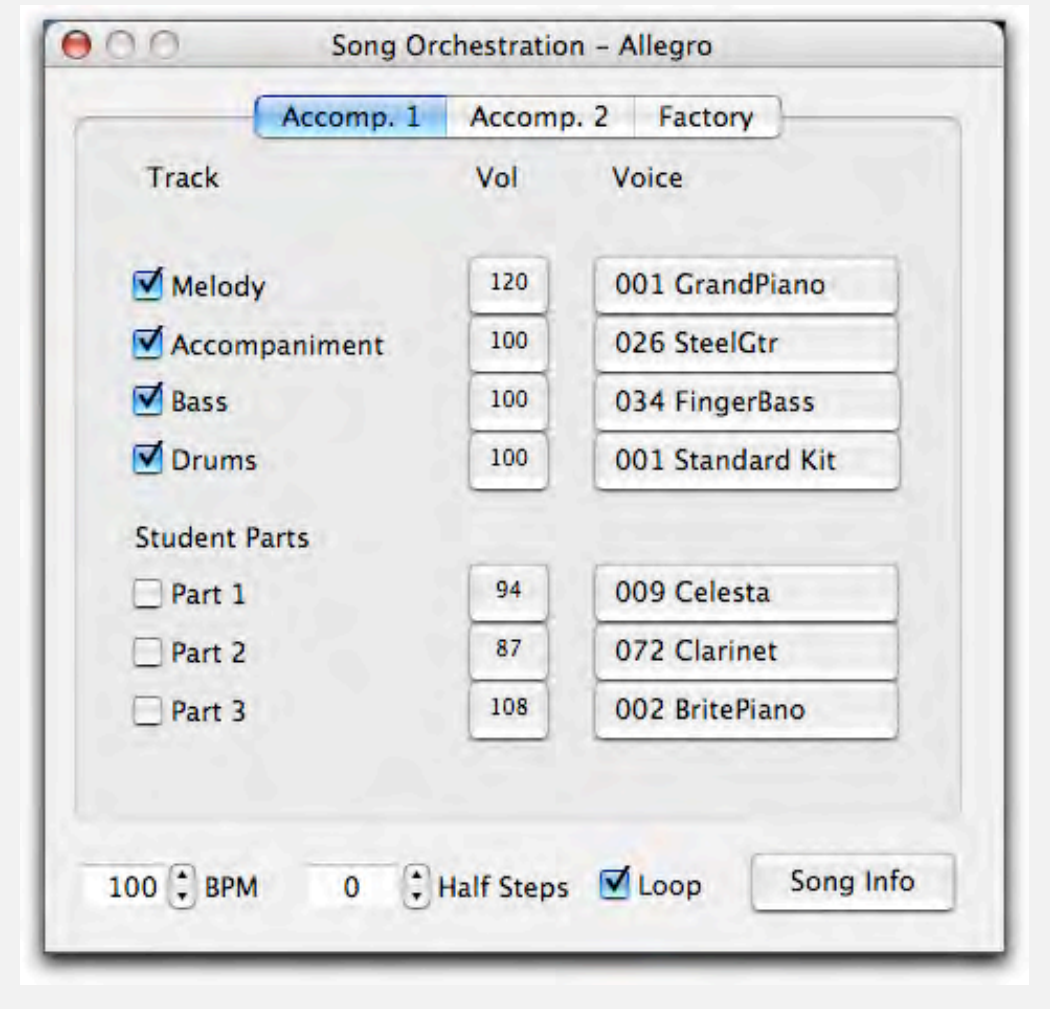
Etude #10 – MIE Tunes

Etude #3 – Reference Book

Interactive 4.4 Reference Book - Number (& Alpha) Listing, Song Edit, PlayList

The screenshot displays the MIE Reference Book interface. On the left is a sidebar with icons for Grade Book, Lesson Book, Reference Book (selected), Keyboard Presets, and Utilities. The main area is divided into three sections: 'Alpha Listing' (showing a numbered list of music sources), 'Song Edit' (showing a list of cues and song titles), and 'PlayList' (showing a list of cues and song titles). The 'Alpha Listing' section includes: 1. MIE Songbook: Alphabetical Listing, 2. Listening Excerpts: Alphabetical Listing, 3. Your CD, 4. MIE Charts, Worksheets, Overheads, 5. iTunes MIE Playlist, 6. MIE Tunes. The 'Song Edit' and 'PlayList' sections show a list of cues (Cue 30, Cue 4, Cue 50, Cue 17, Cue 51, Cue 46, Cue 52, Cue 53, Cue 54, Cue 6, Cue 55, Cue 33, Cue 56, Cue 57, Cue 43, Cue 58, Cue 60, Cue 61, Cue 49, Cue 62, Cue 63) and their corresponding song titles (A Bushel and a Peck, A Ram Sam Sam, A Taste of Honey, A Whole New World (Aladdin's Theme), Ah Vous Dirais-Je Maman à la Mode, Allegro, Alleluia, Alouette, Alphabet Song, Amazing Grace, America, America, The Beautiful, Arirang, At the Hop, Au Claire de la Lune, Battle Hymn of the Republic, Bingo, Boogie Woogie Bugle Boy, Can Can, Canon). The interface also includes a top toolbar with various icons and a bottom status bar showing 'Server Created... 4.04 111021r' and 'Sat 03/03 07:43'.

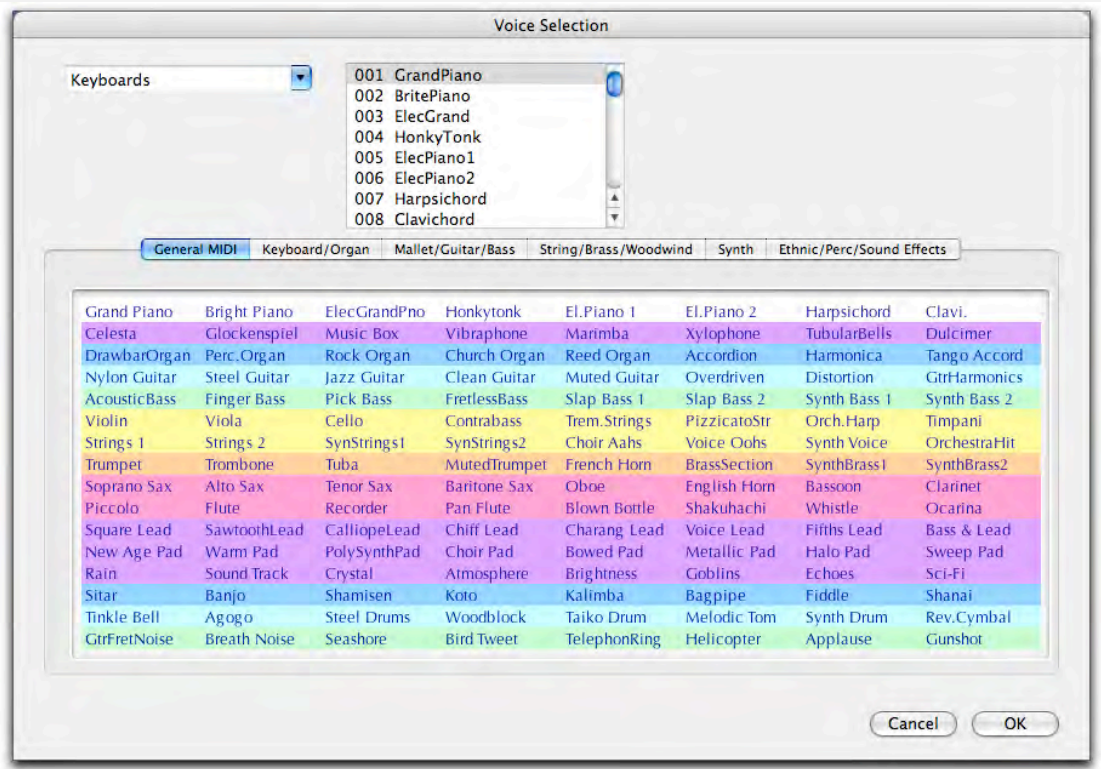
Screenshot 4.1 Song Orchestra Dialog



Clicking on the “Song Edit” button for any MIE Song-Book song brings up the “Song Orchestration” dialog:

Every MIE Songbook Song has three possible accompaniments: “Accomp. 1”, “Accomp. 2”, and “Factory”. You can freely edit Accomp. 1 and 2. (Factory is the default and cannot be changed.) Any changes you make are automatically remembered for that song, even after you quit MIE.

Screenshot 4.2 Voice Selection



Track and Student Parts can be turned off (muted) or on by clicking. Volumes are changed by dragging left and right. Clicking on the name of a voice presents the “Voice Selection” dialog:

There are over 700 timbres in the MIE-3XG keyboard, all organized by instrumental family. Clicking on the name of any voice will automatically send that voice to the particular part. Note that you can make these changes even while a song is playing.

Etude #4 - Remote Control

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #4 – Remote Control

The MIE Remote Control provides access to all of the functions of the music toolbar plus many others.

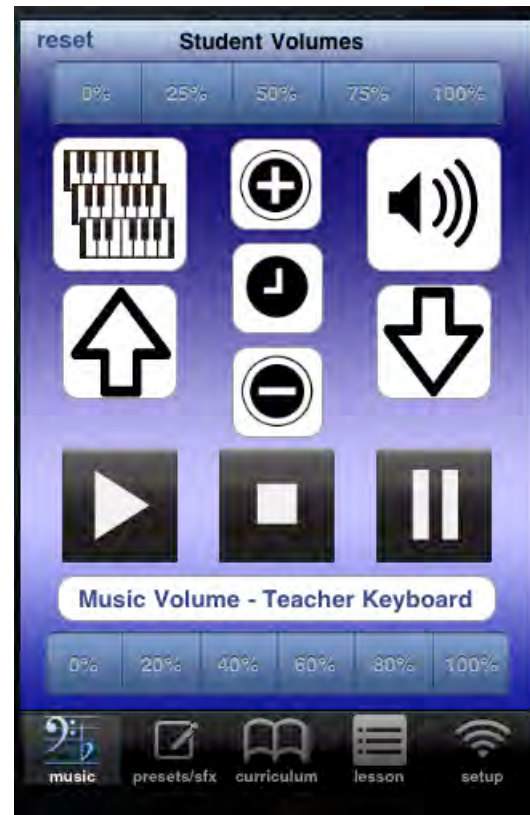
iPod Touch/iPad as Remote

An iPod Touch or iPhone or iPad can now be used as the MIE remote control. The iPod Touch will ‘connect’ to your MIE Macintosh computer via a wi-fi connection. Because of how wireless networks are typically setup in schools, these instructions will ask you to create a ‘computer-to-computer’ network.

Notes for music tab:

Page Up & Page Down

- ◆ If “Keyboard Presets” Screen, changes Banks
- ◆ If viewing a pdf (song, chart, etc) pages up or down



Notes for presets/sfx tab:

- ◆ “BounceBack” switch if ON will return to the music tab once any row is tapped.



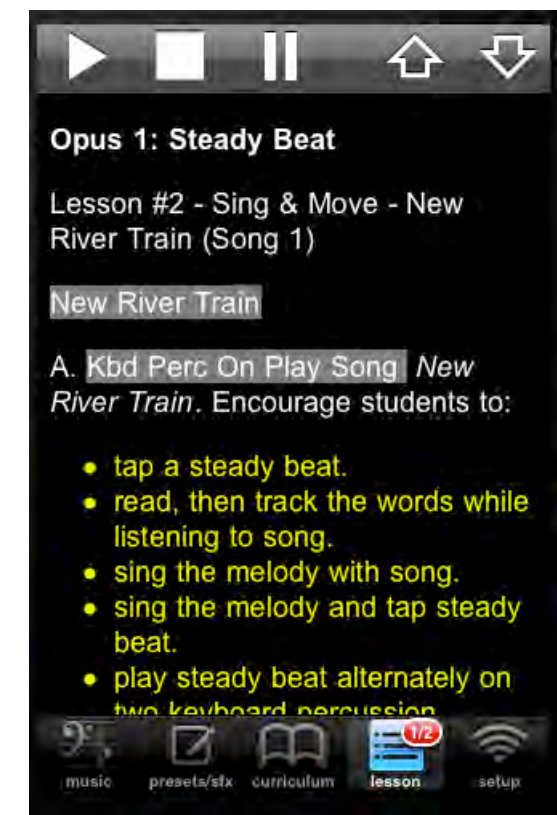
Notes for curriculum tab:

- ◆ Tapping any row will display a list of all music used in the particular opus.
- ◆ If the AutoPlay switch is ON, music will start playing the moment a row is tapped.



Notes for lesson tab:

- ◆ The text of any particular lesson which includes “SmartText” which is active.
- ◆ To go to the next lesson within an Opus/Prelude, simply tap the ‘lesson’ tab-bar button (the red badge will indicate the Opus/Lesson number)



Step by Step Instructions for mieRemote

1. Using the connector cable that came with your iPod, connect your iPod to whatever computer you will be syncing with via iTunes.
2. iTunes may want to update the OS (operating system). Click OK and let it sync.
3. On the iPod: Open SETTINGS (the Gear) on your iPod.



4. Click on General, then Auto-Lock, then click on NEVER. This will prevent your iPod from going to sleep and losing the connection with your computer.
5. To conserve battery power, reduce the brightness setting.
6. Download *mieRemote* from the iTunes Store (either via the iPod itself or your computer)



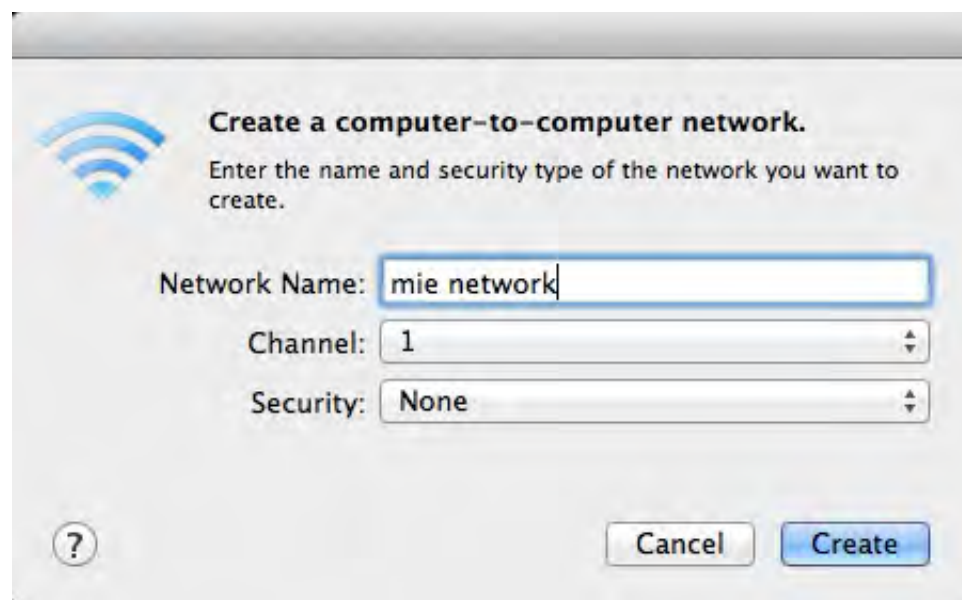
7. Create a wireless connection between your mac and your iPod/iPad... Here are the step by step instructions for connecting the Mac (running MIE) with the iOS device (iPod, iPhone or iPad) running the MIE Remote software... This is to create a 'computer-to-computer' network...
-

Setting up wifi for mieRemote: Creating a computer-to-computer network...

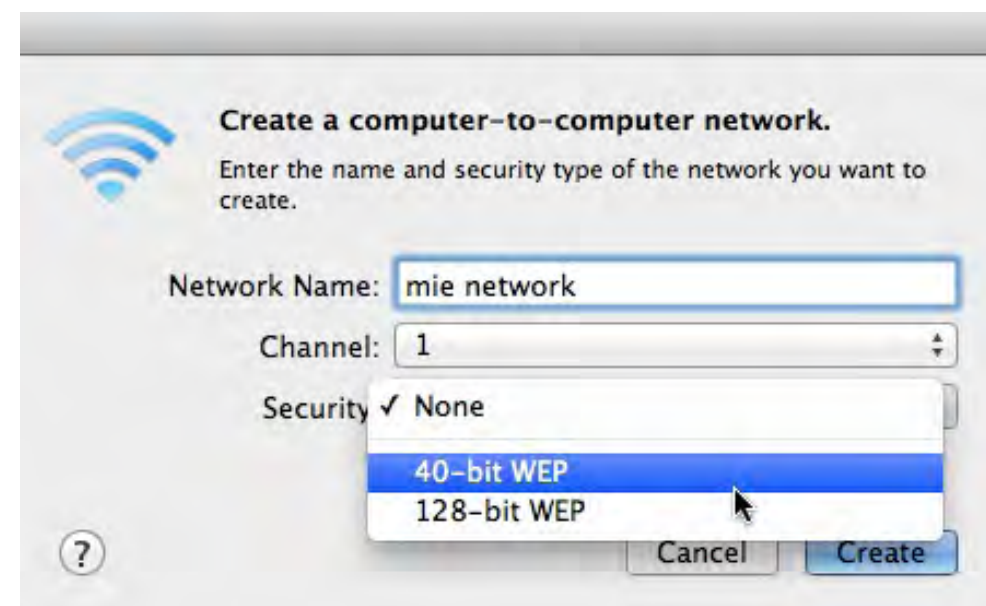
1. Choose "Create Network" from the AirPort status icon in the menu bar of your Macintosh...
(NOTE: If the AirPort icon is not in the menu bar, choose Apple menu ➤ System Preferences, and then click "Network". Click Airport and select the "Show Airport status in menu bar" option.)
2. Give the network a name and select a channel from the popup menu. The default channel is 11, but you can choose channel 1 or channel 2.
3. Use the Security popup to select 40-bit WEP and enter a 5 letter/number password in order to protect your new network.




Screenshot 4.3 Naming the Network

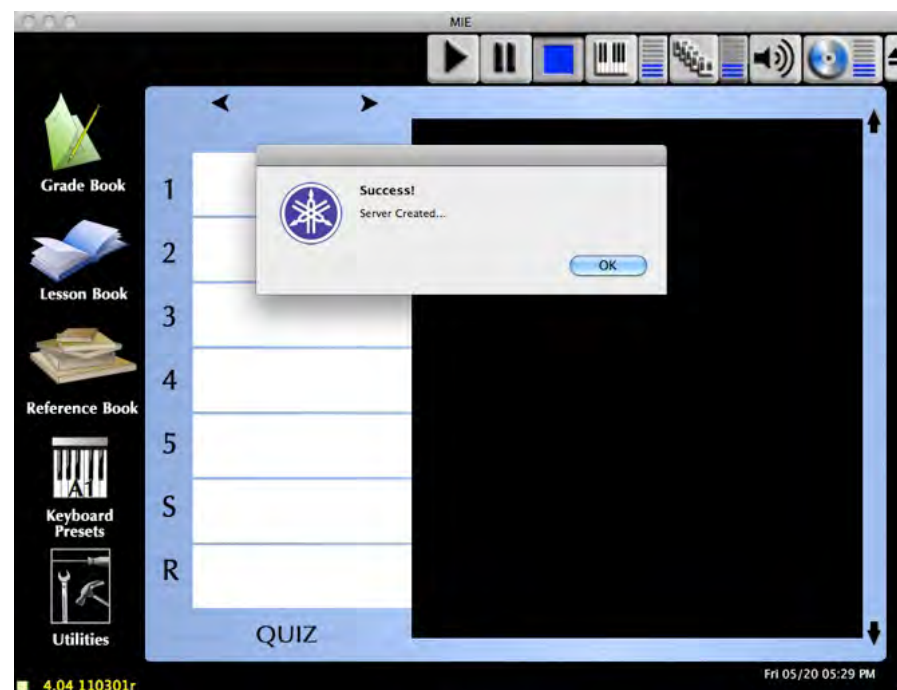


Screenshot 4.4 Setting the Password



4. The Airport Icon in the menubar will now change to 
5. Using your iPad, go to Settings ► Wi-Fi and make sure Wi-Fi is turned on... Choose the network you just created in the earlier steps on your computer.
6. Download and install the 'mieRemote' version of the Macintosh application to your MIE macintosh. (This is a full version of MIE that will NOT replace your current gradebook or settings.) You can download MIEv4

Screenshot 4.5 MIE Server Popup

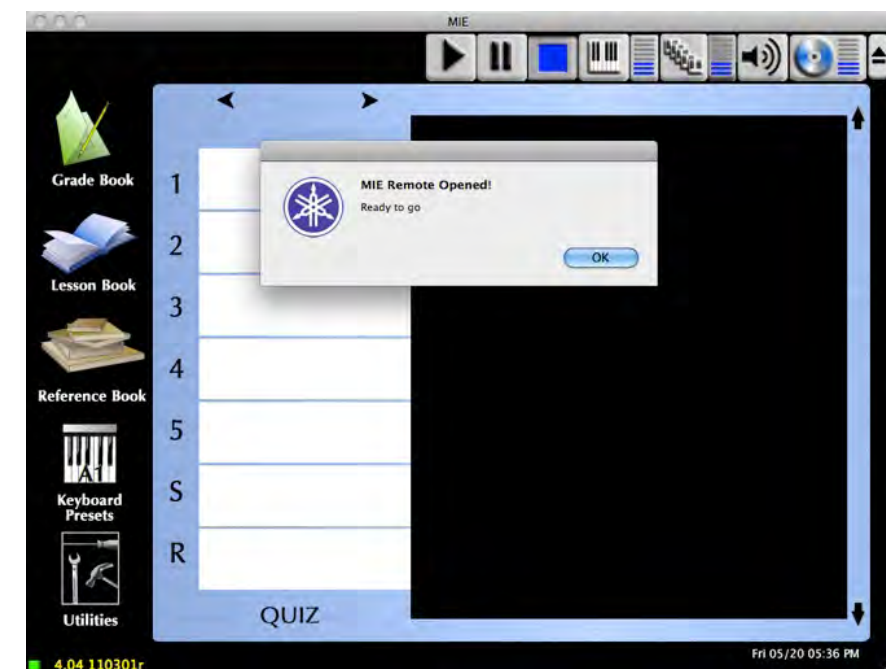


for mieRemote at the MIE software site. (Select Item #2)

7. When it starts up, you'll see a new popup...

8. Click the OK button. Notice the "yellow light" in the bottom left corner turns of the screen. This indicates when your MIE software is connected to your iPod app.
9. Start the MIE Remote app on your iPad and tap "setup" - you should see the name of your computer... tap it and your iPod will connect to your Mac

Screenshot 4.6 MIE Server Connection



(you'll see a popup on the Mac, and the yellow light will turn to green)

10. MIDI Interface Setup: Connect the UX-16 MIDI connections to the Teacher Keyboard MIDI ports. On the UX-16, find the MIDI Connector that has OUT labeled in the vinyl. Insert that into the IN of the Teacher Keyboard. Insert the other connector to the

OUT of the Teacher Keyboard. Insert the USB connector into an open USB port ON THE COMPUTER (not on the computer's keyboard). NOTE: if your system has a different MIDI interface that is already installed, you may continue to use it as it does not need to be replaced in order to use the mieRemote iOS software.

11.UX-16 Drivers: Download the latest driver from

<http://www.yamaha.com/mie/remote>

Etude #5 - Utilities

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

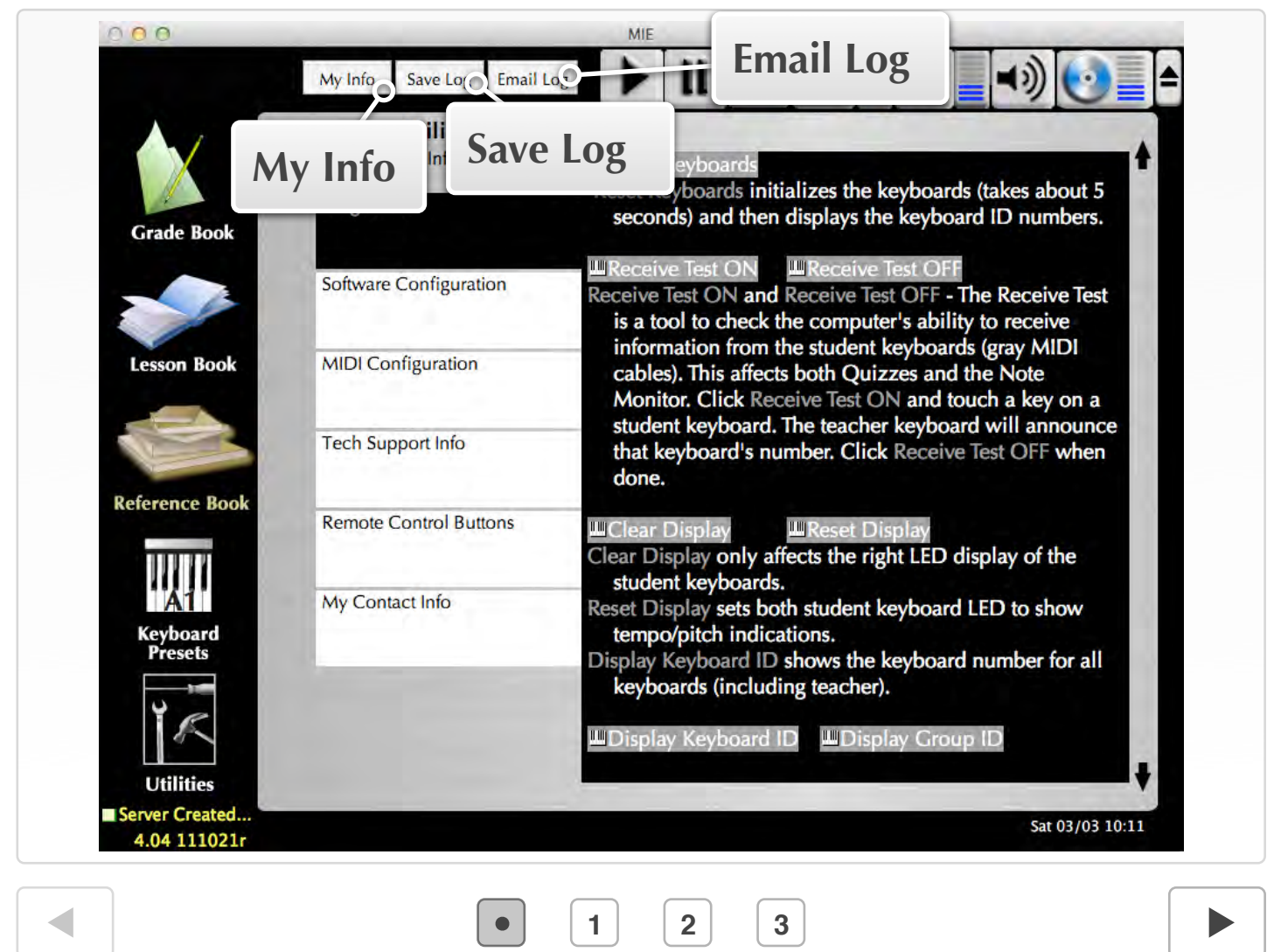
Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #5 – Utilities

Interactive 4.5 Utility



Etude #6 - Quiz

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #6 – Quiz

Interactive 4.6 Quiz

The screenshot displays the 'Etude #6 – Quiz' interface. At the top, there are four callout boxes labeled 'Responses', 'Eraser', 'Answer Key', and 'Quiz Info'. The main window is divided into several sections. On the left, there is a sidebar with icons for 'Grade Book', 'Lesson Book', 'Reference Book', 'Keyboard Presets', and 'Utilities'. The central area features a list of questions, each preceded by a question mark icon. The questions are as follows:

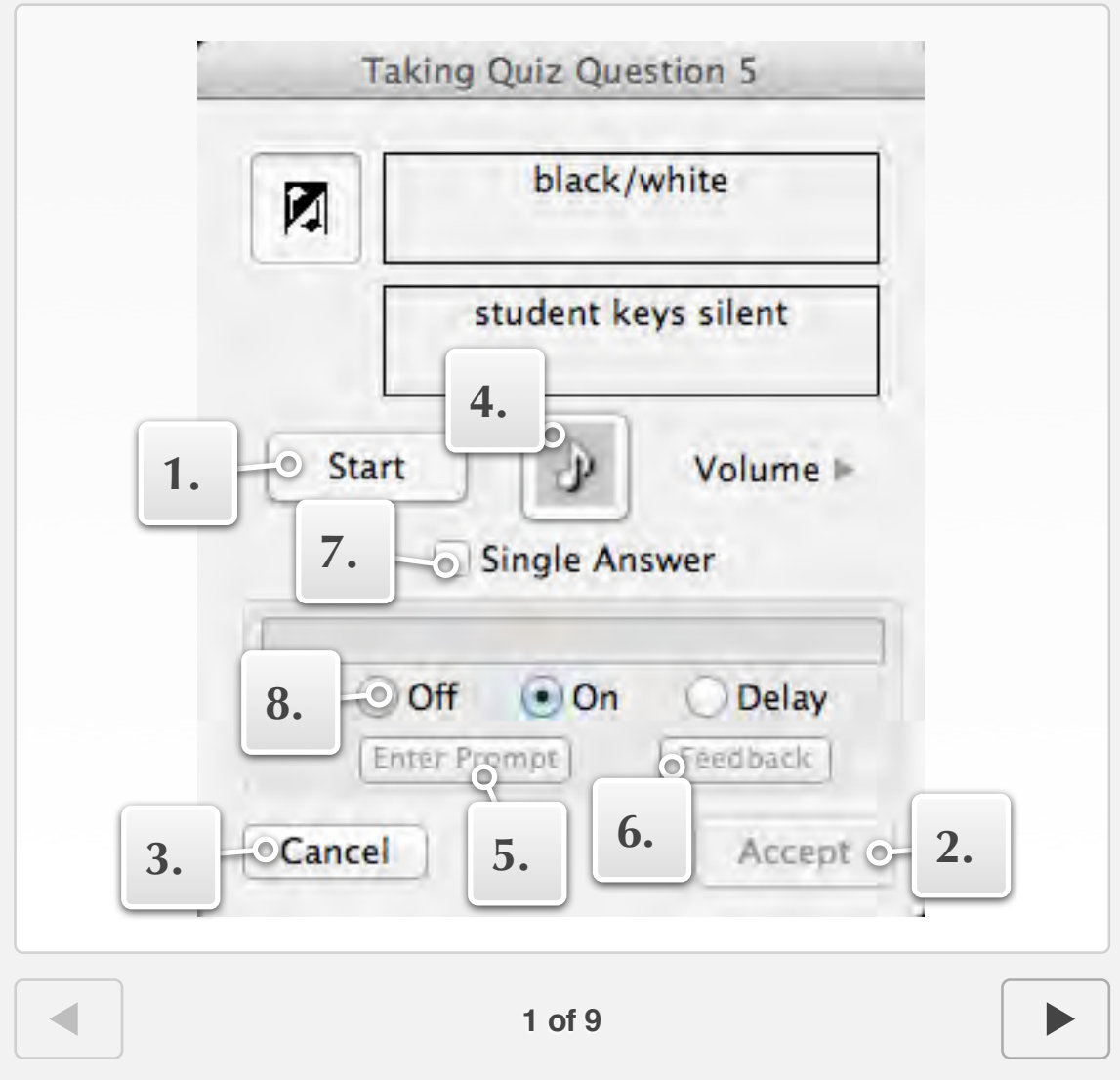
- 2. The white key under the triangle
- 3. The black key closest to the solid triangle
- 4. ENTER: Any group of two black keys
- 5. ENTER: Any group of three black keys
- 6. Does Song A have a steady beat? (Black=yes/White=no)
- 7. Does Song B have a steady beat? (Black=yes/White=no)
- 8. Does Song C have a steady beat? (Black=yes/White=no)
- 9. Does Song 1 have a steady beat? (Black=yes/White=no)
- 10. Does Song 2 have a steady beat? (Black=yes/White=no)
- 11. Does Song 3 have a steady beat? (Black=yes/White=no)

Below the list of questions, there is a section titled 'Advanced Questions' with three more questions:

- 12. Does Song 1 have a steady beat? (Black=yes/White=no)
- 13. Does Song 2 have a steady beat? (Black=yes/White=no)
- 14. Does Song 3 have a steady beat? (Black=yes/White=no)

At the bottom of the interface, there is a status bar showing 'Server Created...', '4.04 111021r', 'Mr. Parker', and 'Sun 03/04 08:22'. Navigation buttons are visible at the bottom of the screen, including a back arrow, a play button, and a series of numbered buttons (1, 2, 3, 4).

Interactive 4.7 Taking A Quiz Question



Volume Drawer: Allows changing the volumes of the individual parts of any question music content. The “Reset Volume Sliders” returns all 5 sliders to their default volume.

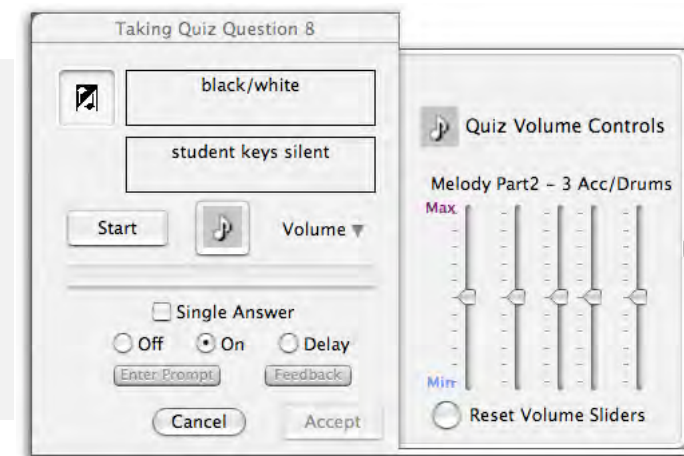
Screenshot 4.7 Quiz Responses

Keyboard	Student	Response	Student	Response
1	Brian	✓	Debbie	✓
2	Lauren	?x	Kathy	✓
3	Walt	✓	Justin	✓
4	Parker	✓?	Thacker	✓
5	Susie	✓	Cal	✓
6	John	x	Hali	✓
7	Chris	?x	Dale	✓
8	Mike	✓x	Yoshi	✓
9	Bill	?	Jack	✓
10	Sally	✓	Shiela	✓
11	Doug	xx	Bailey	✓
12	Pedro	✓	Johhie	✓
13	Tom	✓	Linda	✓
14	Robb	?	Beth	✓
15	David	✓	Angie	✓
16	KC	x✓	Nick	✓
17	Tony	✓	Zach	✓
18	Sara	?	Bryan	✓
19	Ted	x✓	Rick	✓

As students respond, the seating chart will display one of the following possibilities:

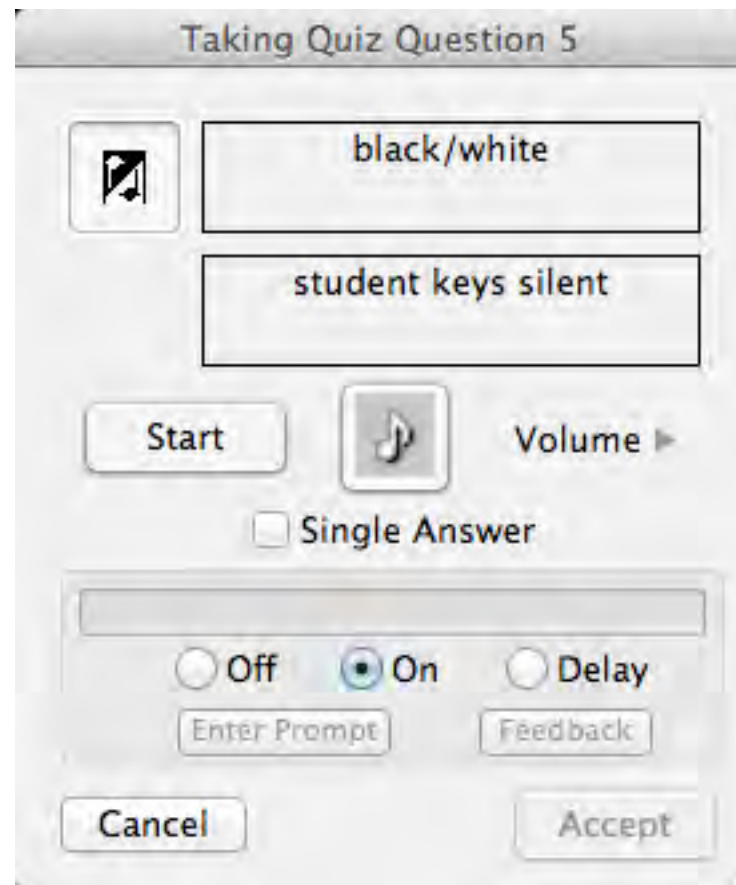
1. blank – (see Susie at keyboard 5 and Jack at keyboard 9) – students have made NO response at all.
2. ? – (see Lauren at keyboard 2 and Thacker at keyboard 5) – students have made an invalid response such as pressing ENTER with no keys down for a black/white question.
3. X – (see Kathy at keyboard 2) – students have gotten the question wrong.
4. ✓ – (see Brian and Debbie at keyboard 1) – students have gotten the question right.

Quiz Question with Volume Controls

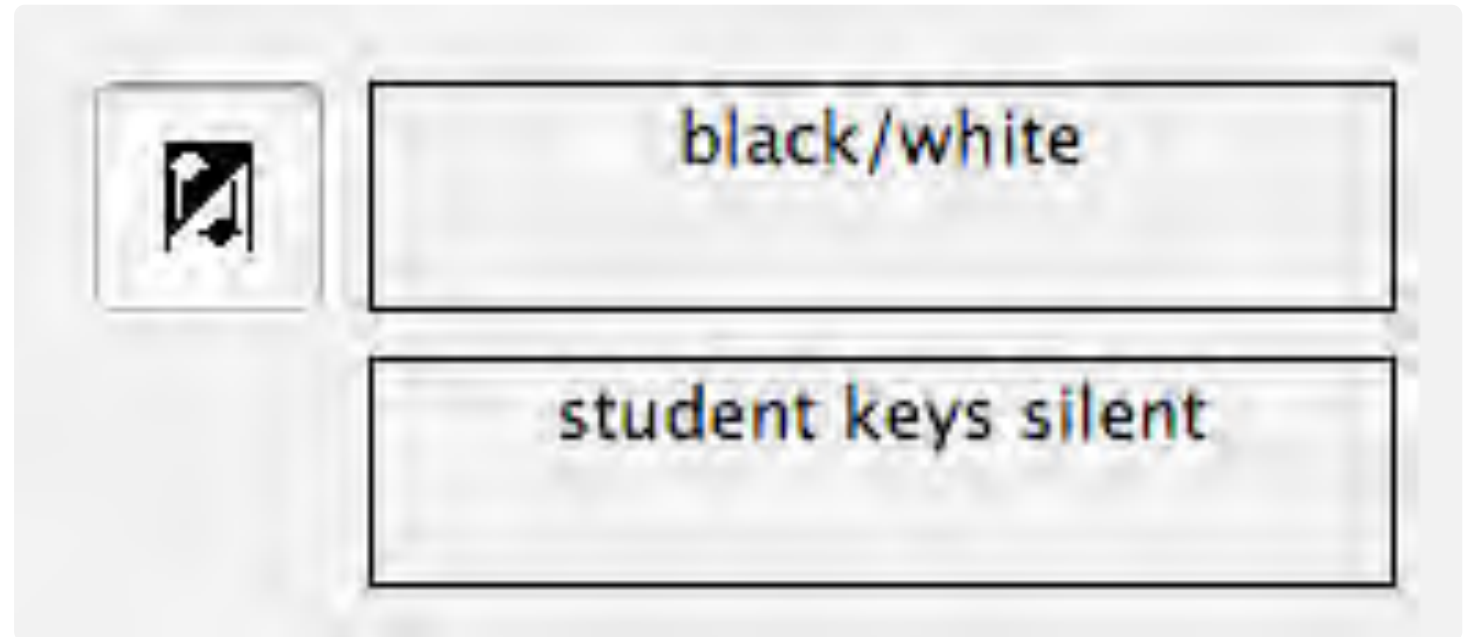


There are several types of quiz questions. The various types can be seen in Gallery 4.1

Screenshot 4.8 Quiz Question Dialog



Gallery 4.1 Types of Quiz Questions



Black/White questions are used for 'yes/no' or 'true/false' types of responses. The student keyboards are silent. Students use middle C and C# in split mode for these questions. – see *Quiz 1*

• • • • •

Quiz Continued - Individual “Re-do” and Makeup Quiz

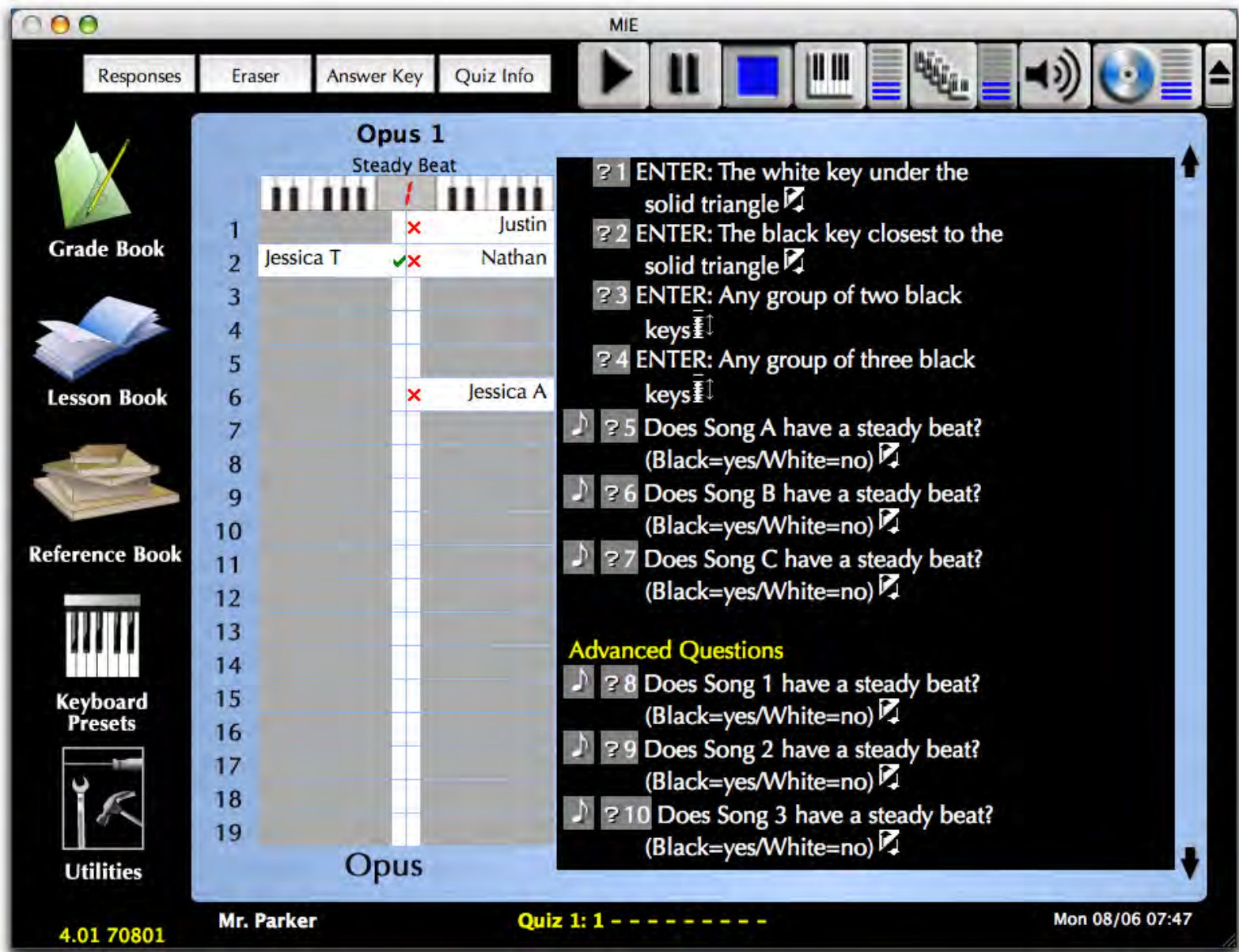
Individual “Re-do” – What if you accept an answer, but realize that one or two students did not respond? Or, you want to give one student a chance to do a question over, but still keep the other students’ responses.

In Screenshot 4.9, question 1 has been asked and notice that Justin, Nathan, and Jessica A got the question wrong. In order for a “re-do”, simply click on the student(s) to whom you’d like to ask the question again. Their name will be white text in a black background. You may click on as many names as you’d like. (See Screenshot 4.10)

When you click on the Quiz Question number, you are allowed to ask the question, and only those students whose names you selected will be able to respond.

Makeup Quiz – If a student was absent for a quiz and you want to give them a “make-up”, simply have the student(s) sit in the regularly assigned seat(s). Make sure you do this when the rest of the class is not on keyboards (perhaps during recess, after class, lunch or after-school). Take attendance for that student’s class making sure

Screenshot 4.9 Quiz Question After Accepting All Responses



everyone is marked PRESENT. (If you mark everyone absent except for student making up quiz, that absence would appear on all of their personal information.) Give the quiz. As long as the other keyboards are “dormant,” the computer will know to ignore them, and only register the keyboard(s) being “entered.”

Screenshot 4.10 Selecting individual student(s) to re-ask a question

Opus 1
Steady Beat

Question	Justin	Nathan	Jessica A
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			

Questions:

- ? 1 ENTER: The white key under the solid triangle
- ? 2 ENTER: The black key closest to the solid triangle
- ? 3 ENTER: Any group of two black keys
- ? 4 ENTER: Any group of three black keys
- ? 5 Does Song A have a steady beat? (Black=yes/White=no)
- ? 6 Does Song B have a steady beat? (Black=yes/White=no)
- ? 7 Does Song C have a steady beat? (Black=yes/White=no)
- Advanced Questions**
- ? 8 Does Song 1 have a steady beat? (Black=yes/White=no)
- ? 9 Does Song 2 have a steady beat? (Black=yes/White=no)
- ? 10 Does Song 3 have a steady beat? (Black=yes/White=no)

Footer: 4.01 70801 Mr. Parker Quiz 1: 1 - - - - - Mon 08/06 07:41

Etude 7 - Keyboard Presets

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

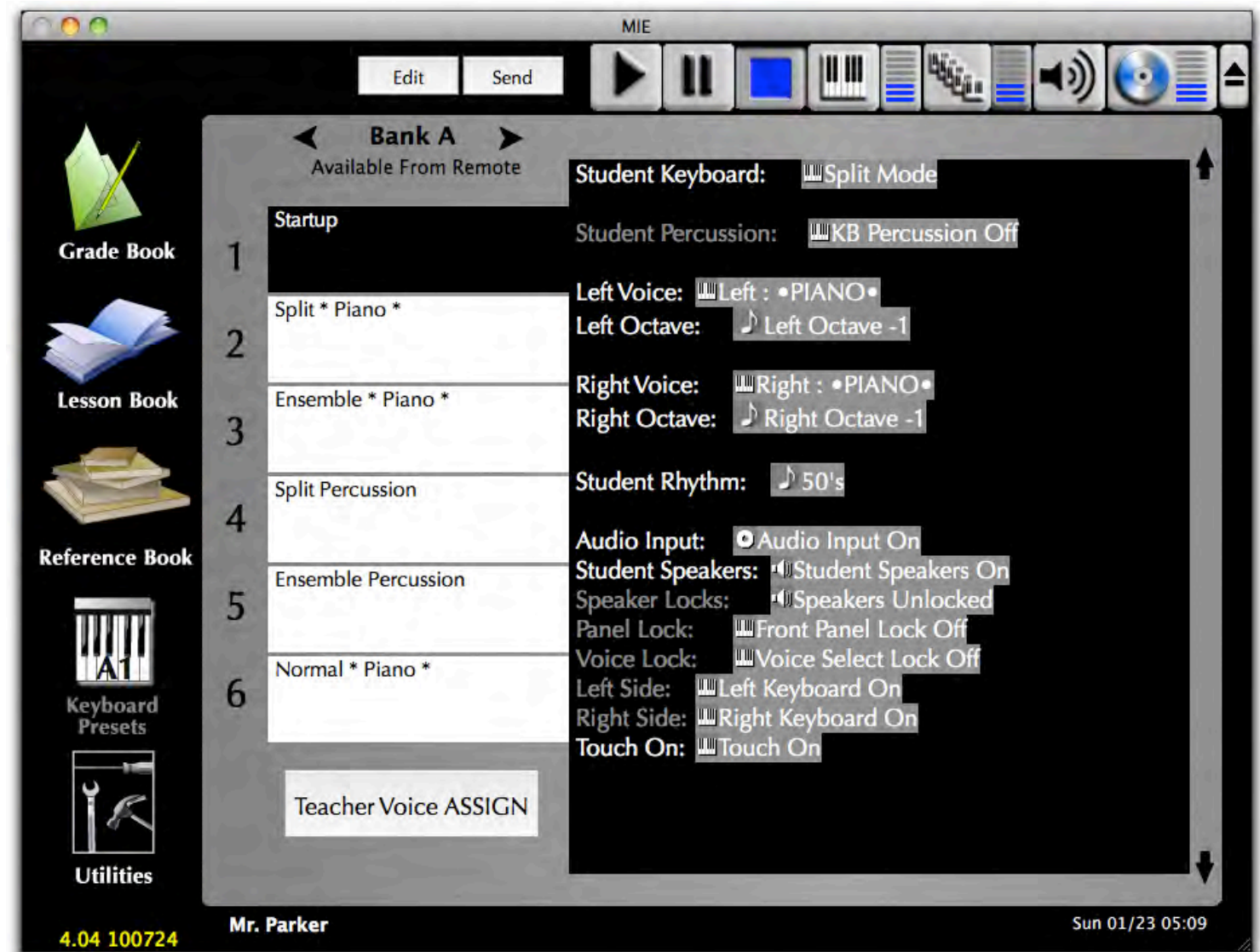
Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #7 – Keyboard Presets

Themes: Banks, Edit, Send



Preset 1 from Bank A is the “Startup” preset. When MIE is first run, this preset is automatically sent to all student keyboards.

NOTE: You are encouraged to edit Preset 1. Suggestions include:

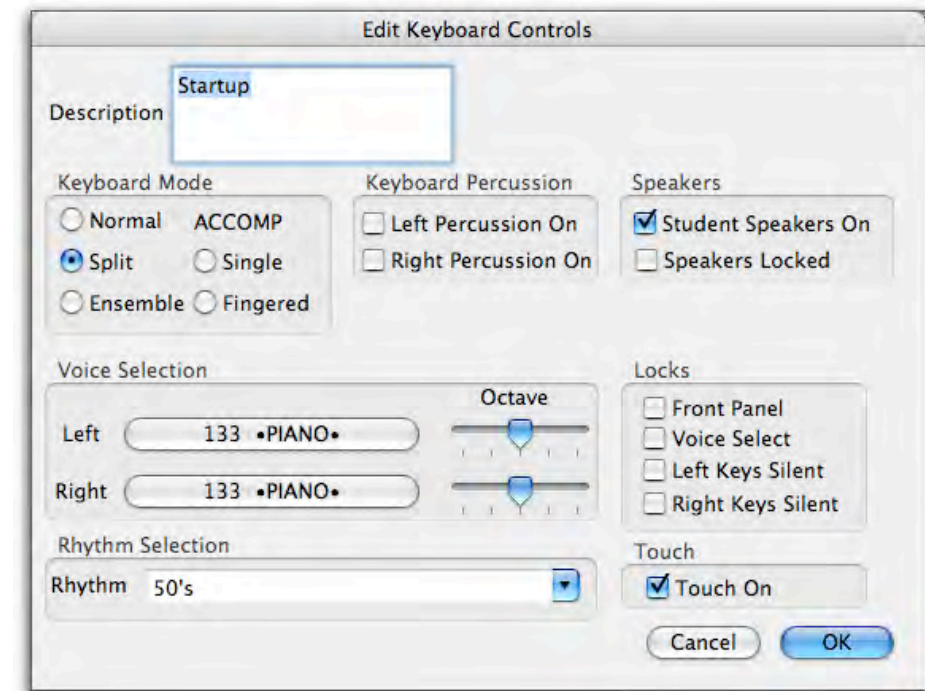
- Front Panel Lock – Checked (On)
- Voice Select Lock – Checked (On)
- Speakers Locked – Checked (On)
- Touch On – Unchecked (Off)

Banks B through F are “empty” providing you 30 preset options that can be named and freely edited.

- ◆ Use the Arrows to toggle between Bank A, B, C, D, E, and F. Only Bank A comes with created presets. (You may also use the Page Up/Page Down buttons on the remote when this screen is present.)
- ◆ Allows creation/edit of any preset. Displays the “Edit Keyboard Controls” window (see below)
- ◆ Send selected preset to all student keyboards. Same as pressing “PRESET” and then the number (1 to 6) on the remote.

Clicking the “Edit” button shows the “Edit Keyboard Controls” Window...

Screenshot 4.11 Edit Keyboard Presets



The five possible keyboard modes (see MODE column on MIE-3XG)

Keyboard Percussion controls - if Normal or an Accomp mode has been selected, only the Right Percussion will be available.

Student Speakers On corresponds to the Speaker button in the music toolbar. If Speakers Locked is on, students will NOT be able to use their speaker buttons on their keyboards, though the remote and music toolbar WILL control the speakers.

Clicking the left or right buttons allows selection of any of the 710 timbres. If the voice is not on the Voice Panel of the MIE-3XG, the timbre will be sent to the ASSIGN button. Octave sliders provide -2 to +2 shifts. If Normal or an Accomp mode has been selected, only the Left Voice will be available.

- ◆ Locks disable the corresponding buttons on the **student** MIE-3XG keyboards.
- ◆ Front Panel = everything EXCEPT VOICE and LEFT/RIGHT
- ◆ Voice Select = VOICE and LEFT/RIGHT
- ◆ Keys Silent = “disables” the black/white piano keys (NOTE: NOT the same as muting.)

Selects one of the 15 panel rhythms for the student keyboards.

Turns touch sensitivity on/off – corresponds to the TOUCH button on the student MIE-3XG keyboards.

Provides access to all voices of the MIE-3XG and sends the selected voice to the ASSIGN voice button of the teacher keyboard.

Using Bank A of the Presets:

1. You want the class to be working on an independent activity using PIANO voice and you don't wish to give them the option of changing voices or turning

their speakers ON... What Preset number would that be?

2. You want students to be working cooperatively, imitating percussion patterns with their partner... Which Preset would you use?
3. Change the Preset from Question 2 so that students will be still working with Keyboard Percussion, but independently.
4. You are working on the concept of Registers and want students to experience and experiment with the full keyboard... Which Preset would you use?

Using Bank B of the Presets:

1. Using Bank B, Preset 1, create a specific instructional activity AND a Preset that would support it.

Etude #8 - Grade Book (part 2)

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #8 – Grade Book [B]

Delete Classes, Transfer Students, Export Class Info, Backup/Reset Classes, “Import Class”

Part 1 – Delete Classes...

1. Select Grade Book.
2. Click “GradeBook” context button. (Add/Edit Classes will be selected by default.)
3. Click the “Delete Classes” tab.
4. Select the class(es) you wish to delete. (Hold the ⌘ key to select/deselect multiple classes).
5. Click the “Click to Delete” button.

NOTE: You cannot “undo” the deleting of classes!

Part 2 – Transfer Students

1. Click the “Transfer Students” Tab.
2. Select the “Current Class” and the “Destination Class” NOTE: they must be two different classes.

3. Click a student name (either list) and click the ">" or "<" button to transfer the student. Note that you can only select one student at a time.
4. A transferred student will be placed in the first available seat. (Use the "Add/Edit Classes" tab of the GradeBook to switch seats.)

NOTE: You may want to create a mock class called "Transferred Students" and rather than deleting a student, transfer him/her to this class. If that student ever returned to a class, you would still have their data.

Part 3 – Export Class Info

1. Select a class you wish to export.
2. Select "Student Progress" to export individual student info. (Hold down the ⌘ key to select more than one student at a time.)

OR

3. Select "Class Report" to export class information. (You can only export one class at a time.)
4. The name of the exported file can be changed in the "Export Filename" box OR after you click the "Export" button. The resulting file is a text file (.txt) and can be used in any application that supports such a format, including any word processor or spreadsheet program.

Part 4 – Backup/Restore/Reset Classes

- ◆ The **Backup** feature makes a complete copy of your entire MIE GradeBook. Click the "Create Backup" button.
- ◆ Select where you would like to save this backup.
- ◆ The **Restore** feature allows you to select specific classes from an MIE Backup.
- ◆ Click the "Select a Backup Folder" and navigate to the location where you have previously saved an MIE Backup.
- ◆ Select the class(es) you wish to restore.
- ◆ The **Reset** feature erases attendance, quiz scores, and notes for every student. Names and seating charts are NOT affected.
- ◆ Click the "Show" button to display your current class list.
- ◆ Select the class(es) you wish to restore.
- ◆ Click the "Reset Class" – you'll be asked again if you are sure.

NOTE: Resetting a class cannot be undone.

Part 5 – Creating a New Class via “Import Class”

1. Click the “Import Class” button. You will see a standard “open file” dialog. Select the text file (.txt) or comma delimited file (.csv) to import.
2. The name of the file will appear in the “Edit Class Name” field – rename the class.
3. Click the “Save Class” button.

NOTE: The import file should be a textfile (.txt) with
firstname <tab> lastname <return> OR a comma delimited file (.csv) in the form of “firstname”, “lastname” <return> (Note the use of the double-quotes and comma.)
Spreadsheets are an excellent way to create such an import file – enter firstname in Column A, lastname in Column B, and then “save as” textfile OR comma-delimited file.

Etude #9 - MIE & iTunes

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #9 – MIE & iTunes

Apple's iTunes is integrated within MIE. You can play any of your iTunes library via MIE. This also means your remote control can be used to PLAY, STOP, PAUSE and change volume.

To Use iTunes with MIE:

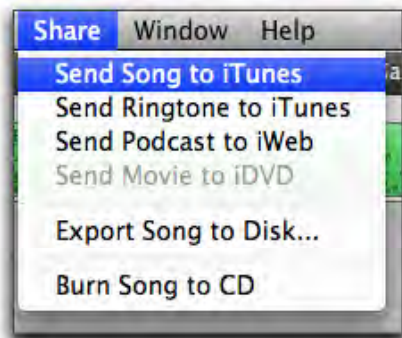
1. Open iTunes.
2. Create a new playlist: Choose File > New Playlist or click the Add button (+) in the bottom-left corner of the iTunes window.
3. Type MIE as the name for the playlist. (Please make sure the playlist name is all caps and only these 3 letters!)
4. Click Music (or another item below Library) and then drag an item to the MIE playlist. To select multiple items, hold down the Command or Shift key while you click. To remove an item from a playlist, select it and press the Delete key (this does not remove the item from your library or hard disk).
5. Quit iTunes.
6. Open MIE, and click on REFERENCE.
7. Click on Section 6 "iTunes MIE Playlist" and your choice(s) will appear as tags ready to use!

To Use GarageBand to Create Audio Track for Use with MIE:

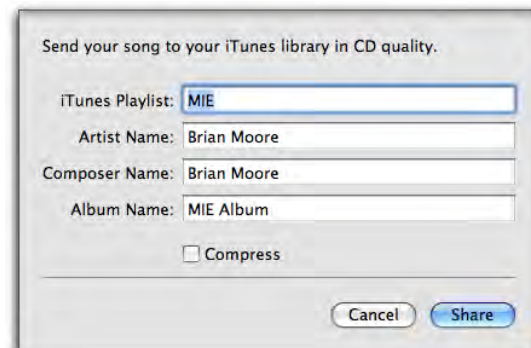
1. Open GarageBand. (Create New Music Project) - Save the Project with the title of the new song. (This title is what will appear in MIE.)
2. Create your song using loops or direct recording of the keyboard.
3. Use the Share Menu to send your song to iTunes.
4. In the following dialog, enter "MIE" as the name of the iTunes Playlist - your music will now appear inside MIE.

Screenshot 4.12

Sharing your
GarageBand song to
iTunes



Screenshot 4.13 Adding a song to your MIE playlist



Etude #10 – MIE Tunes

ETUDE TABLE OF CONTENTS

Etude #1 – Software Overview & Lesson Book

Etude #2 – Grade Book (part 1)

Etude #3 – Reference Book

Etude #4 – Remote Control

Etude #5 – Utilities

Etude #6 – Quiz

Etude #7 – Keyboard Presets

Etude #8 – Grade Book (part 2)

Etude #9 – MIE & iTunes

Etude #10 – MIE Tunes

Etude #10 – MIE Tunes

MIE Tunes provides you and your students the means to save compositions they create using the MIE-3XG sequencer.

Songs created with the MIE-3XG are ‘.sng’ files. They can be loaded to either the teacher OR all the student keyboards.

‘.sng’ files can be converted to standard MIDI files by selecting the name of the .sng file and then clicking the “Convert .sng” button. You’ll be able to save the resulting .mid file wherever you choose.

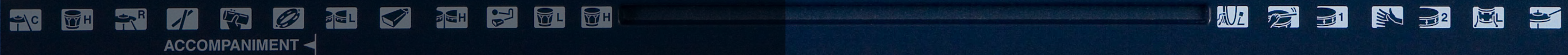
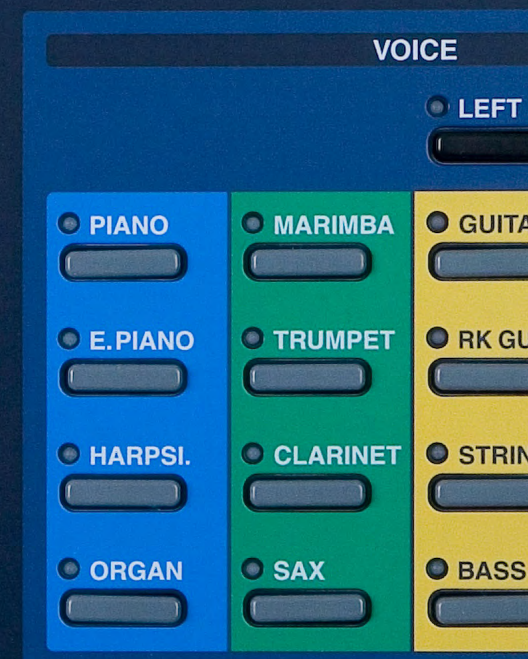
Standard MIDI files can also be added to the MIE system and played by the teacher or student keyboards. Use the “Copy midifile” to copy a .mid file from anywhere on your computer to the MIE Tunes library.

NOTE: your original midi file will NOT be moved or changed.

You are able to save songs from any keyboard in the classroom. You must save each song one at a time.

MIE-3XG Keyboard Guide

Explanations of various MIE-3XG keyboard functions including recording, playback, and keyboard percussion.



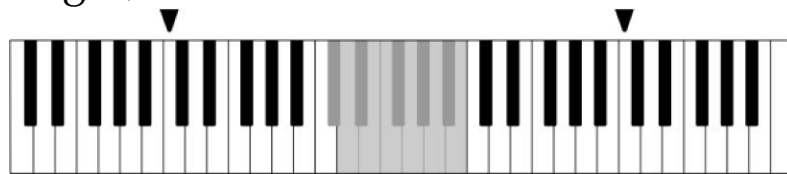
General Description and Features

NORMAL

The keyboard is a five-octave keyboard (C1 to C6) playing the same voice in all five octaves.

SPLIT/ENSEMBLE

The keyboard is split into two separate two-octave keyboards. The divider should be in place. Middle C moves to the solid triangles above and below the Middle C point found in the Normal mode (C2 for the left side and C5 for the right).



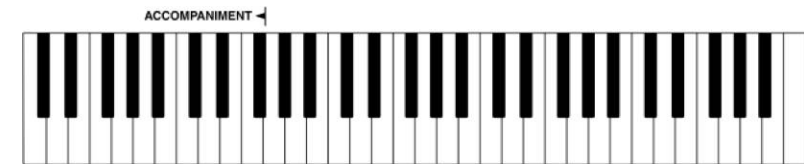
ACCOMPANIMENT (ACCOMP)

When the Accompaniment mode is selected, the keyboard is split at the ACCOMPANIMENT vertical mark, which can be found above G2. The keys to the right of the vertical line remain in Normal mode with Middle C at C3. Each key to the left of the vertical line mark plays chords and bass notes in an arrangement preset by the selected rhythm.

The way in which chords are played or indicated with your left hand (in the accompaniment section of the key-

board) is referred to as “fingering”. There are 2 types of fingerings as described below.

Diagram 5.1 Range for Accomp Mode



SINGLE (Single Finger mode)

MAJOR CHORDS: are produced by the key corresponding to the root of the desired chord.

MINOR CHORDS: are produced by pressing the root note and any black key to the left of the root.

DOMINANT 7TH CHORDS: are produced by pressing the root note and any white key to the left of the root.

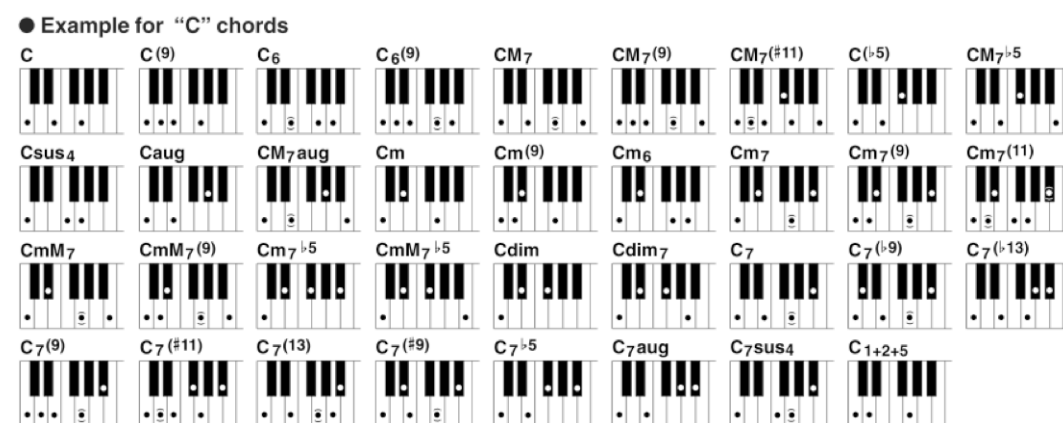
MINOR 7TH CHORDS: are produced by pressing the root note and a white and black key to the left of the root.

FINGERED (Fingered mode)

The Fingered mode lets you play full chords for the accompaniment section of the keyboard (i.e., all keys to the left of and including the split-point key –F#2), while the MIE-3XG supplies appropriately orchestrated rhythm, bass and chord accompaniment in the selected style. This mode recognizes the following chords:

- ◆ Notes in parentheses can be omitted.
- ◆ If you play any three adjacent keys (including black keys), the chord sound will be cancelled and only the rhythm instruments will continue playing (CHORD CANCEL function).
- ◆ Playing a single key or two same root keys in the adjacent octaves produces accompaniment based only on the root.
- ◆ A perfect fifth (1 + 5) produces accompaniment based only on the root and fifth which can be used with both major and minor chords.
- ◆ The chord fingerings listed are all in “root” position, but other inversions can be used with the following exceptions: m7, m7b5, 6, m6, sus4, aug, dim7, 7b5, 6(9), m7(11), 1+2+5.
- ◆ Inversion of the 7sus4 chord are not recognized if the 5th is omitted.

Diagram 5.2 Example of Fingered mode Chords



- ◆ The AUTO ACCOMPANIMENT will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).
- ◆ Two-note fingerings will produce a chord based on the previously played chord.

Diagram 5.3 Chord Voicings

Chord Name/[Abbreviation]	Normal Voicing	Chord (C)
Major [M]	1 - 3 - 5	C
Add ninth [(9)]	1 - 2 - 3 - 5	C(9)
Sixth [6]	1 - (3) - 5 - 6	C6
Sixth ninth (6(9))	1 - 2 - 3 - (5) - 6	C6(9)
Major seventh [M7]	1 - 3 - (5) - 7 or 1 - (3) - 5-7	CM7
Major seventh ninth [M7(9)]	1 - 2 - 3 - (5) - 7	CM7(9)
Major seventh add sharp eleventh [M7(#11)]	1 - (2) - 3 - #4 - 5 - 7 or 1 - 2 - 3 - #4 - (5) - 7	CM7(#11)
Flatted fifth [(b5)]	1 - 3 - b5	C(b5)
Major seventh flatted fifth [M7 b5]	1 - 3 - b5 - 7	CM7 b5
Suspended fourth [sus4]	1 - 4 - 5	Csus4
Augmented [aug]	1 - 3 - #5	Caug
Major seventh augmented [M7aug]	1 - (3) - #5 - 7	CM7aug
Minor [m]	1 - b3 - 5	Cm
Minor add ninth [m(9)]	1 - 2 - b3 - 5	Cm(9)
Minor sixth [m6]	1 - b3 - 5 - 6	Cm6

Diagram 5.4 Chord Voicings (continued)

Chord Name/[Abbreviation]	Normal Voicing	Chord (C)
Minor seventh [m7]	1 - b3 - (5) - b7	Cm7
Minor seventh ninth [m7(9)]	1 - 2 - b3 - (5) - b7	Cm7(9)
Minor seventh add eleventh [m7(11)]	1 - (2) - b3 - 4 - 5 - (b7)	Cm7(11)
Minor major seventh [mM7]	1 - b3 - (5) - 7	CmM7
Minor major seventh ninth [mM7(9)]	1 - 2 - b3 - (5) - 7	CmM7(9)
Minor seventh flatted fifth [m7b5]	1 - b3 - b5 - b7	Cm7b5
Minor seventh flatted fifth [m7b5]	1 - b3 - b5 - b7	CmM7b5
Diminished [dim]	1 - b3 - b5	Cdim
Diminished seventh [dim7]	1 - b3 - b5 - b7	Cdim7
Seventh (7)	1 - 3 - (5) - b7 or 1 - (3) - 5 - b7	C7
Seventh flatted ninth [7(b9)]	1 - b2 - 3 - (5) - b7	C7(b9)
Seventh add flatted thirteenth [7(b13)]	1 - 3 - 5 - b6 - b7	C7(b13)
Seventh ninth [7(9)]	1 - 2 - 3 - (5) - b7	C7(9)
Seventh add sharp eleventh [7(#11)]	1 - (2) - 3 - #4 - 5 - b7 or 1 - 2 - 3 - #4 - (5) - b7	C7(#11)
Seventh add thirteenth [7(13)]	1 - 3 - 5 - 6 - b7	C7(13)
Seventh sharp ninth [7(#9)]	1 - #2 - 3 - (5) - b7	C7(#9)
Seventh flatted fifth [7b5]	1 - 3 - b5 - b7	C7b5

- ◆ If you activate the right keyboard percussion in the Accompaniment Mode, the accompaniment rhythm function will stop.

INTRO, MAIN and ENDING BUTTONS

There are various types of Accompaniment sections that allow you to vary the arrangement of the accompaniment to match the song you are playing. They are: Intro, Main and Ending. By switching among them as you play, you can easily produce the dynamic elements of a professional-sounding arrangement in your performance.

INTRO

This is used for the beginning of the song. When the intro finishes playing, accompaniment shifts to the main section. The length of the intro (in measures) differs depending on the selected style.

MAIN

This is used for playing the main part of the song. It plays an accompaniment pattern of several measures (2 - 4 measures), and repeats indefinitely until another section button is pressed. The accompaniment changes harmonically based on the chords you play with your left hand.

AUTO FILL

The Auto Fill function lets you add dynamic variations and breaks in the rhythm of the accompaniment, to make your performance sound even more professional. While the accompaniment is playing, simply press the MAIN button and an appropriate fill-in pattern will play automatically. When the fill-in is finished, it leads smoothly into the selected main section.

ENDING

This is used for the ending of the song. When the ending is finished, the auto accompaniment stops automatically. The length of the ending (in measures) differs depending on the selected style.

SYNC START, START, AND STOP BUTTONS

These buttons control the playing of the accompaniment.

SYNC START

In Normal mode, press SYNC START, select a style, and the rhythmic accompaniment will start as soon as any key is played. In Accompaniment mode press SYNC START, select a rhythm, and a harmonic accompaniment will start as soon as any key below G2 is played.

START

The START button works in any mode and allows the user to provide an introductory rhythmic accompaniment. The START button can also be used when recording.

STOP

The STOP button stops any rhythmic and harmonic accompaniment, and can also be used to stop recording and playback.

ACCOMPANIMENT VOLUME CONTROL

This volume control adjusts the volume of the accompaniment. The slider allows the user to control the balance of the voices and the accompaniment. The combined "mixed" volume is then adjusted by either the left or right volume controls, depending on the mode in use, to achieve the desired overall volume.

STYLE SELECTION

There are 15 styles and an ASSIGN button on the front panel. Style choices are available in all modes. Note that in Split or Ensemble mode it is not possible for two students to each select a different style.

Additional styles can be sent to the ASSIGN button via the software.

METRONOME

The METRONOME button provides a steady beat with tempo depending on selected style. To activate the metronome, push the METRONOME button, and then adjust the TEMPO buttons to select the desired tempo. Press the METRONOME or STOP button to stop the metronome.

RECORDING AND PLAYBACK

A short performance can be recorded into the keyboard memory, stored, and played back. It is not possible to overdub or edit a recording, nor will a recording be re-

tained if the keyboard is turned off. Each time the record function is used, the previous recording will be erased. A recording can be saved and stored in the computer by using the *Music In Education* software (see “Software Guide” for more details).

TO RECORD MELODY/ACCOMPANIMENT

- ◆ Press MELODY REC/ ACCOMP REC. The Beat light will flash in time with the tempo and you will hear a steady beat. The keyboard does not begin recording until you begin to play.
- ◆ Select the desired accompaniment. The preselected tempo of this rhythm will appear in the LED window. Adjust the tempo.
- ◆ To start the rhythm, either begin playing, or press the START button if you wish an introductory accompaniment to precede your playing. Begin playing. After you begin playing, the BAR light will indicate measures.
- ◆ To stop recording, press the STOP or the MELODY REC/ ACCOMP REC button.
- ◆ To loop the recording, press PLAY at the end of the pattern in tempo before pressing STOP.
- ◆ To playback your recording press the PLAY button. To stop your playback, press the STOP button.
- ◆ To clear your recording, press the MELODY REC and the ACCOMP REC buttons at the same time and hold

them both down for approximately six seconds. (The metronome will click ONCE, the letters ‘Clr’ will flash in the LED and finally, the tempo will reappear – at this point, release the two buttons.)

Keyboard Percussion

Diagram 5.5 Keyboard Percussion


























	C - Bass Drum
	C# - Rimshot
	D - Low Snare 1
	D# - Hand Clap
	E - High Snare 2
	F - Low Floor Tom
	F# - Open Hi-Hat
	G - High Floor Tom
	G# - Closed Hi-Hat
	A - Low Tenor Drum
	A# - Open Hi-Hat w/drumstick
	B - Middle Low Tenor Drum
	C - Middle High Tenor Drum

Diagram 5.6 Keyboard Percussion (continued)

	C# - Crash Cymbal w/drumstick
	D - High Tenor Drum
	D# - Ride Cymbal
	E - Claves
	F - Shaker
	F# - Tambourine
	G - Low Timbale
	G# - Cowbell
	A - High Timbale
	A# - Vibraslap
	B - Low Bongo
	C - High Bongo



Peer Teaching

Peer Teaching Guidelines and Instructions



Peer Teaching Guidelines

Get Opus Assignment from MIE Staff

1. Go over entire opus with your group.
2. Give Quiz for your opus.
3. Teach assigned lessons and letters to your group.
4. Use 'smart text' and remote.
5. Program songs needed; use presets.
6. Before you start teaching, TAKE ATTENDANCE.
7. Teach other groups (5 minutes per teacher).
8. Give feedback to other groups when they teach you.

OPUS ASSIGNMENTS

Note: Your GROUP # is not the same as your OPUS #.

1. OPUS 2 – Register/Clusters
 - a) Lesson #1-Worksheet* 2; Chart 3
 - b) Lesson #3-Student Parts
 - c) Lesson #4-Examples and Activities
 - d) Quiz examples
2. OPUS 3 – Up/Down/Same
 - a) Lesson #2 – a) sing melody & d) play st. pt. 1
 - b) Lesson #4 – Play pt. 2 – notched notes
 - c) Lesson #5 – Examples and Activities
 - d) Quiz examples
3. Opus 5 – Quarter notes/rests
 - a) Lesson #2 – Student part 1
 - b) Lesson #3 – Examples and Activities
 - c) Synthesis – a) record and share (NOTE: please see the chapter on the MIE-3XG keyboard if you need assistance with the recording features)
 - d) Quiz examples
4. OPUS 6 – Ostinato
 - a) Lesson #2 – Student Part 2
 - b) Lesson #3 – Student Part 1
 - c) Lesson #4 – Create
 - d) Quiz examples
5. OPUS 7 – Music Alphabet
 - a) Lesson #1 – a) chant b) chart 2
 - b) Lesson #3 – Play Alphabet Song
 - c) Synthesis
 - d) Quiz examples
6. OPUS 9 – Call and Response
 - a) Lesson #1-Listen A; B; C-play patterns
 - b) Lesson #3-Create/Write/Play melodic patterns
 - c) Lesson #4-Love Somebody-Student parts 1 and 2
 - d) Quiz examples
7. OPUS 11 – Grand Staff
 - a) Lesson #1-quick review
 - b) Lesson #2-Chart 6; Worksheet* 9
 - c) Lesson #3-Student parts 1 and 2
 - d) Synthesis

8. OPUS 12 – Eighth Note and Rest
 - a) Lesson #1-B; C
 - b) Lesson #2-Chart 8
 - c) Lesson #3-Polly Wolly Doodle-Student parts 1 + 2
 - d) Quiz examples
9. OPUS 13 – Duple Meter
 - a) Lesson #1-Listen; examples with activities
 - b) Lesson #2-A; B
 - c) Lesson #3-Minka-Student part 3
 - d) Quiz examples
10. OPUS 14 – C Major Tonality
 - a) Lesson #1-Chart 7
 - b) Lesson #2-A; B
 - c) Lesson #3-A; B; C-Worksheet* 7
 - d) Synthesis-A; B
 - e) Quiz examples

*simply use the pdf version of the worksheet

Self-Paced Review

This chapter presents a review of various aspects of MIE that have been covered in the previous chapters.



Review 7.1 Please choose **all** correct responses for each of the following questions...

Question 1 of 9

What is the difference between “speakers off”, and “student mute”?

- ☐ **A.** Speakers off: nothing can be heard from the student keyboards or student headphones
- ☐ **B.** Student mute: speakers are off but headphones are not
- ☒ **C.** Speakers off: only keyboard speakers are turned off
Student mute: speakers and headphones are turned off
- ☐ **D.** They function the same way... just different terms
- ☒ **E.** Student mute: student keyboard volumes are set to zero



Check Answer





Reference

LEFT SPEAKER

LEFT/MASTER VOLUME

MAX MIN

MODE

SONG

☐ NORMAL

☐ SPLIT

☐ ENSEMBLE

☐ ACCOMP

☐ SINGLE

☐ FINGERED

☐ METRONOME

TEMPO

☐ TOUCH

PITCH

☐ MELODY REC

☐ ACCOMP REC

☐ PLAY

☐ INTRO

☐ MAIN

☐ ENDING

START

STOP

ACCOMP VOLUME

MAX MIN

Listing of MIE content arranged by concept, style, and culture.

STYLE

<input type="radio"/> 50'S	<input type="radio"/> LATIN RK	<input type="radio"/> ROCK	<input type="radio"/> 2 BEAT
<input type="radio"/> BALLAD	<input type="radio"/> MARCH	<input type="radio"/> SALSA	<input type="radio"/> 3 BEAT
<input type="radio"/> COUNTRY	<input type="radio"/> POP	<input type="radio"/> SAMBA	<input type="radio"/> 4 BEAT
<input type="radio"/> CTRY RK	<input type="radio"/> REGGAE	<input type="radio"/> SWING	<input type="radio"/> ASSIGN

VOICE

<input type="radio"/> PIANO	<input type="radio"/> MARIMBA	<input type="radio"/> GUITA
<input type="radio"/> E.PIANO	<input type="radio"/> TRUMPET	<input type="radio"/> RK GU
<input type="radio"/> HARPSI.	<input type="radio"/> CLARINET	<input type="radio"/> STRIN
<input type="radio"/> ORGAN	<input type="radio"/> SAX	<input type="radio"/> BASS

TER

ACCOMPANIMENT

☐ C ☐ H ☐ R ☐ L ☐ H ☐ L ☐ H ☐ L ☐ H

☐ 1 ☐ 2 ☐ L



Songbook Cross-Reference

Reference

1. Songbook Cross-Reference
2. **Listening Excerpt Information**
3. **Charts & Worksheets**
4. **Opus 1 Notes & Content**

Repertoire Cross-Reference & Index

A Major

Battle Hymn of the Republic (60)
Louie, Louie (106)
Scotland the Brave (Tunes of Glory) (32)
Sweetly Sings the Donkey (31)
The Star Spangled Banner (141)

Bb Major

Canon (63)
Canon (64)
Catch a Falling Star (38)
Feed the Birds (37)
Minuet (110)
Polonaise (125)
Silent Night (129)

C Major

A Whole New World (Aladdin's Theme) (17)
A Whole New World (Aladdin's Theme) (51)
Allegro (52)
At the Hop (43)

The Banana Boat Song (59)
 Boogie Woogie Bugle Boy (49)
 Chopsticks (67)
 Chumbara (36)
 Come Sail Away (68)
 Don't Worry, Be Happy (73)
 Do-Re-Mi (7)
 Dry Bones (77)
 Edelweiss (78)
 Eine Kleine Nachtmusik: II (79)
 God Bless the U.S.A. (88)
 Hail to the Chief (89)
 Hakuna Matata (90)
 Hill and Gully Rider (94)
 I Want to Hold Your Hand (95)
 Jeopardy Theme (96)
 Joy to the World (98)
 Kye Kye Kule (10)
 Largo (101)
 Lollipop (44)
 Love Somebody (107)
 March (from "Children's Notebook, Op. 69") (16)
 The Marvelous Toy (108)
 Mein Hüt (109)
 Mickey Mouse March (28)
 Mos', Mos'! (18)
 My Home's in Montana (114)
 O Canada! (117)
 O Come, Little Children (115)

Over the River and Through the Woods (122)
 Polly Wolly Doodle (14)
 Pop, Goes the Weasel (126)
 Rock Around the Clock (127)
 Sorida (133)
 Stand By Me (134)
 Step in Time (135)
 Stick Game (136)
 Surprise Symphony (138)
 Swingin' Sharp 'n' Flat (24)
 Take Me out to the Ballgame (139)
 The Unbirthday Song (142)
 Under the Sea (146)
 Variations on "Ah, Vous Dirais-Je Maman" (45)
 Water Come A-Me Eye (148)
 When I Was a Lad (150)
 When the Saints Go Marching In (151)
 Yankee Doodle (152)
 Zip-A-Dee-Doo-Dah (19)

D Major

Come to the Sea (26)
 De Colores (70)
 Don't Be Cruel (72)
 Everybody Loves Saturday Night (82)
 Frosty the Snow Man (83)
 Galway Piper (86)
 Hallelujah (from "Messiah") (91)
 Irish Washerwoman (27)

Kum Ba Yah (40)
Musette (113)
Pachelbel Canon in D (123)
Shenandoah (29)
The Muppet Show Theme (25)

Sim Sa-La-Bim (130)
Skip to My Lou (39)
This Train (145)
What A Wonderful World (149)

Db Major

New River Train (1)
Supercalifragilisticexpialidocious (137)
The Siamese Cat Song (2)

F Major

Alleluia (53)
Alouette (54)
America (33)
Can Can (62)
Chiapañecas (65)
Deck the Halls (71)
Dona Nobis Pacem (74)
Erie Canal (81)
Halloween (92)
Hello! Ma Baby (93)
La Cucaracha (100)
Las Mananitas (102)
Lift Ev'ry Voice and Sing (103)
The Lonely Goatherd (105)
Love Somebody (11)
Oh, How Lovely Is the Evening (34)
San Sereni (128)

G Major

A Bushel and a Peck (30)
Amazing Grace (55)
Au Clair de la Lune (58)
Bingo (61)
Down by the Bay (75)
Down by the Riverside (76)
Eleanor Rigby (80)
Frère Jacques (4/4) (20)
Frère Jacques (3/4) (21)
Give My Regards to Broadway (87)
Jingle Bells (23)
Jolly Old Saint Nicholas (97)
La Bamba (99)
Lightly Row (104)
Listen to the Mockingbird (22)
Minuet in G (111)
Ode to Joy (116)
Oh Susannah (119)
Oh, Won't You Sit Down? (120)
Old Dan Tucker (121)
Simple Gifts (131)
The Water is Wide (143)

Gb Major

A Ram Sam Sam (4)
Arirang (57)
The Eldest Daughter (Of the Jiang Family) (140)
The Noble Duke of York (3)

There's a Hole in the Bucket (5)
You're a Grand Old Flag (154)

A Minor

Alphabet Song (6)
Für Elise (85)
Minka (15)
Sakura (Cherry Blossom) (13)
Zum Gali Gali (Version A) (8)
Zum Gali Gali (Version B) (9)

C Minor

Chim Chim Cher-ee (66)
Dark Eyes (69)
Joshua Fit the Battle of Jericho (41)
My Favorite Things (48)
Zangaiwa Chakatanga Pano (155)

D Minor

A Taste of Honey (50)
Funeral March (84)
Oh Hannukah (Y'mey Hannukah) (118)
Oh, How Lovely Is the Evening (35)
Scarborough Fair (42)
Skin and Bones (132)

E Minor

The Ghost of John (12)

G Minor

Mission: Impossible Theme (112)
Pi M'Chinanga (124)

C Modal

Ah, Vous Dirais-Je Maman a la Mode (46)

2/2 Meter

Boogie Woogie Bugle Boy (49)
Eine Kleine Nachtmusik: II (79)
Hakuna Matata (90)
Zip-A-Dee-Doo-Dah (19)
Everybody Loves Saturday Night (82)
Supercalifragilisticexpialidocious (137)
Hello! Ma Baby (93)
Give My Regards to Broadway (87)
This Land is Your Land (144)
You're a Grand Old Flag (154)

2/4 Meter

Do-Re-Mi (7)
Joy to the World (98)
Love Somebody (107)
March (from "Children's Notebook, Op. 69") (16)
Mos', Mos'! (18)
O Come, Little Children (115)
Polly Wolly Doodle (14)
Variations on "Ah, Vous Dirais-Je Maman" (45)
When I Was a Lad (150)

Yankee Doodle (152)
Galway Piper (86)
New River Train (1)
Alleluia (53)
Can Can (62)
San Sereni (128)
Skip to My Lou (39)
Bingo (61)
Jingle Bells (23)
Jolly Old Saint Nicholas (97)
Lightly Row (104)
Oh Susannah (119)
Simple Gifts (131)
The Noble Duke of York (3)
Alphabet Song (6)
Minka (15)
Sakura (Cherry Blossom) (13)
Zangaiwa Chakatanga Pano (155)
Pi M'Chinanga (124)

3/4 Meter

The Star Spangled Banner (141)
Feed the Birds (37)
Minuet (110)
Polonaise (125)
Silent Night (129)
Chopsticks (67)
Edelweiss (78)
Mein Hüt (109)

Over the River and Through the Woods (122)
 Stick Game (136)
 Take Me out to the Ballgame (139)
 Come to the Sea (26)
 Kum Ba Yah (40)
 America (33)
 Chiapañecas (65)
 Dona Nobis Pacem (74)
 Halloween (92)
 La Cucaracha (100)
 Las Mañanitas (102)
 Oh, How Lovely Is the Evening (34)
 Amazing Grace (55)
 Frère Jacques (21)
 Minuet in G (111)
 We Wish You a Merry Christmas (47)
 Arirang (57)
 There's a Hole in the Bucket (5)
 Für Elise (85)
 Chim Chim Cher-ee (66)
 Dark Eyes (69)
 My Favorite Things (48)
 A Taste of Honey (50)
 Oh, How Lovely Is the Evening (35)
 Scarborough Fair (42)

4/2 Meter

Canon (63)
 Canon (64)

4/4 Meter

A Bushel and a Peck (30)
 A Ram Sam Sam (4)
 A Whole New World (Aladdin's Theme) (17)
 A Whole New World (Aladdin's Theme) (51)
 Ah, Vous Dirais-Je Maman à la Mode (46)
 Allegro (52)
 Alouette (54)
 America, The Beautiful (56)
 At the Hop (43)
 Au Clair de la Lune (58)
 Battle Hymn of the Republic (60)
 Catch a Falling Star (38)
 Chumbara (36)
 Come Sail Away (68)
 Deck the Halls (71)
 Don't Be Cruel (72)
 Don't Worry, Be Happy (73)
 Down by the Bay (75)
 Down by the Riverside (76)
 Dry Bones (77)
 Eleanor Rigby (80)
 Erie Canal (81)
 Frère Jacques (20)
 Frosty the Snow Man (83)
 Funeral March (84)
 God Bless the U.S.A. (88)
 Hail to the Chief (89)

Hallelujah (from “Messiah”) (91)
Hill and Gully Rider (94)
I Want to Hold Your Hand (95)
Jeopardy Theme (96)
Joshua Fit the Battle of Jericho (41)
Kye Kye Kule (10)
La Bamba (99)
Largo (101)
Listen to the Mockingbird (22)
Lollipop (44)
Louie, Louie (106)
Love Somebody (11)
Musette (113)
My Home’s in Montana (114)
O Canada! (117)
Ode to Joy (116)
Oh Hannukah (Y’mey Hannukah) (118)
Oh, Won’t You Sit Down? (120)
Old Dan Tucker (121)
Pachelbel Canon in D (123)
Rock Around the Clock (127)
Scotland the Brave (Tunes of Glory) (32)
Shenandoah (29)
Stand By Me (134)
Step in Time (135)
Surprise Symphony (138)
Sweetly Sings the Donkey (31)
Swingin’ Sharp ‘n’ Flat (24)
The Banana Boat Song (59)

The Eldest Daughter (Of the Jiang Family) (140)
The Ghost of John (12)
The Lonely Goatherd (105)
The Marvelous Toy (108)
The Muppet Show Theme (25)
The Siamese Cat Song (2)
The Unbirthday Song (142)
The Water is Wide (143)
This Train (145)
Under the Sea (146)
Walking in the Sunshine (147)
Water Come A-Me Eye (148)
What A Wonderful World (149)
When the Saints Go Marching In (151)
Yellow Submarine (153)
Zum Gali Gali (Version A) (8)
Zum Gali Gali (Version B) (9)

5/4 Meter

Sim Sa-La-Bim (130)
Mission: Impossible Theme (112)

6/8 Meter

Mickey Mouse March (28)
Pop, Goes the Weasel (126)
Sorida (133)
De Colores (70)
Irish Washerwoman (27)
Lift Ev’ry Voice and Sing (103)

Skin and Bones (132)

Iconic Notation

A Ram Sam Sam (4)

Alphabet Song (6)

Do-Re-Mi (7)

Hello! Ma Baby (93)

New River Train (1)

Supercalifragilisticexpialidocious (137)

The Noble Duke of York (3)

The Siamese Cat Song (2)

There's a Hole in the Bucket (5)

You're a Grand Old Flag (154)

Zum Gali Gali (Version A) (8)

Zum Gali Gali (Version B) (9)

Black Key Pentatonic

Arirang (57)

The Eldest Daughter (140)

There's a Hole in the Bucket (5)

Call & Response

Down by the Bay (75)

Kye Kye Kule (10)

Love Somebody (11)

When the Saints Go Marching In (151)

Percussion Parts

Au Clair de la Lune (58)

Bingo (61)

Catch a Falling Star (38)

Come to the Sea (26)

Everybody Loves Saturday Night (82)

Hakuna Matata (90)

Jeopardy Theme (96)

Kye Kye Kule (10)

Mission: Impossible Theme (112)

Pop, Goes the Weasel (126)

Skin and Bones (132)

Sorida (133)

Zangaiwa Chakatanga Pano (155)

Ensemble Parts

A Bushel and a Peck (30)

A Taste of Honey (50)

A Whole New World (Aladdin's Theme) (17)

Allegro (52)

Alleluia (53)

America (33)

Au Clair de la Lune (58)

Boogie Woogie Bugle Boy (49)

Can Can (62)

Canon (63)

Canon (64)

Catch a Falling Star (38)

Chiapañecas (65)

Chumbara (36)

Come to the Sea (26)

Dark Eyes (69)

Dona Nobis Pacem (74)
 Don't Worry, Be Happy (73)
 Down by the Bay (75)
 Eine Kleine Nachtmusik: II (79)
 Eleanor Rigby (80)
 Everybody Loves Saturday Night (82)
 Feed the Birds (37)
 Frère Jacques (20)
 Frère Jacques (21)
 Hakuna Matata (90)
 Hallelujah (from "Messiah") (91)
 Irish Washerwoman (27)
 Jeopardy Theme (96)
 Jingle Bells (23)
 Joy to the World (98)
 Lift Ev'ry Voice and Sing (103)
 Lightly Row (104)
 Listen to the Mockingbird (22)
 Love Somebody (11)
 March (from "Children's Notebook, Op. 69") (16)
 Mein Hüt (109)
 Mickey Mouse March (28)
 Minka (15)
 Minuet (110)
 Mission: Impossible Theme (112)
 Mos', Mos'! (18)
 Oh, How Lovely Is the Evening (34)
 Oh, How Lovely Is the Evening (35)
 Pachelbel Canon in D (123)

Polly Wolly Doodle (14)
 Polonaise (125)
 Sakura (Cherry Blossom) (13)
 Scotland the Brave (Tunes of Glory) (32)
 Shenandoah (29)
 Simple Gifts (131)
 Skin and Bones (132)
 Skip to My Lou (39)
 Sorida (133)
 Supercalifragilisticexpialidocious (137)
 Sweetly Sings the Donkey (31)
 Swingin' Sharp 'n' Flat (24)
 The Ghost of John (12)
 The Muppet Show Theme (25)
 The Unbirthday Song (142)
 Walking in the Sunshine (147)
 We Wish You a Merry Christmas (47)
 When the Saints Go Marching In (151)
 Yankee Doodle (152)
 Yellow Submarine (153)
 Zangaiwa Chakatanga Pano (155)
 Zip-A-Dee-Doo-Dah (19)

1st & 2nd Endings

I Want to Hold Your Hand (95)
 Lift Ev'ry Voice and Sing (103)
 The Lonely Goatherd (105)
 Rock Around the Clock (127)
 The Star Spangled Banner (141)

The Water is Wide (143)

D. C. al Coda

Chopsticks (67)

Don't Worry, Be Happy (73)

Feed the Birds (37)

La Bamba (99)

Louie, Louie (106)

D. C. al Fine

Alouette (54)

Largo (101)

Lollipop (44)

The Lonely Goatherd (105)

Oh, Won't You Sit Down? (120)

This Land is Your Land (144)

We Wish You a Merry Christmas (47)

Yellow Submarine (153)

Triads

A Whole New World (Aladdin's Theme) (17)

Banana Boat Song (59)

Chumbara (36)

Hill and Gully Rider (94)

La Cucaracha (100)

Largo (101)

My Favorite Things (48)

My Home's in Montana (114)

Pi M'Chinanga (124)

Pop, Goes the Weasel (126)

San Sereni (128)

Step in Time (135)

When I Was a Lad (150)

Yankee Doodle (152)

Ostinato

Arirang (57)

Boogie Woogie Bugle Boy (49)

Catch a Falling Star (38)

Frère Jacques (20)

Frère Jacques (21)

Funeral March (84)

Jingle Bells (23)

Louie, Louie (106)

O Come, Little Children (115)

Over the River and Through the Woods (122)

Pachelbel Canon in D (123)

Pop, Goes the Weasel (126)

Skin and Bones (132)

Stand By Me (134)

Sweetly Sings the Donkey (31)

The Eldest Daughter (Of the Jiang Family) (140)

This Train (145)

Accidentals

America, The Beautiful (56)

At the Hop (43)

Catch a Falling Star (38)

Chim Chim Cher-ee (66)
Come to the Sea (26)
Dark Eyes (69)
Dry Bones (77)
Für Elise (85)
Give My Regards to Broadway (87)
Halloween (92)
Musette (113)
Swingin' Sharp 'n' Flat (24)
Take Me out to the Ballgame (139)
We Wish You a Merry Christmas (47)
What A Wonderful World (149)

Scale

Alphabet Song (6)
Chumbara (36)
Stick Game (136)

Key Change

Dry Bones (77)
Jeopardy Theme (96)
Kum Ba Yah (40)
Variations on "Ah, Vous Dirais-Je Maman" (45)

Dotted Rhythm

A Bushel and a Peck (30)
A Taste of Honey (50)
Alouette (54)
America (33)

America, The Beautiful (56)
Arirang (57)
Battle Hymn of the Republic (60)
Deck the Halls (71)
Don't Worry, Be Happy (73)
Down by the Bay (75)
Dry Bones (77)
Erie Canal (81)
Feed the Birds (37)
Funeral March (84)
God Bless the U.S.A. (88)
I Want to Hold Your Hand (95)
Joy to the World (98)
Kum Ba Yah (40)
Largo (101)
Las Mananitas (102)
My Home's in Montana (114)
O Canada! (117)
Oh Susannah (119)
Pi M'Chinanga (124)
Scotland the Brave (Tunes of Glory) (32)
Shenandoah (29)
Silent Night (129)
The Eldest Daughter (Of the Jiang Family) (140)
The Star Spangled Banner (141)
Water Come A-Me Eye (148)
What A Wonderful World (149)
Yellow Submarine (153)

Syncopation

A Whole New World (Aladdin's Theme) (51)
Come Sail Away (68)
Down by the Riverside (76)
Hakuna Matata (90)
Hello! Ma Baby (93)
Hill and Gully Rider (94)
La Bamba (99)
Louie, Louie (106)
Mission: Impossible Theme (112)
Old Dan Tucker (121)
Pi M'Chinanga (124)
Rock Around the Clock (127)
Stand By Me (134)
The Eldest Daughter (140)
This Train (145)
Under the Sea (146)
Water Come A-Me Eye (148)

Leadsheet

A Whole New World (Aladdin's Theme) (51)
At the Hop (43)
Don't Be Cruel (72)
Hello! Ma Baby (93)
I Want to Hold Your Hand (95)
Joy to the World (98)
Kum Ba Yah (40)
Lightly Row (104)
Lollipop (44)

Mickey Mouse March (28)
Oh Susannah (119)
Old Dan Tucker (121)
Scarborough Fair (42)
Silent Night (129)
Skip to My Lou (39)
The Star Spangled Banner (141)
This Land is Your Land (144)

Classical Repertoire

Ah, Vous Dirais-Je Maman a la Mode (46)
Allegro (52)
Alleluia (53)
Can Can (62)
Eine Kleine Nachtmusik: II (79)
Funeral March (84)
Für Elise (85)
Hallelujah (from "Messiah") (91)
Largo (101)
March (from "Children's Notebook, Op. 69") (16)
Minuet (110)
Minuet in G (111)
Musette (113)
Ode to Joy (116)
Pachelbel Canon in D (123)
Polonaise (125)
Surprise Symphony (138)
Variations on "Ah, Vous Dirais-Je Maman" (45)
When I Was a Lad (150)

Movie/Cartoons

A Bushel and a Peck (30)
A Whole New World (Aladdin's Theme) (51)
A Whole New World (Aladdin's Theme) (17)
Chim Chim Cher-ee (66)
Do-Re-Mi (7)
Edelweiss (78)
Feed the Birds (37)
Hakuna Matata (90)
Halloween (92)
The Lonely Goatherd (105)
Mickey Mouse March (28)
Mission: Impossible Theme (112)
My Favorite Things (48)
Stand By Me (134)
Step in Time (135)
The Muppet Show Theme (25)
The Unbirthday Song (142)
Under the Sea (146)
Zip-A-Dee-Doo-Dah (19)

Blues

At the Hop (43)
Boogie Woogie Bugle Boy (49)
Rock Around the Clock (127)

Spiritual/Religious

Amazing Grace (55)
Canon (63)

Dona Nobis Pacem (74)
Down by the Riverside (76)
Dry Bones (77)
Joshua Fit the Battle of Jericho (41)
Kum Ba Yah (40)
O Come, Little Children (115)
Oh Hannukah (Y'mey Hannukah) (118)
Oh, Won't You Sit Down? (120)
Simple Gifts (131)
This Land is Your Land (144)
This Train (145)
Walking in the Sunshine (147)
We Wish You a Merry Christmas (47)
Yellow Submarine (153)

Folk Song

Alouette (54)
Arirang (57)
Au Clair de la Lune (58)
Bingo (61)
Chiapañecas (65)
Chopsticks (67)
Chumbara (36)
Come to the Sea (26)
Dark Eyes (69)
De Colores (70)
Deck the Halls (71)
Down by the Bay (75)
Erie Canal (81)

Frère Jacques (20)
Frère Jacques (21)
Galway Piper (86)
Hill and Gully Rider (94)
Irish Washerwoman (27)
Kum Ba Yah (40)
La Cucaracha (100)
Las Mañanitas (102)
Lightly Row (104)
Love Somebody (11)
Love Somebody (107)
Mein Hüt (109)
Minka (15)
Mos', Mos'! (18)
My Home's in Montana (114)
New River Train (1)
Oh Hannukah (Y'mey Hannukah) (118)
Oh Susannah (119)
Oh, How Lovely Is the Evening (34)
Oh, How Lovely Is the Evening (35)
Old Dan Tucker (121)
Pi M'Chinanga (124)
Polly Wolly Doodle (14)
Pop, Goes the Weasel (126)
Sakura (Cherry Blossom) (13)
San Sereni (128)
Scarborough Fair (42)
Shenandoah (29)
Sim Sa-La-Bim (130)

Skin and Bones (132)
Skip to My Lou (39)
Sorida (133)
Sweetly Sings the Donkey (31)
The Eldest Daughter (140)
The Water is Wide (143)
Water Come A-Me Eye (148)
We Wish You a Merry Christmas (47)
When the Saints Go Marching In (151)
Yankee Doodle (152)
Zum Gali Gali (Version A) (8)
Zum Gali Gali (Version B) (9)

Africa

Kye Kye Kule (10)

America

America (33)
Erie Canal (81)
Love Somebody (11)
My Home's in Montana (114)
New River Train (1)
Old Dan Tucker (121)
Polly Wolly Doodle (14)
Pop, Goes the Weasel (126)
Shenandoah (29)
Skip to My Lou (39)
Yankee Doodle (152)

Canada

Chumbara (36)
O Canada! (117)

China

The Eldest Daughter (140)

Denmark

Sim Sa-La-Bim (130)

England

Scarborough Fair (42)
Sweetly Sings the Donkey (31)
We Wish You a Merry Christmas (47)

France

Alouette (54)
Au Clair de la Lune (58)
Frère Jacques (3/4) (21)
Frère Jacques (4/4) (20)

Germany

Lightly Row (104)
Mein Hüt (109)

Hassidic

Oh Hannukah (Y'mey Hannukah) (118)

Ireland

Galway Piper (86)

Irish Washerwoman (27)

Israel

Zum Gali Gali (Version A) (8)
Zum Gali Gali (Version B) (9)

Italy

Come to the Sea (26)

Jamaica

Hill and Gully Rider (94)
Water Come A-Me Eye (148)

Japan

Sakura (Cherry Blossom) (13)

Korea

Arirang (57)

Latin America

San Sereni (128)

Mexico

Chiapañecas (65)
De Colores (70)
La Cucaracha (100)
Las Mañanitas (102)

Native American

Mos', Mos'! (18)

Russia

Dark Eyes (69)

Minka (15)

Scotland

Scotland the Brave (Tunes of Glory) (32)

Wales

Deck the Halls (71)

Holiday/Patriotic

America (33)

America, The Beautiful (56)

Battle Hymn of the Republic (60)

Deck the Halls (71)

Frosty the Snow Man (83)

God Bless the U.S.A. (88)

Hail to the Chief (89)

Jingle Bells (23)

Jolly Old Saint Nicholas (97)

Joy to the World (98)

O Canada! (117)

Over the River and Through the Woods (122)

Scotland the Brave (Tunes of Glory) (32)

Silent Night (129)

The Ghost of John (12)

The Star Spangled Banner (141)

This Land is Your Land (144)

We Wish You a Merry Christmas (47)

You're a Grand Old Flag (154)

Listening Excerpt Reference

Reference

1. **Songbook Cross-Reference**
2. **Listening Excerpt Information**
3. **Charts & Worksheets**
4. **Opus 1 Notes & Content**

Listening Excerpt Cross-Reference & Index

- ▶ A KNIFE AND A FORK (Hennie–Anderson–Barge) Rockpile. p 1980 Riviera Global Record Productions Ltd. Courtesy of Sony Music Entertainment Inc.
:29
- ▶ A MIGHTY FORTRESS (Bach) E. Power Biggs, organ. Courtesy of Sony Music Entertainment Inc.
1:24
- ▶ A TASTE OF HONEY (Marlow–Scott) Tony Bennett; Dick Hyman, conductor. Courtesy of Sony Music Entertainment Inc.
:31
- ▶ ADAGIO (Albinoni) Royal Liverpool Philharmonic; Sir Charles Groves, conductor. Courtesy of EMI Records Ltd.
:55
- ▶ AIR from SUITE No. 3 BWV 1068 (Bach) Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. p 1974 EMI Records Ltd. Courtesy of EMI Records Ltd.
:31
- ▶ ALL BLUES (Davis) Miles Davis, trumpet. Courtesy of Sony Music Entertainment Inc.
1:02
- ▶ ALSO SPRACH ZARATHUSTRA, Op. 30 (Strauss) New York Philharmonic; Zubin Mehta, conductor. Courtesy of Sony Music Entertainment Inc.
:45
- ▶ AMAZING GRACE (Traditional) The Pipes and Drums and Military Band of the Regimental Brigade of Scotland. p 1972 RCA Records Inc. Courtesy of BMG Special Products, a division of BMG Direct Marketing, Inc.
1:02
- ▶ ANOTHER BRICK IN THE WALL, PART 2 (Walters) Pink Floyd. p 1979 Pink Floyd Music Ltd. Courtesy of Sony Music Entertainment Inc.
:29

- ▶ ASCENDIT (OFFERTORY) Schola Cantorum of Amsterdam Students; Wim van Gerven, conductor. p 1973 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :26
- ▶ BAILERO from CHANTS D'Auvergne (Cantaloube) Thelma Keating, soprano; The London Symphony Orchestra; John Keating, conductor. p 1973 EMI Records Ltd. Courtesy of EMI Records Ltd. :55
- ▶ BALLET OF THE CHICKS IN THEIR SHELLS from PICTURES AT AN EXHIBITION (Mussorgsky) Sviatoslav Richter, piano. Courtesy of Sony Music Entertainment Inc. :35
- ▶ BIJOU (Hendricks–Burns) Lambert, Hendricks and Ross. Courtesy of Sony Music Entertainment Inc. 1:01
- ▶ BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR (arr. Parnell) Dennis Parnell, synthesizers. Courtesy of Yamaha Corporation of America :58
- ▶ BLUE DANUBE WALTZ, Op. 314 (Strauss) The Philadelphia Orchestra; Eugene Ormandy, conductor. Courtesy of Sony Music Entertainment Inc. :37
- ▶ BOIL THE BREAKFAST EARLY (arr. Maloney) The Chieftans. p 1979 Claddagh Records Ltd. Courtesy of Sony Music Entertainment Inc. :26
- ▶ BONGO BEEP (Parker) Dirty Dozen Brass Band. Courtesy of Concord Jazz Inc. :48
- ▶ BRIDGE OVER TROUBLED WATER (Simon) Courtesy of American Hero Music 1:19
- ▶ BRISAD DEL ZULIA, Steel Bands of Trinidad and Tobago. Courtesy of Delos International, Inc. :29
- ▶ CANON IN D (Pachelbel) Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. p 1974 EMI Records Ltd. Courtesy of EMI Records Ltd. :34
- ▶ CANZON A 12 IN ECHO (Gabrieli) Philadelphia Brass Ensemble. Courtesy of Sony Music Entertainment Inc. :53
- ▶ CAPRICCIO ITALIEN (Tchaikovsky) The Philadelphia Orchestra; Eugene Ormandy, conductor. Courtesy of Sony Music Entertainment Inc. :30
- ▶ CARAVAN (Ellington–Tizol–Mills) New York Voices. p 1989 GRP Records Inc. Courtesy of GRP Records Inc. 1:09
- ▶ CHEDO (Traditional) Sounds of West Africa. Courtesy of Lyrichord Records 1:02
- ▶ CHINESE DANCE from NUTCRACKER SUITE, Op. 71A (Tchaikovsky) Philharmonia Orchestra; Michael Tilson Thomas, conductor. p 1985 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :28
- ▶ COME IF YOU DARE from KING ARTHUR (Purcell) The Deller Consort. p 1979 Harmonia Mundi France. Courtesy of Harmonia Mundi U.S.A. :48
- ▶ CONCERTO FOR VIOLIN AND ORCHESTRA IN D MINOR (Tartini) Chamber Orchestra of the Vienna State Opera; Jan Tomasow, violinist and conductor. Courtesy of Omega Records, Inc. :27
- ▶ CONCERTO No. 2 IN G MINOR from L'ESTRO ARMONICO, Op. 3, ADAGIO E SPICCATO (Vivaldi) Academy of Ancient Music; Christopher Hogwood, conductor. p 1982 The Decca Record Co. Ltd. Courtesy of PolyGram Special Projects, a division of PolyGram Records :56
- ▶ CONNECTION (Billings) The Gregg Smith Singers; Gregg Smith, conductor. Courtesy of Sony Music Entertainment Inc. 1:01
- ▶ COOL WATER (Nolan) Burl Ives. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc. :51
- ▶ DANCE OF THE MAYA (McLaughlin) The Mahavishnu Orchestra. Courtesy of Sony Music Entertainment Inc. 1:04
- ▶ DANIEL, Willis Proctor, leader with singers. p 1977 Recorded Anthology of Music. Courtesy of New World Records. :20
- ▶ DO RE MI from THE SOUND OF MUSIC (Rodgers–Hammerstein) Mary Martin. Courtesy of Sony Music Entertainment Inc. 1:05
- ▶ DRY BONES, Delta Rhythm Boys. Courtesy of BMG Special Products, a division of BMG Direct Marketing, Inc. 1:06
- ▶ DUELING BANJOS (arr. Weissberg) Earl Scruggs, banjo. p 1973 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. 1:04
- ▶ EBONY AND IVORY (McCartney) Courtesy of American Hero Music :56

- ▶ EINE KLEINE NACHTMUSIK, 1. ALLEGRO (Mozart) Academy of St. Martin- in-the-Fields; Neville Marriner, conductor. p 1977 EMI Records Ltd. Courtesy of EMI Records Ltd. :04
- ▶ EINE KLEINE NACHTMUSIK, 3. MENUETTO (Mozart) Academy of St. Martin- in-the-Fields; Neville Marriner, conductor. p 1977 EMI Records Ltd. Courtesy of EMI Records Ltd. :48
- ▶ ESPAÑA RHAPSODY (Chabrier) Orchestre de Paris; Jean-Pierre Jacquillat, conductor. Courtesy of EMI Records Ltd. 1:03
- ▶ FETES from NOCTURNES (Debussy) Philharmonia Orchestra; Michael Tilson-Thomas, conductor. p 1983 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. 1:10
- ▶ FLIGHT OF THE BUMBLEBEE (Rimsky-Korsakov) Wynton Marsalis, trumpet; Eastman Wind Ensemble; Donald Hunsberger, conductor. p 1988 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :29
- ▶ FUGUE from CHAMBER MUSIC FOR FOUR B-FLAT CLARINETS (Owen) Los Angeles Clarinet Society. Courtesy of Avant Music 1:02
- ▶ FUGUE IN C MINOR (FUGA VULGARIS) FOR CALLIOPE FOUR HANDS from TOOT SUITE (Schickele) Peter Schickele and Robert Dennis, calliope. Courtesy of Welk Record Group :53
- ▶ FUGUE IN G MINOR (Bach) E. Power Biggs, organ. Courtesy of Sony Music Entertainment Inc. 1:01
- ▶ GLASSPIECE No. 2 from FACADES (Glass) Philip Glass Ensemble; Michael Riesman, conductor. p 1982 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. 1:01
- ▶ HABANERA from CARMEN (Bizet) New York Philharmonic; Leonard Bernstein, conductor. Courtesy of Sony Music Entertainment Inc.
- ▶ HAPPY BIRTHDAY VARIATIONS IN LUDWIG'S STYLE (Hambro) Leonid Hambro, piano. Courtesy of Sony Music Entertainment Inc. 1:26
- ▶ HAPPY TOGETHER (Bonner–Gordon) The Turtles. Courtesy of Flo and Eddie, Inc. :38
- ▶ HONEY HUSH (Turner) Count Basie, piano; Joe Turner, vocal. p 1974 Pablo Records. Courtesy of Fantasy Inc. 1:00
- ▶ HOW DARE YOU (Trzetrzelewska–White) Basia. p 1986, 1987 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :1:03
- ▶ I BOUGHT ME A CAT (arr. Copland–Fine) The Abbey Singers. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc. 1:05
- ▶ I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU (Williams, Sr.) Hank Williams, Jr. Released by agreement with SBK Record Productions Inc. :35
- ▶ I GOT RHYTHM from GIRL CRAZY (Gershwin–Gershwin) Mary Martin, vocal; Lehman Engel, conductor. p 1973 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :40
- ▶ I WONDER IF I CARE AS MUCH (Everly–Everly) The Everly Brothers. Courtesy of Barnaby Records Inc. :55
- ▶ JAPANESE NATIONAL ANTHEM, The Royal Australian Air Force Central Band; L.H. Hicks, L.R.A.M., A.R.C.M. Courtesy of Sony Music Entertainment Inc. :58
- ▶ JESU, JOY OF MAN'S DESIRING (Bach, arr. Thalben-Ball) Temple Church Choir; George Thalben-Ball, conductor. Courtesy of EMI Records Ltd. 1:02
- ▶ JOHN COME KISS ME NOW (Byrd) Paul Maynard, harpsichord. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc. 1:41
- ▶ JOY–RAGA DES, G.S. Sachdev, bamboo flute. Courtesy of Lyrichord Records :34
- ▶ KALEENKA (Traditional) Alexandrov Song and Dance Ensemble. Courtesy of Welk Record Group 1:10
- ▶ KETJAK, Gamelan Ensemble. Courtesy of Musical Heritage Society :54
- ▶ KLAVIERSTÜCK, Op. 33A (Schoenberg) Glenn Gould, piano. Courtesy of Sony Music Entertainment Inc. :38
- ▶ LA MOURISQUE (Susato) Early Music Consort of London; David Munrow, conductor. Courtesy of EMI Records Ltd. 1:14

‣ LAISSER LES BONTEMPS ROULER (Kelly–Didier) Helen Reddy. p 1977 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets	:31
‣ LAMA NORBU GYAMTSHO, sung by Monks of Bhutan. Courtesy of Lyrichord Records.	:24
‣ LE BANANIER (Gottschalk) Eugene List, piano. Courtesy of Omega Records, Inc.	1:10
‣ LET THE GOOD TIMES ROLL (Lee) Shirley and Lee. Courtesy of M.C. Productions	:30
‣ LITTLE STAR (Picone) The Elegants. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc.	:35
‣ LOUIE, LOUIE (Berry) Paul Revere and the Raiders. Courtesy of Sony Music Entertainment Inc.	:42
‣ LOUIE, LOUIE (Berry) Paul Revere and The Raiders. Courtesy of Sony Music Entertainment Inc.	:24
‣ MARCH from SECOND SUITE IN F, Op. 28, No. 2 (Holst) Royal Air Force Central Band; Eric Banks, conductor. Courtesy of EMI Records Ltd.	:54
‣ MARCHE SLAV, Op. 31 (Tchaikovsky) Andre Previn, conductor. Courtesy of EMI Records Ltd.	:26
‣ MARTIAL AIR (Clarke) New England Brass Ensemble. Courtesy of Sony Music Entertainment Inc.	:30
‣ MIAMI VICE THEME (Hammer) Jan Hammer. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc.	:27
‣ MINUET No. 2 IN G (Beethoven) Igor Kipnis, harpsichord. Courtesy of Sony Music Entertainment Inc.	:55
‣ MOUNTAIN CITY BLUES (Troutt) Clarence Williams Orchestra. Courtesy of Sony Music Entertainment Inc.	:26
‣ MR. GONE (Zawinul) Weather Report. p 1978 Sony Music Entertainment Inc., Courtesy of Sony Music Entertainment Inc.	:32
‣ MY BONNIE LASS SHE SMELLETH (Schickele) Peter Schickele. Courtesy of Welk Record Group	1:06
‣ MY FEET CAN'T FAIL ME NOW (Dirty Dozen Brass Band) The Dirty Dozen Brass Band. p 1984 Concord Jazz Inc. Courtesy of Concord Jazz Inc.	:31
‣ MY SUGAR IS SO REFINED (Lippman–Dee) The Hi-Los. Courtesy of Sony Music Entertainment Inc.	1:04
‣ MYSTERIOSO (Monk) Thelonious Monk, piano. Courtesy of Capitol Records Inc., under license from CEMA Special Markets	:41
‣ NUAGES from THREE NOCTURNES (Debussy) Philharmonia Orchestra; Carlo Maria Giulini, conductor. Courtesy of EMI Records Ltd.	:40
‣ OLD JOE CLARK (Traditional) The Rooftop Singers. Courtesy of Welk Record Group	:42
‣ OLE MISS RAG (Handy) Scott Joplin, piano roll. Courtesy of Biograph Records Inc.	:41
‣ ON GREEN DOLPHIN STREET (Kaper–Washington) Miles Davis. Courtesy of Sony Music Entertainment Inc.	1:45
‣ ON GREEN DOLPHIN STREET (Kaper–Washington) Miles Davis. Courtesy of Sony Music Entertainment Inc.	1:09
‣ OVER THE RAINBOW from THE WIZARD OF OZ (Harburg–Arlen) Judy Garland. Released by agreement with SBK Record Productions Inc.	
‣ OVERTURE TO L'ITALIANA IN ALGERI (Rossini) Philharmonia Orchestra; Carlo Maria Giulini, conductor. Courtesy of EMI Records Ltd.	:32
‣ OYE COMO VA (Puente) Santana. Courtesy of Sony Music Entertainment Inc.	:27
‣ OYE COMO VA (Puente) Santana. p 1974 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc.	:27
‣ PACHANGA ORIENTAL (Rivera) Ray Barretto and the Charanga Band. Courtesy of Fantasy Inc.	:53
‣ PIANISTS from CARNIVAL OF THE ANIMALS (Saint-Saëns) Aldo Ciccolini, Alexis Weissenberg, pianists; The Paris Conservatoire Orchestra; George Pretre, conductor. Courtesy of EMI Records Ltd.	:30
‣ PIANO CONCERTO No. 1, First Movement (Tchaikovsky) Gary Graffman, piano; The Cleveland Orchestra; George Szell, conductor. Courtesy of Sony Music Entertainment Inc.	:55
‣ PRELUDE IN C MINOR, Op. 28, No. 20 (Chopin) Murray Perahia, piano. p 1975 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc.	:28
‣ PRELUDE IN E MINOR (Chopin) Vladimir Feltsman, piano. p 1985 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc.	:37
‣ PRELUDE No. 1 from THREE PRELUDES (Gershwin) Oscar Levant, piano. Courtesy of Sony Music Entertainment Inc.	:36

- ▶ PRELUDE No. 1 IN C MAJOR from THE WELL-TEMPERED CLAVIER, BOOK I (Bach) Glenn Gould, piano. Courtesy of Sony Music Entertainment Inc. :32
- ▶ PRELUDE No. 12 IN B-FLAT MAJOR from THE WELL-TEMPERED CLAVIER, BOOK I (Bach) Glenn Gould, piano. p 1975 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :37
- ▶ PSALM 67 (Ives) The Gregg Smith Singers; Gregg Smith, conductor. Courtesy of Sony Music Entertainment Inc. 1:06
- ▶ QUIET LADY (Garvin) Bill Watrous. p 1975 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :51
- ▶ RHAPSODY IN BLUE (Gershwin) Columbia Symphony Orchestra; Leonard Bernstein, pianist and conductor. Courtesy of Sony Music Entertainment Inc.(3) :49
- ▶ RONDEAU (Mouret) Gerard Schwarz, trumpet; Philharmonia Virtuosi of New York; Richard Kapp, conductor. p 1976 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :25
- ▶ RONDEAU (Mouret) Philharmonia Virtuosi of New York; Richard Kapp, ; Gerard Schwarz, trumpet. p 1989 Sony Music Entertainment. Courtesy of Sony Music Entertainment Inc. :26
- ▶ ROUND O (Purcell) Igor Kipnis, harpsichord. Courtesy of Sony Music Entertainment Inc. 1:04
- ▶ RUSSIAN EASTER OVERTURE (Rimsky-Korsakov) The Philadelphia Orchestra; Eugene Ormandy, conductor. Courtesy of Sony Music Entertainment Inc. :51
- ▶ SALT PEANUTS (Gillespie–Clark) Dizzy Gillespie, Charlie Parker Courtesy of Fantasy, Inc. :41
- ▶ SCHEHERAZADE, 1. THE SEA AND SINBAD’S SHIP (Rimsky-Korsakov) Israel Philharmonic Orchestra; Zubin Mehta, conductor. p 1988 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :56
- ▶ SCHEHERAZADE, Op. 35, First Movement (Rimsky-Korsakov) Israel Philharmonic; Zubin Mehta, conductor. p 1988 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. 1:08
- ▶ SEGERA MADU, Balinese Gamelan Ensemble. Courtesy of Lyrichord Records. :47
- ▶ SOMEWHERE OUT THERE (Horner–Mann–Weil) Steel Bands of Trinidad and Tobago. Courtesy of Delos International, Inc. 1:22
- ▶ SONG WITHOUT WORDS from SECOND SUITE IN F FOR MILITARY BAND (Holst) Royal Air Force Central Band; Eric Banks, conductor. Courtesy of EMI Records Ltd. 1:20
- ▶ SPIRIT IN THE SKY (Greenbaum) Courtesy of American Hero Music :37
- ▶ STAR TREK THEME (Courage) London Symphony Orchestra; Ettore Stratta, conductor. p 1980 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :28
- ▶ STRANDED IN THE JUNGLE (Smith–Johnson–Curry) The Cadets. Courtesy of Virgin Records America Inc. :51
- ▶ STRANDED IN THE JUNGLE (Smith–Johnson–Curry) The Cadets. Courtesy of Virgin Records America Inc. 1:04
- ▶ STRAWBERRIES from PORGY AND BESS (Gershwin) Miles Davis. Courtesy of Sony Music Entertainment Inc. :46
- ▶ STRING QUARTET No. 13 IN B-FLAT, Op. 130, Fourth Movement (Beethoven) The Julliard String Quartet. p 1974 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :48
- ▶ SUITE No. 1 IN G (Purcell) Jerold Ranck, harpsichord. Courtesy of Musical Heritage Society :25
- ▶ SUNRISE, SUNSET from FIDDLER ON THE ROOF (Bock–Harnick) Original London Cast–Topol, Miriam Karlin, and company. Courtesy of Sony Music Entertainment Inc. 1:54
- ▶ SUR UN CASQUE (OF A HELMET) (Satie) Aldo Ciccolini, piano. Courtesy of EMI Records Ltd. :53

- ▶ SYMPHONY No. 2 IN C MINOR, Second Movement (Tchaikovsky) Chicago Symphony Orchestra; Claudio Abbado, conductor. p 1985 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :40
- ▶ SYMPHONY No. 39 IN E-FLAT, K. 543, Third Movement (Mozart) Bavarian Radio Symphony Orchestra; Rafael Kubelik, conductor. Courtesy of Sony Music Entertainment Inc. 1:22
- ▶ SYMPHONY No. 4 IN B-FLAT, Op. 60, Second Movement (Beethoven) The London Classical Players; Roger Norrington, conductor. p 1989 EMI Records Ltd. Courtesy of EMI Records Ltd. :34
- ▶ SYMPHONY No. 5 IN E MINOR, Op. 64, Second Movement (Tchaikovsky) The Chicago Symphony; Claudio Abbado, conductor. Courtesy of Sony Music Entertainment Inc. :47
- ▶ SYMPHONY No. 6 IN F, Op. 68, Second Movement (Beethoven) The London Classical Players; Roger Norrington, conductor. p 1988 Original sound recording made by EMI. Courtesy of EMI Records Ltd. :55
- ▶ SYMPHONY No. 9 IN D MINOR, Op. 125, Fourth Movement (Beethoven) The London Classical Players; Roger Norrington, conductor. p 1987 Original sound recording made by EMI. Courtesy of EMI Records Ltd. :30
- ▶ SYMPHONY No. 9 IN D MINOR, Op. 125, Fourth Movement (Beethoven) The London Classical Players; The Schutz Choir of London; Roger Norrington, conductor. p 1987 Original sound recording made by EMI. Courtesy of EMI Records Ltd. 1:02
- ▶ SYMPHONY No. 9 IN D MINOR, Op. 125, Fourth Movement (Beethoven) The London Classical Players; Yvonne Kenny, soprano; Patrick Power, tenor; Sarah Walker, mezzo-soprano; Petteri Salomaa, bass; Roger Norrington, conductor. p 1987 Original sound recording made by EMI. Courtesy of EMI Records Ltd. :32
- ▶ SYMPHONY No. 9, Op. 95, Fourth Movement (Dvorák) Philharmonia Orchestra; Riccardo Muti, conductor. Courtesy of EMI Records Ltd. 1:04
- ▶ SYMPHONY No. 94, Second Movement (Haydn) The Cleveland Orchestra; George Szell, conductor. Courtesy of Sony Music Entertainment Inc. :42
- ▶ TAKE FIVE (Desmond) Dave Brubeck Quartet. Courtesy of Sony Music Entertainment Inc. :25
- ▶ TAKE FIVE (Desmond) The Dave Brubeck Quartet. Courtesy of Sony Music Entertainment Inc. :24
- ▶ TANAC (Yugoslav Folk Music) Courtesy of Lyrichord Records
- ▶ TARANTELLA from LA BOUTIQUE FANTASTIQUE (Rossini, arr. Respighi) Toronto Symphony; Andrew Davis, conductor. p 1980 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc. :26
- ▶ THE CASTLE OF THE WICKED WITCH from THE WIZARD OF OZ (Harburg–Arlen) Ray Bolger, Bert Lahr, Jack Haley. Released by agreement with SBK Record Productions Inc. :36
- ▶ THE GREAT GATE OF KIEV from PICTURES AT A EXHIBITION (Mussorgsky, arr. Ravel) New York Philharmonic; Zubin Mehta, conductor. p 1980 Sony Music Entertainment :35
- ▶ THE LION SLEEPS TONIGHT (Peretti–Creatore–Stanton–Campbell–Weiss) The Tokens. Courtesy of BMG Special Products, a division of BMG Direct Marketing, Inc. :43
- ▶ THE LONGEST TIME (Joel) Courtesy of American Hero Music :38
- ▶ THE PIANO LESSON (Bley) The Carla Bley Band. p 1984 Watt Works, Inc.–EMC Records GmbH. Courtesy of Watt Works, Inc. 1:03
- ▶ THE THRILL IS GONE (Hawkins) B.B. King. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc. 1:06
- ▶ THEME AND VARIATIONS FOR TWO TRUMPETS, HORN AND TROMBONE (Gardner) Philip Jones Brass Ensemble. Courtesy of PolyGram Special Projects, a division of PolyGram Records :54
- ▶ THEME FROM JAWS (Williams) p 1975 MCA Records Inc. Courtesy of MCA Special Markets and Products, a division of MCA Records Inc. :29
- ▶ THOSE WERE THE DAYS (Raskin) Bobby Vinton. Courtesy of Sony Music Entertainment Inc. :30

‣ THREE BLIND MICE (arr. Orff) Carl Orff and Gunild Keetman. Courtesy of EMI Records Ltd.	:32
‣ TONIGHT from WEST SIDE STORY (Bernstein–Sondheim) Original soundtrack recording; Johnny Green, conductor. Courtesy of Sony Music Entertainment Inc.	:44
‣ TREAT (Santana) The Santana Band. Courtesy of Sony Music Entertainment Inc.	:27
‣ TREAT (Santana) The Santana Band. Courtesy of Sony Music Entertainment Inc.	:26
‣ TRUE COLORS (Kelly–Steinberg) Cyndi Lauper. p 1986 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc.	:43
‣ TWIST AND SHOUT (Medley–Russell) Courtesy of American Hero Music	:47
‣ TWO PART INVENTION IN D MINOR (Bach) Wendy Carlos, synthesizer. Courtesy of Sony Music Entertainment Inc.	:42
‣ TWO PART INVENTION No. 1 IN C MAJOR (Bach) Glenn Gould, piano. Courtesy of Sony Music Entertainment Inc.	:44
‣ TWO PART INVENTION No. 8 IN F (Bach) Glenn Gould, piano. Courtesy of Sony Music Entertainment Inc.	:31
‣ VARIATIONS ON THE CARNIVAL OF VENICE (Arban) Wynton Marsalis, cornet; Eastman Wind Ensemble; Donald Hunsberger, conductor. p 1987 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc.(41, 57)	1:39
‣ VOILES from PRELUDES, BOOK I (Debussy) Walter Gieseking, piano. Courtesy of Sony Music Entertainment Inc.	:46
‣ WACHET AUF (Bach) Wendy Carlos, Moog synthesizers. Courtesy of Sony Music Entertainment Inc.	1:20
‣ WALTZ from SLEEPING BEAUTY, ACT I (Tchaikovsky) The Philadelphia Orchestra; Eugene Ormandy, conductor. Courtesy of Sony Music Entertainment Inc.	:35
‣ WALTZ IN D-FLAT, Op. 64, No. 1 (Chopin) Philippe Entremont, piano. Courtesy of Sony Music Entertainment Inc.	1:50
‣ WASHINGTON POST MARCH (Sousa) New York Philharmonic; Leonard Bernstein, conductor. Courtesy of Sony Music Entertainment Inc.	:19
‣ WATERMELON MAN (Hancock) Herbie Hancock. p 1973 Sony Music Entertainment Inc. Courtesy of Sony Music Entertainment Inc.	:52
‣ WHAT'D I SAY (Charles) Jerry Lee Lewis. Courtesy of Sun Entertainment Corp.	:46
‣ WHEN JESUS WEPT (Billings) The Gregg Smith Singers. Courtesy of Sony Music Entertainment Inc.	1:16
‣ WHEN JOHNNY COMES MARCHING HOME (arr. Parnell) Dennis Parnell, synthesizers. Courtesy of Yamaha Corporation of America	:55
‣ WHEN THE SAINTS GO MARCHING IN, Jerry Lee Lewis. Courtesy of Sun Entertainment Corp.	1:10
‣ WHOLE LOTTA SHAKIN' GOIN' ON (David–Williams) Jerry Lee Lewis. p 1984 Sun International. Courtesy of Sun Entertainment Corp.	:23
‣ WIMOWEH (Solomon–Campbell) Pete Seeger, banjo. Courtesy of Welk Record Group	:52
‣ YESTERDAY (Lennon–McCartney) Courtesy of American Hero Music	:59
‣ YOU ALL COME (Traditional) Gordon Terry. Courtesy of Flying Fish Records	:57

Charts & Worksheets

Reference

- 1. **Songbook Cross-Reference**
- 2. **Listening Excerpt Information**
- 3. **Charts & Worksheets**
- 4. **Opus 1 Notes & Content**

MIE Charts Table of Contents and Usage

Charts		Opus
1	Five Octave Keyboard	1
1a	Five Octave Keyboard (vertical)	1
2	Black Key Clusters / Two Octave Keyboard	1, 6, 7, 8
3	Single Line Staff (large)	2, 3, 4, 8
4	Single/Five Line Staff (large)	8
5	Five Line Staff (large)	9
6	Grand Staff With Keyboard	9,11
7	C Major Tonality	12, 14, 16
8	Reading Eighth Notes & Rests	12
9	G Major Tonality	17
10	Reading G Major Tonality	17, 21
11	Reading Sixteenth Notes & Rests	20
12	Reading Sixteenth Note Melodies	20
13	Note& Rest Value Comparison	20
14	D Major Tonality	23, 29
15	Reading 6/8 Meter	24
16	Reading Dotted Rhythms	26
17	A Major Tonality	27
18	F Major Tonality	28
19	D Minor	29
20	C Major Scale	30
21	Diatonic Triads	30, 33
22	Bb Major/G Minor	31
23	C, F, and G Major Triads	33
24	C, D, and G Minor Triads	34
25	Leadsheets: Minor	34
26	Bass Riffs	35
27	Blue Notes	37
28	Melodic Sequence	38
29	Chord Symbols & Inversions	39

Charts 1-3



Five Octave Keyboard

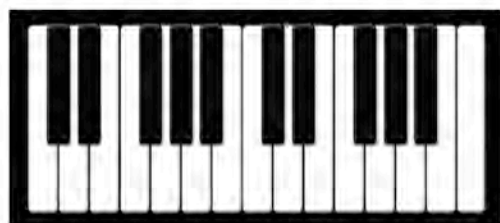
MIE Chart 1



Five Octave Keyboard (vertical)

MIE Chart 1a

Black Key Clusters



Black Key Clusters / Two Octave Keyboard

MIE Chart 2

Single Line Staff



Single Line Staff

MIE Chart 3

Charts 4-7

Single/Five Line Staff



Single/Five Line Staff

MIE Chart 4

Five Line Staff



Five Line Staff

MIE Chart 5

Grand Staff



Grand Staff with Keyboard

MIE Chart 6

C Major



C Major Tonality

MIE Chart 7

Charts 8-11

Eighth Notes & Rests

Eighth Notes & Rests

MIE Chart 8

G Major

G Major Tonality

MIE Chart 9

Sixteenth Notes & Rests

G Major Tonality

MIE Chart 10

Sixteenth Notes & Rests

MIE Chart 11

Charts 12-15

Sixteenth Note Melodies

MIE Chart 12

Note & Rest Value Comparison

MIE Chart 13

D Major

D Major Tonality

MIE Chart 14

6/8 Meter

MIE Chart 15

Charts 16-19

1 

2 

3 

4 

5 

6 

7 

8 

Dotted Rhythms MIE Chart 16

A Major



1 

2 

3 

4 

5 

A Major Tonality MIE Chart 17

F Major



1 

2 

3 

4 

5 

F Major Tonality MIE Chart 18

D Minor



1 

2 

3 

4 

5 

D Minor Triad

D Minor Progression

Dm, Em7, Dm/F, Asus4, Dm

D Minor Tonality MIE Chart 19

Charts 20-23

C Major Scale



1 

2 

3 

4 

C Major Scale MIE Chart 20

Diatonic Triads



Chumbara Part 3



Diatonic Triads MIE Chart 21

Bb Major / G Minor



G Minor



1 

2 

3 

4 

Bb Major / G Minor MIE Chart 22


C Major Triad



F Major Triad



G Major Triad



C, F, and G Major Triads MIE Chart 23

Charts 24-27



C Minor Triad



F Minor Triad



G Minor Triad

C, F, and G Minor Triads

MIE Chart 24

Leadsheet: Minor

MIE Chart 25

Blues Riffs

MIE Chart 26

Blue Notes

MIE Chart 27

Charts 28-29

Melodic Sequence

MIE Chart 28

Chord Symbols & Inversions

MIE Chart 29

MIE Worksheets Table of Contents and Usage

Worksheet		Opus
1	Create Accompaniment	1
2	Five Octave Keyboard	2,7
3	Single Line Staff (large)	2,3,4,5,6
4	Percussion Score Paper	3,12,13,18,20,26
5	A Ram Sam Sam Accompaniment	5
6	Grand Staff With Keyboard	8,9,15,23
7	Call & Response	9,14,17
8	Treble Clef Score Paper	10,13,15,18,24,29
9	Grand Staff with Vertical Keyboard	11,16,19
10	Meter	18
11	Grand Staff Score Paper	18,19,25,27,28,31
12	Sharps & Flats	22
13	Largo	26,31
14	Bb Major/G minor Melodies	31
15	Chord Symbols & Inversion	39
16	Leadsheet Score Paper	40

Worksheets 1-4

MIE Worksheet 1

Name _____

Accompaniment

©2018 MIE Music - Permission Granted to Reproduce This Page for Classroom Use

MIE Worksheet 2

Name _____

1.

2.

3.

4.

©2018 MIE Music - Permission Granted to Reproduce This Page for Classroom Use

MIE Worksheet 3

Name _____

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

©2018 MIE Music - Permission Granted to Reproduce This Page for Classroom Use

MIE Worksheet 4

Percussion Score Paper

Name _____

©2018 MIE Music - Permission Granted to Reproduce This Page for Classroom Use

Worksheets 5-8

MIE Worksheet 5

Name _____

A Ram Sam Sam



©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Worksheet 6

Grand Staff Worksheet

Name _____



©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Worksheet 7

Call & Response

Name _____

1. Call	Response
	
	
	
	
	
	

©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Worksheet 8

Treble Clef Score Paper

Name _____




©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

Worksheets 9-12

MIE Worksheet 9

Name _____




©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Worksheet 10

Meter Worksheet

Name _____



©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Worksheet 11

Grand Staff Score Paper

Name _____



©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Worksheet 12

Name _____



©2006 Sonlight - Permission Granted To Reproduce This Page For Classroom Use

MIE Quiz Overheads

Worksheets13-16

Quiz Overheads 1-4 (Opus 2, 5, 8, 11)

MIE Worksheet 13

name: _____

Largo
from the "New World" Symphony
Antonin Dvorák

1. 

2. 

3. 

1. 

2. 

3. 

1. 

2. 

3. 

©2000 University of Minnesota. Created by Benjamin Neufuss. All Rights Reserved.

MIE Worksheet 14

name: _____

Example 1

relative 

Example 2

relative 

parallel 

Example 3



©2000 University of Minnesota. Created by Benjamin Neufuss. All Rights Reserved.

MIE Worksheet 15

name: _____

Chord Symbols & Intervals

1. 

2. 

3. 

4. 

5. 

©2000 University of Minnesota. Created by Benjamin Neufuss. All Rights Reserved.

MIE Worksheet 16

name: _____

Leadsheet Score Paper











©2000 University of Minnesota. Created by Benjamin Neufuss. All Rights Reserved.

Cluster A

Cluster B

Pattern A

Pattern B

Pattern C

Pattern D

MIE Quiz Overhead 21 - Opus 2

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

Choice A

Choice B

Choice C

MIE Quiz Overhead 22 - Opus 5

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

Pattern F

MIE Quiz Overhead 23 - Opus 8

Pattern A

Pattern B

Pattern C

Pattern D

Set A

Pattern A

Pattern B

Pattern C

Choice A

Choice B

Choice C

MIE Quiz Overhead 24 - Opus 11

Quiz Overheads 5-8 (Opus 12, 15, 20, 21)

Pattern A Pattern B Pattern C

Pattern D Pattern E

Choice A Choice B Choice C

MME Quiz Overhead #5 - Opus 12

Pattern A Pattern B Pattern C

Rhythm A Rhythm B Rhythm C

Melody A Melody B Melody C

MME Quiz Overhead #6 - Opus 15

Rhythm A Rhythm B Rhythm C

Song A

Song B

MME Quiz Overhead #7 - Opus 20

Choice A *p* ————— *f* ————— *p*

Choice B *p* ————— *f*

Choice C *f* ————— *p*

MME Quiz Overhead #8 - Opus 21

Quiz Overheads 9-12 (Opus 22, 23, 24, 26)

Enharmonic 1

Enharmonic 2

Enharmonic 3

Enharmonic 4

MME Quiz Overhead #9 - Opus 22

Song A

Song B

Song C

MME Quiz Overhead #10 - Opus 23

Melody A

Melody B

Melody C

MME Quiz Overhead #11 - Opus 24

Melody A

Melody B

Melody C

Melody D

Accomp A

Accomp B

Accomp C

MME Quiz Overhead #12 - Opus 26

Quiz Overheads 13-16 (Opus 27, 28, 31, 33)

Song A



Song B



Song C



ME Quiz Overhead #13 - Opus 27

Melody A



Melody B



Song A



Song B



ME Quiz Overhead #14 - Opus 28

Melody A



Melody B



Melody C



Phrase A



Phrase B



Phrase C



Phrase D



ME Quiz Overhead #15 - Opus 31

Leadsheet A



Leadsheet B



Choice A



Choice B




Choice C



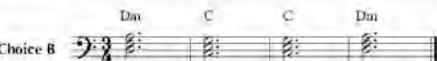
ME Quiz Overhead #16 - Opus 33

Quiz Overheads 17-19 (Opus 34, 35, 39)


Choice A




Choice B



Choice C



Choice D



ME Overhead #17 for Quiz 34

Progression A: 12-Bar Blues

I	I	I	I
IV	IV	I	I
V	IV	I	I

Progression B: 12-Bar "L-vi-IV-V7"

I	I	vi	vi
IV	IV	V7	V7
ii	V7	I	I

Progression C: 12-Bar "Other"

I	I	vi	vi
I	I	V7	V7
ii	V7	I	I

ME Overhead #18 for Quiz 35

All Questions Use 4 Note Chords

- CMaj7
- D7
- G7/B
- F7/C
- E♭Maj7
- Dm7/C
- Cm7
- C6
- FMaj7
- Fm7

ME Overhead #19 for Quiz 39

MIE Miscellaneous Overheads

Misc Overheads

MIE Overhead A

MIE Overhead B

Black

White

Both

A

B

C

D

E

MIE Overhead C





Opus 1 Notes & Content

Reference

- 1. Songbook Cross-Reference
- 2. Listening Excerpt Information
- 3. Charts & Worksheets
- 4. Opus 1 Notes & Content

Opus 1 Notes

Opus 1 Steady Beat

Concept:	Student Outcomes:
STEADY BEAT - Duration/Rhythm: Music may move to an underlying beat or pulse that is steady.	Identify steady beat. Create original accompaniment.
Vocabulary/Keyboard:	Symbols:
- two black key clusters, three black key clusters, steady beat, rhythm pattern, accompaniment, echo or imitate, sound effect, cluster, tracking	 
Assessment (Quiz 1) - Questions 1 and 2 are used to help students learn to enter black/white questions. Students play two/three black key clusters and determine if music has steady beat or no beat.	
Repertoire: New River Train, Oye Como Va, Washington Post March	
National Standards: 1. NS 6, 7 2. NS 1, 8 3. NS 2, 5 4. NS 2 5. NS 3, 4 S. NS 4 R. NS 2, 6, 7	State/Local Standards: 1. 2. 3. 4. 5. S. R.



- Sequence of Activities:
- 1. Listen & Discuss - Music may move to a steady beat
 - 2. Sing & Move - New River Train (Song 1)
 - 3. Read & Play - Two and three black key clusters (Charts 1 & 2)
 - 4. Play - New River Train: Student part
 - 5. Create - 'Train' Sound Effects
 - S. Synthesis: Compose - Cluster accompaniment (Worksheet 1)
 - R. Review

- Secondary Notes:
- You may wish to skip entirely lesson 5 (creating Train sound effects).
 - Synthesis section: The Opus Worksheet is also available as an original song. In the Reference Section of the software, click "Original Song" and you will see (as a song file) a piece titled "Worksheet 01". You can then either send the music to the teacher keyboard OR all of the student keyboards. When the PLAY button is pushed on the keyboard, Opus 1 Worksheet will play. This allows the students ample opportunity to create and practice improvised accompaniment and percussion parts for all of the activities in the Synthesis section.
 - Synthesis section: when notating the students' original accompaniments, use a "system" that is appropriate for the age and stage of their musical experience. You may have opportunity to use traditional notation in addition to the iconic representation you see on Charts 1 and 2.
 - Discover which single key of each cluster works best with chord/harmony.
 - Extend by using "single accompaniment" mode.

- Elementary Notes:
- Consider using the Keyboard Controls section of the software to send to the student keyboards "hidden" timbres for use in lesson 5.

Opus 1 - Steady Beat

Opus 1
Steady Beat

Concept:	Student Outcomes:
STEADY BEAT - Duration/Rhythm: Music may move to an underlying beat or pulse that is steady.	Identify steady beat. Create original accompaniment.
Vocabulary/Keyboard:	Symbols:
- two black key clusters, three black key clusters, steady beat, rhythm pattern, accompaniment, echo or imitate, sound effect, cluster, tracking	 
Assessment (Quiz 1) - Questions 1 and 2 are used to help students learn to enter <i>black/white</i> questions. Students play two/three black key clusters and determine if music has steady beat or no beat.	
Repertoire: <i>New River Train</i> , <i>Oye Como Va</i> , <i>Washington Post March</i>	
National Standards: 1. NS 6, 7 2. NS 1, 8 3. NS 2, 5 4. NS 2 5. NS 3, 4 S. NS 4 R. NS 2, 6, 7	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen & Discuss - Music may move to a steady beat

- A. Explain/review the concept of the steady beat. Mention common biological cycles such as the seasons, the rising and setting of the sun, and your own heartbeat. Point out that different kinds of music may have steady beats to which we respond in different ways.
- B. **Kbd Perc On** **Play Song** *Oye Como Va* by Santana. Point out the specific percussion instruments used to emphasize the steady beat (i.e. cowbell). Have students:
- tap beat on cowbell key with song.
 - improvise rhythm patterns with song.
- C. **Play Song** *Washington Post March* by John Philip Sousa. Ask students to:
- select two percussion instruments appropriate for a marching band.
 - play selected percussion instruments following the steady beat. **Note Monitor**
- D. Have students:
- discuss steady beat.
 - list common things in their lives that have steady beats (i.e. ticking clock, ocean waves).
- Kbd Perc Off** **Lesson Completed**

2. Sing & Move - New River Train (Song 1)

- A. **Kbd Perc On** **Play Song** *New River Train*. Encourage students to:
- tap a steady beat.
 - read, then track words while listening to song.
 - sing melody with song.
 - sing melody and tap steady beat.
 - play steady beat alternately on two keyboard percussion instruments (left-right-left-right).
- Kbd Perc Off** **Lesson Completed**

3. Read & Play - Two and three black key clusters (Charts 1 & 2)

- A. Identify groups of two and three black key clusters. **Chart 1**
- B. Direct class to:
- quickly play groups of two or three black key clusters as they are called.

Opus 1 - continued

Note Monitor

- C. Point to symbols from Chart 2 **Chart 2**. Have students:
- identify and play appropriate cluster(s).
- D. Direct students to:
- locate a two black key cluster.
 - locate a three black key cluster.
 - echo or imitate short rhythmic patterns using two/three black key clusters. **Note Monitor**

Lesson Completed

4. Play - New River Train: Student part

- A. Have students:
- locate “Student Part” on music.
 - identify the clusters used in the Student part.
 - place each hand on a two black key cluster using index and middle fingers.
 - place each hand on a three black key cluster using index, middle and ring fingers.
- B. **Play Song** *New River Train* and demonstrate tapping a steady beat using two or three black key clusters with alternating hands.
- C. Encourage students to:
- play the Student Part while partners track the symbols used on the music, and sing melody. Reverse assignments.
- Lesson Completed**

5. Create – ‘Train’ Sound Effects

- A. Discuss other sounds students might hear on the *New River Train* (i.e. train whistle, “clickity-clack”).
- B. **Speakers Off** **Ensemble Mode** (Headsets On) Ask partners to:
- experiment with different voice buttons to create a sound effect.
- C. **Speakers On** (Headsets Off) Select partners to play newly created sound effect.
- D. **Play Song** *New River Train*. Demonstrate playing a selected sound effect at the end of each phrase. Have students:
- practice their sound effect with song. **Speakers Off**
 - play accompaniment as others sing or add sound effects. **Speakers On**
- Split Mode** **Lesson Completed**

S. Synthesis: Compose - Cluster accompaniment (Worksheet 1)

- A. Have students listen to new piece of music that needs an accompaniment. **New Tune**
NOTE: This tune is also available as an MIE Tune and can be “downloaded” to all student keyboards for practice. This song is being sent to the “MELODY REC” track of keyboards.
- B. **Split Mode** **Speakers Off** Let students:
- create a new steady beat accompaniment with two or three black key clusters.
- C. **Ensemble Mode** **Worksheet 1** With partners:
- work together to create a steady beat accompaniment with two or three black key clusters.
 - volunteer to perform their accompaniment. **Speakers On**
 - notate accompaniments on Worksheet 1.
- D. **Kbd Perc On** **Speakers Off** Have partners:
- work together to create another steady beat accompaniment with keyboard percussion.
 - volunteer to perform their accompaniment. **Speakers On**
- Kbd Perc Off** **Split Mode** **Synthesis Completed**

R. Review

- A. **Play Song** *New River Train* **Note Monitor** Ask students to:
- keep a steady beat by tapping bass drum. **Kbd Perc On**
 - find, play and practice entering several groups of two/three black key clusters. **Kbd Perc Off**
- B. **Silent Keyboards** Play several music examples, some with steady beat, some without. Have students:
- practice entering “black key” (C#) = yes, steady beat, and “white key” (C) = no steady beat.
- NOTE: This is an opportunity for students to practice the “procedure” of entering responses for a quiz. Have students use a two-hand process (hold answer down with one hand, press the “enter” key with the other).
- Sound On Keyboards** **Review Completed**



Opus Content



opuses 1-10

Opus Content

- 1. Opus 1-10
- 2. Opus 11-20
- 3. Opus 21-30
- 4. Opus 31-40
- 5. Preludes

Opus 1 Steady Beat

Concept:	Student Outcomes:
STEADY BEAT - Duration/Rhythm: Music may move to an underlying beat or pulse that is steady.	Identify steady beat. Create original accompaniment.
Vocabulary/Keyboard:	Symbols:
- two black key clusters, three black key clusters, steady beat, rhythm pattern, accompaniment, echo or imitate, sound effect, cluster, tracking	
Assessment (Quiz 1) - Questions 1 and 2 are used to help students learn to enter <i>black/white</i> questions. Students play two/three black key clusters and determine if music has steady beat or no beat.	
Repertoire: <i>New River Train, Oye Como Va, Washington Post March</i>	
National Standards: 1. NS 6, 7 2. NS 1, 8 3. NS 2, 5 4. NS 2 5. NS 3, 4 S. NS 4 R. NS 2, 6, 7	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen & Discuss - Music may move to a steady beat
- A. Explain/review the concept of the steady beat. Mention common biological cycles such as the seasons, the rising and setting of the sun, and your own heartbeat. Point out that different kinds of music may have steady beats to which we respond in different ways.
 - B. Kbd Perc On Play Song Oye Como Va by Santana. Point out the specific percussion instruments used to emphasize the steady beat (i.e. cowbell). Have students:
 - tap beat on cowbell key with song.
 - improvise rhythm patterns with song.
 - C. Play Song Washington Post March by John Philip Sousa. Ask students to:
 - select two percussion instruments appropriate for a marching band.
 - play selected percussion instruments following the steady beat. Note Monitor
 - D. Have students:
 - discuss steady beat.

- list common things in their lives that have steady beats (i.e. ticking clock, ocean waves).

Kbd Perc Off Lesson Completed

2. Sing & Move - New River Train (Song 1)

A. Kbd Perc On Play Song *New River Train*. Encourage students to:

- tap a steady beat.
- read, then track words while listening to song.
- sing melody with song.
- sing melody and tap steady beat.
- play steady beat alternately on two keyboard percussion instruments (left-right-left-right).

Kbd Perc Off Lesson Completed

3. Read & Play - Two and three black key clusters (Charts 1 & 2)

A. Identify groups of two and three black key clusters. Chart 1

B. Direct class to:

- quickly play groups of two or three black key clusters as they are called.

Note Monitor

C. Point to symbols from Chart 2 Chart 2. Have students:

- identify and play appropriate cluster(s).

D. Direct students to:

- locate a two black key cluster.
- locate a three black key cluster.
- echo or imitate short rhythmic patterns using two/three black key clusters. Note Monitor

Lesson Completed

4. Play - New River Train: Student part

A. Have students:

- locate "Student Part" on music.
- identify the clusters used in the Student part.
- place each hand on a two black key cluster using index and middle fingers.
- place each hand on a three black key cluster using index, middle and ring fingers.

B. Play Song *New River Train* and demonstrate tapping a steady beat using two or three black key clusters with alternating hands.

C. Encourage students to:

- play the Student Part while partners track the symbols used on the music, and sing melody. Reverse assignments.

Lesson Completed

5. Create – 'Train' Sound Effects

A. Discuss other sounds students might hear on the *New River Train* (i.e. train whistle, "clickity-clack").

B. Speakers Off Ensemble Mode (Headsets On) Ask partners to:

- experiment with different voice buttons to create a sound effect.

C. Speakers On (Headsets Off) Select partners to play newly created sound effect.

D. Play Song *New River Train*. Demonstrate playing a selected sound effect at the end of each phrase. Have students:

- practice their sound effect with song. Speakers Off
- play accompaniment as others sing or add sound effects. Speakers On

Split Mode Lesson Completed

S. Synthesis: Compose - Cluster accompaniment (Worksheet 1)

A. Have students listen to new piece of music that needs an accompaniment. New Tune

NOTE: This tune is also available as an MIE Tune and can be "downloaded" to all student key-boards for practice. This song is being sent to the "MELODY REC" track of keyboards.

B. Split Mode Speakers Off Let students:

- create a new steady beat accompaniment with two or three black key clusters.

C. Ensemble Mode Worksheet 1 With partners:

- work together to create a steady beat accompaniment with two or three black key clusters.
- volunteer to perform their accompaniment. Speakers On
- notate accompaniments on Worksheet 1.

D. Kbd Perc On Speakers Off Have partners:

- work together to create another steady beat accompaniment with keyboard percussion.
- volunteer to perform their accompaniment. Speakers On

Kbd Perc Off Split Mode Synthesis Completed

R. Review

A. Play Song *New River Train* Note Monitor Ask students to:

- keep a steady beat by tapping bass drum. Kbd Perc On
- find, play and practice entering several groups of two/three black key clusters. Kbd Perc Off

B. Silent Keyboards Play several music examples, some with steady beat, some without. Have students:

- practice entering "black key" (C#) = yes, steady beat, and "white key" (C) = no steady beat. NOTE: This is an opportunity for students to practice the "procedure" of entering responses for a quiz. Have students use a two-hand process (hold answer down with one hand, press the "enter" key with the other).

Sound On Keyboards Review Completed

Opus #2

Registers/Clusters

Concept:	Student Outcomes:
REGISTERS & CLUSTERS – Pitch/ Melody: Pitch or melody may be in a high, middle or low register. Harmony: A melody may be accompanied by single pitches, intervals or chords.	Identify and play various registers. Analyze musical affect/use of registers.

Vocabulary/Keyboard:	Symbols:
- registers (very high, high, middle, low, very low), treble and bass clefs	treble clef, bass clef (or Chart 3 equivalent) – do not have any verbage here – just graphic
Assessment (Quiz 2) – This quiz focuses on visual/aural discrimination through the use of a quiz overhead for all the questions. Students determine whether or not cluster patterns (from overhead) are played correctly.	
Repertoire: <i>The Siamese Cat Song</i> , <i>Chinese Dance from The Nutcracker</i> , <i>Lama Norbu Gyamtsho</i> , <i>Theme from Jaws</i> , <i>Also Sprach Zarathustra</i>	
National Standards: 1. NS 2, 5 2. NS 1, 2, 5 3. NS 2 4. NS 6, 9 S. NS 2, 6, 7 R. NS 5	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Identify & Play - Low, middle, high clusters (Worksheet 2/Chart 3)

- A. **Normal Mode** **Worksheet 2** Ask students to remove keyboard divider. Have them:
- circle each group of two black keys on Worksheet 2, Number 1.
 - take turns playing circled clusters on keyboards.
 - circle groups of three black keys on Number 2.
 - take turns playing these circled clusters on keyboards.
- B. Demonstrate and describe the five registers of the keyboard (very low, low, middle, high, very high). Have students:
- show each example using body levels (toes, knees, waist, shoulders, head).
- C. Have students:
- take turns playing clusters in different registers of the keyboards.
- D. **Chart 3** Introduce treble clef, bass clef and location of each register on Chart 3. Have students:
- identify clusters and register of examples written on Chart 3.
 - play each example in correct register of keyboards.
- Split Mode** **Lesson Completed**

2. Play & Sing - The Siamese Cat Song: Part 1 (Song 2)

- A. **Play Song** *The Siamese Cat Song* and sing melody. Encourage students to:
- track, then read words.
 - listen to song and tap steady beat.

- sing melody and tap steady beat.
- B. **Play Student Part 1** Have students:
- find Part 1 on music; listen/track.
 - discuss clef, clusters, registers and similar patterns.
- C. **Normal Mode** **Speakers Off** **Play Melody** With headsets on, let students:
- take turns playing Part 1 on highest registers of keyboards while partner tracks.
 - repeat Part 1 with melody. Encourage students to sing.
- Split Mode** **Speakers On** **Lesson Completed**

3. Play -The Siamese Cat Song: Parts 1 & 2 (Song 2)

- A. **Play Student Part 2** Have students:
- find Part 2 on music; listen/track.
 - discuss clef, clusters, registers and similar patterns.
- B. **Normal Mode** **Speakers Off** **Play Melody** With headsets on, let students:
- take turns playing Part 2 on the lowest registers of keyboards while partner tracks.
 - repeat Part 2 with melody. Encourage students to sing.
- C. **Play Song** Divide partners between Parts 1 & 2 and let them:
- practice two parts together. **Speakers Off**
 - play parts with song (headsets off). **Speakers On**
 - Option: take turns, one playing both parts while the other tracks. Switch.
- Split Mode** **Lesson Completed**

4. Listen - Melody may be in a high, middle or low register

- A. Ask students to:
- think of familiar sounds that are in low, middle or high registers.
 - suggest sounds in different registers (i.e. birds singing for high register, people talking for middle register, thunder for low register).
- B. **Play Song** *Chinese Dance from The Nutcracker* by Peter I. Tchaikovsky. This piece begins with a repeated rhythm in a low register and melody in a high register. Have students:
- identify registers of flutes (high) and bassoons (low).
 - create movements to show high/low register (body levels).
 - on silent keyboards, play various registers being heard. **Silent Keyboards** **Note Monitor**
- C. **Play Song** *Lama Norbu Gyamtsho*. The men singing are Buddhist monks from Tibet. By singing in this low register, the monks are able to make the sacred text unintelligible to those who should not hear it. Have students:
- indicate register by playing along on appropriate cluster (very low).
- Sound On Keyboards** **Lesson Completed**

S. Synthesis: Analyze - Music Performance (use of registers)

- A. **Play Song** Theme from *Jaws*. **Normal Mode – Contrabass** Have students:
- play the two pitches used in *Jaws* (E-F) in various registers with song.
 - discuss effectiveness of each performance (encourage the use of terms “very low, low, middle, high, very high”)
- B. **Play Song** *Also Sprach Zarathustra*. **Normal Mode - Timpani** Have students:
- play the two pitches used in timpani part of song (C-G-C-G, etc.) in various registers.
 - discuss effectiveness of each performance.
- Split Mode** **Synthesis Completed**

R. Review (Worksheet 3)

- A. **Note Monitor** **Worksheet 3** Write two & three black key cluster patterns on Worksheet 3 overhead. Play pattern (correctly or incorrectly). Have students:

- practice entering “black” = played correctly, “white” = played incorrectly.

Review Completed

Opus #3
Up, Down and Same

Concept:	Student Outcomes:
UP, DOWN & SAME - Pitch/Melody: Pitches or melody may move upward or downward or stay the same.	Identify melodic direction. Compose accompaniment and percussion piece using registers and music direction.
Vocabulary/Keyboard:	Symbols:
- up (to the right), down (to the left), same, glissando, trill	up, down, glissando, trill (do you want to give example of notched clusters here?) NOTE: 4 symbols as in song 3
Assessment (Quiz 3) – Students determine if cluster, percussion, or melodic patterns move up, down or stay the same.	
Repertoire: <i>The Noble Duke of York, Easter Overture, Rhapsody in Blue</i>	
National Standards: 1. NS 2, 5 2. NS 1, 2, 5 3. NS 2 4. NS 2, 4, 5 5. NS 6 S. 2, 4, 5 R. 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Identify & Play - High, middle and low registers (Worksheet 3/Chart 3)

- A. Normal Mode Have students:
- review playing clusters of two or three black keys very high, high, middle, low and very low.
- B. Chart 3 Write patterns of two or three black keys on Chart 3 and introduce directions of “up”, “down” and “same”. Have students:
- describe direction, then shape each pattern.
 - play each pattern.
 - write original patterns on Worksheet 3. Worksheet 3
- C. Write selected students’ new patterns on overhead for all students to play.
- Split Mode Lesson Completed

2. Sing & Play – The Noble Duke of York: Part 1 (Song 3)

- A. Play Song Sing melody of *The Noble Duke Of York*. Have students:
- sing melody with song.
 - sing melody as they tap steady beat.
- B. To learn Part 1, direct students to:
- find “up” and “down” in lyrics.
 - find arrows.
 - describe direction of arrows.
- C. Demonstrate and introduce terms ‘glissando’ and ‘trill’.
- D. Let students:
- practice glissandi and trill of Part 1. Speakers Off
 - take turns playing or tracking Part 1 with song. Play Song Speakers On

Split Mode Lesson Completed

3. Play – The Noble Duke of York: Part 2 clusters

- A. Normal Mode Play Song Have students:
1. discuss registers and pitch direction of clusters used in Part 2.
 2. identify similar lines.
 3. take turns practicing Part 2 as clusters (ignore notched notes). Speakers Off
 4. take turns playing Part 2 as clusters with song. Speakers On Play Song
 5. take turns playing Parts 1 & 2 together. Play Song
- Split Mode Lesson Completed

4. Play -The Noble Duke Of York: Part 2 notched notes (Worksheet 3)

- A. Normal Mode Play Song Have students:
6. identify and play “notched” note of each cluster in Part 2. (Note: The notched note belongs in the accompaniment chord – complimenting the harmony.)
 7. take turns practicing “notched” note accompaniment with song. Speakers Off Note Monitor
 - take turns playing Part 1 or 2 with song. Speakers On
- B. Normal Mode Play Song *The Noble Duke of York*. Have students:
- create new accompaniments using clusters (or notched black keys) that move in different directions or stay the same. Speakers Off
 - write student patterns on Worksheet 3 overhead. Worksheet 3
 - add new accompaniments to song. Speakers On Play Song
- Split Mode Lesson Completed

5. Listen - Melodic movement may be up, down, or same

- A. Play Song *Easter Overture* by Nikolai Rimsky-Korsakov. This trombone solo is an example of a melody that has many repeated notes, yet conveys a sense of motion. Have students:
- shape melody.
 - describe melody using terms “up”, “down” and “same”.
- B. Have students:
- discuss how certain instruments/voices would create a glissando (i.e. tuba vs. soprano vs. cello).
 - discuss how same instruments/voices would create a trill.
- C. Play Song *Rhapsody In Blue* by George Gershwin. Have students:
- identify solo instrument (clarinet).
 - describe song using terms “glissando” and “trill” (i.e. song starts with a trill that becomes a glissando).
 - practice playing glissandi and trills on silent keyboards. Silent Keyboards
 - “perform” with song. Play Song
- Sound On Keyboards Lesson Completed

S. Synthesis: Compose - Accompaniments using percussion (Worksheet 4)

- A. Kbd Perc On Worksheet 4 Have students:
- create new percussion accompaniments using a maximum of 4 percussion sounds (instruments).
 - identify names of instruments used and label in score order based on high/low registers (i.e. snare, cow bell) on Worksheet 4 (Percussion Score Paper).
 - notate percussion accompaniments.
- NOTE: Use age appropriate notation.
- perform each other's scores. Ensemble Mode Speakers Off
- Split Mode Kbd Perc Off Speakers On Synthesis Completed

R. Review (Chart 3)

- A. Chart 3 Note Monitor Using Chart 3, create one-measure cluster patterns that move up, down or same. Ask students to:
- practice entering “black” = up, “white” = down, “both” (black/white) = same.
- B. Play a starting cluster and ask students to:
- find it.
 - use it and a second cluster to create a pattern that moves up, down, or stays the same.
- C. Create cluster patterns over rhythm. Play Rhythm Have students:
- echo cluster patterns.
- D. Kbd Perc On Repeat activity with percussion patterns that use a set of high-medium-low percussion sounds.
- Kbd Perc Off Review Completed

Opus #4
Tempo

Concept:	Student Outcomes:
TEMPO – Duration/ Rhythm: Music may move with a fast, moderate, or slow tempo.	Recognize various tempi and their musical affect. Analyze & comprehend metronome/tempo markings.
Vocabulary/Keyboard:	Symbols:
- tempo: fast, moderate, slow; tempo markings, metronome, metronome markings, tempo (up/down) buttons, LED beats per minute	Moderato half note = 84
Assessment (Quiz 4) - Students determine tempo and tempo changes heard in percussion, melodic and song examples.	
Repertoire: The Noble Duke of York, The Siamese Cat Song, New River Train, Prelude in C minor, Rondeau, Salt Peanuts	
National Standards: 1. NS 6 2. NS 1, 2, 5 3. NS 1,2 7 4. NS 2, 4, 5 S. NS 6, 7 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen & Describe - Tempo may be fast, moderate or slow

- A. For each of the following examples, have students:
- describe each tempo by moving/discussing.
- Play Song *Prelude in C Minor, Opus 28, No. 20* by Frederic Chopin.
- Play Song *Rondeau* by Jean-Joseph Mouret. This Baroque dance is played by a solo trumpet with orchestral accompaniment.
- Play Song *Salt Peanuts* performed by Dizzy Gillespie and Charlie Parker, notable bee-bop jazz artists.
- Lesson Completed

2. Sing & Play - The Noble Duke Of York: Different tempi (Song 3)

- A. Play Song *PlayThe Noble Duke Of York* at a moderate tempo (half note=84). Direct students to:
- sing melody.
 - locate and discuss tempo marking "Moderato".
 - locate/discuss metronome marking "half note=84".
 - review Parts 1 and 2 with song. Normal Mode Note Monitor
- B. Play song at a faster tempo. Have students:
- sing melody.
 - describe new tempo.
 - suggest tempo marking (i.e. quickly, allegro).
 - play Parts 1 and 2 using faster tempo.
- C. Repeat activity with slower tempo (i.e. slowly, largo).

Split Mode Lesson Completed

3. Discuss & Describe – New River Train & Siamese Cat Song: Tempi (Songs 1 & 2)

- A. Play Song *New River Train*. Have students:
- play/sing song.
 - suggest appropriate tempo marking for song.
 - suggest new tempo marking.
 - perform with new tempo.
 - discuss how tempo affects character of song.
- B. Normal Mode Play Song *Siamese Cat Song*. Repeat activity.
- Split Mode Lesson Completed

4. Read, Create & Play - Patterns with different tempi (Chart 3/Worksheet 3)

- A. Chart 3 Normal Mode Write four-beat cluster patterns on Chart 3 and play with different tempi. Have students:
- track or shape pattern.
 - describe registers used.
 - play patterns with rhythm. Play Rhythm
- B. Worksheet 3 Have students:
- create new patterns on Worksheet 3.
 - share patterns on Worksheet 3 overhead.
 - describe registers and pitch direction of each pattern.
 - take turns playing each pattern with different tempi. Discuss choosing an "appropriate" tempo for each pattern based on level of difficulty (i.e. challenging pattern = slower tempo).
- Split Mode Lesson Completed

S. Synthesis: Analyze - Find metronome markings for different music examples (Song 3)

- A. Silent Keyboards Play Song *The Noble Duke of York* at a new tempo. Have students:
- use metronome and tempo buttons to determine new metronome marking.
 - share results with class (there may be slight discrepancies).
- B. Play a style/rhythm from teacher keyboard. Have partners:
- use metronome and tempo buttons to determine metronome marking for each style.
 - share results with class (there may be slight discrepancies).
- C. Play the following songs. Have partners:
- use metronome and tempo buttons to determine metronome marking for each song.
 - share results with class (there may be slight discrepancies).
- When I Was A Lad = 120
Funeral March = 50
Simple Gifts = 109
Can Can = 135
Shenandoah = 69
Zum Gali Gali = 120
- Sound On Keyboards Synthesis Completed

R. Review

- A. Note Monitor Create percussion patterns or new songs with various tempi. Ask students to:
- practice entering "black" = fast tempo, "white" = slow tempo and "both" =moderate tempo.
- Review Completed

Opus #5

Quarter Note, Quarter Rest

Concept:	Student Outcomes:
QUARTER NOTE/REST - Duration/Rhythm: Rhythm values may be symbolized.	Identify, play, read and notate quarter notes/rests. Compose percussion duet using quarter notes/rests.
Vocabulary/Keyboard:	Symbols:
- quarter note, quarter rest, phrase	quarter note, quarter rest
Assessment (Quiz 5) – Students listen to examples from Quiz overhead and determine whether or not patterns were played correctly. Also students will hear pattern and determine which pattern was played.	
Repertoire: <i>A Ram Sam Sam</i> , <i>Air from Suite #3</i> , <i>Mr. Gone</i>	
National Standards: 1. NS 1, 8 2. NS 2, 5 3. NS 6 4. NS 6 5. NS 5 S. NS 2, 4, 5, 7 R. NS 2, 5, 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Sing & Move - A Ram Sam Sam (Song 4)

- A. **Kbd Perc On** **Play Melody** *A Ram Sam Sam*. Encourage students to:
- tap steady beat using keyboard percussion.
- B. **Play Song** Have students:
- sing melody with song.
 - sing while tapping beat.
- C. Introduce quarter note and rest found in melody. Ask students to:
- find other quarter notes and rests in song.
 - move to quarter notes and rests in melody. Add song. **Play Song**
- Kbd Perc Off** **Lesson Completed**

2. Play – A Ram Sam Sam: Parts 1 & 2 (Song 4)

- A. **Play Student Part 1** Have students:
- track Part 1.
 - identify quarter note and rest of Part 1 and phrases that repeat.
 - tap rhythm of Part 1 and chant rhythm/counting syllables.
 - locate note used to play Part 1 (graphic on Part 1 of music) and play part.
 - play Part 1 and chant rhythm/counting syllables with song.
- B. Option: **Split Bass** **Speakers Off** **Play Song** Encourage students to:
- practice Part 2 with “notched” notes.
 - play Part 2 with song. **Speakers On**
 - play Parts 1 & 2 together. **Normal Mode**
- Split Reset** **Lesson Completed**

3. Listen - Music may move to a steady (quarter note) beat

- A. **Play Song** *Air from the Suite #3*, BWV 1068, by Johann Sebastian Bach (Air on the G String). Ask students to:
- identify instruments playing quarter notes (low strings).
 - tap quarter note beat.
 - describe texture (long, sustaining high strings with quarter note pulse low strings).
- B. **Play Song** *Mr. Gone* by Weather Report. Have students:
- accompany piece with a “pat-clap-snap-clap” pattern.
 - play a keyboard percussion instrument, a different one for each partner, with partner one playing on beats 1 and 3, and partner two playing on 2 and 4. **Kbd Perc On**
- Kbd Perc Off** **Lesson Completed**

4. Play - Quarter note rhythm patterns

- A. **Kbd Perc On** **Play Rhythm** Clap several rhythm patterns using quarter notes and rests. Have students:
- imitate each pattern.
 - identify patterns with rhythm/counting syllables.
- Kbd Perc Off** **Lesson Completed**

5. Read & Notate - Patterns with quarter notes and rests (Worksheet 3)

- A. **Kbd Perc On** **Worksheet 3** Write rhythm patterns using quarter notes and rests on blank overhead (create single treble clef line). Have students:
- chant rhythm/counting syllables.
 - play rhythm patterns.
- B. Have students:
- create and practice new rhythm patterns. **Speakers Off**
 - write rhythm patterns on Worksheet 3 (treble clef line).
- C. **Speakers On** Choose students to:
- perform rhythm patterns.
 - chant rhythm/counting syllables.
- Kbd Perc Off** **Lesson Completed**

S. Synthesis: Create – Quarter note rhythm patterns/new Part 1 (Worksheets 5)

- A. **Kbd Perc On** **Speakers Off** Let students:
- record quarter note and quarter rest rhythm patterns. (Suggestion: Have them set metronome to 100 and play patterns created on Worksheet 3.)
 - listen to each other’s recorded patterns. **Ensemble Mode** Note: In order for students to hear each other’s recording, turn the volume slider down on one side.
 - play patterns for class. **Speakers On** Note: To hear pattern created by one student, turn only one speaker on.
- B. **Split Mode** **Speakers Off** **Worksheet 5** Have students:
- notate a new Part 1 for *A Ram Sam Sam* on Worksheet 5 with quarter notes/rests.
 - practice/record new part.
 - volunteer to play (playback) new part with song. **Speakers On** **Play Song w/out drums**
- NOTE: This worksheet is also available as an MIE Tune and can be “downloaded” to all student keyboards for practice. This song is being sent to the “melody record” track of their keyboards.
- Option: **Ensemble Mode** **Speakers Off** With partners:
- create and notate Parts 1 and 2 on Worksheet 5 with quarter notes/rests, each part using a single percussion instrument.
 - work together practicing/recording this notated “percussion duet”.
 - volunteer to play (playback) with song. **Speakers On** **Play Song w/out drums**
- Split Mode** **Kbd Perc Off** **Synthesis Completed**

R. Review (Worksheets 3)

- A. **Kbd Perc On** Play percussion patterns with quarter notes and rests. Have students:

- echo patterns.
 - play patterns by reading previously created examples (i.e. Worksheet 3 overhead).
- B. Play examples from Worksheet 3 with one mistake in rhythm or played correctly. Ask students to:
- practice entering “black” = played correctly, “white” = played incorrectly. **Note Monitor**
- Kbd Perc Off
- Review Completed

Opus 6

Ostinato

Concept:	Student Outcomes:
OSTINATO – Harmony/texture: A melody may be accompanied by single pitches, intervals or chords.	Identify and create accompaniment ostinato patterns.
Vocabulary/Keyboard:	Symbols:
- accompaniment, ostinato, interval, finger numbers	
Assessment (Quiz 6) - Students listen to musical example and determine if accompaniment uses ostinato or not ostinato.	
Repertoire: <i>There’s a Hole in the Bucket, Canon in D, Watermelon Man</i>	
National Standards: 1. NS 2, 5, 6 2. NS 1, 2 3. NS 1, 2, 5 4. NS 4 5. NS 6 S. NS 2, 3, 7 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen, Read & Play - Rhythm patterns (Chart 2/Worksheet 3)

- A. **Chart 2** **Split Bass** Referring to Chart 2, have students:
- place right index finger on bottom note of the higher two black key cluster.(Db).
- B. **Play Song Drums Only** *There’s a Hole in the Bucket.* On D-flat, play several one-measure rhythm patterns using quarter notes and rests. Encourage students to:
- imitate each pattern while chanting the rhythm/counting syllables.
- C. **Worksheet 3** Notate rhythm patterns on Worksheet 3 overhead. (Note: Make sure placement of note matches that of Part 2 in *There’s a Hole in the Bucket* – upper note Db). Ask students to:
- chant rhythm/counting syllables.
 - play written pattern.
- D. Continue with more one-measure rhythm patterns.
- Split Reset
- Lesson Completed

2. Sing & Play - There’s a Hole in the Bucket: Part 2 (Song 5)

- A. **Play Song** Sing*There's a Hole in the Bucket.* Ask students to:
- sing melody with song.
 - sing melody as they tap a steady beat.
- B. **Play Melody No Drums** Play Part 2 with melody only. Have students:
- track Part 2.
 - discuss and chant the rhythm.
 - tap Part 2 using both hands.
- C. Define ostinato (repeated accompaniment pattern).
- D. Introduce the term “interval”. Guide students to:
- place index fingers on keyboards as shown in song graphic.
 - practice Part 2. **Split Bass** **Speakers Off** **Play Song**
 - play ostinato or sing melody with song. **Speakers On**
- Split Reset
- Lesson Completed

3. Sing & Play - There's a Hole in the Bucket: Part 1 (Song 5)

A. Have students:

- sing melody.
- track entire melody in “notched” notes (Part 1).

Note: Assist students in placing fingers on appropriate black key clusters.

- practice melody **Split Treble | Speakers Off**
- play melody with song. **Speakers On | Play Song**

B. **Normal Mode | Speakers Off** Divide partners between melody and Part 2. Let them:

- practice parts together.
- play parts with song. **Speakers On | Play Song**

Split Reset | Lesson Completed

4. Create - There's a Hole in the Bucket: Ostinato (Song 5)

A. **Play Melody No Drums** Create a new ostinato for the class using harmonic interval, Gb-Db.

Ask students to:

- describe what has changed (accompaniment) and how.
- identify repeated pattern.
- tap rhythm pattern as ostinato is played.

B. **Split Bass | Speakers Off** Have students:

- use harmonic interval (Gb-Db) to create new ostinato (using a one-measure rhythm pattern) for *There's a Hole in the Bucket*.
- practice playing ostinato.
- play ostinato with melody. **Play Melody No Drums**

C. **Speakers On | Play Melody No Drums** Choose students to perform new ostinati with song. Have class:

- listen to new ostinato.
- play new ostinato.

Split Reset | Lesson Completed

5. Listen - Accompaniments may consist of pitches, intervals or chords

A. **Play Song** *Canon In D* by Johann Pachelbel. This piece has a two-measure ostinato, which is easy to follow. Have students:

- identify ostinato pattern.
- indicate repeats of ostinato pattern by raising hands at the beginning of each repeat.

B. **Play Song** *Watermelon Man* performed by Herbie Hancock. The ostinato here is one measure long. Point out interweaving parts (keyboard, bass and drums). Ask students to:

- shape contour of ostinato.
- create a movement that repeats with ostinato.

C. Have students:

- discuss how rhythm and pitches of an ostinato can enhance continuity of a piece.

Lesson Completed

S. Synthesis: Create & Discuss - Black key ostinati (large group performance)

A. **Speakers Off | Play Rhythm** Have students:

- create a one-measure ostinato (using black keys only). It may be harmonic intervals, single notes, clusters, etc.

B. **Speakers On | Play Rhythm** Starting at one end of the class, have students:

- play newly created ostinato pattern, adding (layering) one by one. Continue until everyone in the room is playing at the same time. Then start subtracting one by one until just one student is left playing.

C. Repeat activity with 2 or more measure ostinati.

Option: Create percussion ostinato patterns. **Kbd Perc On**

D. Discuss large group performance; individual ostinati played together create a cohesive sound (contrary to the sound of continuously changing patterns.)

Kbd Perc Off | Synthesis Completed

R. Review

A. **Note Monitor** Create and play several two-measure rhythm patterns using keyboard percussion.

Ask students to:

- decide if what they heard was an ostinato (the first measure repeated). Practice entering: “black” = yes, “white” = no.

B. Create and play several two-measure accompaniment patterns using black keys. Ask students to:

- decide if what they heard was an ostinato (the first measure repeated). Practice entering: “black” = yes, “white” = no.

Speakers On | Review Completed

Opus 7 Music Alphabet

Concept:	Student Outcomes:
MUSIC ALPHABET – Pitch/Melody: Pitches may be symbolized	Identify & play the music alphabet. Play chords using combinations of pitches.

Vocabulary/Keyboard:	Symbols:
- music alphabet, melodic pattern, ascending (up) and descending (down), A-B-C-D-E-F-G	
Assessment (Quiz 7) – Students play and enter specific pitches of the music alphabet.	
Repertoire: <i>The Alphabet Song, Do-re-mi, Theme And Variations For Two Trumpets, Horn And Trombone, Second Movement of the Symphony #4</i>	
National Standards: 1. NS 2, 5 2. NS 1, 6 3. NS 1, 2 4. NS 1, 2, 5 5. NS 1, 2, 6 S. NS 2 R. NS 2	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Identify & Play - Music alphabet (Chart 2/Worksheet 2)

- A. **Play Rhythm** Chant the music alphabet forward or backward in interesting rhythms. Have students:
- imitate using music alphabet.
 - identify music alphabet.
- B. **Chart 2 Silent Keyboards** Using mock keyboard and Chart 2, have all students:
- place fingers on a group of three black keys.
 - identify 'A' as the white key between the 2nd and 3rd keys.
 - identify 'A' in both registers of keyboard (low-high).
- C. Demonstrate entire music alphabet on mock keyboard. Let students:
- describe keyboard landmarks as they place fingers on keys.
 - play music alphabet in consecutive order. **Sound On Keyboards**
 - play music alphabet in another register of keyboards. **Normal Mode**
- D. **Worksheet 2** Have students:
- write each 'A' on Worksheet 2, Number 1.
 - write other note names on remaining examples of worksheet.
- Split Mode Lesson Completed**

2. Sing & Move - Alphabet Song (Song 6)

- A. **Play Song** *Alphabet Song* and sing melody. Direct students to:
- track/sing words of melody with song.
 - identify the music alphabet in song.
 - shape melody as they sing with song.
 - discuss pitch direction of each phrase.
- B. Have students:
- choose a note name from music alphabet.

- move away from keyboards and stand in consecutive order (A-B-C-D-E-F-G).
- review singing melody.
- move as their note names are sung.
- move and sing with song. **Play Song**

Lesson Completed

3. Play - Alphabet Song: Part 1 (Song 6)

- A. **Play Melody** Have students:
- track Part 1 as they sing melody.
 - describe/discuss "notched" notes of Part 1.
- B. **Speakers Off** Using mock keyboard, demonstrate Part 1 (Note: younger students can play entire part with index finger). Have students:
- practice Part 1.
 - play Part 1 with melody. **Speakers On**
 - play Part 1 as they sing song. **Play Song**
- Lesson Completed**

4. Play - Do-Re-Mi: Part 1 (Optional: Part 2) (Song 7)

- A. **Play Song** Ask students to:
- track words as they listen.
 - sing with song.
- B. Encourage partners to:
- track Part 1 as class chants each note name and rest used.
 - practice Part 1. **Speakers Off**
 - play Part 1 with melody. **Play Melody Speakers On**
 - describe pitch direction of Part 1.
 - repeat Part 1 with song. **Play Song**
- C. **Split Bass** Optional. Guide students in learning Part 2 in a similar way.
- Split Reset Lesson Completed**

5. Listen – Ascending and descending melodic patterns

- A. **Play Song** Listen to *Do Re Mi*. Challenge students to:
- sing Part 1 note names as they listen.
 - play Part 1 along with recording.
- B. **Play Song** *Theme And Variations For Two Trumpets, Horn And Trombone* by John Gardner. The first part of the theme is an ascending major scale pattern, which occurs four times. Challenge students to:
- show the direction with their hands when they hear the ascending "C-D-E" pattern.
- C. **Play Song** *Second Movement of the Symphony #4* by Ludwig van Beethoven. In this piece, the major scale occurs in descending order, with long note values. (There is an escape tone on the third degree of the scale.)
- Ask students to:
- identify descending pattern.
 - shape melody.
- Lesson Completed**

S. Synthesis: Play - Harmony (triads/intervals) using music alphabet

- A. Separate the class into three sections. Have students select a sustained sounding voice (i.e. organ). Have students play:
- (section 1) any C
 - (section 2) any E
 - (section 3) any G
- B. Continue having each section change notes to create different chords.
- C. Do similar activity, only this time students play intervals (i.e. A-E, C-F, C-E) instead of single notes.
- D. Repeat any of the above, but use the fingered accompaniment mode. **Fingered Accomp**

R. Review

A. **Note Monitor** Ask students to:

- practice entering various notes of music alphabet.
- practice entering register-specific notes of music alphabet (i.e. lowest C, highest A).
- practice entering harmonic intervals (A-E, A-C, A-D). Make sure bottom note is always A.

Review Completed

Opus 8 Steps/Skips, Up, Down or Same

Concept:	Student Outcomes:
STEPS/SKIPS OR SAME - Pitch/Melody: Pitches or melody may move by step, skip or stay the same.	Read, play and write patterns using steps/skips/same.

Vocabulary/Keyboard:	Symbols:
- step, skip, same or repeated note, melodic pattern, music alphabet, finger numbers, steps (A-B-C), skips (A-C, C-E), repeat sign	single line staff, five line grayed staff (based on chart 4) add graphic of repeat sign

Assessment (Quiz 8) – Students will listen to, read and play patterns that step, skip, stay the same.

Repertoire: *Zum Gali Gali, Happy Together, Another Brick in the Wall, Part 2, Segera Madu*

National Standards:	State/Local Standards:
1. NS 1, 2, 5 2. NS 1, 2, 5 3. NS 2, 3, 6, 7 4. NS 4, 5 5. NS 2, 5, 6 S. NS 2, 4, 5 R. NS 5, 6	1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play - Melodic patterns using steps/same on A-B-C (Chart 2)

A. Tell students that they will use consecutive or neighboring fingers to play steps. Guide them to:

- place hands with palms together.
- clap corresponding fingers (1's = thumbs, 2's = index fingers, etc.)
- raise right hands and wiggle different fingers (1-2-3-4-5).
- air play step patterns using finger numbers.

B. **Chart 2** Referring to Chart 2, ask students to:

- play random notes of the music alphabet on keyboard.
- locate high A-B-C.
- place right-hand thumb, index and middle fingers on A-B-C.



C. Create 3 to 4 note phrases using A-B-C (Sing: start-same-same-step, OR 1-1-1-2, OR A-A-A-B) Have students:

- listen to a one-measure melodic pattern using steps or same.
- shape melodic pattern.
- sing melodic pattern.
- play melodic pattern.
- continue imitating melodic patterns with rhythm accompaniment.

Play Rhythm

Lesson Completed

2. Play - Melodic patterns using steps/skips/same on high C-D-E (Chart 2)

A. **Chart 2** **Split - Treble** Referring to Chart 2, have students:

- locate C-D-E (upper register).
- place right-hand thumb, index and middle fingers on C-D-E.

B. Create 3 to 4 note phrases using C-D-E. (Sing: start-same-skip-same, OR 1-1-3-3, OR C-C-E-E) Have students:

- listen to a one-measure melodic pattern using steps, skips or same.
- shape melodic pattern.
- sing melodic pattern.
- play melodic pattern.
- continue imitating melodic patterns with rhythm accompaniment. **Play Rhythm**

Split Reset Lesson Completed

3. Listen - Melody may move up or down by step, skip or stay the same

A. Have students:

- discuss patterns they have imitated.
- decide if an entire song could be made out of small patterns such as these.
- discuss if most songs seem more complicated than just one simple pattern.

B. **Play Song** *Happy Together* by the Turtles. Explain that this piece has sections that are made up primarily of steps and sections that are made of skips. Ask students to:

- keep a tally of the number of times they hear step-wise melodic pattern.
- compare tallies at conclusion of excerpt.
- listen again and keep a tally of the number of times they hear skips in the melody.

C. **Play Song** *Another Brick In The Wall, Part 2* by Pink Floyd. The melody in this piece consists of only three notes (D-E-F). Have students:

- air-play step pattern 1-2-3 along with the music.
- play pattern/melody with music.
- play the piece by having one partner improvise with keyboard percussion, while other plays the melody.

Left: * Rock Guitar * Right: * Percussion *

Right: * Rock Guitar * Right: * Percussion *

D. Ask students to:

- estimate how many different combinations are possible, playing fingers 1, 2 and 3 (C-D-E).
- imagine a piece that combines these patterns.
- discuss what it would sound like.

E. **Play Song** *Segera Madu* performed by a Balinese gamelan ensemble. Tell students this complex melody is simply a continuous stream of 1-2-3 patterns, most of which they have already played. Have students:

- listen to 1-2-3 patterns in the melody.
- discuss how they can tell a step from a skip. How do the two sound different?

Speakers On Lesson Completed

4. Read & Create - Steps, skips and same (Charts 3 & 4)

A. **Chart 3** Write a step pattern on Chart 3 and play on A-B-C. Ask students to:

- describe melodic pattern.
- place right hands on A-B-C and imitate pattern.
- describe music notation by discovering that space-line-space = steps.

Note: To assist in this activity and subsequent activities, use pennies as manipulatives on overhead charts.

B. Create several melodic patterns using steps and same on Chart 3 (treble or bass clef). Let students:

- shape each pattern.
- air play each pattern.
- play on keyboard with specified hand and fingers in correct register.
- create their own patterns on overhead for other students to read and play.

NOTE: Add rhythm when possible. **Play Rhythm**

C. **Chart 4** **Split Treble** Write a skip pattern on Chart 4 using high C-D-E.

Ask students to:

- describe melodic pattern.
- place right hands on C-D-E and imitate pattern.
- describe music notation by discovering that space-space or line-line = skips.

D. Create several melodic patterns using steps, skips and same on Chart 4 (treble or bass clef). Let students:

- shape each pattern.
- air play each pattern.
- play on keyboard with specified hand and fingers in correct register.
- create individual patterns on overhead for other students to read and play. NOTE: Add rhythm when possible. **Play Rhythm**

Split Reset Lesson Completed

5. Play - Zum Gali Gali: Parts 1 & 2 (Song 8 and/or 9)

A. **Play Student Part 1** *Zum Gali Gali* Have students:

- track Part 1.
- discuss steps/same, rhythm patterns and melodic patterns that are the same.
- identify repeat signs.
- air play Part 1 as they chant "step/same" or finger numbers.
- place right hands, fingers 1-2-3, on high A-B-C and play Part 1.
- take turns (partners) playing or tracking Part 1 with song. **Play Song**

B. **Play Student Part 2** **Split Treble** Have students:

- track Part 2.
- discuss steps/skips/same, rhythm patterns and melodic patterns that are the same.
- air play Part 2 as they chant "step/same" or finger numbers.
- place right hands, fingers 1-2-3, on C-D-E and play Part 2.
- take turns (partners) playing or tracking Part 2 with song. **Play Song**

Option: Play *Zum Gali Gali* with students reading from Version B (parts written on 5-line staves).

Zum Gali Gali Version B

Split Reset Lesson Completed

S. Synthesis: Create & Write - 4 ms. patterns using steps/skips/same (Worksheet 6)

A. **Worksheet 6** **Speakers Off** Using Worksheet 6, have students:

- create/write four measures with 4-beat patterns each using steps, skips, same (A-B-C-D-E).
- play melody for class. **Speakers On**
- Option: record melody with rhythm accompaniment.

Option: Encourage students to compose melody in bass clef (C-D-E-F-G).

Synthesis Completed

R. Review (Charts 3 & 4)

A. **Note Monitor** **Chart 3** Create four-note patterns that start on A. Have students:

- echo by using phrases such as 'start-same-step-step' (A-A-B-C).
- play melodic patterns by reading from Chart 3.
- practice entering pitches high A, B and C (in any order).

B. **Chart 4** Create one-measure patterns that start on C. Have students:

- echo by using phrases such as 'start-step-step-same' (C-D-E-E) or 'start-skip-same-same' (C-E-E-E).
- play melodic patterns by reading from Chart 4.
- practice entering pitches middle C, D and E (in any order).

Review Completed

Opus 9 Call & Response

Concept:	Student Outcomes:
CALL & RESPONSE – Pitch/Melody: Melody may be organized into patterns or phrases which are the same, similar or different	Identify, play and create call & response patterns.

Vocabulary/Keyboard:	Symbols:
- repeated melodic pattern, repetition, call & response, music alphabet (F-G-A-B-C), steps, skips, same, fingerings (1-2-3-4-5)	five- line staff (based on chart 5)
Assessment (Quiz 9) – Students determine whether call & response examples are different (A B) or echoed (A A).	
Repertoire: <i>Love Somebody, Second Movement of Symphony #94, Daniel, Kye Kye Kule</i>	
National Standards: 1. NS 1, 2, 6, 8, 9 2. NS 2, 5, 6 3. NS 5 4. NS 2 S. NS 4, 5 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen, Play, Sing & Move – Call & Response

- A. **Play Song** *Daniel* sung by residents of the Georgia Sea Islands. Have students:
- listen, then sing each occurrence of “Daniel” with recording.
 - identify “Daniel” as the response to the calls (“Walk believer, walk...”, “Walk Daniel, walk...”, “Shout believer, shout...”, “Shout Daniel, shout...”)
 - identify whether these call & responses are different (A B) or echoes (A A)
- B. **Play Song** *Kye Kye Kule*. Have students:
- track call & response
 - identify whether call & responses are different (A B) or echoes (A A)
 - sing call or response. Switch parts.
 - Play Cowbell Pattern** **Play Handclap Pattern** **Play Low Handdrum Pattern** **Keyboard Percussion On** Play each part separately and have students:
 - listen to individual pattern and imitate.
 - practice pattern by rote.
- NOTE: use appropriate keyboard percussion for each pattern.
- perform patterns with song **Play Song** *Kye Kye Kule* (may be performed one part at a time, or as an ensemble with class divided into three groups)
- Keyboard Percussion Off**
- D. **Play Song** *Love Somebody*. Have students:
- sing melody with song.
 - identify repeated patterns in melody.

- create a movement for each call and response.
- sing song and add movement.

Lesson Completed

2. Listen, Read & Play - Repeated patterns (Chart 5)

A. Discuss elements of a melodic pattern: rhythm, pitch, step, skip and phrase length. **Play Song** *Second Movement of Symphony #94* by Franz Joseph Haydn. The melodic pattern is based on skips, but the direction is changed in the second bar. Have students:

- pat rhythm of melody.
- describe changes from one pattern to the next (pitch, direction).
- identify repeated pattern (C-C-E-E-G-G-E).
- Option: play repeated pattern along with recording when it occurs.

B. **Chart 5** Using Chart 5, have students:

- identify lines and spaces.
- count the lines and spaces of the staff in each clef.
- identify notes written on lines.
- identify notes written in spaces.

C. Beginning on F, write a two-measure repeated pattern in the treble clef that uses skips. Ask students to:

- identify skips or repeats.
- shape as they sing (i.e. start-skip-skip-same).
- play pattern.

D. Write other repeated patterns in the treble clef of Chart 5. Let students repeat the reading process in the activity above.

E. Encourage students to:

- create repeated patterns on top two lines and top space of bass clef of Chart 5 (F-G-A).
- shape each pattern.
- discuss steps, skips and repeats.
- air play and sing finger numbers (left hands, 1-2-3).
- play each example with left hands on F-G-A (3-2-1).

Lesson Completed

3. Create, Write & Play - Melodic patterns (Chart 6/Worksheet 6)

A. **Chart 6** **Worksheet 6** Write a one-measure melodic pattern on Chart 6 (using F-G-A-B-C). Using Worksheet 6, ask students to:

- copy pattern.
- discuss relationship of notes on staff to keyboard.
- play pattern.

Repeat activity with different patterns.

B. **Speakers Off** Have students:

- create four beat patterns using F-G-A-B-C
- write new patterns on Worksheet 6.

C. Transfer student patterns to Chart 6 **Chart 6** Have students:

- play new patterns from overhead.-

Speakers On

Lesson Completed

4. Play - Love Somebody: Parts 1 & 2 (Song 10)

A. **Play Student Part 1**. Have students:

- identify whether Part 1 is call or response.

- identify skips, steps and repeats on five-line staff.
 - air play with melody while singing finger numbers. **Play Melody**
 - play with melody.
- B. **Play Student Part 2.** Have students:
- identify Part 2 as call or response.
 - identify skips, steps and repeats on five-line staff.
 - air play with melody while singing finger numbers. **Play Melody**
 - play with melody.
- C. **Ensemble Mode** **Speakers Off** Divide partners between Parts 1 and 2. Encourage them to:
- practice assigned part.
 - practice parts together.
 - play Parts 1 and 2 with class. **Speakers On**
 - play Parts 1 and 2 with song. **Play Song**
- Split Mode** **Lesson Completed**

S. Synthesis: Create & Write - Call & Response patterns (Chart 5/Worksheet 7)

- A. Encourage partners to:
- create call & response patterns using A-B-C-D-E.
 - volunteer to perform their call & response patterns as class listens and shapes.
- B. **Chart 5** Write response pattern of A-C-B-A on Chart 5 – treble clef. Have students:
- shape new “response”.
 - air play, as needed.
 - play response.
 - play response as teacher continues to change the “call” pattern. **Play Rhythm**
- C. **Worksheet 7** Let students: faccomp
- create call and response patterns on Worksheet 7.
 - volunteer (one student) to write a response on Chart 5.
 - discuss/shape new response.
 - play response.
 - individually (one at a time) play their “call”, then have the whole class play “response” from overhead. **Play Rhythm**
- D. **Ensemble Mode** **Speakers Off** With partners:
- work together practicing/recording notated call & response with metronome.
 - record again with style of students’ choice.
- Split Mode** **Speakers On** **Synthesis Completed**

R. Review

- A. **Note Monitor** Create two-measure call & response melodies or rhythms that are either different (A B) or echoed (A A). Ask students to:
- practice entering “black” = A B, “white” = A A.
- Review Completed**

Opus 10

Legato and Staccato

Concept:	Student Outcomes:
LEGATO & STACCATO - Articulation: Melody may be smooth or detached	Identify and play legato and staccato articulations.

Vocabulary/Keyboard:	Symbols:
- legato, staccato, slur, articulation, music alphabet (A-B-C-D-E), Optional: interval using one hand	note w/staccato dot, slurred notes
Assessment (Quiz 10) – Students determine whether the examples are staccato, legato or both.	
Repertoire: <i>Ghost of John, Do-re-mi, Nuages, L’Italiana in Algeria</i>	
National Standards: 1. NS 3, 6 2. NS 6 3. NS 1, 6 4. NS 2 S. NS 4, 5, 6 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen & Imitate - Melodic patterns using articulation

- A. Guide students to:
- place right-hand fingers 1-2-3-4-5 on A-B-C-D-E,.
 - play finger number or note name as called.
- B. **Speakers Off** **Ensemble Mode** Play one or two measure melodic patterns on A-B-C-D-E. Let partners:
- imitate each pattern.
 - create patterns for each other to imitate.
- C. **Speakers On** Play more patterns that are *staccato* or *legato*. Have students:
- imitate patterns.
 - compare the two articulations.
- Split Mode** **Lesson Completed**

2. Listen & Discuss - Melody can be smooth (legato) or detached (staccato)

- A. Tell students that *legato* in Italian means "smooth." Discuss the word “smooth” as it pertains to music. Encourage students to:
- suggest images or examples of smooth things.
 - think of instruments on which it might be easy to play "legato".
- B. **Play Song** *Nuages* (French for "clouds") by Claude Debussy. Have students:
- describe mood created by music.
 - move to music.
 - identify music as legato.-
- C. **Play Song** *L’Italiana in Algeria* by Gioachino Rossini. This piece has both staccato and legato articulation. Have students:
- identify staccato and legato parts.
 - make staccato movements when shaping staccato part and legato movements when shaping legato part.

- compare the two articulations.
- think of additional legato and staccato music examples.

Lesson Completed

3. Sing & Move - The Ghost of John (Song 12)

A. **Play Song** Introduce legato and staccato by singing melody of *The Ghost Of John* with the song. Encourage students to:

- sing each phrase of melody using appropriate articulation.
- discuss where melody was smooth or detached and how articulation affects the meaning of the words.
- locate new symbols (staccato dot & legato slur) on score.
- sing melody again with song.

B. Have students:

- create movements to demonstrate legato or staccato.
- listen to song and add movements. **Play Song**
- sing melody and move with song.

Lesson Completed

4. Play - The Ghost of John: All parts (Song 12)

A. **Play Student Part 3** Ask students to:

- listen and track Part 3 as it is played.
- identify rhythm pattern and type of accompaniment.
- tap rhythm of Part 3 on any two keyboard percussion instruments. **Kbd Perc On**
- repeat tapping rhythm as they chant rhythm/counting syllables. Add song. **Play Song**

B. **Kbd Perc Off** After students identify whether Part 3 is legato or staccato, have them:

- place left-hand fingers 5 and 1 or index fingers of both hands on notes E and B..
- play Part 3 with class and chant rhythm/counting syllables.
- play Part 3 with song. **Play Song**

C. **Play Student Part 1** Ask students to:

- track Part 1 as they listen.
- identify steps/skips/same and repeated melodic patterns.
- identify legato and staccato patterns.

D. **Speakers Off** Have students:

- play Part 1 while singing finger numbers. **Split - Treble** **Speakers On** **Play Song**
- play Parts 1 and 3 with song. **Left side - Split Mode** **Right side – Split-Treble**

E. **Split Treble** Have partners:

- play Part 2 while singing finger numbers.
- play Part 2 using proper articulation.
- play Part 1, 2 or 3 with class and song. **Normal Mode**

Split - Reset **Lesson Completed**

S. Synthesis: Create & Record – Melodies using articulation (Worksheet 8)

A. **Worksheet 8** Play melodic patterns using A-B-C-D-E. Help students to:

- imitate patterns.
- write and combine four separate melodic patterns on Worksheet 8 overhead to create new melody.
- play new melody.

B. Play melody adding articulation (legato & staccato). Have students:

- describe articulation.
- volunteer to write articulation on overhead.

C. **Ensemble Mode** **Speakers Off** Encourage partners to:

- take turns creating new melodies using legato and staccato.
- practice new melodies.
- write selected melodies and articulations on Worksheet 8.

- Option: trade worksheets with students from another keyboard. Record traded melodies. (NOTE: Teacher can save melodies from student keyboards to MIE Tunes.)

Speakers On **Split Mode** **Synthesis Completed**

R. Review

A. **Note Monitor** Create one or two measure patterns using A-B-C-D-E. Ask students to:

- echo twice, one time legato and one time staccato.

B. Create patterns that are legato, staccato or both. Have students:

- practice entering “black” = legato, “white” = staccato, “both” = both legato and staccato.

Review Completed

opuses 11-20

Opus Content

- 1. Opus 1-10
- 2. Opus 11-20
- 3. Opus 21-30
- 4. Opus 31-40
- 5. Preludes

Opus 11 Grand Staff

Concept:	Student Outcomes:
GRAND STAFF - Pitch/Melody; Pitches may be symbolized	Identify the Grand Staff. Understand how registers are displayed on the Grand Staff. Analyze timbres/voices/sound effects in different registers.
Vocabulary/Keyboard:	Symbols:
- grand staff, treble and bass clefs, ledger line, repeat sign, music alphabet, registers, tie	Grand staff – add graphic here
Assessment (Quiz 11)– Students read and play patterns in treble/bass clef (high/low register). Multiple choice (A-B-C) used for the first time in a quiz.	
National Standards: 1. NS 1,6 2. NS 5 3. NS 2,5 4. NS 6,7 5. NS 5 S. NS 2,6,7 R. NS 5,6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen & Imitate - Melodic patterns starting on A

- A. Have students:
- play notes of music alphabet in order.
 - play notes in any order or register.
- B. Normal Mode Ask partners to:
- identify very low A, low A, middle A and high A.
 - take turns playing very low A, low A, middle A , and high A.
- C. Play one-measure legato/staccato patterns using these four registers (starting on A). Let partners:
- take turns finding register and imitating pattern.
- Split Mode Lesson Completed

2. Identify & Play - A's on the grand staff (Chart 6/Worksheet 9)

- A. **Normal Mode** Have students:
- identify clefs and registers they symbolize.
 - assign a number to each line and space of grand staff.
 - identify a line or space using its number.
- B. **Chart 6** Turn Chart 6 to display the keyboard horizontally (staff lines vertical). Have volunteers:
- identify each A on the keyboard by writing the note name A.
- C. Return Chart 6 to its original position. Write each A on grand staff beside corresponding A of keyboard on chart. (NOTE: Use very low, low, middle and high A's. Explain that very high A uses many ledger lines.) Have partners:
- take turns playing in correct register.
- D. **Worksheet 9** Have students:
- identify each A on the keyboard by writing the note name A on Worksheet 9.
 - identify A's of grand staff by writing an A on correct lines and spaces.
 - write other notes in different registers on Examples 2 & 3 on Worksheet 9.
- Split Mode Lesson Completed**

3. Play – Sakura: Parts 1 & 2 (Song 13)

- A. **Play Student Part 1 Sakura**. Direct students to:
- track Part 1.
 - identify register and note names used in Part 1.
 - play Part 1 as they sing finger numbers or note names. **Play Song**
- B. **Play Student Part 2 Sakura**. Direct students to:
- track Part 2.
 - identify register and note names used in Part 2.
 - play Part 2 as they sing finger numbers or note names.
 - practice Part 2. **Speakers Off**
 - play Part 2 with song. **Play Song Speakers On**
 - play Parts 1 & 2 together with song. **Play Song Normal Mode Speakers On**
- Split Mode Lesson Completed**

4. Listen - Grand staff simplifies reading & playing music in different registers

- A. Have students:
- discuss how grand staff is ideally suited for keyboard (low note on the low staff, high notes on the high staff).
 - discover that one of the unique features of a keyboard is its ability to play notes and melodies in many different registers.
- B. **Play Song Of A Helmet** by Erik Satie. In this example the piano is played in three separate registers: low, middle and high. Encourage students to:
- identify registers heard.
 - identify legato and staccato passages.
 - decide where ledger lines might appear in music score.
 - take turns showing registers on silent keyboards. **Silent Keyboards**
- C. **Play Song Also Sprach Zarathustra** by Richard Strauss. Have students:
- identify the registers.
- Sound On Keyboards Lesson Completed**

5. Create & Read - Melodic patterns in various registers (Chart 6/Worksheet 6)

- A. **Normal Mode Chart 6** Write a one-measure melodic pattern using A-B-C in the middle register on. Play pattern. Have students:
- identify note names and steps/skips/same.
 - imitate pattern.
- B. Write same pattern in different registers on Chart 6. Have students:

- play patterns in appropriate registers.
- C. Create other patterns using A-B-C on Chart 6. Let students:
- play each pattern with rhythm. **Play Rhythm**
- D. **Speakers Off Worksheet 6** Have students:
- create new patterns using A-B-C in various registers on Worksheet 6.
 - play patterns.
- Speakers On Split Mode Lesson Completed**

S. Synthesis: Analyze - Music Performance (use of registers/voices/sound effects) (Song 13)

- A. **Normal Mode Play Song Sakura**. Have students:
- identify register of melody.
 - suggest new register for melody.
 - suggest what instrument is suitable to that register (very low – tuba, middle – clarinet, etc.)
 - perform melody with new register and timbre. (NOTE: Have students select voice on keyboard or send via preset.)
 - discuss how changing register affects music.
 - discuss relation between register and timbre (i.e. tuba no longer sounds like a tuba if played in higher register).
- B. Do similar activity with other songs.
- Play Song Ghost of John**
Play Song Zum Gali Gali
Play Song Love Somebody
- C. Discuss how changing register may affect a sound effect (i.e. door squeak high pitched vs. low pitched). Have students:
- try different combinations of registers, instruments and sound effects. (NOTE: For more sound effects choices, go to Prelude 10 – Section 7 – Reference: Sound Bank)
- Split - Treble Glockenspiel Split - Bass Pan Flute Split - Reset Dog Jet Choir Ahs Door Squeak**
- Split - Reset Synthesis Completed**

R. Review (Chart 6)

- A. **Chart 6 Note Monitor** Ask students to:
- practice entering A, B and C (treble or bass clef) by reading from Chart 6 (NOTE: In review and quiz, students are in “split” mode, allowing them only two registers – “high” & “low”. They need to decide which register to use based on the clef, i.e. treble = “high”, bass = “low”)
- B. Create and notate patterns in treble or bass clef using Chart 6. Play each pattern and have students:
- practice entering “black” = performed correctly, “white” = performed incorrectly.
- Review Completed**

Opus 12

Eighth Note and Rest

Concept:	Student Outcomes:
EIGHTH NOTE & REST - Duration/Rhythm: Rhythm values may be symbolized. Music may combine long and short durations of sound and silence.	Identify, play, read and notate eighth notes/rests. Compose rhythmic ostinati using eighth notes/rests.

Vocabulary/Keyboard:	Symbols:
- eighth note, eighth rest, tie, C major pentachord	eighth notes (2), eighth note (1), eighth rest
Assessment (Quiz 12) - Students listen to examples from Quiz overhead and determine whether or not patterns were played correctly.	
Repertoire: <i>Polly Wolly Doodle, Ballet of the Chicks</i>	
National Standards: 1. NS 2,6 2. NS 5 3. NS 1,2,5 4. NS 6 S. NS 4,5 R. NS 5,6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Imitate & Play - Rhythm patterns (Chart 7)

- A. **Play Metronome** Clap rhythm patterns using eighth and/or quarter notes. Have students:
- imitate each rhythm pattern.
 - tap each rhythm pattern on a keyboard percussion instrument. **Kbd Perc On**
- B. **Chart 7** **Kbd Perc Off** Encourage partners to:
- place right hand, finger 1, on (middle) C.
 - imitate two-measure rhythm patterns using a repeated C.
 - imitate other two-measure rhythm patterns using single notes D, E, F or G.
- C. Play melodic patterns (C-D-E-F-G) using quarter/eighth rhythms. Have partners:
- imitate each pattern.
 - create patterns for each other to imitate. **Ensemble Mode** **Speakers Off**
Split Mode **Speakers On** **Lesson Completed**

2. Read - Rhythm patterns using eighth note/rest (Chart 8)

- A. **Chart 8** **Kbd Perc On** Play Chart 8, Example 1 using keyboard percussion. Have students:
- identify meter signature and familiar rhythm symbols used in Example 1.
 - identify new symbol (eighth note).
 - describe eighth note (i.e. fast, short) and how many are heard per quarter note.
 - tap and chant rhythm syllables.
 - play Example 1.
- B. Describe eighth note with musical terms (i.e. two eighth notes equal one quarter note, two eighth notes on each beat). Encourage students to:
- play Chart 8, Example 2 on keyboard percussion.
 - listen as Example 3 is played by teacher.

- identify rest in Example 3.
 - play Example 3 and chant rhythm syllables.
- C. Continue with remaining examples.
Kbd Perc Off **Lesson Completed**

3. Listen, Sing & Play - Polly Wolly Doodle: Part 1 (Song 14)

- A. **Play Song** Sing the melody of *Polly Wolly Doodle*. Ask students to:
- identify eighth note patterns.
- B. **Play Student Part 1** *Polly Wolly Doodle*.
- chant rhythm patterns with melody.
 - sing note names with melody. (NOTE: F and G are “new” notes to read.)
 - practice Part 1. **Speakers Off**
 - play Part 1 with song. **Speakers On** **Play Song**
- C. OPTION: If some students are ready, have them play the actual melody (there are ties, and some notes outside the five-note pattern).
Lesson Completed

4. Listen - Music may use sound/silence as in 8th notes/8th rests

- A. **Kbd Perc On** Ask students to:
- suggest an eighth note rhythm to match rapid scratching movements of a newly-hatched chick.
 - perform suggestions using percussion sounds on keyboards.
- B. **Play Song** *Ballet Of The Chicks In Their Shells* by Modest Petrovich Mussorgsky. Have students:
- tap steady eighth note pattern with recording.
 - move to music.
 - listen and identify rests.
- C. Have students:
- discuss how patterns of eighth notes and eighth rests create a feeling of excitement or constant movement.
- Kbd Perc Off** **Lesson Completed**

5. Synthesis: Create & Write – Rhythm compositions using 8th notes/rests (Worksheet 4)

- A. **Kbd Perc On** Tap several two measure rhythm patterns using eighth notes and rests. Have students:
- imitate each pattern.
 - create new two measure rhythm pattern using eighth notes.
 - imitate patterns created by classmates.
- B. **Worksheet 4** Select a pattern created by student. Write it on overhead. Ask students to:
- read and chant syllables.
 - play pattern.
 - write pattern on Worksheet 4.
- C. **Ensemble Mode** **Speakers Off** Let partners:
- work together to create additional two measure rhythm patterns.
 - write patterns on worksheet.
 - play new patterns.
- Speakers On** **Kbd Perc Off** **Split Mode** **Synthesis Completed**

R. Review (Chart 8)

- A. **Note Monitor** **Kbd Perc On** **Chart 8** Ask students to:
- echo rhythm patterns with eighth note/eighth rests, quarter notes/quarter rests.
 - play rhythm patterns from Chart 8.
- B. **Kbd Perc Off** Play examples from Chart 8 (some correctly, some not). Have students:
- indicate whether the pattern was performed correctly by entering “black” = yes, “white” – no.
- Review Completed**

Opus 13

Duple Meter

Concept:	Student Outcomes:
DUPLE METER - Duration/Rhythm: Rhythm may be organized into consistent groups of beats	Recognize duple meter and time/meter signature. Understand how meter is determined by groupings of strong and weak beats. Create rhythm and melody patterns in duple meter.

Vocabulary/Keyboards:	Symbols:
- duple meter, time/meter signature, bar line, measure, strong and weak beats, touch-sensitivity, music alphabet	2/4 (music graphic)
Assessment (Quiz 13) – Students will listen to music examples and determine whether or not they are duple meter.	
Repertoire: March from “Six Children’s Pieces”, Mountain City Blues, Those Were the Days, Theme from Miami Vice, Minka	
National Standards: 1. NS 6,8,9 2. NS 1,2,6,8 3. NS 2 4. NS 1,2 S. NS 4,5 R. NS 6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Listen - Strong and Weak Beats (duple/triple).

- A. Encourage students to:
 - discuss how to recognize strong and weak beats (discover clues that help them to identify strong beats, i.e. louder sounds, "oom-pah" patterns, different percussion sounds).
- B. **Play Song** *Mountain City Blues* performed by King Oliver. Have students:
 - identify strong and weak beats.
 - identify instrument playing strong beats (tuba).
- C. **Play Song** *Those Were The Days* sung by Bobby Vinton. Have students:
 - show duple meter by using a "clap-pat" pattern.
- D. **Kbd Perc On** **Play Song** excerpt from *Marche Slav* by Peter Ilyitch Tschaikovsky. Have students:
 - march or move in tempo along with steady beat.
 - identify strong and weak beats by playing bass drum on strong beats and a cymbal on weak beats.
 - identify types of musical pieces that use duple meter (marches, polkas, country, swing).
 - list other activities that could be done to music in 2/4 meter such as walking, running, and skating.
- E. **Play Song** *Theme from Miami Vice*. Have students:
 - identify percussion used (bass drum and electric drum), bass drum on beats 1 and 3, electric drum on beats 2 and 4.
 - discuss use of strong beat in this example.

Kbd Perc Off **Lesson Completed**

2. Sing, Move & Identify – Minka: Strong and weak beats (Song 15)

- A. **Kbd Perc On** Have students:
 - place index fingers on bass drum and high-hat cymbals of keyboard percussion. (Option: Have students find “strong/weak” percussion sounds.)
 - play “strong/weak” pattern using bass drum (strong percussion) on beat 1 and cymbals (weak percussion) on beat 2.
 - play same pattern with rhythm. **Play Rhythm**
- B. **Play Song** *Minka*. Encourage students to:
 - tap strong and weak beats.
 - identify how many strong and weak beats occur in each measure of melody.
 - review concept of duple meter and meter signature.
- C. Have students:
 - create dance/movement patterns in duple meter.
 - listen to song and add dance patterns.
 - sing melody with song and dance patterns.

Kbd Perc Off **Lesson Completed**

3. Play - Minka: Part 3 (Song 15)

- A. **Split – Bass** **Play Student Part 3** *Minka*. Ask partners to:
 - tap rhythm with alternating index fingers.
 - identify strong and weak beats of each measure and meter. (NOTE: “touch-sensitivity” enhances the concept of “strong/weak” beat.)
 - locate meter signature for Part 3 in music.
 - play Part 3 and count (“one-two”) in duple meter.
 - play Part 3 with song. **Play Song**
- B. **Split - Reset** **Normal Mode** **Speakers Off** Divide partners between Parts 1 and 3 OR Parts 2 and 3. Let them:
 - practice parts together.
 - play assigned parts with class. **Speakers On**
 - play parts with song. **Play Song**

Split Mode **Lesson Completed**

4. Play – March from “Six Children’s Pieces”: Part 2 (Song 16)

- A. **Play Song** *March from “Six Children’s Pieces”*. Ask students to:
 - sing and march/move.
 - identify meter (duple) and locate meter signature on score.
- B. **Split - Bass** **Play Student Part 2** Have partners:
 - tap and chant rhythm patterns.
 - identify note names.
 - take turns playing or tracking Part 2. **Play Song**

Split – Reset **Lesson Completed**

S. Synthesis: Create & Play - Melody and rhythm patterns in 2/4 (Worksheet 4/Overhead A)

- A. **Play Metronome** **Worksheet 8** Play several two-measure melodies using duple meter/strong & weak beats on C-D-E (treble and bass clef). Encourage students to:
 - imitate each pattern.
- B. **Overhead A** Write a two-measure melodic pattern using 2/4 meter and C-D-E (treble or bass clef) on Overhead A (Staff Paper). Have students:
 - sing pattern using note names or steps/skips/same.
 - identify meter and rhythm.
 - play pattern with rhythm. **Play Rhythm**
 Repeat reading process above on other patterns written by the teacher OR by students.
- C. **Kbd Perc On** **Worksheet 4** Have each student:

Opus 14
C Major Tonality

- create and write eight measure rhythm piece in 2/4 meter, using quarter and eighth notes/rests.
 - practice new rhythm piece. **Speakers Off**
 - play rhythm piece for class. **Speakers On**
- Kbd Perc Off** **Synthesis Completed**

R. Review

- A. **Kbd Perc On** Create percussion patterns that use bass drum on strong beat. Ask students to:
- play bass drum key on each strong beat of pattern.
- B. **Kbd Perc Off** **Note Monitor** Create or play songs in duple or triple meter. Ask students to:
- identify meter as duple or not duple.
 - practice entering “black” = duple meter, “white” = not duple meter.
- Review Completed**

Concept:	Student Outcomes:
C MAJOR TONALITY - Pitch/Melody: Pitches may be organized around a tonality, i.e. pentachord (1st five note pattern of a major scale), scale, mode, tone row. A set of pitches may or may not have a tonal center.	Read, play and notate the C major pentachord. Identify “home tone” of C major tonality. Read music using notes in C major pentachord.

Vocabulary/Keyboard:	Symbols:
- C major pentachord (C-D-E-F-G), major tonality, home tone or tonic center, time signature, countermelody, call and response	Grand staff (C-D-E-F-G) (PITCHES ON STAFF)

Assessment (Quiz 14) – Students will enter various notes of the C major pentachord, and listen to melodies and determine whether or not melodies/songs are in C major tonality, or end on the home tone.	
Repertoire: <i>Pianists from Carnival of the Animals, Three Blind Mice, March from “Six Children’s Pieces”, A Whole New World</i>	
National Standards: 1. NS 5 2. NS 2,7 3. NS 4,5 4. NS 6 S. NS 2,3 R. NS 6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Read & Play - C Major Pentachord (Chart 7)

- A. **Chart 7** Ask students to:
- place right hands on keys as shown on Chart 7 graphic.
 - identify home tone of C major pentachord by playing and singing.
 - identify notes used in C major pentachord.
 - play various finger numbers or note names.
 - discuss whole-half step formula for C major pentachord (whole-whole-half-whole).
- B. Play several two-measure melodies using notes of C major pentachord. Have partners:
- imitate each melody.
 - play melodies for each other to imitate. **Ensemble Mode** **Speakers Off**
- C. Play C Major Pentachord exercise using right hand (Chart 7). Ask students to:
- track right-hand melody as they listen.
 - identify steps/skips/same, direction and note names.
 - sing beginning and ending pitch. NOTE: introduce term “home tone”, or “tonic”.
 - play exercise. **Speakers On**
- D. Demonstrate good hand position on mock keyboard (curved fingers and level wrist). Let students:
- play right-hand exercise again.
 - play the right-hand exercise with rhythm. Repeat, as needed, and sing home tone.

Play Rhythm

Option: Repeat above activities using left hand (bass clef).

Split Mode

Lesson Completed

2. Listen, Play & Evaluate - March from “Six Children’s Pieces” (Song 16)

A. **Play Song** March from “Six Children’s Pieces”. Have students:

- play C major pentachord pattern (C-D-E-F-G) as an ostinato with the piece.
- determine where pentachord ostinato does not “fit”.

B. **Play C Major Ostinato** Have students:

- listen to ostinato and imitate.
- practice ostinato by rote.
- perform ostinato with song. **Play Song**

Note: Students will tacet/rest during non-C tonality sections.

Lesson Completed

3. Create & Notate - Call & Response patterns using C Major Pentachord (Worksheet 7)

A. **Worksheet 7** Play a two measure “call” pattern using notes in C major pentachord. Ask students to:

- echo pattern.
- identify skips/steps/same.
- notate call on Worksheet 7, Staff 1.
- play call.

B. Work with students to create a response, Staff 2, using notes of C major pentachord.

NOTE: Remind students that call & response should be similar length and response should end on thumb, which is C, or home tone. Have students:

- practice call and response. **Speakers Off**
- play call and response with rhythm. **Speakers On** **Play Rhythm**

C. **Speakers Off** **Ensemble Mode** Let partners work together to:

- create new call and response.
- notate call and response on Worksheet 7.
- play call and response for class. **Speakers On**
- record call & response patterns (Option: Save in MIE Tunes)

Split Mode

Lesson Completed

4. Listen – C Major Tonality and home tone (Chart 7)

A. **Chart 7** Remind students that pitches from pentachords are grouped to create melodies. **Play Song**

Three Blind Mice arranged by Carl Orff. Have students:

- sing with music.
- play middle C on keyboards each time it occurs. **Celesta - Left** **Celesta – Right**
- play first two measures of Chart 7 as an ostinato with song. **Play Song**

B. **Play Song** “Pianists” from *Carnival Of The Animals* by Camille Saint-Saëns. Have students:

- play pentachords on silent keyboards with recording. **Silent Keyboards**

Sound On Keyboards

Lesson Completed

S. Synthesis: Play - A Whole New World: Part 2 (Song 17)

A. **Speakers Off** **Play Song** *A Whole New World*. Encourage students to:

- improvise a countermelody using C Major pentachord.

B. Have students:

- track Part 2 as they sing note names. **Play Song**
- identify Part 2 as using C major pentachord.
- practice playing Part 2.
- play Part 2 with song. **Play Song** **Speakers On**

Option: Play Part 1.

Synthesis Completed

R. Review (Chart 7)

A. **Chart 7** **Note Monitor** Ask students to:

- practice entering various notes of C major pentachord.

B. Create short melodies based on C Major pentachord. Have students:

- practice entering “black” = all notes are in the C major pentachord or “white” = only some notes belong in the C major pentachord.

C. Create short melodies based on C Major. Have students:

- practice entering “black” = ends on home tone, “white” = does not end on home tone.

Review Completed

Opus 15

Half Note and Rest

Concept:	Student Outcomes:
HALF NOTE and REST - Duration/Rhythm: Rhythm values may be symbolized. Music may combine long or short durations of sound and silence.	Identify, play, read and notate half notes/rests. Compose melodies using half notes/rests.

Vocabulary/Keyboard:	Symbols:
- half note, half rest, music alphabet (A-B-C and C-D-E)	half note half rest (SYMBOLS)
Assessment (Quiz 15) – Students determine whether or not rhythm patterns on overhead are played correctly. Also, multiple choice questions are asked.	
Repertoire: <i>Minka, Canon in D</i>	
National Standards: 1. NS 5,6 2. NS 2 3. NS 6,7 4. NS 5 S. NS 4,5 R. NS 5,6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Play & Imitate - Melodic patterns using half note/rest (Overhead A)

- A. Play short melodic pattern using C-D-E and half notes/rests. Ask students to:
- imitate patterns.
- B. **Overhead A** Write some of these patterns on Overhead A. Have students:
- identify C-D-E on staff.
 - identify half notes.
 - play pattern and say letter names and/or rhythm syllables.
- Lesson Completed

2. Play - Minka: Parts 1 and 2 (Song 15)

- A. **Play Student Part 2** Encourage partners to:
- identify note names and rhythm syllables.
 - track and chant note names.
 - play Part 2 with melody. **Play Melody**
- B. **Play Student Part 1** Guide students to:
- discover the combination of eighth notes and half notes.
 - track and chant rhythm syllables.
 - play Part 1 with melody. **Play Melody**
 - play Parts 1 and 2 with song. **Play Song**
- Lesson Completed

3. Listen – Music is made of long/short durations of sound/silence

- A. **Play Song** *Canon In D* by Johann Pachelbel, played by the Academy Of St. Martin In The Fields.
Have students:

- discover half note pulse played in bass line.
 - tap steady beat (half note pulse).
 - compare half note patterns of *Canon In D* with Parts 1 and 2 of *Minka*.
- Play Student Part 1** **Play Student Part 2**
Lesson Completed

4. Read & Notate - Half notes and rests (Overhead A)

- A. **Overhead A** **Play Metronome** Using middle C-D-E, write two-measure melodies on Overhead A. Melodies should use half notes and half rests. Ask students to:
- play each example with right-hand fingers 1-2-3 and sing note names.
- B. Write several two-measure melodies combining eighth notes/rests and half notes/rests. Let students:
- play each example with metronome. **Play Metronome**
- C. Have class:
- suggest rhythm values and pitches to create similar melody.
 - play melody created by class. Add metronome. **Play Metronome**
- Lesson Completed

5. Synthesis: Compose - Melodies that include half notes/rests (Worksheet 8)

- A. **Worksheet 8** Encourage students to:
- write new melodies that include half notes/rests on middle C-D-E on Worksheet 8. (NOTE: Encourage 4 measure melodies ending on C.)
 - practice new melodies. **Speakers Off**
 - play melodies for class. **Speakers On**
- Option: Record melodies on student keyboards.
- B. Encourage students to:
- create an ostinato pattern (suggestion C-G).
 - record ostinato pattern (NOTE: This is done with “Melody Record”).
 - create and play melody over recorded ostinato.
- Synthesis Completed

R. Review (Overhead A)

- A. Create percussion or melodic patterns that use half, quarter and eighth notes/rests. Have students:
- echo patterns.
- B. **Overhead A** **Note Monitor** Notate and play two-measure melodies with half, quarter and eighth notes/rests. Have students:
- decide whether melody was performed correctly.
 - enter “black” = yes, or “white” = no.
- Review Completed

Opus 16

Harmonic Intervals: 2nds and 3rds

Concept:	Student Outcomes:
HARMONIC INTERVALS, 2nds and 3rds – Harmony: Two or more pitches may be combined to create harmony. A melody may be accompanied by single pitches, intervals or chords.	Recognize & play harmonic intervals of 2nds and 3rds. Improvise interval accompaniments.

Vocabulary/Keyboard:	Symbols:
- interval (with one hand), second, third, accompaniment, harmony, pentachord	bass clef with E-G & F-G
Assessment (Quiz 16) – Students will enter different intervals of 2nds or 3rds, then listen to accompaniments and determine whether or not they use 2nds or 3rds.	
Repertoire: <i>Mos', Mos'!, Zip-a-dee-do-dah, Daniel</i>	
National Standards: 1. NS 5 2. NS 2 3. NS 2 4. NS 6 S. NS 3,5 R. NS 6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Imitate & Play - C Major Pentachord (bass clef) (Chart 7)

- A. **Chart 7** Play C Major Pentachord (left hand). Have students:
- identify note names and finger numbers used in bass clef.
 - play left-hand while singing note names.
- B. Play several two-measure rhythm patterns using seconds and thirds. Have students:
- echo several patterns using thirds. (E-G) and (D-F)
 - echo several patterns using seconds (F-G) and (C-D).
- C. Play several patterns that combine seconds and thirds. Encourage students to:
- echo each pattern by chanting (i.e. "3rd-2nd-3rd-3rd").
 - imitate each pattern on keyboards.
- D. Referencing **Chart 7**, have students:
- practice building intervals of 2^{nds} and 3^{rds}, i.e. playing C, adding D (2nd); playing C, adding E (3rd).
- E. Repeat activity beginning on other notes of the pentachord. Include "descending" harmonic intervals (playing "G", adding "F").
- Lesson Completed**

2. Play – Mos', Mos'!: Part 3 (Song 18)

- A. **Play Student Part 3**. Have students:
- identify notes used in seconds and thirds.
 - play third with left hand fingers 3 & 1 and play second with fingers 2 & 1.
 - play Part 3 while chanting interval names.

- identify Part 3 as an ostinato.
 - play Part 3 with melody. **Play Melody**
- B. **Speakers Off** Encourage students to:
- practice Parts 1, 2 or 3.
 - rehearse parts as an ensemble. **Speakers On** **Play Song**
- Lesson Completed**

3. Play – Zip-A-Dee-Doo-Dah: Part 2 (Song 19)

- A. **Play Student Part 2**. Have students:
- identify notes used in seconds and thirds.
 - play thirds with fingers 3 & 1 or 2 & 4 and play seconds with fingers 2 & 1 or 4 & 5.
 - play Part 2 while chanting interval names.
 - play Part 2 with melody. **Play Melody**
- B. **Normal Mode** **Speakers Off** Option: Divide students between Parts 1 and 2. Let them:
- practice parts.
 - play parts with song. **Speakers On** **Play Song**
- Split Mode** **Lesson Completed**

4. Listen - Two or more pitches may be combined to create harmony

- A. **Play Song** *Daniel* as sung by the residents of the Georgia Sea Islands. Have students:
- identify the thirds by raising their hands when they occur ("Daniel").
 - play interval of 3rd (A-C#) with recording.
- Lesson Completed**

S. Synthesis: Notate & Improvise - Harmonic intervals (Worksheet 11)

- A. **Worksheet 11** Create one measure accompaniment using 2nd and 3rds (half notes or quarter notes).
Ask students to:
- identify intervals.
 - write intervals on Worksheet 11.
- Repeat activity for 3 more measures on Worksheet 11 (harmonic dictation).
- B. **Ensemble Mode** Have students:
- record the four written measures (NOTE: Use "Melody Record").
 - improvise melodies (C major pentachord) over this accompaniment.
- Split Mode** **Synthesis Completed**

R. Review

- A. **Note Monitor** Direct students to:
- practice entering C and the note that is either a second or third higher.
- Create similar intervals by starting on different pitches.
- B. Create melody accompanied by 2^{nds}, 3^{rds}, or both. Have students:
- enter: "A" = 2nds, "B" = 3rds, "C" = 2nds & 3rds.
- Review Completed**

Opus 17

G Major Tonality

Concept:	Student Outcomes:
G MAJOR TONALITY – Pitch/ Melody: Pitches may be organized around a tonality, i.e., pentachord, scale.	Read, play and notate the G major pentachord. Identify “home tone” of G major tonality. Create call & response patterns using notes in G major pentachord.

Vocabulary/Keyboard:	Symbols:
- G major pentachord, major, home tone or tonic, tonality	grand staff (with notes G-A-B-C-D)
Assessment (Quiz 17) - Students will enter various notes of the G major pentachord, and listen to melodies and determine whether or not <i>melodies/songs are in G major tonality, or end on the home tone.</i>	
Repertoire: <i>Polly Wolly Doodle, Frere Jacques, Eine Kleine Nachtmusik, Dueling Banjos</i>	
National Standards: 1. NS 1,2 2. NS 5 3. NS 5 4. NS 1,2,5 5. NS 2,6 S. NS 4,5 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play and Sing - Polly Wolly Doodle: Parts 3 and 2 (Song 14)

- A. **Play Song** *Polly Wolly Doodle*. Ask students to:
- clap rhythm pattern used in Part 3.
 - chant rhythm pattern with syllables.
 - identify ascending and descending C pentachord patterns.
 - practice Part 3. **Speakers Off**
 - play Part 3 with song. **Speakers On** **Play Song**
- B. **Split - Bass** Ask students to:
- compare Part 2 with Part 3.
 - identify notes used in Part 2.
 - play the two-measure pattern of Part 2.
 - practice Part 2. **Speakers Off**
 - play Part 2 with song. **Speakers On** **Play Song**
- C. **Speakers Off** **Split - Bass** Divide partners between Parts 2 and 3. Let them:
- practice assigned part in appropriate register.
 - play assigned part with class. **Speakers On** **Play Song**
- Option: Have individual students try playing both parts 2 & 3 at the same time.
Split - Reset **Lesson Completed**

2. Play & Identify - G Major Pentachord (Chart 9)

- A. **Chart 9** **Split - Bass** Have students:
- place left hand on keys as shown on Chart 9.
 - identify home tone of G major pentachord by playing and singing.
 - play various notes of G Major pentachord.
 - repeat with right hand on keys as shown on Chart 9. **Split – Treble**
- B. **Normal Mode** Play melodic patterns based on G major pentachord. Have students:
- imitate patterns in correct register.
- Split - Reset** **Lesson Completed**

3. Read - Melodic patterns using G major pentachord (Chart 10)

- A. **Chart 10** **Split - Treble** Play Chart 10, Example 1. Have students:
- identify and sing note names.
 - play example with metronome or rhythm. **Play Metronome** **Play Rhythm**
- B. Have students play other examples on Chart 10 using a similar sequence of reading activities. Add a rhythm as students play each example.
Split - Reset **Lesson Completed**

4. Play & Sing - Frère Jacques: Parts 1 & 2 (Song 20)

- A. **Play Song** Sing melody of *Frère Jacques* with song. Ask students to:
- track and sing.
- B. **Split - Treble** **Play Student Part 2** Direct partners to:
- identify note names and repeated patterns.
 - place right hands on G major pentachord and play each of the three melodic patterns.
 - play Part 2 with song. **Play Song**
- C. **Play Student Part 1** Encourage students to:
- place index fingers on two 'G's of keyboard.
 - play Part 1 with song. **Play Song**
 - practice a specific part (1, 2, or 3) **Speakers Off** **Normal Mode**
 - rehearse all three parts with class. **Speakers On**
 - play all parts as an ensemble.
- Split - Reset** **Lesson Completed**

5. Listen - Pitches may be organized around a tonality

- A. **Play Song** *Dueling Banjos* by Earl Scruggs. Tell students this excerpt uses G major pentachord. Ask students to:
- identify instruments heard (guitar & banjo).
 - echo guitar patterns (play with banjo).
- Speakers Off** **Play Song** **Banjo – Right** **Banjo – Left**
- B. **Play Song** Menuetto from *Eine Kleine Nachtmusik* by Wolfgang Amadeus Mozart. Direct students to:
- listen for sections (phrases).
 - experiment and find which note of the G major pentachord starts and ends most phrases.
 - share answers and label G as home tone (tonality) of this excerpt.
- Speakers On** **Lesson Completed**

S. Synthesis: Create - Call and response patterns in G major (Worksheet 7)

- A. **Overhead A** **Split - Treble** Write a one-measure call using G-A-B-C-D on Overhead A. Have students:
- read and play.
- B. **Worksheet 7** Encourage students to:
- create a one-measure response to the call in G major.

- notate both call (created by teacher) and response (created by student) on Worksheet 7, number 1.
- C. **Speakers Off** **Ensemble Mode** With partners:
- create new call & response in G major.
 - notate on Worksheet 7, number 2.
 - Option: Create two-measure call and two-measure response on Worksheet 7, number 3.
- Speakers On** **Split - Reset** **Synthesis Completed**

R. Review

- A. **Note Monitor** Ask students to:
- practice entering various notes of G major pentachord.
- B. Create short melodies based on G Major pentachord. Have students:
- practice entering "black" = all notes are in the G major pentachord or "white" = only some notes belong in the G major pentachord.
- C. Create short melodies based on G Major. Have students:
- practice entering "black" = ends on home tone, "white" = does not end on home tone.
- Review Completed**

Opus 18

Meter/Time Signature

Concept:	Student Outcomes:
4/4 and 3/4 METER - Duration/Rhythm: Rhythm may be organized into consistent groups of beats.	Recognize 4/4 and 3/4 meter and time signatures. Understand the concept of down beat in 4/4 and 3/4 meter. Compose 8 measure melody and accompaniment using 4/4 or 3/4 meter.

Vocabulary/Keyboard:	Symbols:
- duple meter, triple meter, time signature, strong and weak beats, down beat, ostinato, G major pentachord	4/4, 3/4
Assessment (Quiz 18) – Students will listen to variety of examples, then determine if duple (4/4) or triple (3/4).	
Repertoire: <i>Frère Jacques, Boil the Breakfast Early, Blue Danube Waltz, America, Mein Hut, America the Beautiful, Can Can, Longest Time, Rondo (Purcell)</i>	
National Standards: 1. NS 6 2. NS 3,4 3. NS 2,5 4. NS 4,5 S. NS 4,7 R. NS 6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Listen - Frere Jacques: Parts 1& 3 (Songs 20 and 21)

- A. **Play Student Parts 1 & 3** *Frère Jacques* (4/4). Ask students to:
- identify repeated patterns.
 - locate the four quarter notes heard per measure (composite rhythm of parts 1 & 3).
 - find and identify time signature (4/4).
- B. **Play Student Parts 1 & 3** *Frère Jacques* (3/4). Ask students to:
- identify repeated patterns.
 - locate the three quarter notes heard per measure (composite rhythm of parts 1 & 3).
 - find and identify time signature (4/4).
- C. Explain purpose of time signature numbers.
- **Play Song** *Frère Jacques* (3/4).
 - **Play Song** *Frère Jacques* (4/4).
- D. **Play Song** *Boil the Breakfast Early* performed by the Chieftans. Explain that the beat is kept primarily by the bodhran, an Irish frame drum. Have students:
- pat beat with alternating hands.
 - create/perform "duple" movement with excerpt.
- E. **Play Song** Johann Strauss, Jr.'s *Blue Danube Waltz*. Have students:
- create/perform "triple" movement with excerpt.
- Lesson Completed**

2. Create and notate percussion patterns in 4/4 and 3/4 meter (Worksheet 4)

- A. **Worksheet 4** Demonstrate percussion patterns in 4/4 or 3/4 meter (use only two instruments). Encourage students to:
- identify percussion instruments heard.
 - identify time signature.
 - notate percussion patterns on Worksheet 4.
- Note: Include names of percussion instruments.
- B. **Kbd Perc On** Have students:
- create and notate percussion patterns on Worksheet 4.
 - perform each other's scores. **Ensemble Mode** **Speakers Off**
- Speakers On** **Kbd Perc Off** **Split Mode** **Lesson Completed**

3. Read & Play - Melodic patterns in 4/4 and 3/4 meter (Worksheet 10)

- A. **Worksheet 10** Play Example 1 with rhythm. **Play 4 beat Rhythm** Have students:
- identify meter and locate time signature.
 - chant rhythm syllables and accent beat 1 of each measure.
 - practice Example 1. **Split – Treble** **Speakers Off**
 - play Example 1 with rhythm. **Speakers On** **Play 4 beat Rhythm**
 - repeat with Example 2. **Split – Treble** **Play 3 beat Rhythm**
- B. Repeat with Examples 3 and 4. Note: Introduce concept of whole note = 4 beats (full measure in 4/4) and dotted half note = 3 beats (full measure in 3/4). **Split – Bass**
- Play 4 beat Rhythm** **Play 3 beat Rhythm**
- C. Have students:
- write bar lines in Example 5 to reflect 4/4 time signature. **Split – Treble**
 - repeat for Example 6 (3/4 time signature). **Split – Bass**
- D. **Split – Treble** On Examples 7 and 8, have students:
- write time signature (3/4 or 4/4).
 - write appropriate bar lines.
- Split – Reset** **Lesson Completed**

4. Compose and Notate - 8 measure melody in 3/4 or 4/4 meter (Worksheet 11)

- A. **Speakers Off** **Worksheet 11** On Worksheet 11, have students:
- write 8 measure melody on treble staff (using steps/skips/sames, repeated patterns, notes in G major pentachord, familiar note values & rests).
 - end melody on home-tone.
- B. **Normal Mode** Taking turns, have students:
- practice melody.
 - play melody for partner.
 - record melody.
 - volunteer to play for class.

NOTE: This melody will be used in the next Opus – an accompaniment will be added.

Lesson Completed

5. Synthesis: Create accompaniments using keyboard styles

- A. **Single Accomp.** Using "ACCOMP REC" have individual student:
- create a piece with "into", "main", and "ending".
 - play piece.
 - ask partner to describe the composition (i.e. 4-beat style, with intro in G, 5 measures of main, ending in G major)
 - reverse roles.
- B. Have each student:
- pre-plan and map out structure of new piece.

- record according to plan.
- ask partner to assess whether piece matches plan.
- reverse.

Synthesis Completed

R. Review

- A. **Kbd Perc On** **Note Monitor** Create percussion or melodic patterns in 4/4 or 3/4. Ask students to:
- play bass drum on each strong beat.
 - identify time signature.
- B. **Kbd Perc Off** **Speakers Off** Play the following songs, and have students:
- determine whether song is 4/4 or 3/4.
 - practice entering "black" = 4/4, "white" = 3/4.
- Play Song** **America**
Play Song **Mein Hut**
Play Song **America the Beautiful**
Play Song **Can Can**
Play Song **Longest Time**
Play Song **Rondo (Purcell)**
- Speakers On** **Review Completed**

Opus 19

Harmonic Interval: Fifth

Concept:	Student Outcomes:
HARMONIC INTERVAL/5th - Harmony: Two or more pitches may be combined to create harmony. A melody may be accompanied by single pitches, intervals or chords.	Recognize & play harmonic interval of 5 th . Compose accompaniments using intervals of 2nds, 3rds, or 5ths.

Vocabulary/Keyboard:	Symbols:
- harmonic interval, second, third, fifth; ostinato, ledger line, G major pentachord	bass clef with low G-D
Assessment (Quiz 19) – Students will enter intervals of 5ths, then listen to variety of accompaniments to determine if they use 5ths or 2nds/3rds.	
Repertoire: <i>Frère Jacques</i> , <i>The Castle of the Wicked Witch from the Wizard of Oz</i>	
National Standards: 1. NS 2 2. NS 3 3. NS 4,5 4. NS 1,2 5. NS 6 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play - Frère Jacques: Part 3 (Song 20)

- A. **Split - Bass** To review and prepare students for playing the interval used in Part 3 of *Frère Jacques*, ask them to:
- play G with index finger of left hand.
 - play the second, third and fifth above G with right hand.
- B. **Split - Reset** **Ensemble Mode** **Speakers Off** Challenge partners to:
- play G with index fingers of left hands.
 - work together in playing different intervals.
- C. Ask partners to:
- identify note names, interval, and type of accompaniment used in Part 3.
 - play Part 3 with class. **Play Song**
- Split Mode** **Lesson Completed**

2. Create - Ostinati using intervals (Songs 20 & 21)

- A. **Play Melody** Play a new ostinato for *Frère Jacques* 4/4 (Song 20). Have students:
- identify type of accompaniment and intervals used.
 - place hands on G major pentachord and imitate the ostinato pattern using left hand.
 - play ostinato with melody.
- B. **Ensemble Mode** **Speakers Off** Allow time for partners to:
- work together to create another ostinato using seconds, thirds, fifths, or any combination.
 - play their new ostinato with melody. **Play Melody**
 - volunteer to play ostinati with melody.
- C. **Play Melody** Option: Repeat activity with *Frère Jacques* in 3/4 (Song 21).
- Speakers On** **Lesson Completed**

3. Write - Harmonic intervals (Worksheet 11)

- A. **Worksheet 11** Using Worksheet 11, have students:
- write lowest G in bass clef of Worksheet 11, measure 1.
 - write note a second above G in same measure.
 - identify note name of second above G.
 - write G, then the third above in measure 2.
 - repeat for other intervals. (Note: Use different starting pitches including C.)
 - play examples.
- Lesson Completed**

4. Play & Sing – Listen to the Mockingbird: Part 2 (Song 22)

- A. **Play Melody** *Listen to the Mockingbird*. Encourage students to:
- sing melody with song.
- B. **Split - Bass** **Play Student Part 2** Have students:
- identify time signature.
 - identify intervals.
 - play Part 2 with fingers 1 and 5 (fifths) or fingers 1 and 2 (seconds).
 - discuss note names, repeated patterns and rhythm values of Part 2.
- C. **Play Metronome** Have partners:
- play Part 2 with metronome.
 - play Part 2 with song. **Play Song**
- Split - Reset** **Lesson Completed**

5. Listen & Analyze - Two pitches may be combined to make harmony

- A. Have class:
- discuss how fifths sound different from 2nds and 3rds.
- B. **Play Song** *The Castle Of The Wicked Witch* from "The Wizard Of Oz." Have students:
- play along (G-D) with the singing of the castle guards.
- Low Side - Timpani** **High Side - Timpani** **Split - Bass**
Speakers On **Split - Reset** **Lesson Completed**

S. Synthesis: Compose accompaniment using intervals (2^{nds}, 3^{rds}, and 5^{ths}) (Worksheet 11)

- A. **Worksheet 11** Using melodic compositions from previous Opus (Worksheet 11), have students:
- write accompaniment on bass staff (using intervals – 2^{nds}, 3^{rds}, 5^{ths}, single notes, familiar note values & rests).
- B. **Normal Mode** Taking turns, have students:
- practice composition.
 - play composition for partner.
 - record composition. (Option. Add rhythm accompaniment)
 - volunteer to play for class.
- Split Mode** **Synthesis Completed**

R. Review

- A. **Note Monitor** Ask students to:
- play G and note that is a fifth higher.
 - play F and note that is a fifth higher.
- Start on different pitches such as A and E.
- B. Create ostinato patterns using seconds/thirds or fifths. Have students:
- identify intervals used.
 - practice entering "black" = fifths, "white" = seconds and/or thirds.
- Review Completed**

Opus 20

Sixteenth note and rest

Concept:	Student Outcomes:
SIXTEENTH NOTE & REST - Duration/Rhythm: Rhythm values may be symbolized. Music may combine long and short durations of sound and silence.	Identify, play, read and notate sixteenth notes/rests. Compose percussion duet using sixteenth notes/rests.

Vocabulary/Keyboards:	Symbols:
- sixteenth note, sixteenth rest, interval, second, third, G & C major pentachords	sixteenth notes (4), sixteenth note (1), sixteenth rest
Assessment (Quiz 20) - Students listen to examples from Quiz overhead and determine whether or not rhythm patterns were played correctly.	
Repertoire: <i>Listen to the Mockingbird, Rondeau by Mouret, Ketjak</i>	
National Standards: 1. NS 2,3 2. NS 5 3. NS 1,2 4. NS 6 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. S. R.

Sequence of Activities:

1. Imitate & Play – Rhythm/melody patterns using sixteenth note/rest

- A. **Play Metronome** Clap rhythm patterns using sixteenth, eighth and/or quarter notes. Have students:
- imitate each rhythm pattern.
 - tap each rhythm pattern on a keyboard percussion instrument. **Kbd Perc On**
- B. **Kbd Perc Off** Play melody patterns (C-D-E-F-G or G-A-B-C-D) using quarter/eighth/sixteenth rhythms. Have partners:
- imitate each pattern.
 - create patterns for each other to imitate. **Ensemble Mode Speakers Off Split Mode Speakers On Lesson Completed**

2. Read – Rhythm/melody patterns with 16th note/rest (Charts 11, 12 & 13)

- A. **Chart 11 Chart 13 Kbd Perc On** Play Chart 11, Example 1 using keyboard percussion. Have students:
- identify time signature and familiar rhythm symbols used in Example 1.
 - identify new symbol (sixteenth note).
 - describe sixteenth note (fast, short) and how many are heard on each beat of metronome (4).
 - tap and chant rhythm syllables.
 - play Example 1.
 - compare sixteenth note to other note values (four sixteenth notes equal one quarter note, four sixteenth notes equal two eighths). Note: Use Chart 13.
- B. Play Chart 11, Example 2. Encourage students to:
- identify rest in Example 2.
 - play Example 2 and chant rhythm syllables.

Continue in a similar way with Example 3 on Chart 11.

C. Have students:

- create new two-measure rhythm pattern for Example 4.
- practice new pattern. **Speakers Off**
- play pattern. **Speakers On**

D. **Chart 12 Kbd Perc Off** Play Example 1 from Chart 12. Have students:

- identify pentachord.
- chant rhythm syllables, then sing pitches.
- practice Example 1. **Speakers Off**
- play Example 1. **Speakers On**

Continue with Examples 2 & 3 on Chart 12. Encourage students to add left hand (intervals).

E. Using Example 4 of Chart 12, have students:

- suggest rhythms and pitches to create new melody.
- practice new melody. **Speakers Off**
- play new melody. **Speakers On**

Lesson Completed

3. Sing & Play - Listen to the Mockingbird: Parts 1 & 2 (Song 22)

- A. **Play Song** *Listen to the Mockingbird*. Sing the melody. Ask students to:
- track melody.
 - identify sixteenth note patterns.
- B. **Play Student Part 1** *Listen to the Mockingbird*. Ask students to:
- chant rhythm patterns of Part 1.
 - identify pentachords (C major in first part of song, G major in second part of song).
 - practice Part 1. **Speakers Off**
 - play Part 1 with song. **Speakers On Play Song**
- C. Ask students to:
- play parts 1 & 2 together with song. **Play Song Lesson Completed**

4. Listen - Music may use sixteenth notes/rests

- A. **Play Song** *Rondeau* by Mouret. Have students:
- tap steady sixteenth note pattern with excerpt.
 - move to beat (quarter notes).
 - compare the two rhythms and movements.
- B. **Play Song** *Ketjak* (Gamelan Vocal Ensemble). Have students:
- discuss how patterns of sixteenth notes create a feeling of excitement or a constant movement.
 - discuss instruments/sounds used.
- Lesson Completed**

S. Synthesis: Create & Write – Eight measure percussion duet with 16th notes (Worksheet 4)

- A. **Kbd Perc On** Tap several one-measure rhythm patterns that include sixteenth notes. Have students:
- imitate each pattern.
 - identify time signature of pattern.
 - create new one-measure rhythm pattern using sixteenth notes.
 - imitate patterns created by individual students.
- B. **Worksheet 4** Select a student pattern. Write it on blank overhead. Have students:
- read and chant syllables.
 - play pattern.
 - write pattern on student Worksheet 4, measure 1, Part 1.
- C. Select another student pattern. Write it on blank overhead. Have students:
- read and chant syllables.

- play both measures.
- write pattern on student Worksheet 4, measure 1, Part 2.

Note: Encourage students to align their notation between Part 1 and Part 2.

D. **Ensemble Mode** **Speakers Off** Let partners:

- work together to create additional rhythm patterns to complete 8 measure duet.
- write patterns on worksheet.
- assign percussion instruments to each part.
- practice duet.
- record or play for class.

NOTE: Suggest to students that when one part has less motion (quarter/half notes), the other part should have more motion (eighth/sixteenth notes).

Speakers On **Kbd Perc Off** **Split Mode** **Synthesis Completed**

R. Review (Charts 11 & 12)

A. **Chart 11** **Chart 12** **Note Monitor** Play examples from Charts 11 or 12 (some correctly, some not). Have students:

- indicate whether pattern was performed correctly by entering “black” = yes, “white” – no.

Review Completed

opuses 21-30

Opus Content

1. Opus 1-10
2. Opus 11-20
3. Opus 21-30
4. Opus 31-40
5. Preludes

Opus 21

Forte/Piano, Crescendo/Decrescendo

Concept:	Student Outcomes:
FORTE/PIANO, CRESCENDO/DECRESCENDO - Dynamics: Music may be soft or loud OR become softer or louder.	Recognize variety of musical dynamics. Analyze how dynamics affect music. Compose Percussion piece using dynamics.
Vocabulary/Keyboard:	Symbols:
- dynamics, volume, crescendo, decrescendo, forte, piano, volume control, touch sensitivity, G major pentachord	crescendo, decrescendo, <i>f</i> , <i>p</i> Quiz overheads 8 & 10 need to be combined
Assessment (Quiz 21) – Students will determine dynamics of music examples played.	
Repertoire: <i>Jingle Bells</i> , <i>Fêtes from "Nocturnes"</i> , <i>March Slav</i> , <i>Concerto No. 2</i>	
National Standards: 1. NS 6 2. NS 2 3. NS 2,5 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen - Dynamics (*f*, *p*, crescendo, decrescendo)

- A. **Silent Keyboards** **Play Song** *Fêtes from "Nocturnes"* by Claude Debussy. Ask students to:
 - tap steady beat gently on any white note of silent keyboard, tapping only one key for *piano* and adding one key at a time as dynamic level increases, with all ten fingers being *forte*.
 - discuss dynamics and how they were achieved.
- B. Introduce terms *piano*, *forte*, *crescendo* and *decrescendo*. **Play Song** *March Slav* by Tchaikovsky. Ask students to:
 - describe excerpt with these terms.
- C. **Play Song** *Concerto No. 2* by Antonio Vivaldi. Ask students to:
 - describe excerpt with these terms.
 - discuss how dynamic changes were achieved.

Sound On Keyboards **Lesson Completed**

2. Play – Jingle Bells: Parts 1, 2 and 3 (Song 23)

- A. **Play Song** *Jingle Bells*. Direct students to:
- identify dynamics in song.
 - discuss how dynamics can be achieved on keyboard. (Touch Sensitivity Button or Volume Sliders)
- Touch Sensitivity On** **Touch Sensitivity Off**
- practice Part 1 with written dynamics. **Split – Treble** **Speakers Off**
 - play Part 1 with song. **Speakers On** **Play Song**
- Repeat activity with Part 2. **Split – Bass**
- Option: Include discussion of “mezzo” dynamics (*mf*, *mp*).
- Split – Reset** **Lesson Completed**

3. Read - Melodic patterns using suggested dynamics (Chart 10)

- A. **Chart 10** **Play Rhythm** Play Chart 10, Example 4. Have students:
- play with rhythm.
 - suggest dynamics for Example 4.
 - play Example 4 with newly added dynamics.
- B. Continue with other examples from Chart 10.
- Lesson Completed**

5. Synthesis: Create - Percussion piece that uses *f*, *p*, *crescendo* and *decrescendo*

- A. **Speakers Off** **Kbd Perc On** **Touch Sensitivity On** Have students:
- create a one-measure rhythm pattern.
 - play pattern four times with the following dynamic sequence (f – p - cresc - decresc)
 - share with class. **Speakers On**
- B. **Touch Sensitivity Off** Select one-measure rhythm pattern created by student. Have class:
- echo pattern.
 - discuss how dynamics can be achieved with Touch Button Off and Volume Sliders left alone. (Solo vs. Tutti)
 - play pattern four times with the following dynamic sequence (p - cresc – f - decresc)
- Option: Use “Single-Accomp.” mode (I, IV, V⁷, I pattern) to create harmonic interest. (Note: On teacher keyboard, select Kbd. Perc. so that the accompaniment does not play drums.)
- Kbd Perc Off** **Touch Sensitivity Off** **Synthesis Completed**

R. Review (Quiz Overhead)

- A. **Quiz Overhead** **Note Monitor** Using Quiz Overhead, play several music examples using one of the dynamic choices. Have students:
- decide the dynamic levels used.
 - practice entering multiple choice responses.
- Review Completed**

Opus 22
Sharp and Flat

Concept:	Student Outcomes:
SHARP AND FLAT - Pitch/ Melody – Pitches may be symbolized.	Identify and play sharps and flats. Recognize half steps and whole steps. Compare chromatic and major melodies.

Vocabulary/Keyboard:	Symbols:
- sharp (to the right), flat (to the left), half-step, ascending, descending, music alphabet	<i>#, b, natural grand staff</i>

Assessment (Quiz 23) – Students will play specific notes and adjacent flat/sharp, and play phrases (series of notes including those with sharps or flats).

Repertoire: *Singin’ Sharp & Flat, The Habenera from Carmen, Theme from Jaws, Flight of the Bumblebee*

National Standards:	State/Local Standards:
1. NS 5 2. NS 1,2 3. NS 2,6 S. NS 7 R. NS 5,6	1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play & Identify - Sharp and flat (Worksheet 12)

- A. Introduce and demonstrate half steps. Demonstrate sharps as half-step up and flats as half-step down on mock keyboard. Let the students:
- play each note of music alphabet and its sharp.
 - play various notes and corresponding sharps.
 - play each note of music alphabet and its flat.
 - play various notes and corresponding flats.
 - play patterns of notes, sharps or flats.
- B. **Worksheet 12** With Worksheet 12, Number 1, have students:
- write several letter names of notes on white keys.
 - play each note in correct register.
 - play low C, and black key above it.
 - identify new key as C#.
 - write C# on worksheet.
- Repeat with different notes and corresponding sharps.
- C. With Worksheet 12, Number 2, have students:
- write several letter names of notes on white keys.
 - play each note in correct register.
 - play low E and black key below it.
 - identify new key as Eb.
 - write Eb on worksheet.
- Repeat with different notes and corresponding flats.
- D. With Worksheet 12, Number 3, have students:

- label all white keys and their corresponding sharps.
- E. With Worksheet 12, Number 4 have students:
- label all white keys and their corresponding flats.
- F. Introduce term “enharmonic”.

Lesson Completed

2. Sing & Play - Swingin' Sharp 'n' Flat: Part 1 (Song 24)

- A. **Play Song** *Swingin' Sharp 'n' Flat* and sing melody. Encourage students to:

- read song lyrics.
- sing melody.
- compare melody to Part 1.

- B. Play Part 1, measures 1-4 of *Swingin' Sharp 'n' Flat*. Have students:

- identify each note name and sharp.
- practice measures 1-4. **Speakers Off**
- play and chant note names. **Speakers On**
- practice remaining phrases. **Speakers Off**
- play Part 1 with song. **Speakers On** **Play Song**

Optional: Have students:

- practice Part 2. **Speakers Off**
- play Parts 1 & 2 together. **Speakers On** **Play Song**

Lesson Completed

3. Listen - Melody may move by half-steps

- A. **Split – Bass** **Play Song** *Theme from "Jaws"*. This piece has an ostinato consisting entirely of half-step motion. Direct students to:

- describe motion suggested by ostinato.
- play the 1/2 step pattern (E-F) with excerpt.

Left - Contrabass **Right - Contrabass**

Note: Pattern used later in the example is: e-f-d-e-e-f-d-e-e-f-e-f, etc.)

- B. **Play Song** *The Flight of the Bumblebee* by Nicolai Rimsky-Korsakov, transcribed for trumpet and performed by Wynton Marsalis. Ask students to:

- discuss the musical affect of half steps (chromatics) and tempo.

- C. **Split - Treble** **Play Song** *Carmen: The Habenera*. Challenge students to:

- play descending chromatic line (starting on high D). **Right – Flute** **Left – Flute**
- compare this piece to *Flight of the Bumblebee*.

Split - Reset **Lesson Completed**

5. Synthesis: Play & Record - Ascending and descending “chromatic” scales

- A. **Speakers Off** Using “MEL REC”, have students:

- record ascending chromatic scale from C to C (choose register).
- playback adjusting tempo (increase or decrease).
- discuss mood created by chromatic scale and tempo.
- play examples for class. **Speakers On**
- record chromatic scale with different starting tones (i.e. G to G) and voices (i.e. harpsichord or organ). **Speakers Off**
- play examples for class. **Speakers On**
- discuss effect of changing registers, voices and tempi.

Recording Procedure: MEL REC, select voice, play scale, STOP.

Synthesis Completed

R. Review (Worksheet 12)

- A. **Worksheet 12** **Note Monitor** Ask students to:

- find and practice entering various notes of music alphabet.

- read and practice entering notes (in correct register) from Worksheet 12.

- B. Have students:

- practice entering a note and its sharp.
- give enharmonic name for that note.
- practice entering another note and its flat.
- give enharmonic name for that note.
- find and practice entering two notes (as an interval) that are a half-step apart.

- C. Create three or four note melodic patterns with half or whole steps.

(i.e. C, C-sharp, D E, E-flat, D Bb, Ab, Gb F#, G#, A#). Ask students to:

- echo patterns.

Review Completed

Opus 23

Music Reading – D Major/Accidentals

Concept:	Student Outcomes:
D MAJOR TONALITY - Pitch/Melody – Pitches may be grouped to form a set, e.g., pentachord, scale, mode, tone row. A set of pitches may or may not have a tonal center.	Read, play and notate the D major pentachord. Identify “home tone” of D major tonality. Create musical questions and answers using notes in D major pentachord.

Vocabulary/Keyboard:	Symbols:
- D major pentachord, home tone or tonal center, half-step, whole step, sharp, flat, natural, question and answer	natural, grand staff (w/D major pent.)
Assessment (Quiz 24) – Students will enter various notes of the D major pentachord, and listen to melodies and determine whether or not melodies/songs are in D major tonality, or end on the home tone, then build other pentachords (new starting note).	
Repertoire: <i>The Muppet Show Theme, Frosty the Snowman, Rondeau by Mouret</i>	
National Standards: 1. NS 2,5 2. NS 1,2,5 3. NS 1,2 4. NS 6 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Read & Play - D Major (Chart 14)

- A. **Chart 14** Ask students to:
- place right hands on keys as shown on Chart 14.
 - identify notes used in D major pentachord. (Review home tone – D)
 - play various finger numbers or note names.
 - identify F#.
 - identify half and whole step pattern in pentachord.
 - compare to patterns in C and G pentachords (whole-whole-half-whole).
- B. Discuss why third note of pentachord is called F# and not Gb.
- C. Play several two-measure melodic patterns using notes of the D major pentachord. Have partners:
- imitate each pattern.
 - play patterns for each other to imitate. **Ensemble Mode** **Speakers Off**
- D. **Chart 14** **Speakers On** Play Chart 14. Have students:
- sing note names and/or finger numbers.
 - play with rhythm. **Play Rhythm**
 - play with dynamics.
 - sing home tone.
- Split Mode** **Lesson Completed**

2. Sing, Read & Play - The Muppet Show Theme: Parts 1 and 2 (Song 25)

- A. **Play Song** *The Muppet Show Theme*. Sing melody. Encourage students to:
- sing melody. **Play Melody**
 - sing home tone of melody.
- B. **Play Student Part 2** Have students:
- identify note names and accidental (f natural).
 - practice Part 2. **Speakers Off**
 - play Part 2 with melody. **Play Melody** **Speakers On**
- C. Continue with Part 1. Have students:
- identify and play harmonic intervals.
 - practice Part 1 with song. **Speakers Off** **Play Song**
 - play Part 1 with song. **Speakers On** **Play Song**
- D. Divide students between Parts 1 and 2 to perform with melody. **Play Melody**
Option: Have students play Parts 1 and 2 at same time.
Lesson Completed

3. Sing & Play – Come to the Sea: Parts 1, 2 & 3 (Song 26)

- A. **Play Song** *Come to the Sea*. Sing melody. Have students:
- sing melody.
 - identify melody as using notes in D major.
- B. **Play Student Part 1** Have students:
- discover C natural.
 - practice playing Part 1. **Speakers Off**
 - play Part 1 with song. **Speakers On** **Play Song**
- C. Repeat activity for Parts 2 and 3. **Play Student Part 2** **Play Student Part 3**
- D. Discuss introduction and ending. Have students:
- perform as an ensemble.
- Lesson Completed**

4. Listen & Identify – D Major

- A. **Play Song** *Rondeau* by Jean-Joseph Mouret. The melody is played on a trumpet, and is in D major. Direct students to:
- sing home tone along with excerpt.
 - identify the last note of trumpet melody as D or home tone.
 - play home tone “D” with excerpt. **Timpani – Left** **Timpani - Right** (Note: Home tone does not “fit” the entire example.)
- B. Remind students that while the home tone may not always be present in the melody, it may be present in another part, just as it was with the timpani in *Rondeau*.
Lesson Completed

S. Synthesis: Compose – Melodic Phrases in D Major (Worksheet 6)

- A. **Speakers Off** **Worksheet 6** Have students:
- write key signature of D major on Worksheet 6.
 - write a time signature (student’s choice).
 - create and notate a four-measure phrase in D major.
 - play phrase.
 - create and play another four-measure phrase ending on home tone.
 - play phrase.

NOTE: Students may use accidentals.

- B. **Ensemble Mode** Have partners:
- take turns playing each other’s compositions.
 - volunteer to play compositions for class. **Speakers On**
- Synthesis Completed**

R. Review

- A. **Note Monitor** Ask students to:
- practice entering various notes in D major.
- B. Create short melodies using a) only notes in D major OR b) D major with accidentals (i.e. C natural, F natural). Have students:
- practice entering “black” = D major, no added accidentals or “white” = D major with accidentals.
- C. Create short melodies that either end on home tone “D” or do not end on home tone. Have students:
- practice entering “black” = ends on home tone “D”, “white” = does not end on home tone “D”.

Review Completed

Opus 24
6/8 Meter

Concept:	Student Outcomes:
6/8 METER - Duration/Rhythm: Rhythm may be organized into consistent groups of beats.	Recognize 6/8 meter time signature. Understand how 6/8 meter is compound duple (strong beats feel duple, but the subdivision is triple). Improvise accompaniment over new melody.

Vocabulary/Keyboard:	Symbols:
- compound duple meter, meter signature, D major pentachord	6/8
Assessment (Quiz 22) – Students will listen to variety of examples, then determine if compound duple or duple.	
Repertoire: Irish Washerwoman, Tarantella, Over the River, Can Can, Following the Leader, Ol’ Blue	
National Standards: 1. NS 2,3 2. NS 2,5 3. NS 2,5 4. NS 6 5. NS 2,5 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Imitate & Play – Rhythm/melody patterns in 6/8 meter

- A. **Play Metronome** Clap rhythm patterns in 6/8 meter. Have students:
- imitate each rhythm pattern.
 - tap each rhythm pattern on a keyboard percussion instrument. **Kbd Perc On**
 - identify 6/8 meter as compound duple (the stronger beats, 1 & 4, give feeling of duple, the smaller/subdivided beats, give feeling of triple).
- B. **Kbd Perc Off** Play melody patterns (C, G or D major) in 6/8 meter. Have partners:
- imitate each pattern.
 - create patterns for each other to imitate. **Ensemble Mode Speakers Off**
- Split Mode Speakers On Lesson Completed**

2. Read & Play – Melody patterns in 6/8 meter (Chart 15)

- A. **Chart 15** Play Chart 15, Example 1. Encourage students to:
- tap steady beat (on beats one and four).
 - tap rhythm pattern.
 - identify time signature, note values and repeated patterns.
 - chant rhythm syllables.
 - play example.
- B. Continue activity with examples from Chart 15.
- C. Have students:
- suggest new melody/rhythm patterns in 6/8 meter for Examples 4 & 8.
 - practice new melodies. **Speakers Off**
 - play melodies. **Speakers On**

Lesson Completed

3. Play – Irish Washerwoman: Parts 3, 2 & 1 (Song 27)

A. Clap rhythm patterns from *Irish Washerwoman* student parts. Have students:

- imitate and chant each pattern.
- discover which student part uses that pattern.

B. **Play Student Part 3** Ask students to:

- track Part 3.
- find new time signature.
- identify rhythm and intervals.
- practice Part 3. **Speakers Off**
- play Part 3 with song. **Speakers On** **Play Song**

C. **Play Student Part 2** Encourage students to:

- track Part 2.
- chant rhythm.
- identify pentachord.
- practice Part 2. **Speakers Off**
- play Part 2 with song. **Speakers On** **Play Song**

D. **Play Student Part 1** Have students:

- track Part 1.
- chant rhythm.
- identify pentachord.
- practice Part 1. **Speakers Off**
- play Part 1 with song. **Speakers On** **Play Song**

Option: Divide partners between Parts 1, 2 and 3. Play parts with song. **Normal Mode**

Split Mode **Lesson Completed**

4. Listen – 6/8 meter

A. Ask students to:

- suggest how they might move to a slow compound duple meter (i.e. rocking, swinging, walking).

B. Play the following excerpts and have students:

- move to duple beat.
- tap the triple subdivided beats. (Note: This will be more challenging as tempi increase.)

Play Song *Treat* by Santana

Play Song *When Johnny Comes Marching Home*

Play Song *Allegro Energico* from Symphony No. 9 by Beethoven

Play Song *Washington Post March* by John Philip Sousa

Play Song *Tarantella* by Rossini

C. Discuss how tempo determines affects the chanting/counting of these excerpts. (i.e. Slow tempo = 1-2-3-4-5-6, Fast tempo = 1-2-1-2)

Lesson Completed

4. Read & Play - Mickey Mouse March (Song 28)

A. **Split – Treble** Ask students to:

- practice song. **Speakers Off**
- play with song. **Speakers On** **Play Song**

B. Option: Encourage partners to perform song in SINGLE ACCOMP mode. **Single Accomp Mode**

C. Option: Go to MIETunes and send the 'march2.sty' (6/8 March Style) to student keyboards. Ask students to:

- perform song with ASSIGN style.
- perform song with INTRO and ENDING.

Split-Reset

Lesson Completed

S. Synthesis: Play - Familiar melodies in 6/8 and 2/4

A. **Play Metronome** Play *Row, Row, Row Your Boat* first in 6/8, then in 2/4. Have students:

- identify meters.
- start on E and practice *Mary Had A Little Lamb* in 6/8, then in 2/4. **Speakers Off**

B. **Kbd Perc On** Encourage students to:

- improvise/compose rhythm styles in 6/8 and 2/4.
- play for class. **Speakers On**

Synthesis Completed

R. Review

A. **Note Monitor** **Play Metronome** Create 6/8 and 2/4 meter melodies. Ask students to:

- identify whether melody was in 2/4 or 6/8.

B. **Speakers Off** Play the following songs, and have students:

- determine whether song is 6/8 or 2/4.
- practice entering “black” = 6/8, “white” = 2/4.

Play Song *Following the Leader* (6/8)

Play Song *Can Can* (2/4)

Play Song *Over the River* (6/8)

Play Song *Ol' Blue* (2/4)

Speakers On **Review Completed**

Opus 25
Form

Concept:	Student Outcomes:
ABA FORM – Form: The structure of a composition may be a combination of smaller sections. Sections of a composition may be the same, similar or different.	Recognize how music may be structured into ABA form. Identify musical phrases. Create a song in ABA form.

Vocabulary/Keyboard:	Symbols:
- ABA, section, question and answer	ABA, AB, Rondo
Assessment (Quiz 25) – Students will listen to percussion, melody and song examples and determine their form.	
Repertoire: <i>Zip-a-dee-do-dah, Allouette, Edelweiss, Largo - New World Symphony, La Mourisque, Old Joe Clark, Joshua Fit The Battle, My Sugar Is So Refined, Irish Washerwoman, March (from “Six Children’s Pieces”)</i>	
National Standards: 1. NS 6 2. NS 2,6 3. NS 2,6 S. NS 3,4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen & Analyze - Music may be made of sections (same/similar/different)

- A. **Play Song** *My Sugar Is So Refined*. Have students:
- discuss ways in which sections of a piece can differ (melody, rhythm, texture, tempo, register, etc.).
 - review form, emphasizing that there may be a change of one musical element between sections, or there may be a change in more than one element.
- B. **Play Song** *Old Joe Clark*. Have students:
- identify different sections.
 - use letters to label sections (i.e. ABA, or ABC).

Repeat same activity for the following, labeling sections appropriately:

Play Song *Zip-dee-do-dah*

Play Song *La Mourisque* by Thielman Susato (Renaissance Morris dance: The instruments are: cornetto, sackbut, dulcian, recorders and percussion.)

Play Song *Joshua Fit the Battle*

Play Song *Allouette*

Play Song *Edelweiss*

Play Song *Largo - New World Symphony*

Lesson Completed

2. Analyze & Discuss – March (from “Six Children’s Pieces”) (Song 16)

- A. **Play Song** *March (from “Six Children’s Pieces”)* . (Note: Do not have students look at music.) Have students:

- identify sections.
 - label sections.
- B. **Normal Mode** Using the print music, encourage students to:
- identify and label sections.
 - discuss notational devices used (i.e. 1st ending, 2nd ending, repeat signs).
 - review playing Parts 1 & 2. **Speakers Off**
 - play Parts 1 and 2 with song. **Speakers On** **Play Song**
- C. Have students:
- describe sections in terms of compositional devices used (i.e. melody, accidentals, rhythm, harmony).
- Split Mode** **Lesson Completed**

3. Discuss & Perform – Irish Washerwoman (Song 27)

- A. **Play Song** *Irish Washerwoman*. Encourage students to:
- identify sections in music.
 - describe compositional devices that change to distinguish sections (i.e. melody, harmony).
 - describe compositional devices that are consistent between sections (i.e. melodic rhythm).
- B. Have students:
- review playing Parts 1, 2 & 3. **Speakers Off**
 - play Parts 1, 2 & 3 with song. **Speakers On** **Play Song**
- Lesson Completed**

S. Synthesis: Improvise & Compose – Rondo Form

- A. **Kbd Perc On** Create rhythm pattern. Have students:
- echo pattern.
 - label pattern as “A Section”.
 - practice improvising a “B Section”. **Speakers Off**
- B. **Speakers On** Introduce “Rondo” as A-B-A-C-A. Have class:
- perform “Rhythmic Rondo” (A Section – tutti, B Section – Solo student 1, A section – tutti, C Section – Solo student 2, A Section – tutti).
- C. **Speakers Off** **Ensemble Mode** Have partners:
- create a “Style Rondo” (i.e. A Section = [MARCH] [START], B Section = [SWING], A Section = [MARCH], C Section = [SAMBA], A Section = [MARCH] [STOP]).
- Note: Pressing MAIN before changing a style will produce a “fill”.
- share pieces with class. **Speakers On**
- Split Mode** **Synthesis Completed**

R. Review

- A. **Note Monitor** Create pieces with form. Ask students to:
- practice entering form by using keys: A, B and C. (i.e. ABA, ABACA).
- Review Completed**

Opus 26

Dotted Rhythms

Concept:	Student Outcomes:
DOTTED RHYTHMS – Duration: Rhythm values may be symbolized	Identify, play, read and notate dotted rhythms. Compose accompaniments using dotted rhythms.
Vocabulary/Keyboard:	Symbols:
- dotted half/quarter, dotted quarter/eighth, dotted eighth/sixteenth	dotted half, dotted quarter & eighth, dotted eighth & sixteenth
Assessment (Quiz 26) – Students listen to examples from Quiz overhead and determine whether or not patterns were played correctly, and they will look at three examples to determine which example was played.	
Repertoire: <i>Shenandoah</i> , <i>A Bushel and a Peck</i> , <i>Largo from New World Symphony</i> , <i>Clarke Martial Air</i> , <i>Symphony No. 9 in E minor by Dvorak</i> .	
National Standards: 1. NS 2,6 2. NS 5 3. NS 6 4. NS 1,2 5. NS 1,2 S. NS 4 R. NS 5,6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play – Patterns with dotted rhythms

- A. **Play Metronome** Play rhythm patterns using familiar note values. Ask students to:
 - imitate each pattern.
 - chant rhythm syllables of patterns with familiar rhythm values.
- B. Play dotted quarter & eighth rhythm patterns. Have students:
 - imitate patterns.
- C. Introduce new term of “dotted quarter & eighth”.
- D. **Play Rhythm** Play dotted quarter & eighth melody patterns. Have students:
 - imitate each pattern.
 - chant rhythm syllables.
- E. Using either rhythmic or melodic patterns, play examples and non-examples of dotted rhythms. Ask students to:
 - echo patterns.
 - determine whether or not pattern uses dotted quarter & eighth.
- F. Repeat entire lesson with dotted eighth & sixteenths.

Lesson Completed

2. Read - Melody patterns with dotted rhythms (Chart 16)

- A. **Chart 16** **Play Metronome** **Split - Treble** Play Chart 16, Example 1 with metronome. Ask students to:
 - discover dotted quarter & eighth rhythms.
 - tap/chant rhythm.

- identify note names.
 - play example while singing note values or note names.
 - play other examples from Chart 16. **Split – Treble** **Split – Bass**
- Split – Reset** **Lesson Completed**

3. Listen – Dotted Rhythms

- A. Explain how a specific rhythm pattern can give a piece of music an individual identity, or how the same rhythm can occur in many different pieces where the melody makes the piece unique.
- B. **Play Song** “*Allegro con fuoco*” from Antonin Dvorak's *Symphony No. 9 in E Minor*. The dotted quarter-eighth note patterns occur in several different places: the main theme of last movement (in trombones) and in theme from first movement (in flutes and, then again, in trombones). This theme is sometimes known as the song *Goin' Home*. Have students:
 - identify dotted quarter & eighth note pattern when they hear it.
- C. **Play Song** *Clarke Martial Air*. Have students:
 - tap melodic rhythm.
 - identify where both dotted quarter & eighth and dotted eighth & sixteenth are used.

Lesson Completed

4. Sing & Play – Shenandoah: Parts 1, 2 & 3 (Song 29)

- A. **Play Song** *Shenandoah*. Sing melody. Encourage students to:
 - sing melody.
 - identify dotted quarter & eighth and dotted eighth & sixteenth rhythm.
 Note: Review the term “tie”.
- B. **Split – Treble** **Play Student Part 1** Have class:
 - tap rhythm of Part 1.
 - identify dotted rhythm.
 - practice Part 1. **Speakers Off**
 - play Part 1 with song. **Speakers On** **Play Song**
- C. **Split – Reset** **Play Student Part 2** Have class:
 - tap rhythm of Part 2.
 - identify dotted rhythm.
 - practice Part 2. **Speakers Off**
 - play Part 2 with song. **Speakers On** **Play Song**
- D. **Play Student Part 3** Have class:
 - tap rhythm of Part 3.
 - identify dotted rhythm.
 - practice Part 3. **Speakers Off**
 - play Part 3 with song. **Speakers On** **Play Song**
- E. **Normal Mode** Have students:
 - play Parts 1, 2 and 3 as an ensemble.

Split Mode **Lesson Completed**

5. Sing & Play – A Bushel and a Peck: Parts 1 & 2 (Song 30)

- A. **Play Song** *A Bushel and a Peck*. Sing melody. Encourage students to:
 - sing melody.
 - identify dotted rhythms.
- B. **Split – Treble** **Play Student Part 1** Have class:
 - tap rhythm of Part 1.
 - identify dotted rhythm.
 - practice Part 1. **Speakers Off**
 - play Part 1 with song. **Speakers On** **Play Song**
- C. **Split – Reset** **Play Student Part 2**

S. Synthesis: Compose – New Parts 2 & 3 Largo (from the “New World Symphony”) using dotted rhythms (Worksheet 13)

- A. Ask students to:
- identify rhythm values, repeated patterns and note names in Part 1 of Worksheet 13.
 - play Part 1.
- B. **Worksheet 13** Have students:
- compose new Part 2 as a counter-melody.
 - write counter melody on Part 2 of Worksheet 13.
- C. **Split - Bass** Have students:
- create and notate new Part 3 (encourage students to use intervals).
- D. Encourage students to:
- record and/or play new Part 2 or Part 3 with melody.

Split - Reset **Synthesis Completed**

R. Review

- A. Write a pattern on overhead with dotted rhythms. Play correctly or incorrectly. Have students:
- practice entering “black” = played correctly or “white” = played incorrectly.
- Repeat with other patterns.
- B. Write three rhythm patterns on overhead with dotted rhythms. Play one of the examples and have students:
- identify which example is played.
 - practice entering choice A, B, or C.
- C. Add melodies to above patterns. Have students
- identify which example is played.
 - practice entering choice A, B, or C

Review Completed

Opus 27 Music Reading – A Major

Concept:	Student Outcomes:
A MAJOR TONALITY - Pitch/Melody: Pitches may be grouped to form a set, e.g., pentachord, scale, mode, tone row. A set of pitches may or may not have a tonal center.	Read and play the A major pentachord. Identify “home tone” of A major tonality. Read music using notes in A major pentachord. Compose melody and accompaniment in A major.

Vocabulary/Keyboard:	Symbols:
- A major pentachord, home tone or tonal center, sharp, flat, whole step, half-step	Grand staff/pentachord on staff

Assessment (Quiz 27) Students will enter various notes of the A major pentachord, and listen to melodies and determine whether or not melodies/songs are in A major tonality, or end on the home tone.

Repertoire: *Sweetly Sings the Donkey, Scotland the Brave, Spirit in the Sky, Little Star*

National Standards:	State/Local Standards:
1. NS 2 2. NS 2,5 3. NS 6 4. NS 2,5 S. NS 3 R. NS 6	1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play & Identify - A Major Tonality/Pentachord (Chart 17)

- A. **Split - Bass** **Chart 17** Ask students to:
- place left hands on keys as shown on Chart 17.
 - identify notes used in A major pentachord. (Review home tone – A)
 - play various finger numbers or note names.
 - identify C#.
 - identify half and whole step pattern in pentachord.
 - compare to C, G and D pentachords (whole-whole-half-whole).
- B. Play several two-measure bass clef melodic patterns using notes of the A major pentachord. Have partners:
- imitate each pattern.
 - play patterns for each other to imitate. **Ensemble Mode** **Speakers Off**
- C. **Chart 17** **Speakers On** Play Chart 17. Have students:
- sing note names and/or finger numbers.
 - play with rhythm. **Play Rhythm**
 - sing home tone.
 - play with dynamics.
- D. **Split - Treble** Repeat activity with right hand.

Split - Reset Lesson Completed

2. Play - Sweetly Sings the Donkey: Parts 1, 2 & 3 (Song 31)

- A. Split - Bass Play Student Part 3 *Sweetly Sings The Donkey*. Have partners:
- identify two different rhythm patterns. (Note: Play this part with two hands.)
 - identify notes, melodic direction, and fingering.
 - practice Part 3. Speakers Off
 - play Part 3 with song. Speakers On Play Song
- B. Split – Treble Play Student Part 1 Play Student Part 2 Repeat activities for Parts 1 & 2 (melody). Have students:
- identify notes outside pentachord (G#, low E)
 - compare Parts 1 & 2.

Option: Introduce term “round”.

Lesson Completed

3. Listen – A Major

- A. Play Song *Spirit In The Sky* by Norman Greenbaum. Have students:
- identify phrase that uses notes in A major pentachord.
 - identify notes outside pentachord.
 - identify form of song (Intro-A-B).
- Option: Challenge students to play bass part with song (I, IV, V – A, D, E).
- B. Note Monitor Play Song *Little Star* by The Elegants. Encourage students to:
- sing along.
 - play along. Speakers Off
- Speakers On Lesson Completed

4. Play - Scotland the Brave: Parts 1 & 2 (Song 32)

- A. Split – Treble Play Student Part 1 *Scotland the Brave*. Have partners:
- identify rhythm patterns.
 - discuss the pentachord used, melodic direction, note names and fingering.
 - practice Part 1. Speakers Off
- B. Split - Bass Play Student Part 1 Have students:
- analyze Part 2.
 - identify part as a “drone”.
 - sight read Part 2 with song.
- C. Challenge students to:
- take turns playing both Parts 1 & 2 together. Normal Mode

Play Song

Split - Reset Speakers On Lesson Completed

5. Synthesis: Improvise – Melody & Drone in A major

- A. Speakers Off Normal Mode Have partners:
- take turns playing drone or improvising a melody in A major.
 - record and/or perform for class.

Split Mode Synthesis Completed

R. Review

- A. Note Monitor Create melodies using a) only notes in A major OR b) some notes in A major and some accidentals. Have students:
- practice entering “black” = all notes A major, or “white” = some notes A major, some accidentals.

- B. Create drones using a) only notes in A major OR b) some notes in A major and some accidentals. Have students:

- practice entering “black” = all notes A major, or “white” = some notes A major, some accidentals.

Review Completed

Opus 28

Music Reading - F Major

Concept:	Student Outcomes:
F MAJOR TONALITY - Pitch/Melody: Pitches may be grouped to form a set, e.g., pentachord, scale, mode, tone row. A set of pitches may or may not have a tonal center.	Read, play and notate the F major pentachord. Identify “home tone” of F major tonality. Read music using notes in F major pentachord. Transpose A major melody to F major.

Vocabulary/Keyboard:	Symbols:
F major pentachord, home tone or tonal center, accompaniment, transpose	F major pentachord on grand staff
Assessment (Quiz 29) - Students will enter various notes of the F major pentachord, and listen to melodies to determine if patterns were played correctly.	
Repertoire: <i>America, Joy by Sachdev, Sweetly Sings the Donkey</i>	
National Standards: 1. NS 2,5 2. NS 5,6 3. NS 1,2 4. NS 3,6,9 S. NS 4,5 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Read & Play - F Major (Chart 18)

- A. **Chart 18** Using Chart 18, encourage students to:
- identify note names used in treble and bass clefs.
 - play exercise in treble clef (right hand).
 - sing home tone.

- B. Repeat above activity with left hand.

Lesson Completed

2. Notate - Melodies using F Major (Worksheet 11)

- A. Play the notes of the F major pentachord in ascending order (treble or bass clef). Have students:
- identify note names and register.
 - play/sing ascending pattern.
- B. Play several melodic patterns that repeat ascending pattern above, but add an extra note from F major pentachord at the end. Direct students to:
- play each pattern.
 - identify additional note (melodic dictation).
- C. **Worksheet 11** Play ascending pentachord again. Encourage class to:
- write notes on the appropriate staff of Worksheet 11 using correct rhythm values.
 - write time signature.
- Repeat process for new treble and bass clef patterns. Have students

- play each melodic pattern written on Worksheet 11.

Lesson Completed

3. Play & Sing - America: Part 2 (Song 33)

- A. Have students:
- identify/locate notes of the F major pentachord in Part 2.
 - practice Part 2. **Speakers Off**
- B. **Speakers On** **Play Melody** *America*. Ask students to:
- play Part 2 with melody.

NOTE: Encourage students to sing melody as they play Part 2.

Play Song

Lesson Completed

4. Listen & Improvise – F major

- A. **Ensemble Mode** **Speakers Off** Have partners:
- take turns, one playing home tone F in repeated whole notes, the other improvising melodic phrases using notes of F major pentachord. (Optional. Pieces can be recorded for playback later.)
- NOTE: Encourage students to end improvisations on home tone.
- B. **Speakers On** **Play Song** *Joy* by G.S. Sachdev (the instrument is the low-pitched Indian bamboo flute, called the "bansuri"). Ask students to:
- play home tone.
- C. **Speakers Off** **Seashore – Right** **Pan Flute – Left** Have students:
- decide which voice is “home-tone” and which voice is “sound-effect”.
 - play “home-tone” and “sound-effect” with excerpt. **Play Song**
- NOTE: Play home tone in whole note pattern.

Split Mode **Lesson Completed**

5. Synthesis: Transpose - Sweetly Sings the Donkey (Parts 1 & 3) from A major to F major (Song 31/Worksheet 11)

- A. **Worksheet 11** Have students:
- review Parts 1 & 3 of *Sweetly Sings the Donkey*.
 - identify Part 1 as melody.
 - transpose (by ear) to F major.
 - decide if transposition is higher or lower (lower).
 - write notes with correct rhythm values on treble clef of Worksheet 11.
- B. Repeat process for Part 3 (bass clef on Worksheet 11).

Synthesis Completed

R. Review

- A. **Note Monitor** Ask students to:
- practice entering the five ascending notes of the F major pentachord.
- B. Write a four measure melody with notes in F major pentachord on overhead. Play melody correctly or incorrectly. Have students:
- practice entering “black” = played correctly, or “white” = not played correctly.
- Repeat with other melodies. (NOTE: You can use quiz overhead as review for this Opus.)

Review Completed

Opus 29

Minor Tonality

Concept:	Student Outcomes:
MINOR TONALITY: Pitch/Melody – Pitches may be grouped to form a set, e.g., pentachord, scale, mode, tone row. A set of pitches may or may not have a tonal center.	Play, read minor melodic patterns. Transpose major song to minor. Recognize minor & major tonalities.

Vocabulary/Keyboard:	Symbols:
- D minor pentachord, whole step, half-step, major, minor, home tone or tonal center	D minor pentachord on grand staff
Assessment (Quiz 32) - Students will play minor pentachords, and listen to chords/songs to determine whether they are major or minor. Repertoire: <i>Oh, How Lovely is the Evening (a & b), Frère Jacques, Lonesome Traveler, Funeral March, Dark Eyes, Oh Hannukah, We Wish You A Merry Christmas, Water Come A Me Eye, Whistle While You Work, Prelude in C minor Opus 20 by Chopin, How Dare You</i>	
National Standards: 1. NS 2,5 2. NS 2 3. NS 1,2 4. NS 2,6 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play & Identify - D minor (Charts 14 & 19)

- A. **Chart 14** Ask students to:
- play bass clef of Chart 14 (left hand).
 - play Chart 14 with rhythm. **Play Rhythm**
 - sing home tone.
 - review pattern of whole and half-steps used in the D major pentachord (whole-whole-half-whole).
- B. **Chart 19** Play D Minor Tonality on Chart 19. Have students:
- place left hands on D major pentachord, then lower third finger one half-step to F-natural to form minor pentachord.
 - play Chart 19 with rhythm. **Play Rhythm**
 - sing home tone and compare to major home tone.
 - identify pattern of whole and half-steps which form minor pentachord (whole-half-whole-whole).
- Lesson Completed**

2. Play - Melodic patterns with D Minor pentachord

- A. Play two-measure melodic patterns in D minor. Direct students to:

- imitate each pattern.
- B. **Speakers Off Ensemble Mode** Let partners:
- take turns playing melodic patterns in D minor for the other to imitate.
 - play two-measure melodic patterns for class. **Speakers On**
- Split Mode Lesson Completed**

3. Sing & Play - Oh, How Lovely is the Evening (a & b): Part 2 (Songs 34 & 35)

- A. **Play Melody** *Oh, How Lovely* (a). Have students:
- play melody with song. **Play Song**
- B. **Play Melody** *Oh, How Lovely* (b). Have students:
- discuss difference in tonality (major to minor).
 - play melody with song. **Play Song**
- C. Option: Play student parts of both songs.
- Lesson Completed**

4. Listen& Identify – Minor and major

- A. Play the following songs. Have students:
- discuss and determine whether they are minor or major.
- Play Song** *Dark Eyes*
Play Song *De Colores*
Play Song *Funeral March*
Play Song *Oh Hannukah*
Play Song *Pi M'Chinanga*
Play Song *We Wish You A Merry Christmas*
Play Song *Water Come A Me Eye*
- B. Have students:
- define tonality (minor and major).
 - describe the different "moods" of the two tonalities.
- C. **Play Song** *Prelude In C Minor, Opus 28, No. 20* by Frederic Chopin. Have students:
- describe mood of excerpt.
- D. **Play Song** *How Dare You* by Basia. Direct students to:
- create C minor pentachord starting on C (whole-half-whole-whole).
 - play along with excerpt:
 Section A: C-D-E flat-F-G-rest-rest-rest C-D-E flat-F-G-rest-rest-rest
 C-D-E flat -F-G-rest-rest-rest
 C-D-E flat -F-G-rest-rest-rest
 Section B: C-C-C-C-D-D-D-D- E flat - E flat - E flat - E flat - F-F-F-F-G-G-G-G-G-G-G

- E. Ask students to:
- compare the moods of these two excerpts.
- Lesson Completed**

S. Synthesis: Transpose Frère Jacques from major to minor tonality (Song 20)

- A. **Split - Treble** Have students:
- play Part 2 of *Frère Jacques*.
 - review G major pentachord and whole/half steps.
 - discuss which note needs to change to become G minor (B-Bb – lowered 3rd).
 - play Part 2 in minor tonality.
- B. **Split - Bass** Repeat with Part 3. Discuss how interval of 5th does not define tonality. Have students:
- play Part 3 with interval of 3rd beginning on G (major tonality, G-B).
 - play Part 3 with interval of 3rd beginning on G (minor tonality, G-Bb).
- C. **Normal Mode** Play Parts 2 and 3 together in minor tonality.
- Split - Reset Synthesis Completed**

R. Review

- A. **Note Monitor** Have students:
- practice entering various major and corresponding (parallel) minor pentachords (C, G, D, A, F).
- B. Play various major and minor triads. Ask students to:
- identify triads as minor or major.
 - practice entering “black” = minor, “white” = major.

Review Completed

Opus 30
Major Scale and Diatonic Triads

Concept:	Student Outcomes:
MAJOR SCALE & DIATONIC TRIADS – Pitch/Melody: Pitches may be grouped to form a set, e.g., pentachord, scale, mode, tone row.	Recognize, play and read C major scale and diatonic triads. Compose with C major scale and diatonic triads.
Vocabulary/Keyboard:	Symbols:
- C major scale, diatonic triads, major, minor, diminished, scale, tetrachord, melodic contour or direction, home tone	C major scale on grand staff
Assessment (Quiz 36) – Students will enter various triads, then determine if triads heard are major, minor or diminished. Students will also enter a C major scale, then listen to scale patterns to determine if pattern is major scale or not major scale.	
Repertoire: Chumbara, Pianists from Carnival of the Animals, Somewhere Out There, The Banana Boat Song	
National Standards: 1. NS 2,5 2. NS 2,5 3. NS 1,2 4. NS 2 5. NS 6 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play - C major pentachord and C major scale (Chart 20)

- A. **Speakers Off** **Ensemble Mode** Play patterns using notes in C major pentachord. Let students:
- imitate patterns.
 - play C major pentachord patterns for partners to imitate.
- B. Repeat activity using notes in C major scale. Have students:
- discuss what notes are added.
 - decide how to play new eight note scale (introduce “tetrachord” and suggested fingerings).
- C. **Speakers On** **Chart 20** Introduce term “major scale”. Have students:
- play each note in ascending order, beginning on middle C.
 - identify whole and half-steps.
 - discuss “formula” for creating a major scale. (W-W-h-W-W-W-h)
 - repeat in descending order and identify each whole and half-step.
 - create other major scales starting on new home tones (i.e. G, D, A, F).

Split Mode **Lesson Completed**

2. Read and Play - Melodies with C Major scale (Chart 20)

- A. **Chart 20** Play Example 1 (treble clef) on Chart 20. Have students:
- identify note names.
 - determine fingerings.
 - play Example 1.
- B. Continue with Example 2 (bass clef). Encourage students to:

- describe melodic direction or contour.
 - sing home tone.
- Option: Have class play Examples 1 & 2 together.

C. Let class:

- create new C major melodies for examples 3 and 4 on chart.
- play new melodies.

- D. **Speakers Off** Improvise melody using the C major scale. Encourage students to:
- improvise several melodies using C major scale.
 - perform favorite improvisations for class. **Speakers On**
- Lesson Completed**

3. Play & Sing - Chumbara: Parts 1 and Melody (Song 35)

- A. **Play Song** *Chumbara*. Encourage students to:
- sing note names of melody.
 - sing lyrics.
 - locate and sing home tone in melody.
- B. **Play Student Part 1** Have students:
- identify names of notes and repeated melodic patterns.
 - determine if Part 1 uses C major pentachord or C major scale.
 - play Part 1. **Split - Treble**
- C. **Split - Reset** **Play Melody** Continue with melody by having students:
- locate the descending C major scale and the octaves.
 - practice melody. **Speakers Off**
 - play melody with song. **Speakers On** **Play Song**
- Lesson Completed**

4. Play - Chumbara: Part 2 (Song 36/Chart 21)

- A. **Chart 21** **Play Student Part 2** *Chumbara*. With Chart 21 (Chumbara) have students:
- identify direction of Part 2.
 - locate notes of C major scale “hidden” in Part 2.
 - play each triad with class (introduce term 'diatonic triads').
 - identify triads as major or minor.
- NOTE: Tell students that chord built on B of scale is a *diminished* triad. The numerals on the chart identify which note of scale is root of chord.
- B. **Speakers Off** Have students:
- practice Part 2.
 - play Part 2 with song. **Speakers On** **Play Song**
- Lesson Completed**

5. Listen – Major Scales & Diatonic Triads

- A. Have students:
- review tetrachords (four-note patterns) that build C major scale.
 - discuss how the two tetrachords are the same (exact pattern of whole step, whole step, half-step).
 - build major scales in several keys, using both hands.
- B. **Play Song** *Pianists* from Carnival of the Animals by Saints Saens. Have students:
- identify use of steps, pentachord then two octave major scales (C, C#, etc.)
- C. **Play Song** *Banana Boat Song*. Have students:
- identify diatonic triad accompaniment in A section.
 - play descending C diatonic triads with song. (C-Bdim-Am-G-F-Em-Dm-C)
- Option: Have students play percussion during B section. Then return to diatonic triads in A section.
- Kbd Perc On** **Kbd Perc Off**

- D. **Play Song** *Somewhere Out There* played by Steel Bands of Trinidad and Tobago. Have students:
- play with excerpt. **Speakers Off**
- Speakers On** **Lesson Completed**

S. Synthesis - Compose using diatonic triads & styles

- A. **Fingered Accomp.** **Speakers Off** Play a progression of C diatonic triads with a style (i.e. Ballad).
- Have partners:
- experiment with triads and styles.
 - create accompaniment/song.
 - record/play for class. **Speakers On**
- Option: Have students improvise melody over diatonic accompaniment.
- Split Mode** **Synthesis Completed**

R. Review (Charts 20 & 21)

- A. **Chart 20** **Note Monitor** Have students:
- practice entering C major scale from Chart 20.
- B. Play different scale examples, some major, some not major. Have students:
- practice entering “black” = major scale, “white” = not major scale.
- C. Play major or minor triads. Ask students to:
- identify triads.
 - practice entering “black” = major, “white” = minor.
- D. **Chart 21** Play each triad from Chart 21 and ask students to:
- decide whether it is major, minor, or diminished.
 - practice entering “black” = major, “white” = minor, “both” = diminished.
- Review Completed**

opuses 31-40

Opus Content

- 1. Opus 1-10
- 2. Opus 11-20
- 3. Opus 21-30
- 4. Opus 31-40
- 5. Preludes

Opus 31 Music Reading – Bb Major/G Minor

Concept:	Student Outcomes:
Bb Major/G Minor TONALITY - Pitch/Melody – Pitches may be grouped to form a set, e.g., pentachord, scale, mode, tone row. A set of pitches may or may not have a tonal center.	Read, play and notate the Bb Major/G Minor pentachord. Identify “home tone” of Bb Major/G minor tonality. Create musical phrases using notes in Bb Major/G minor pentachord.
Vocabulary/Keyboard:	Symbols:
- Bb Major/G Minor pentachord, home tone or tonal center, half-step, whole step, sharp, flat, natural, phrase, parallel/relative minor	natural, grand staff (w/Bb Major/G Minor pent.)
Assessment (Quiz 24) – Students will enter various notes of the Bb Major/G Minor pentachord, listen to melodies and determine whether or not melodies/songs are in Bb Major/G Minor tonality, then determine if songs are parallel or relative minor.	
Repertoire: Feed the Birds, Catch a Falling Star, Bach Prelude #12 in Bb, Bach Fugue in G minor	
National Standards: 1. NS 2,5 2. NS 1,2,5 3. NS 1,2 4. NS 6 S. NS 4 R. NS 6	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Read & Play - Bb Major & G Minor (Chart 22)
- A. Chart 22 Ask students to:
- place right hands on keys as shown on Chart 22 for Bb Major.
 - identify notes used in Bb major pentachord.
 - identify Bb & Eb in key signature.
 -

- identify half and whole step pattern in pentachord (whole-whole-half-whole).
 - compare to other major pentachords.
- B. Play several two-measure melodic patterns using notes of the Bb major pentachord. Have partners:
- imitate each pattern.
 - play patterns for each other to imitate. **Ensemble Mode** **Speakers Off**
- C. **Chart 22 Speakers On** Ask students to:
- place right hands on keys as shown on Chart 22 for G minor.
 - identify notes used in G minor pentachord.
 - identify Bb & Eb in key signature.
 - identify half and whole step pattern in minor pentachord (whole-half-whole-whole).
 - compare to other minor pentachords.
 - compare to G Major pentachord.
- D. Discuss terms “relative” major/minor and “parallel” major/minor.
- E. Play several two-measure melodic patterns using notes of the G minor pentachord. Have partners:
- imitate each pattern.
 - play patterns for each other to imitate. **Speakers Off**
- Split Mode** **Speakers On** **Lesson Completed**

2. Sing, Read & Play – Feed the Birds: Parts 1 & 2 (Song 37)

- A. **Play Song** *Feed the Birds* Encourage students to:
- identify when tonality changes from Bb Major to G minor (relative minor), then back to Bb major.
 - identify aspects of notation that determine Bb Major vs. G Minor (i.e. F#, chord symbols)
- B. **Normal Mode Play Student Part 1** Have students:
- identify note names and accidental (e natural).
 - take turns practicing Part 1. **Speakers Off**
 - play Part 1 with melody. **Play Melody** **Speakers On**
- C. **Split - Bass** Continue with Part 2. Have students:
- practice as blocked chords. **Speakers Off**
 - practice as written (broken chords).
 - practice Part 2 with song. **Play Song**
 - play Part 2 with song. **Speakers On** **Play Song**
- D. **Normal Mode** Divide students between Parts 1 and 2 to perform with melody. **Play Melody**
Option: Have students play Parts 1 and 2 at same time.
Lesson Completed

3. Sing, Read & Play – Catch a Falling Star: Parts 1, 2 & 3 (Song 38)

- A. **Play Student Part 1** *Catch a Falling Star*. Sing melody. Have students:
- sing melody.
 - identify melody as using notes in Bb major.
 - discover accidentals.
 - practice Part 1. **Speakers Off**
 - play Part 1 with song. **Speakers On** **Play Song**
- B. **Play Student Part 2** Have students:
- identify similarities and differences between Parts 1 and 2.
 - label Part 2, section A as “canon”.
 - label Part 2, section B as “parallel thirds”.
 - practice Part 2. **Speakers Off**
 - play Parts 1 & 2 with song. **Speakers On** **Play Song**
- C. Repeat activity for Part 3. **Play Student Part 3**
- D. Have students:
- perform as an ensemble. (Option: Add rhythm ostinati)

Lesson Completed

4. Listen & Identify – Bb Major and G Minor

- A. **Play Song** *Prelude #12 in Bb* by Johann Sebastian Bach. Direct students to:
- play and hold “Bb”. throughout entire excerpt. **Synth – Left** **Synth – Right**
 - discuss where Bb “fits” and does not “fit”.
- Option: Have students play Bb only where they think it “fits”.
- B. **Play Song** *Fugue in G minor* by Johann Sebastian Bach. Direct students to:
- play and hold “Bb”. throughout entire excerpt.
 - play and hold “G”. throughout entire excerpt.
 - discuss what was heard.
 - discuss where G “fits” and does not “fit”.

Lesson Completed

5. Syntheses: Read, Notate & Play – Bb Major & G Minor (Worksheet 14)

- A. **Worksheet 14** **Split - Treble** Have students:
- play Worksheet 14, example 1.
 - determine key signature (Bb major or G minor).
 - transpose example 1 to G minor.
 - play new example.
- continue transposing Examples 2 & 3. (For Example 3 - **Split – Bass**)
- Note: Some transpositions indicate relative or parallel major/minor, and one indicates student’s choice.
- Split – Reset** **Synthesis Completed**

R. Review

- A. **Note Monitor** Ask students to:
- practice entering various notes in Bb Major or G minor.
- B. Create two melodies that are either relative or parallel major/minor. Have students:
- practice entering “black” = relative, “white” = parallel.
- Review Completed**

Opus 32

Single/Fingered Accompaniment & Leadsheet

Concept:	Student Outcomes:
SINGLE/FINGERED ACCOMP. & LEADSHEET – Harmony: A melody may be accompanied by single pitches, intervals or chords.	Identify, read & write chord symbols. Play leadsheets using chord symbols to create accompaniments.

Vocabulary/Keyboard:	Symbols:
- single and fingered accompaniments, chord, triad, leadsheet, chord symbol	Chord Symbols
Assessment (Quiz 33) –Students will determine if a single note or chord is played, if melody and harmony “fit”, if overhead harmonies are played correctly and play pattern of chords heard in song examples.	
Repertoire: <i>Oh, How Lovely is the Evening, Skip to My Lou, Step In Time, On Green Dolphin Street, True Colors</i>	
National Standards: 1. NS 2. NS 3. NS 4. NS 5. NS S. NS R. NS	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Sing & Play - Oh, How Lovely Is the Evening (a): Melody & Part 1 (Song 34)

- A. **Play Song** *Oh, How Lovely Is the Evening*. Have students:
- review song in major tonality by singing song and playing melody or Part 1.
- Lesson Completed

2. Play - Oh, How Lovely Is the Evening (a): Part 3 as written, & as Single Accomp. (Song 34)

- A. Play notes of Part 3. Have students:
- identify note names and rhythms.
 - play Part 3 with class and melody. **Split - Bass** **Play Melody**
- B. Play first note of Part 3 as single note, then play same note using Single Accomp. Ask students to:
- describe each sound (one sound/many sounds). NOTE: Introduce term 'chord' and define.
 - listen to other examples and indicate if single note or chord (triad).
- C. **Single Accomp** Have students:
- locate Single Accomp. button and word “ACCOMPANIMENT” on keyboard (near percussion icons).take turns playing several Single Accomp. chords within ACCOMPANIMENT range.
- D. Have each student:
- take turns playing Part 3 using Single Accomp.
 - play Single Accomp. of Part 3 with melody while singing melody. **Play Melody**
 - play Part 3 using Single Accomp. with melody (hands together).
- Split - Reset** **Lesson Completed**

3. Sing & Play - Skip to My Lou: Part 3 – Single Accomp. (Song 39)

- A. **Split - Bass** **Play Melody** *Skip To My Lou*. Sing. Encourage students to:
- sing with melody while playing Part 3.

- B. **Single accomp.** Ask students to:
- sing melody while playing Part 3 in Single Accomp.mode.
 - discuss the two accompaniments.

Split – Reset **Lesson Completed**

4. Play - Skip to My Lou: Fingered Accomp. (Song 39)

- A. Show students how single note “F” in Single Accomp. actually played three notes F,A,C.. Have students:
- play Single Accomp. “F” **Single Accomp.**
 - play triad F,A,C. **Fingered Accomp.**
- Repeat activitywith other major triads (C-E-G, G-B-D, Bb-D-F, etc.)
- B. Introduce Leadsheet for *Skip to My Lou*. (Leadsheet: piece of music represented by melody and chord symbols.) Using leadsheet, encourage students to:
- play chord accompaniments for *Skip to my Lou - Leadsheet* with Single Accomp, **Single Accomp.** then Fingered Accomp. **Fingered Accomp.**
- Note: Measures without chord symbol should repeat the chord from previous measure.
- Split - Reset** **Lesson Completed**

5. Listen - Accompaniments

- A. With students:
- discuss ways of creating accompaniments from leadsheets (keyboards play different chord accomps., guitars can strum chords, etc.)
- B. **Play Song** *On Green Dolphin Street*, performed by Miles Davis. With students:
- discuss that many jazz compositions exist only in leadsheet form. The pianist, bass player and drummer often create their parts from chord symbols on a leadsheet. In doing so, they are performing similar functions to the Single Accomp. and style features of student keyboard.
- C. **Play Song** *True Colors* by Cyndi Lauper. Tell students that just as with jazz compositions, many popular songs begin as leadsheets. In this example, the pianist is creating a part that follows melody.
- Lesson Completed

S. Synthesis: Create Single & Fingered Accomps - Kum Ba Yah (leadsheet): (Song 40)

- A. **Play Song** *Kum Ba Yah*. Have students:
- sing melody, then identify notes used in melody.
 - play melody with song. **Play Song**
- B. Have students:
- identify chord symbols from leadsheet.
 - practice chords in Single Accomp. **Single Accomp.**
 - play with melody. **Play Melody**
 - practice chords in Fingered Accomp. (C, F, G major triads/block chords).** **Fingered Accomp.**
 - play with melody. **Play Melody**
- C. Demonstrate different ways to change accompaniment: rhythm, broken triads, inversions. Encourage students to:
- vary accompaniment by trying some of these methods.
 - record and/or share with class singing melody.
- D. **Single Accomp.** **Fingered Accomp.** Repeat above activity, using style accompaniments. Demonstrate Single Accomp. using different styles. Have students:
- practice playing leadsheet chords from *Kum Ba Yah* using various styles.
 - play with new style as class sings.
- Repeat activity with fingered chords.
- Split - Reset** **Synthesis Completed**

R. Review

- A. **Note Monitor** Play *Kum Ba Yah* with Single Accomp. correctly or incorrectly. Ask students to:
- read leadsheet chords and decide whether correct chords were played.
 - practice entering “black” = chords were correct, “white” = chords were incorrect.
- B. Play simple melodies and chord accompaniments using D and G chords (four chords in progression, i.e. D,G,D,D). Ask students to:
- practice entering progression (D,G,D,D) as phrase entry.
- Repeat with different progressions. **Review Completed**

Opus 33
Chord Progressions - Major

Concept:	Student Outcomes:
CHORD PROGRESSIONS and MAJOR TRIADS – Harmony: Harmony may be created by patterns of single pitches, intervals or chords.	Recognize and play standard major chord progressions.
Vocabulary/Keyboard:	Symbols:
- triad, chord, chord progression, major triad	I, IV, V
Assessment (Quiz 37) – Students will enter various triads, then enter last notes of triad patterns. Then students will hear chord progressions and match to examples on quiz overhead	
Repertoire: <i>Skip to My Lou, Kum Ba Yah, Louie Louie, The Lion Sleeps Tonight, Twist and Shout,</i>	
National Standards: 1. NS 2. NS 3. NS 4. NS 5. NS S. NS R. NS	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Read & Play - Diatonic Triads (Charts 21 & 23)

- A. **Chart 21** Ask students to:
- play diatonic triads in bass clef.
 - locate major triads from pattern.
 - discover the scale steps for major triads (I, IV, V).
- B. **Chart 23** Introduce terms 'root, third and fifth' to identify chord tones of triad. Ask students to:
- sing "root, third, fifth."
 - practice exercise. **Speakers Off**
 - play exercise with class. **Speakers On**
- C. Have students:
- play exercises in F major and G major. **Split – Treble** **Split – Bass**
 - compare exercises and chords.
- D. **Chart 23** Have students:
- identify I, IV, V in the key of F major.
 - identify I, IV, V in the key of G major.
 - identify I, IV, V in other major keys.
- Split - Reset** **Lesson Completed**

2. Listen & Play - Chord progressions

- A. In the key of C major, play I-IV-V-I progression (Ballad Style-Main). Help students:
- identify progression.
 - imitate progression.
- B. Play other progressions (i.e. I-IV-I-V-I) in several major keys. Have students:
- imitate progressions.

Lesson Completed

3. Listen & Play – Chord Progressions

- A. **Play Song** *Twist and Shout*. Help students:
- identify the three progressions in this excerpt (Section A: I-IV-V-IV, Section B: V, Section C: I-IV-V-V).
 - play with excerpt using “roots” or chords. (Note: Key of D major) **Speakers Off**
- B. **Play Song** *Louie, Louie*. Have students:
- identify progression used in excerpt (Bb Major: I-IV-V-IV).
 - Option: Play with excerpt.
- C. **Play Song** *The Lion Sleeps Tonight*. Encourage students to:
- determine chord progression heard after intro (F Major: I-IV-I-V).
 - Option: Play with excerpt.

Lesson Completed

4. Sing & Play - Kum Ba Yah: Chord Progression (Song 40)

- A. **Play Song** *Kum Ba Yah*. Have students:
- identify triads used in Verse 1 (D, G, and A).
 - Option: You may wish to introduce V7 chord.
 - play triads with Verse 1 of song. **Play Song**
 - label triads as I, IV or V.
- Note: Encourage students to use correct left hand position/fingerings for triads (fingers 5-3-1).
- B. Have students:
- continue with remaining verses.

Lesson Completed

5. Synthesis: Improvise & Compose Chord Progressions

- A. Have students:
- choose a major key.
 - create chord progression using I, IV, V.
 - practice progression.
- B. **Fingered Accomp** **Ballad** Have students:
- take turns practicing newly created progression with MAIN.
 - add INTRO (I) and ENDING (I) to progression.
 - record composition (use ACCOMP RECORD).
- Note: Students may work together with one taking the role of performer, the other the role of recording engineer.

Split Mode Synthesis Completed

R. Review

- A. **Note Monitor** Ask students to:
- practice entering various major triads.
- B. **Silent Keyboards** Create and play a four chord progression using C, F and G. Ask students to:
- practice entering progression by using single notes C, F and G.
- C. Using I, IV and V, write three different progressions. Play one of them and have students:
- practice entering “A” = Choice 1, “B” = Choice 2, and “C” = Choice 3.

Sound On Keyboards

- D. Repeat review using I, IV, V in the keys of D major and G major.

Review Completed

Opus 34 Chord Progressions - Minor

Concept:	Student Outcomes:
CHORD PROGRESSIONS/MINOR – Harmony: Harmony may be created by patterns of single pitches, intervals or chords.	Recognize and play standard minor chord progressions.

Vocabulary/Keyboard:	Symbols:
- triad, chord, chord progression, minor triad	Leadsheet chord symbols
Assessment (Quiz 38) –Students will enter various minor triads, then listen to triads and determine whether they are major or minor.	
Repertoire: <i>Joshua Fit the Battle, Black is the Color, When Johnny Comes Marching Home, Treat, Scarborough Fair</i>	
National Standards: 1. NS 2. NS 3. NS 4. NS 5. NS S. NS R. NS	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Play & Identify - Minor Triads (Chart 24)

- A. **Chart 24** **Split – Treble** **Split – Bass** With Chart 24, C Minor Example, ask students to:
- identify and sing "root, third, fifth" of first measure.
 - compare third of C major triad to third of C minor triad.
 - practice exercise. **Speakers Off**
 - play exercise. **Speakers On**
- B. Have students:
- play exercises in F minor and G minor.
 - compare exercises and chords.
 - label triads as i, iv, v.
 - play examples.

Lesson Completed

2. Read & Play - Leadsheet Minor (Chart 25)

- A. **Chart 25** Play Example 1, melody. Have students:
- identify leadsheet symbols.
 - play chords with melody. (Note: Teacher plays melody, students play chords.)
 - Option: Play both melody and chords.
- Repeat with other examples on Chart 25.
- B. Using Chart 25, have students:
- label chords for each example (i.e. i, iv, v, i).

Lesson Completed

3. Play - Joshua Fit The Battle: Minor chord symbols (Song 41)

- A. **Play Song** *Joshua Fit The Battle*. **Speakers Off** Have students:
- identify chord symbols (Cm, Fm, Gm).
 - compare notes in keyboard part to leadsheet chord symbols.
 - practice playing chord symbols as blocked triads.
 - play triads with song **Speakers On**
- OPTION: Encourage students to play written keyboard accompaniment.
- B. Have students:
- **suggest other ways chord symbols could be realized (i.e. arpeggios).**
 - **create a new keyboard accompaniment.** **Speakers Off**
 - **play with melody.** **Speakers On** **Play Melody**
- Lesson Completed**

4. Listen - Major and Minor Triads

- A. **Play Song** *Black Is The Color Of My True Love's Hair*. It uses Cm, Fm and Gm triads:... Have students:
- discover key of excerpt (C minor). **Speakers Off**
 - identify order of chords using i, iv, v. (-i, v, i, iv, v, i, iv, i, iv, i, v, i).
 - play each chord with excerpt.
- B. **Play Song** *Treat* performed by Santana. Have students:
- identify minor triad as G.
 - identify major triad as C.
 - play triads with song.
- Lesson Completed**

S. Synthesis: Play - Scarborough Fair (major & minor triads) (Song 42)

- A. **Play Song** *Scarborough Fair*. Ask students to:
- locate and play D minor and C major triads.
 - play chords with melody. **Play Melody**
- B. Have students:
- practice creating new accompaniment pattern (i.e. broken chord, different rhythm, etc.) based on chord symbols.
 - play with melody. **Play Melody**
- Synthesis Completed**

R. Review

- A. Have students:
- practice entering various minor triads.
- B. Play major or minor triads. Have students:
- practice entering “black” = major, “white” = minor.
- C. Play various progressions of major and minor triads. Have students:
- describe progression in terms of major and minor (i.e. **m, m, M, m**).
 - describe progression in terms of roman numerals (i.e. **i-ii-V-i**).
- Review Completed**

Opus 35
12 Bar Blues

Concept:	Student Outcomes:
CHORD PROGRESSIONS – Harmony: Harmony may be created by patterns of single pitches, intervals or chords.	Recognize and play standard chord progressions (i.e. 12 bar blues)
Vocabulary/Keyboard:	Symbols:
- tria, chord, chord progression, 12 bar blues	Leadsheet chord symbols
Assessment (Quiz 38) –Students will listen to various chord progressions and determine what they heard.	
Repertoire: <i>At The Hop, Lollipop, Bongo Beep, Whole Lotta Shakin’ Goin’ On, Little Star</i>	
National Standards: 1. NS 2. NS 3. NS 4. NS 5. NS S. NS R. NS	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen – 12 Bar Blues

- A. Point out that 12 bar blues progressions have been used in hundreds of jazz, blues and rock compositions. Write the 12-bar blues progression on overhead (I-I-I-I-IV-IV-I-I-V7-IV-I-I) **Play Song** *Bongo Beep* by the Dirty Dozen Brass Band. Have students:
- follow progression with excerpt.
 - determine how many times progression was played.
 - describe each “section”.(A = Tuba & Drums, B = Add Trumpet and Sax, C = Add Cowbell, D = Saxophone Improvisation with fade.)
- B. **Play Song** *Whole Lotta Shakin’ Goin’ On* by Jerry Lee Lewis. Have students:
- describe excerpt in terms of 12 Bar Blues (4 bar intro with one time through.
- C. **Play Song** *The Thrill is Gone*. Encourage students to:
- describe in terms of 12 Bar Blues.
- Note: This is a modified 12 bar blues as minor chords are used.
- Lesson Completed**

2. Read & Play – At The Hop (Song 43)

- A. **Play Song** *At The Hop*. Have students:
- describe in terms of 12 bar blues.
- B. **Split – Bass** Have students:
- locate G7 chord symbol on leadsheet.
 - build a G7 chord one note at a time (1st-3rd-5th-7th).
 - practice leadsheet chords. **Speakers Off**
- Note: The only 7th chord is G7.
- play chords with song. **Speakers On** **Play Song**
- C. Have students:
- build a C7 chord one note at a time (1st-3rd-5th-7th).

Opus 36
Variations

- build an F7 chord.
 - compare bass accompaniment to leadsheet symbols.
 - discover where bass accompaniment uses added 7th.
 - practice bass accompaniment. **Speakers Off**
 - play bass accompaniment with melody. **Speakers On** **Play Melody**
- Split – Reset** **Lesson Completed**

3. Listen & Play – Lollipop (I-vi-IV-V7) Chord Progression (Song 44)

- A. Explain that other “standard” chord progressions. Write I-vi-IV-V7 on overhead. **Play Song** *Little Star* by The Elegants. Have students:
- follow progression with excerpt.
 - determine how many times progression was played.
 - Option: In key of A major, play progression with song. **Speakers Off**
- B. **Play Song** *Lollipop*. Have students:
- locate I-vi-IV-V7 chords in C major.
 - practice chord progression.
 - play with song. **Speakers On**
- Lesson Completed**

S. Synthesis: Read & Play – Bass Riffs (Chart 26)

- A. **Chart 26** **Split – Bass** Have students:
- play Bass Riff 1.
 - transpose riff to F and G (IV & V chords).
 - practice riff in 12 bar blues progression. **Speakers Off**
 - play riff with melody. **Speakers On** **Play Melody** *At The Hop*
 - continue with Bass Riffs 2, 3 & 4 on Chart 26.
- B. Have students:
- play Bass Riff 5.
 - discover that riff follows I-vi-IV-V progression.
 - practice riff.
 - play riff with melody. **Play Melody** *Lollipop*
 - continue with Bass Riff 6 on Chart 26.
- Split – Reset** **Lesson Completed**

R. Review

- A. **Note Monitor** **Silent Keyboards** Write 12 bar blues and I-vi-IV-V7-I progressions on overhead. Play a progression. Have students:
- practice entering “A” = 12 bar blues progression, “B” = I-vi-IV-V-I progression, “C” = neither progression.
- Note: Make sure all examples played are 12 measures in length.
- Sound On Keyboards** **Review Completed**

Concept:	Student Outcomes:
VARIATIONS – Pitch/Melody: Melody may be changed, or varied as it is performed.	Recognize & play variations of a melody. Create melodic variations.

Vocabulary/Keyboard:	
- F major pentachord, variation, form, tie, same, similar, different, single accompaniment, fingered accompaniment	
Assessment (Quiz 34) – Variations: Students will hear a melody twice and determine whether the second was the same or a variation, then listen to a familiar melody and determine if the variation was melodic, rhythmic or both.	
Repertoire: <i>When the Saints Go Marching In, John Come Kiss Me Now Variations, Variations on The Carnival of Venice, Happy Birthday Variations, Skip To My Lou</i>	
National Standards: 1. NS 2. NS 3. NS 4. NS 5. NS S. NS R. NS	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities:

1. Listen - Variations

- A. Tell students that musicians love to “show off” their abilities by taking a familiar theme and making up variations. **Play Song** Excerpt from Leonid Hambro's *Happy Birthday Variations In Ludwig's Style*. Often, a talented performer with a good sense of humor will take a familiar melody and create imitative variations based on some other performer's or composer's style. Have students:
- identify techniques for creating variations (adding notes, register, rhythm, tonality, tempo).
 - discuss how much of a melody can be changed and still be recognizable.
- B. **Play Song** *Variations on The Carnival of Venice* by Jean-Baptiste Arban, played by Wynton Marsalis on cornet. The lyrical theme is followed by two variations. Encourage students to:
- identify what has changed and what has stayed the same for each variation.
 - discuss how theme and variations allow musicians to express themselves using an already familiar format or melody.
- C. **Play Song** *John Come Kiss Me Now* by William Byrd. This excerpt is performed on a harpsichord. Encourage students to:
- identify what has changed and what has stayed the same for each variation.
- D. **Play Song** *Fugue in C - Fuga Vulgaris* by Peter Schickele (P.D.Q. Bach). Have students:
- identify what has changed and what has stayed the same for each variation.
- Lesson Completed**

2. Read, Play & Listen - Ah Vous Dirais-Je Maman (Song 45)

- A. **Play Theme** Ask students to:
- identify as “theme”.

- practice theme. **Speakers Off**
 - play theme. **Speakers On**
- B. **Play Variation 1** Have students:
- identify what is similar to theme and what is different.
- C. **Play Variation 2** Have students:
- identify what is similar to theme and what is different.
 - compare to Variation 1.

Split Mode **Lesson Completed**

3. Create & Play - Variations of *Ah Vous Dirais-Je Maman*

- A. Play a variation of theme. Have students:
- identify element of music changed to create variation.
 - create a variation by changing any of the following: rhythm, melody, tonality, new key, articulation. **Speakers Off**
 - share variation with class. **Speakers On**

Lesson Completed

S. Synthesis: Analyze & Evaluate - Themes

- A. Discuss that some melodies have more potential than others to be the basis of a “Theme & Variations” composition. Have students:
- analyze each excerpt in terms of “Theme & Variations” potential.

Play Song *The Flight of the Bumblebee*

Play Song *Three Blind Mice*

Play Song *Haydn Symphony No. 94 – 2nd Mvt.*

Play Song *Klavierstück Opus 33A*

Play Song *Three Blind Mice*

Synthesis Completed

R. Review

- A. **Note Monitor** Play *America* melody. Vary melody and/or rhythm of first phrase.. Ask students to:
- listen to variation and decide what was changed.
 - practice entering “black” = melody, “white” = rhythm, “both” = melody and rhythm.
- B. Play *America* melody. Play again as variation, exactly the same, or entirely different melody. Have students:
- determine whether melody is same, different, or variation.
 - practice entering “black” = variation, “white” = same, “both” = different

Review Completed

Opus 37 Improvisation

Concept:	Student Outcomes:
MELODIC IMPROVISATION – Pitch/Melody: Melody may be created or changed as it is performed.	Improvise melodies with “blue note”. Improvise melodies with 12 bar blues progression.

Vocabulary/Keyboard:	
- C, F and G major triads, C major pentachord with a blue note, improvisation, 12-bar blues, chord progression, accidental	
Assessment (Quiz 39) – Students will listen to two melodies and determine how second one changed (melody, rhythm or both). Then students will listen to a melody and determine if a blue note is used or not.	
Repertoire: <i>Prelude No. 1 from “Three Preludes”, Caravan, My Bonnie Lass She Smelleth, At The Hop</i>	
National Standards:	State/Local Standards:
1. NS	1.
2. NS	2.
3. NS	3.
4. NS	4.
5. NS	5.
S. NS	S.
R. NS	R.

Sequence of Activities:

1. Listen – Blue Notes & Improvisation

- A. **Swing** Start a Swing Accomp. in Bb Major. Play Bb-C-Db, then Bb-C-D. Indicate “blue note” is lowered third. **Play Song** *Prelude No.1 from “Three Preludes”* by George Gershwin. Have students:
- indicate when a "blue note" is played.
- B. **Play Song** *Caravan* sung by New York Voices. In this performance, the singer is making everything up to go with chords in accompaniment. Point out that this kind of improvising is called "scat singing". Have students:
- discuss scat style.
 - discuss how improvisation is like a conversation (not a script).
- C. **Play Song** *My Bonnie Lass She Smelleth* by Peter Schickele (P.D.Q. Bach). Have students:
- discuss where the performance moves from composition to improvisation.
 - discuss what makes this excerpt humorous.

Lesson Completed

2. Identify & Play – Blue Notes (Chart 27)

- A. **Chart 27** Play Chart 27 Example 1 right hand. Have students:
- identify note names and accidentals.
 - identify “blue” note (Bb – lowered 7th).
 - practice example with bass riff. **Play Bass Riff 1** **Speakers Off**
 - play example with riff. **Speakers On**
 - continue with other bass riffs. **Play Bass Riff 2** **Play Bass Riff 3** **Play Bass Riff 4** NOTE: These riffs are also available as MIE Tunes (Chart 27 - #1, etc.) and can be "downloaded" to all

student keyboards for practice. Each riff is being sent to the "MELODY REC" track of key-boards.

Lesson Completed

3. Improvise - At The Hop (Song 43)

A. Play first phrase of melody. Play again, changing a few notes or changing rhythm. Ask students to:

- identify changes.
- imitate variation.

Repeat activity changing other aspects of melody.

Note: Introduce the term "improvise" (spontaneous creating, making something up as you go).

B. Split - Treble Speakers Off Play Accompaniment At The Hop. Allow partners to:

- practice improvising melody.
- play improvisations. Speakers On

Split - Reset Lesson Completed

S. Synthesis: Improvise – 12 Bar Blues Melody & Accompaniment

A. Fingered Accomp. Have students:

- create/record their own 12 bar blues accompaniment with 50's or Rock style (use ACCOMP REC).
- improvise melody with new accompaniment.
- record/play improvisation (use MELODY REC). Speakers On
- perform for class.

Split - Reset Lesson Completed

R. Review

A. Note Monitor Create a variation to melody of At The Hop by changing notes or rhythms. Ask students to:

- identify change(s).
- practice entering "black" = melody, "white" = rhythm, "both" = rhythm & melody.

B. Create a melody with or without blue notes. Have students:

- practice entering "black" = blue notes used, "white" = blue notes not used.

Review Completed

Opus 38 Modes & Sequence

Concept:	Student Outcomes:
MODES & SEQUENCE – Pitch/Melody & Harmony: Melodies and harmony may include notes diatonically, and may move sequentially.	

Vocabulary/Keyboard:	
- diatonic triads, diatonic scale, mode	
Assessment –	
Repertoire: Ah Vous Dirais-Je Maman à la Mode, Taste of Honey, How Dare You, Holst Second Suite in F, Scarborough Fair, Old Joe Clark, Fugue from "Chamber Music For Four B-Flat Clarinets", Rhapsody in Blue, Dueling Banjos, Do Re Mi, We Wish You A Merry Christmas, Come To The Sea	
National Standards:	State/Local Standards:
1. NS	1.
2. NS	2.
3. NS	3.
4. NS	4.
5. NS	5.
S. NS	S.
R. NS	R.

Sequence of Activities:

1. Listen, Analyze & Play – Ah Vous Dirais-Je Maman à la Mode (Song 46)

A. Play Version A Ah Vous Dirais-Je Maman à la Mode (A). Have students:

- identify key signature as C major.

B. Play Version B Ah Vous Dirais-Je Maman à la Mode (B). Have students:

- identify key signature as C major.
- identify first note of melody as second degree of C Major scale (D).
- discuss change in melody with new home tone.
- discuss how song sounds "minor", but has raised 6th.

Option: Introduce term "Dorian Mode".

C. Play Version C Ah Vous Dirais-Je Maman à la Mode (C). Have students:

- identify key signature as C major.
- identify first note of melody as fifth degree of C major scale (G).
- discuss change in melody with new home tone.
- discuss that song sounds "major", but has lowered 7th.

Option: Introduce term "Mixolydian Mode".

D. Normal Mode Encourage students to:

- take turns practicing versions.
- experiment playing in new modes (starting on E, F, A or B).
- discuss.

Note: Remind students to use all white keys – C major key signature.

Option: Introduce terms "Phrygian, Lydian, Aeolian and Locrian Modes". Note: Aeolian = Natural minor.

Split Mode Lesson Completed

2. Play - Scarborough Fair (Song 42)

A. **Play Accompaniment** *Scarborough Fair* without telling students name of song. Ask students to:

- identify song by accompaniment only.
- discuss how harmony can be as descriptive as melody.

Note: *Scarborough Fair* was last heard in Opus 34 Synthesis.

B. **Split – Treble** **Play Melody** *Scarborough Fair*. Ask students to:

- identify key signature as C major.
- identify first note of melody as second degree of C Major scale (D).
- identify melody as a mode (dorian).
- practice melody. **Speakers Off**
- play melody with accompaniment. **Speakers On** **Play Accompaniment**

Lesson Completed

3. Listen - Modes

A. Play the following excerpts. Have students:

- discuss in terms of major, minor and modal.

Play Song *Taste of Honey*

Play Song *How Dare You*

Play Song *Holst Second Suite in F (2nd Mvt.)*

Play Song *Holst Second Suite in F (3rd Mvt.)*

Play Song *Rhapsody in Blue*

Play Song *Fugue from “Chamber Music For Four B-Flat Clarinets “*

Play Song *Dueling Banjos*

Play Song *Old Joe Clark*

Lesson Completed

4. Identify & Play – Sequence (Songs 7, 26 & 47)

A. Play C-E-G-B. Have students:

- echo pattern.
- move pattern up a scale degree (D-F-A-C)
- move pattern up another scale degree (E-G-B-D).

B. Introduce term “sequence”. Play the following songs to demonstrate melodic sequence. Have students:

- identify where sequence occurs.
- describe length of sequence.

Play Song *Come To The Sea*

Play Song *We Wish You A Merry Christmas*

Play Song *Do Re Mi*

Lesson Completed

5. Synthesis: Create - Melodic Sequence (Chart 28)

A. **Chart 28** With Chart 28 encourage students to:

- practice left hand. **Speakers Off**
- describe left hand as series of diatonic 7th chords.
- practice right hand.
- play seven sequences of first measure.

- Option: Play both hands. **Speakers On**

B. Have students:

- suggest ways to vary right hand to create melodic interest.
- practice suggestions. **Speakers Off**
- play individual pieces. **Speakers On**

C. Have students:

- perform Chart 28 as a modal piece by starting on measure 2, and ending on measure 2 (dorian).

Synthesis Completed

R. Review

A. Create four-measure phrases that are either a sequence or a repeated pattern that changes mode.

Ask students to:

- practice entering “black” = sequence, “white” = modal repetition.

B. Play the following songs, and have students:

- practice entering “black” = major, “white” = minor, “both” = modal.

Play Song *Ah Vous Dirais-Je Maman à la Mode* (mixolydian)

Play Song *Frère Jacques* (major)

Play Song *Oh How Lovely Is The Evening (b)* (minor)

Review Competed

Opus 39

Chord Symbols & Inversions

Concept:	Student Outcomes:
CHORDS: INVERSIONS & ADDED NOTES - Harmony: Chord symbols indicate harmonic notes and may indicate inversions.	

Vocabulary/Keyboard:	
- triads, inversion, maj7, +9, bass note	
Assessment –	
Repertoire:	
National Standards:	State/Local Standards:
1. NS	1.
2. NS	2.
3. NS	3.
4. NS	4.
5. NS	5.
S. NS	S.
R. NS	R.

Sequence of Activities:

1. Read & Play – Chord Symbols (Chart 29)

- A. **Chart 29** With Chart 29, Example 1, encourage students to:
- identify chord symbols (Cmaj7, Dm7, Em7, Fmaj7).
 - play chords.
 - identify characteristics of maj7 vs. m7 chords (maj7 = major triad + 7th, m7 = minor triad + 7th).
 - build major 7ths and minor 7ths on different pitches (i.e. G-B-D-F# = maj7, G-Bb-D-F = m7).
- B. With Chart 29, Example 2, have students:
- identify chord symbols (C6, Dm6, Em6, F6, Cmaj7+9).
 - play chords.
 - build other chords with added 6th.
 - build other maj7+9 chords.

Lesson Completed

2. Read & Play – Inversions (Chart 29)

- A. Have students:
- play C, F and G7 chords.
 - change order of notes in C triad (E-G-C).
 - play F triad as C-F-A.
 - play G triad as B-D-G.
 - play G7 chord as B-D-F-G.
- B. **Chart 29** Introduce term “inversion” and purpose. With Chart 29, Example 3, have students:
- play inversions.
 - discuss chord symbols (G7/B = G7 with B in bass/lowest note).
- C. With Chart 29, Example 4, have students:

- identify chord symbols and bass notes.
- practice example. **Speakers Off**
- perform example. **Speakers On**

D. Repeat with other examples of Chart 29.

Lesson Completed

3. Read & Play – My Favorite Things: Chord Symbols (Song 48)

- A. **Play Song** *My Favorite Things*. Have students:
- identify chord symbols.
 - discuss different ways chords and inversions could be played (i.e. single hand, two-hands, block chords, broken chords).
 - practice playing chords and inversions. **Speakers Off**
 - play with melody. **Speakers On** **Play Melody**

Lesson Completed

4. Create – My Favorite Things: Accompaniment Track (Song 48)

- A. **Speakers Off** **Fingered Accomp** **3-Beat** Have partners:
- practice chord symbols from *My Favorite Things*.
 - record new accompaniment track with INTRO and ENDING. (Note: Use ACCOMP REC.)
 - play melody with recorded accompaniment. (Note: Use PLAY)

Speakers On **Lesson Completed**

5. Synthesis – Analyze & Notate – Chord Symbols (Worksheet 15)

- A. **Worksheet 15** With Worksheet 15, Example 1, have students:
- analyze notes and discuss what chord symbol best “fits” measure.
 - write chord symbol above measure. (Note: Write symbol over beat 1.)
 - continue with subsequent measures.

B. Repeat with other examples, Worksheet 15.

C. Option: Play examples from Worksheet 15.

Synthesis Completed

R. Review

- A. **Note Monitor** Write chord symbols on overhead. Have students:
- practice entering chords.

Review Completed

Opus 40 Composition

Concept:	Student Outcomes:
CREATING ORIGINAL LEADSHEET – Culmination of concepts taught in Modules 1-39	Create an original leadsheet with melody & chord symbols.

Vocabulary/Keyboard:	Symbols:
- keyboard skills from previous modules, introduction, ending	Notation, chord symbols
Assessment – Completed leadsheet/composition/improvisation is the culminating project. There is no quiz for this module.	
National Standards: 1. NS 2. NS 3. NS 4. NS 5. NS S. NS R. NS	State/Local Standards: 1. 2. 3. 4. 5. S. R.

Sequence of Activities

1. Listen – Compositional Techniques (Melodic Sequence)

A. **Play Song** *Rondo* by Henry Purcell. Discuss the importance of recognizing patterns in music. Have students:

- identify measures 3, 4, 5 & 6 as “sequence”.
- identify variation in repeated A section.
- identify sequence in B section.

B. **Play Song** *Two Part Invention No. 1 in C Major* by Johann Sebastian Bach. Have students:

- identify sequences.

C. **Play Song** *Mysterioso* by Thelonius Monk. Have students:

- identify instrument playing sequence (piano).
- compare compositional techniques of Purcell, Bach and Monk to create sequence.

Lesson Completed

2. Listen – Compositional Techniques (Added Chord Tones) (Song 49)

A. **Play Song** *Boogie Woogie Bugle Boy*. Have students:

- identify added chord tones in melody (i.e. G#, F# & Eb).
- identify added chord tones in bass riff.
- discuss purpose of added chord tones (i.e. F# leads to G, Eb is blue note).

B. **Speakers Off** Have students:

- practice melody.
- play melody with accompaniment. **Speakers On** **Play Accompaniment**
- practice bass riff. **Speakers Off**
- play bass riff with melody. **Speakers On** **Play Melody**

Lesson Completed

3. Create & Perform an Original Leadsheet. (Worksheet 16)

A. Have students:

- discuss decisions to be made when creating a leadsheet.
 - ☒ Tonality (major/minor/modal)
 - ☒ Key signature
 - ☒ Style
 - ☒ Chord progression
 - ☒ Harmonic variation (rhythm, block/broken chords)
 - ☒ Melodic variation

B. Have students:

- select a style.
- decide key.
- press ACCOMP REC.
- press SYNC START.
- press INTRO.
- play I (or i) chord (recording starts).
- after MAIN is finished, press ENDING (recording stops).
- “audition” different styles in playback by pressing PLAY and selecting different styles.
- choose style for original leadsheet.

C. Encourage students to continue to:

- create/write a chord progression (NOTE: chord progression will be used during the “MAIN” section of the piece).
- record chord progression with intro and ending (as indicated above).

D. **Worksheet 16** With chord progression recorded, ask students to:

- begin creating/writing/improvising a melody that works with chord progression.
- Using “MELODY REC”, record this melodic improvisation/composition over original accompaniment.
- write melody on Worksheet 16.
- write chord symbols on Worksheet 16.

Note: You may wish to use MIE Tunes to save student compositions to computer.

Lesson Completed

4. Evaluate - Original Leadsheet

A. Completed Leadsheet should include:

- | | |
|-------------|----------------------|
| a. Title | e. Chord symbols |
| b. Composer | f. Melody |
| c. Style | g. Melodic Voice |
| d. Tempo | h. Text (if desired) |

B. **Speakers Off** Have students:

- practice each other’s leadsheet compositions.
- record compositions.
- play composition for class.

Lesson Completed

S. Synthesis – You Just Did It!

Preludes

Opus Content

1. Opus 1-10
2. Opus 11-20
3. Opus 21-30
4. Opus 31-40
5. Preludes

Prelude #1 Keyboard Prep

1. Locate/play black and white keys

A. Show black and white keys on mock keyboard. Have students:

- **Silent Keyboard** practice touching black and white keys on silent keyboards.
- play black and white keys (still silent) to suggested song:

**Black keys, white keys, black keys, white keys
give a little clap (Clap hands)
Black keys, white keys, black keys, white keys,
hands go in your lap.**

Sound on Keyboards

Activity Completed

2. Chant: Sing and move

Play Swing rhythm **Swing** **KB Percussion On**

**T - You got your black keys
S - "Ching ching ching" (ti-ta-ti)
T - You got your white keys
S - "Ching ching ching" (ti-ta-ti)
T - Play that cowbell seven times.
S - 1 2 3 4 5 6 7**

Repeat with other percussion sounds such as:

- hand-clap
- bass drum
- claves
- tambourine

KB Percussion Off

Activity Completed

3. If You're Happy: sing/move/play keyboard percussion handclap

Have students:

- sing and move to this song, using their favorite verses.

Play Song If You're Happy and You Know It

- touch black and white keys as indicated in this verse

Silent Keyboard

If you're happy and you know it, touch black keys
If you're happy and you know it, touch white keys
If you're happy touch the black keys,
if you're happy touch the white keys,
If you're happy and you know it, touch black keys.

Sound on Keyboards

Split Mode | Kbd Perc On

3. (Continued)

Ask students to:

- find hand symbol on their keyboard.
- practice playing hand clap sound
- sing/play percussion hand clap with this verse:

Play Song If You're Happy

If you're happy and you know it clap your hands
(x x)

If you're happy and you know it clap your hands
(x x)

If you're happy and you know it,
then your face will surely show it

If you're happy and you know it clap your hands
(x x)

KB Percussion Off

Activity Completed

4. Chiapañecas: listen and play keyboard percussion handclap

Play Song Chiapañecas Have students:

- Kbd Perc On
- Play percussion handclaps twice at the end of each phrase.
- Now add the other hand on bassdrum, playing the rhythm of phrase.

OPTIONAL: Substitute other percussion for bass drum.

NOTE: Student Part 2 (see Song Orchestrator) is the rhythm of the handclap.

KB Percussion Off

Activity Completed

5. Clap Your Hands: sing and play keyboard percussion handclap

Play Song Clap, Clap, Clap

Have students:

- sing and move to verses of this song
- practice percussion hand clap on silent keyboards with this verse (encourage steady beat)

Kbd Perc On | Silent Keyboard

Clap, clap, clap your hands,
clap your hands together

Clap, clap, clap your hands,
clap your hands together

- Sound on Keyboards play percussion hand clap with song
- Other verses: (pat, pat, pat your head)
(stomp, stomp, stomp your feet)

Kbd Perc Off

Activity Completed

Prelude #2

Rhythm Prep: Beat/No Beat

1. Zip-a-dee-do-dah: Sing and move

Normal Mode

Play Song Zip-a-dee-do-dah

Have students:

- Section A: **Percussion** Keep steady beat on 3 black keys for this section.
- Section B: **Bird Tweet** Send "birds" to student keyboards (students play freely with no beat during this section)
- Section A: **Percussion** Keep steady beat on 3 black keys.

Activity Completed

NOTE: You may wish to send Preset 1 since you've been using a "sound effect" (Bird Tweet) for student keyboards.

2. Five Drummers

Students directions: Tap ascending black keys on grayed syllables for first phrase [steady beat]
- improvise up and down on white keys for last phrase [no beat].

Normal Mode Percussion

Five little drum-mers,
march-ing to the beat
Up and down, go their feet, go their feet
Footsteps

Director blew the whistle and they scrambled to the right.

One turned left and marched out of sight.

Four little drum-mers,
march-ing to the beat

(continue same as above...three..... two....one..., etc.)

Last verse:

Silent Keyboard

No little drum-mers,
march-ing to the beat

Director blew the whistle and looked all around,

There were no more drummers to be found.

Sound on Keyboards

Activity Completed

NOTE: You may wish to send Preset 1 since you've been using a "sound effect" (Bird Tweet) for student keyboards.

3. CD Listening

Play the following CD 2 selections and ask students to show whether or not the music has beat or no beat:

Prelude (Voiles) Debussy [no beat]

Mouret Rondeau [beat]

Clarke Martial Air [beat]

Chants d' Auvergne [no beat]

Pachanga Oriental [beat]

Activity Completed

Prelude #3

Rhythm Prep: Steady Beat

1. You're a Grand Old Flag: sing and move

Play Song You're a Grand Old Flag

Play song as students enter room. Have students:

- move to steady beat (march, jump, etc.)
- discuss steady beat/no beat: repeat moving to song
- experiment with steady beat/no beat motions
- sing the melody (or teacher sings verse, students sing refrain)

Activity Completed

2. You're a Grand Old Flag: locate/play accompaniment

Split Mode **Kbd Perc On**

Have students:

- (Chart 2) identify clusters of two and three black keys; locate on split keyboard.
- tap/air play steady beat with song, using two/three fingers
- **Play Song** You're a Grand Old Flag
- play clusters of two black to accompany song

Kbd Perc Off

Activity Completed

3. CD2: When the Saints Go Marching In: listen and move

CD 2 When the Saints Go Marching In

Play CD example. Ask students to:

- move to demonstrate steady beat
- create accompaniments (individually or with partners) using clusters of two or three black keys
- play accompaniments with CD example

Additional songs for extended activities:

- **Play Song** Skip to My Lou
- **Play Song** Pop Goes the Weasel
- **Play Song** Mos', Mos'!
- **Play Song** March (Six Children's Pieces)

Activity Completed

4. When the Saints Go Marching In: play clusters of two black keys

Split Mode **Kbd Perc On**

Play Song When the Saints Go Marching In

Have students:

- (Chart 2) identify clusters of two black keys; locate on split keyboard.
- tap/air play steady beat with song, using two fingers

Kbd Perc Off

Activity Completed

5. A Ram Sam Sam: sing/move/create accompaniment

Have students:

- sing melody with song **Play Song** A Ram Sam Sam
- move to demonstrate steady beat

- create accompaniments (individually or with partners) using clusters of two black keys
- discuss steady beat/no beat options in accompaniments
- play accompaniments with song

Activity Completed

6. Old Joe Clark: play steady beat

Split Mode **Kbd Perc On**

CD2 Old Joe Clark

Have students:

- play steady beat on selected percussion sounds

Kbd Perc Off

Activity Completed

Prelude #4

Rhythm Prep: Tempo

1. A Ram Sam Sam: sing/move/play using fast and slow tempos

Have students:

- sing melody at different tempos
- **Play Song** A Ram Sam Sam
- move to steady beat at different tempos
- play clusters of three black keys with song at different tempos (encourage steady beat)

Activity Completed

2. Create fast and slow sounds to illustrate a story

Ensemble Mode | **Speakers Off**

Low Side (Cat) **Shwimmer**

High Side (Mouse): **Castanets**

Share the following story with the students:

The old cat creeps slowly through the house.

The mouse hears the cat and quickly runs away.

Have students:

- practice playing two and three black key clusters fast and slow on silent keyboards
- **Silent Keyboards**
- listen to keyboards and decide with partners who has cat or mouse sounds
- **Keyboards On**
- practice slow cat and fast mouse sounds with partner
- perform the story with the created sounds (partner or class)

Speakers On

Activity Completed

NOTE: You may wish to send Preset 1 since you've been using "sound effects" for student keyboards.

3. CD examples: listen

Play CD 2 examples:

Play Song Air from Suite #3 - Bach

Play Song You All Come

Play CD 1 examples:

Play Song My Feet Can't Fail Me Now

Play Song On Green Dolphin Street

Ask students to listen and identify tempos:

- Air = slow
- You All Come = fast
- Green Dolphin Street = slow
- My Feet = fast

Activity Completed

Prelude #5

Rhythm Prep: Long/Short

1. Hidden Voices: play/discuss long and short sounds

Ensemble Mode | **Speakers Off**

Low Side: **Strings** | **Pizzicato**

High Side: **Brite Piano** | **Church Organ**

Low Side: **Jetplane** | **Footsteps**

High Side: **Atmosphere** | **Steel Drum**

Low Side: **Saxophone** | **Woodblock**

High Side: **Ocarina** | **Dog**

Low Side: **Blown Bottle** | **Flute Key Click**

High Side: **Choir Aahs** | **Harpsichord**

Have students:

- decide with partners who has long or short sound
- explore/discuss long and short sounds in each set

Activity Completed

NOTE: You may wish to send Preset 1 since you've been using different timbres for student keyboards.

2. La Paloma/Ol' Blue: move to long sounds

Play Melody La Paloma

Play Song La Paloma

Have students:

- move to show sustained notes - i.e. draw invisible lines to show the long sounds

Play Melody Ol' Blue

Play Song Ol' Blue

Have students:

- sing the melody
- sing and move to show the long sounds

Activity Completed

3. CD Listening: listen/move to short/long sounds

Examples from CD 1:

Play Song Ballet of the Chicks

Have students:

- listen and move to show short sounds
- play short sounds along with CD

Low Side: Flute Key Click

High Side: Flute Key Click

Play Song Also Sprach Zarathustra

Have students:

- listen and move to show long and short sounds
- play long and short sounds along with CD

Split Bass

Low Side: Strings

High Side: Strings

(Use lowest C to be tune with CD...)

Low Side: Timpani

High Side: Timpani

(Use C and G to be in tune with CD...)

3. (Continued)

Split Reset

Activity Completed

NOTE: You may wish to send Preset 1 since you've been using different timbres for student keyboards.

4. Keyboard Timbres: discover and explore long and short sounds

Have students explore orchestra voices to find long and short sounds.

Split Mode | Speakers Off | Speakers On

Activity Completed

5. Bingo: sing and clap

Play Song | Bingo

Have students:

- sing melody
- clap the long/short patter on the word B-I-N-G-O

Split Mode | KB Percussion On

Play Song | Bingo

Have students:

- locate percussion hand clap
- practice long/short pattern on word B-I-N-G-O with hand clap
- play percussion hand clap in appropriate spot with song
- if desired, use dog bark in place of percussion

Low Side: Dog | High Side: Dog

KB Percussion Off

Activity Completed

NOTE: You may wish to send Preset 1 since you've been using different timbres for student keyboards.

6. Haydn Symphony #94: listen/play rhythm of melody

Split Mode | Keyboards Silent

Example from CD 1:

Play Song | Haydn Symphony #94

Have students:

- trace rhythm of melody in air
- play rhythm of melody with CD on silent keyboards
(encourage holding fingers down for long sounds)

Keyboards On

Activity Completed

Prelude #6 Melody Prep: High/Low

1. Listen and move to low and high sounds

Examples from CD 1:

Have students:

Play Song | Theme from Jaws

- listen/move to show low sounds - i.e. swimming sharks

Play Song | Chinese Dance - Nutcracker

- listen/move to show high sounds - i.e. flying bumblebees

Activity Completed

2. Play low and high sounds

Have students:

Speakers Off

Ensemble Bass

- explore low sounds as partners

Low Side: Bass and Lead | Tuba2

Low Side: MutePickBass | Big and Low

High Side: ClickBass | Organ

High Side: Rock Guitar | Grand Cassa

Ensemble Treble

- explore high sounds as partners

Low Side: Piccolo | Violin

Low Side: ChristmasBel | High Brass

High Side: Glass Pad | Dream

High Side: Synth Pad | Echo Bells

Split Reset

Activity Completed

3. Explore high and low sounds on keyboard

Normal Mode | Strings

Ask students to:

- work with partners to play low and high sounds

Note Monitor | Check for understanding. Have students:

- play low or high sounds on keyboards as teacher suggests

Activity Completed

4. Create a sound story with high/low sounds

Ask students to create a sound story with high/low sounds.<p>For example...

Normal Mode | Speakers Off | Strings

Big shark, big shark, swimming low, in the sea.

Tiny little bumblebee, flying high, as high can be.

Use the following listening examples to enhance the story...

Play Song | Theme from Jaws

Play Song Chinese Dance - Nutcracker
Activity Completed

Prelude #7

Melody Prep: Up/Down/Same

1. Dry Bones/Habanera: listen and move to show upward/downward direction

Play CD 2 example.

Dry Bones

Have students:

- listen and move to show upward direction on body i.e. toe bone, foot bone, heel bone, etc.

Play CD 2 example.

Carmen-The Habanera

Have students:

- listen and move to show downward direction

Activity Completed

2. Mock keyboard/Chart 1: play/identify up/down direction on white keys

Hold mock keyboard vertically with left speaker point to floor. Have students:

Silent Keyboards

- practice upward and downward glissandos on white keys

Hold mock keyboard horizontally. Have students:

- repeat upward and downward glissandos

Use Chart 1 as necessary to reinforce playing up and down.

Normal Mode Piano

Have students:

- remove split divider
- practice upward and downward glissandos on white keys with partners (take turns or work together)

Sound on Keyboards

Activity Completed

3. Jack & Jill, Eency Weency Spider: move/play upward and downward direction

Teacher suggested nursery rhymes. Have students:

- move up and down with appropriate lyrics
- play upward/downward glissandos on white keys with appropriate lyrics

Play Song Jack and Jill

Jack and Jill went UP the hill

to fetch a pail of water

Jack fell DOWN and broke his crown

and Jill came tumbling after.

Play Song Eency Weency Spider

Eency weency spider went UP the water spout

DOWN came the rain and washed the spider out.

Out came the sun and dried up all the rain

And the eency weency spider went UP the spout again.

Activity Completed

4. Hickory Dickory Dock: sing and play upward/downward glissandos on white keys

Normal Mode Piano

Teach suggested nursery rhyme.

Play Song Hickory Dickory Dock

Have students:

- sing the melody
- sing and move up and down with appropriate lyrics
- sing and/or play upward/downward glissandos on white keys with appropriate lyrics

Hickory dickory dock,
the mouse ran UP the clock,
The clock struck one,
the mouse ran DOWN,
Hickory, dickory dock.

Activity Completed

5. Listen/move/sing to show up/down direction

Play Melody Alphabet Song

Play Song Alphabet Song

Have students:

- move to show upward and downward direction of the melody
- sing the word UP when melody moves upward, and sing the word DOWN when the melody move downward

Play Melody Hill and Gully Rider

Play Song Hill and Gully Rider

Have students:

- Show how the melody stays the same on the response “Hill and Gully”
- On this response, sing the words “this stays the same” (in place of “Hill and Gully”)
- Sing “up and down” on phrases 1, 3, 5, 7
- Sing “this stays the same” on 2, 4, 6, 8

Activity Completed

6. Funeral March: move to shape of melody

Play Melody Funeral March

Play Song Funeral March

Play song (melody only) and have students:

- move and show how the melody stays the same or moves up/down.

Activity Completed

Prelude #8

Expression Prep: Loud/Soft

1. CD Listening: listen/demo dynamic changes by moving

Play CD 1 examples. Have students:

- create motions to demonstrate dynamics

Nuages [soft]

Whole Lotta Shakin' [loud]

Also Sprach Zarathustra [soft and loud]

Nocturnes (Fetes) [soft and loud]

Activity Completed

2. Locate/use volume controls

Normal Mode Speakers Off

Have students:

- take turns working master volume control while partner plays keyboard

Split Mode Speakers Off

Have students:

- practice working left or right volume control while playing keyboard

Speakers On

Activity Completed

3. Nocturnes: listen/play keyboard percussion

Split Mode KB Percussion On

Have students:

- choose one percussion sound
- practice playing percussion sound with steady beat while working left or right volume control

Play CD 1 example: Nocturnes (Fetes)

Have students:

- play percussion sound with CD, using appropriate dynamics

KB Percussion Off

Activity Completed

4. Down By the Bay

Play Song Down By The Bay

Have students:

- tap steady beat on “call” loudly while on “response” they play steady beat softly
- with speakers off Speakers Off and headphones on, experiment with loud/soft using touch sensitive keys Touch Control On

Activity Completed

KB Percussion Off

Touch Control Off

5. Create Loud/Soft Accompaniment

Have students:

- create loud/soft accompaniment using keyboard percussion with either touch sensitivity or volume slider

KB Percussion On Touch Control On
KB Percussion Off Touch Control Off

Other songs to create loud/soft accompaniments:

- Play Song Frère Jacques
- Play Song Love Somebody
- Play Song Sweetly Sings the Donkey

Activity Completed

Prelude #9
Timbre Prep: Vocal Tone Color

1. Hickory Dickory Dock: speak/move/sing

Play Song Hickory Dickory Dock

Have students:

- speak the poem while keeping a steady beat - i.e. swing arms to imitate pendulum
- sing melody with same movement
- discuss singing voice/speaking voice

Activity Completed

2. Stranded in the Jungle: distinguish between speaking/singing voice

Play CD 1 example. Have students:

- listen and move with singing voices, freeze with speaking voice

Play Song Stranded in the Jungle

Activity Completed

3. Listening from CD1: identify voice timbres

Examples from CD 1:

Have students:

- listen and identify voice timbres:
Play Song Three Blind Mice [children]
Play Song True Colors [woman]
Play Song Cool Water [man]
Play Song How Dare You [woman]
Play Song Daniel [men]
Play Song Tonight [woman]

Activity Completed

4. Listening from CD2: identify voice timbres

Examples from CD 2:

Have students:

- listen and identify voice timbres:
Taste of Honey [man]
Do-Re-Mi [woman and children]
When Jesus Wept [women and men]
My Bonnie Lass She Smelleth [man-scat]
Wimoweh [men-speaking and singing]
Ketjak [men]
- move to demonstrate voice timbres - i.e. one group stand for woman's voice; one group stand for man's voice; all stand for children's voices

Activity Completed

Prelude #10

Timbre Prep: Instrumental Tone Color

1. Introduce the String Family

Using student keyboards, introduce the various string instruments:

Normal Mode
Strings | Harpsichord
Guitar | Harp | Pizzicato
Cello | Banjo | Fiddle

NOTE: Have students use same set of 3 black keys for each instrument to hear the difference of the timbre.

Listening Examples from both CDs:

CD 1: Blue Danube Waltz
CD 1: When Johnny Comes Marching Home
CD 1: Yesterday
CD 2: Tartini Concerto for Violin
Activity Completed

2. Introduce the Woodwind Family

Using student keyboards, introduce the various woodwinds instruments:

Normal Mode
Clarinet | Saxophone
Flute | Oboe | Bassoon
English Horn | Recorder | Pan Flute

NOTE: Have students use same set of 3 black keys for each instrument to hear the difference of the timbre.

Listening Examples from both CDs:

CD 1: Rhapsody in Blue
CD 1: Nuages - Debussy
CD 2: Holst Second Suite in F [Oboe]
CD 2: Owen Music for Clarinets [Clarinet]
CD 2: Amazing Grace [Bagpipes]
CD 2: My Sugar is So Refined [Woodwind Quintet]
Activity Completed

3. Introduce the Brass Family

Using student keyboards, introduce the various brass instruments:

Normal Mode
Trumpet | Trombone | Horn
Tuba | Brass Section

NOTE: Have students use same set of 3 black keys for each instrument to hear the difference of the timbre.

Listening Examples from CD 2:

CD 2: La Mourisque - Susato
CD 2: Mouret Rondeau

Activity Completed

4. Introduce the Percussion Family

Explore the various percussion instruments (and symbols) on student keyboards:

Split Mode | Keyboard Percussion On
Keyboard Percussion Off | Normal Mode
Timpani | Marimba
Xylophone | Steel Drum | Kalimba
Agogo | Vibes

NOTE: Have students use same set of 3 black keys for each instrument to hear the difference of the timbre.

Listening Examples from both CDs:

CD 1: Miami Vice Theme
CD 1: Seger Madu
CD 2: Take Five [trapset]
CD 2: Somewhere Out There [steel drum]
Activity Completed

5. Introduce the Keyboard Family

Using student keyboards, introduce the various keyboard instruments:

Normal Mode
Piano | Electric Piano
Harpsichord
Organ | Synth

NOTE: Have students use same set of 3 black keys for each instrument to hear the difference of the timbre.

Listening Examples from both CDs:

CD 1: Carnival of Animals - Pianists
CD 1: Prelude in C minor, Chopin
CD 2: A Mighty Fortress [Pipe Organ]
CD 2: Happy Birthday Variations [Piano]
CD 2: Purcell Suite #1 in G [Harpsichord]
Activity Completed

6. The County Fair: Sample Sound Story

Normal Mode

My family and I went to the county fair. When we arrived, we got out of the car. DoorSlam
We walked along. Footsteps My heart was beating fast. Heartbeat

We came to a big tent where they were judging horses. We watched as they circled the ring.
Horse

The people cheered and applauded Applause when the winner was announced. We then
rode the roller coaster RollerCoaster which was great fun.

The day ended with a laser show and fireworks display Fireworks LaserGun

As we traveled home, I fell asleep. The next thing I knew it was morning. Bird Tweet2

Activity Completed

7. Reference: Sound Bank

Normal Mode

CuttingNoise2	StringSlap	FluteKeyClick	
Shower	Thunder	Wind	
Stream	Bubble Feed	Dog	
Horse	Bird Tweet2		
Ghost	Maou		
Phone Call	DoorSqueak	DoorSlam	
ScratchCut	ScratchSplit	WindChime	TelephoneRing2
CarEngineIgn	CarTiresSql	CarPassing	CarCrash
Siren	Train	JetPlane	
Starship	Burst	RollrCoaster	Submarine
Laugh	Scream	Punch	
Heartbeat	Footsteps		
MachineGun	LaserGun	Explosion	Fireworks
Seashore	Tweet	Telephone	Helicopter
Applause	Western		
Activity Completed			



One Day Schedule

Schedule for MIE Institute - Small Group

1 Day Schedule



Full Day

Start	End	Minutes		
8:00 AM	8:10 AM	10	Welcome & Introductions of Staff & Participants	Introduction
8:10 AM	8:30 AM	20	Opus 1 (including Quiz) [Classroom]	Opus 1 Notes & Content
8:30 AM	8:50 AM	20	Opus 1 Summary & Keyboard Overview [Classroom]	Quick Start Guide / Sample Room Layouts
8:50 AM	9:35 AM	45	Setting Up MIE [Lab] Includes setting up iPad/iPod for use with MIE	
9:35 AM	9:45 AM	10	BREAK	
9:45 AM	10:00 AM	15	Software Overview & LessonBook [Lab]	Etude #1 - Overview, Navigation and Menu Bar & LessonBook
10:00 AM	10:20 AM	20	Gradebook [Lab] Music Review & Reference Book [Lab]	Etude #2 (Grade Book A) Etude #3 (Reference Book)
10:20 AM	11:05 AM	45	Curriculum Overview & Opuses 1-10 & MIE Songs [Classroom]	Etude #6 (Quiz Overview, "Re-Do" & Makeup Quizzes)
11:05 AM	11:35 AM	30	Opus 11 as Summary/Benchmark & Quiz	
11:35 AM	11:55 AM	20	Etude #6 - Quiz [Lab]	
11:55 AM	12:45 PM	50	LUNCH	
12:45 PM	1:15 PM	30	Remote Control - mieRemote	Etude #4 (Remote Control)
1:15 PM	1:45 PM	30	Keyboard Presets [Classroom]	Etude #7 (Keyboard Presets)
1:45 PM	1:55 PM	10	MIE Resources & Tech Support (eMIE, MIE Help) - Etude #5 [Classroom]	Etude #5 (Utilities)
1:55 PM	2:15 PM	20	Grade Book B [Demo/Lab] (with BREAK)	Etude #8 (Grade Book B)
2:15 PM	2:35 PM	20	Preludes	Instructional Planning
2:35 PM	2:55 PM	20	Q&A and "What do I do on Monday?"	MIE-3XG Quick Start & Recording
2:55 PM	3:15 PM	20	Extended: MIE & iTunes / MIE Tunes [Classroom]	Etude #9 (MIE & iTunes)
3:15 PM	3:30 PM	15	Extended: Recording with MIE-3XG [Classroom]	Etude #10 (MIE Tunes)



Schedule

LEFT SPEAKER

LEFT/MASTER VOLUME

MAX

MIN

SONG

NORMAL

SPLIT

ENSEMBLE

ACCOMP

SINGLE

FINGERED

METRONOME

TEMPO

INTRO

SYNC START

TOUCH

PITCH

MAIN

START

MELODY REC

ACCOMP REC

PLAY

ENDING

STOP

ACCOMP VOLUME

MAX

MIN

Schedule for MIE Institute

2 days

STYLE

50'S	LATIN RK	ROCK	2 BEAT
BALLAD	MARCH	SALSA	3 BEAT
COUNTRY	POP	SAMBA	4 BEAT
CTRY RK	REGGAE	SWING	ASSIGN

VOICE

PIANO	MARIMBA	GUITA
E.PIANO	TRUMPET	RK GU
HARPSI.	CLARINET	STRIN
ORGAN	SAX	BASS

TER

ACCOMPANIMENT



Day 1 - Full Day

Start	End	Minutes		
8:30 AM	9:00 AM	30	Welcome & Introductions of Staff & Participants	Introduction
9:00 AM	9:30 AM	30	Opus 1 (including Quiz) [Classroom]	Opus 1 Notes & Content
9:30 AM	10:15 AM	45	Opus 1 Summary & Keyboard Overview [Classroom]	
10:15 AM	10:45 AM	30	BREAK - includes setting up iPad as needed	
10:45 AM	11:30 AM	45	Setting Up MIE [Lab]	Quick Start Guide / Sample Room Layouts
11:30 AM	12:00 PM	30	Software Overview & LessonBook [Lab]	Etude #1 - Overview, Navigation and Menu Bar & LessonBook
12:00 PM	12:45 PM	45	LUNCH	
12:45 PM	1:45 PM	60	Curriculum Overview & Opuses 1-10 & MIE Songs [Classroom]	Etude #2 (Grade Book A) Etude #3 (Reference Book)
1:45 PM	2:15 PM	30	Gradebook [Lab] Music Review & Reference Book	
2:15 PM	2:30 PM	15	BREAK	
2:30 PM	3:00 PM	30	Setting Up Your iPad for use with MIE	Etude #6 (Quiz Overview, "Re-Do" & Makeup Quizzes)
3:00 PM	3:45 PM	45	Keyboard Presets [Classroom]	Etude #4 (Remote Control)
3:45 PM	4:15 PM	30	MIE Resources & Tech Support (MIE Help) - Etude #5 [Classroom]	Etude #7 (Keyboard Presets)

Etude #5 (Utilities)

Day 2 - Full Day

Start	End	Minutes		
8:30 AM	9:00 AM	30	Opus 11 & Quiz 11 as Summary/Bench Mark	
9:00 AM	9:45 AM	45	Quiz Presentation (Opus 11) [Classroom]	Etude #8 (Grade Book B) Delete Classes, Transfer Students, Exporting, Backup, Reset Instructional Planning
9:45 AM	10:15 AM	30	Etude #6 - Quiz [Lab]	
10:15 AM	10:30 AM	15	BREAK	
10:30 AM	11:00 AM	30	Remote Control [Classroom] - mieRemote	
11:00 AM	11:30 AM	30	GradeBook B [Demo/Lab]	
11:30 AM	12:15 PM	45	LUNCH	
12:15 PM	12:55 PM	40	Q&A and "What do I do on Monday?"	
12:55 PM	1:45 PM	50	Peer Teaching Prep (in small groups)	
1:45 PM	2:00 PM	15	BREAK	
2:00 PM	3:00 PM	60	Peer Teaching of Assigned Opus	
<i>Depart via Shuttle to Hotel (Dinner on your Own)</i>				

Day 3 - Half Day

Start	End	Minutes		
8:30 AM	9:20 AM	50	Preludes	
9:20 AM	10:05 AM	45	Extended: MIE & iTunes / MIE Tunes [Classroom]	MIE-3XG Quick Start & Recording
10:05 AM	11:05 AM	60	Extended: Recording with MIE-3XG [Classroom]	Etude #9 (MIE & iTunes)
11:05 AM	11:15 AM	10	Warranty/Support Issues / Closing Session	Etude #10 (MIE Tunes)