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Unit 2

READING AND WRITING MUSIC

50 Ready-to-Use Activities
for Grades 3–9

AUDREY J. ADAIR

Theory

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MUSIC CURRICULUM ACTIVITIES LIBRARY

READING AND WRITING MUSIC

50 Ready-to-Use Activities for Grades 3-9

Audrey J. Adair

Illustrated by Leah Solrud

MUSIC CURRICULUM ACTIVITIES LIBRARY

**Parker Publishing Company, Inc.
West Nyack, N.Y.**

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About the Author

Audrey J. Adair has taught music at all levels in the Houston, Texas, and Dade County, Florida, public schools. She has served as a music consultant, music specialist, general music instructor, choir director, and classroom teacher. In addition, she has written a series of musical programs for assemblies and holiday events, conducted music workshops, organized music programs for the community, established glee club organizations, and done specialization work with gifted and special needs students. Currently, she directs and coordinates children's choirs, performs as soloist with flute as well as voice, and composes sacred music.

Mrs. Adair received her B.A. in Music Education from St. Olaf College in Northfield, Minnesota, and has done graduate work at the University of Houston and Florida Atlantic University in Fort Lauderdale. She is also the author of *Ready-to-Use Music Activities Kit* (Parker Publishing Company), a resource containing over 200 reproducible worksheets to teach basic music skills and concepts.

About the *Library*

The *Music Curriculum Activities Library* was developed for you, the busy classroom teacher or music specialist, to provide a variety of interesting, well-rounded, step-by-step activities ready for use in your music classroom. The *Library's* seven carefully planned Units combine imagination, motivation, and student involvement to make learning as exciting as going on a field trip and as easy as listening to music.

The units of the *Music Curriculum Activities Library* are designed to be used separately or in conjunction with each other. Each Unit contains 50 *all new* ready-to-use music activity sheets that can be reproduced as many times as needed for use by individual students. These 350 illustrated, easy-to-read activities will turn even your most reluctant students into eager learners. Each Unit offers a wealth of information on the following topics:

- Unit 1: *Basic Music Theory* develops an understanding of the basic elements of melody, rhythm, harmony, and dynamics.
- Unit 2: *Reading and Writing Music* provides a source of reinforcement and instills confidence in the beginner performer through a wide range of note-reading and writing activities in the treble clef, bass clef, and in the clef of one's own instrument.
- Unit 3: *Types of Musical Form and Composition* gives the student the foundation needed to enjoy worthwhile music by becoming acquainted with a wide variety of styles and representative works.
- Unit 4: *Musical Instruments and the Voice* provides knowledge of and insight into the characteristic sounds of band, orchestra, folk instruments, and the voice.
- Unit 5: *Great Composers and Their Music* familiarizes the student with some of the foremost composers of the past and present and their music; and cultivates an early taste for good music.
- Unit 6: *Special Days Throughout the Year* offers the student well-illustrated, music-related activities that stimulate interest and discussion about music through holidays and special occasions for the entire school year.
- Unit 7: *Musicians in Action* helps the student examine music as a pastime or for a career by exploring daily encounters with music and the skills, duties, environment, and requirements of a variety of careers in music.

How to Use the *Library*

The activities in each Unit of the *Library* may be sequenced and developed in different ways. The general teacher may want to use one activity after the other, while the music specialist may prefer to use the activities in conjunction with the sequencing of the music curriculum. Teachers with special or individualized needs may select activities from various Units and use them over and over before actually introducing new material.

Let's take a closer look at how you can use the *Music Curriculum Activities Library* in your particular classroom situation:

- . . . For THE MUSIC TEACHER who is accountable for teaching classes at many grade levels, there is a wide range of activities with varying degrees of difficulty. The activity sheets are ideal to strengthen and review skills and concepts suitable for the general music class.
- . . . For THE NEW TEACHER STARTING A GENERAL MUSIC CLASS, these fun-filled activities will provide a well-balanced, concrete core program.
- . . . For THE SPECIALIZED TEACHER who needs to set definite teaching goals, these activities offer a wealth of information about certain areas of music, such as career awareness, composers, and musical forms.
- . . . For THE BAND AND CHOIR DIRECTOR, these activity sheets are a valuable resource to explore band, orchestra, and folk instruments, along with the singing voice.
- . . . For THE PRIVATE MUSIC TEACHER who wants to sharpen and improve students' note reading skills, the *Library* offers ample homework assignments to give students the additional practice they need. There are many activity sheets using the clef of one's instrument and theory pages with illustrations of the keyboard.
- . . . For THE MUSIC CONSULTANT using any one of the units, there are plenty of activities specifically correlated to the various areas of music providing reinforcement of learning. The activity sheets are suitable for class adoption in correlation with any music book series.
- . . . For THE THEORY TEACHER, there are activities to show the students that music analysis is fun and easy.
- . . . For THE TEACHER WHO NEEDS AN ADEQUATE MEANS OF EVALUATING STUDENT PROGRESS, there are fact-filled activities ideal for diagnostic purposes. A space is provided on each sheet for a score to be given.

- . . . For THE CLASSROOM TEACHER with little or no musical background, the *Library* offers effective teaching with the flexibility of the seven units. All that has to be done is to decide on the music skill or concept to be taught and then duplicate the necessary number of copies. Even the answers can be duplicated for self-checking.
- . . . For THE SUBSTITUTE TEACHER, these sheets are ideal for seatwork assignments because the directions are generally self-explanatory with minimal supervision required.
- . . . For THE INSTRUCTOR OF GIFTED STUDENTS, the activities may be used for any type of independent, individualized instruction and learning centers. When used in an individualized fashion, the gifted student has an opportunity to pursue music learning at his or her own pace.
- . . . For THE TEACHER OF SPECIAL EDUCATION, even the disadvantaged and remedial student can get in on the fun. Each concept or skill will be mastered as any lesson may be repeated or reinforced with another activity. Some of these activity sheets are designed to provide success for students who have difficulty in other subject areas.
- . . . For the INDIVIDUAL who desires to broaden and expand his or her own knowledge and interest in music, each Unit provides 50 activities to help enjoy music.

The *Music Curriculum Activities Library* is ideally a teacher's program because a minimum of planning is required. A quick glance at the Contents in each Unit reveals the titles of all the activity sheets, the ability level necessary to use them, and the skills involved for each student. Little knowledge of music is generally needed to introduce the lessons, and extensive preparation is seldom necessary. You will, of course, want to read through the activity before presenting it to the class. In cases where you need to give information about the activity, two different approaches might be considered. (1) Use the activity as a basis for a guided discussion before completing the activity to achieve the desired results, or (2) Use the activity as a foundation for a lesson plan and then follow up by completing the activity. Either one of these approaches will enhance your own and your students' confidence and, by incorporating a listening or performing experience with this directed study, the students will have a well-rounded daily lesson.

All activity sheets throughout the *Library* have the same format. They are presented in an uncluttered, easy-to-read fashion, with self-explanatory directions. You need no extra materials or equipment, except for an occasional pair of scissors. The classroom or resource area should, however, contain a few reference books, such as song books or music series' books, encyclopedias, reference books about composers, a dictionary, music dictionary or glossary, and so on, so that while working on certain activities the student has easy access to resource books. Then, you simply need to duplicate the activity sheet as many times as needed and give a copy to each student. Even paper grading can be kept to a minimum by reproducing the answer key for self-checking.

The collection of activities includes practice in classifying, matching, listing,

researching, naming, drawing, decoding, identifying, doing picture or crossword puzzles, anagrams, word searches, musical word squares, and much much more.

These materials may be used successfully with students in grades 3 and up. The activities and artwork are intentionally structured to appeal to a wide range of ages. For this reason, no grade-level references appear on the activity sheets so that you can use them in a variety of classroom settings, although suggested ability levels (beginner, intermediate, advanced) appear in the Contents.

The potential uses for the *Library* for any musical purpose (or even interdisciplinary study) are countless. Why? Because these activities allow you to instruct an entire class, a smaller group within the classroom, or individual students. While you are actively engaged in teaching one group of students, the activity sheets may be completed by another group. In any kind of classroom setting, even with the gifted music student or the remedial child, no student needs to sit idle. Now you will have more time for individual instruction.

The Units may be used in a comprehensive music skills program, in an enrichment program, or even in a remedial program. The *Library* is perfect for building a comprehensive musicianship program, improving basic music skills, teaching career awareness, building music vocabulary, exploring instruments, developing good taste in listening to music, appreciating different types of music, creating a positive learning environment, and providing growing confidence in the performer.

What Each Unit Offers You

A quick examination of the **Contents** will reveal a well balanced curriculum. Included are the titles of all activities, the level of difficulty, and the skill involved. The exception to this is Unit 6, where the date and special day, rather than the skill, are listed with the title of each activity.

Each of the **50 reproducible activity sheets** generally presents a single idea, with a consistent format and easy-to-follow directions on how to do the activity, along with a sufficient amount of material to enable the student to become proficient through independent and self-directed work. Because each activity has but one single behavioral objective, mastery of each skill builds confidence that allows the learner to continue progressively toward a more complete understanding of the structure of music, appreciation of music, and its uses. The activity sheets are just the right length, too, designed to be completed within a class period.

The **Progress Chart** provides a uniform, objective method of determining what skills have been mastered. With the aid of this chart, you will be able to keep track of goals, set priorities, organize daily and weekly lesson plans, and track assignments. The Progress Chart lists each activity and skill involved, and has a space for individual names or classes to be recorded and checked when each activity and skill is complete. The Progress Chart is ideal for accurate record keeping. It provides a quick, sure method for you to determine each individual student's achievements or weaknesses.

Use the **Teacher's Guide** for practical guidance on how the particular Unit will work for you. An easy effective learning system, this guide provides background information and reveals new techniques for teaching the Unit.

Throughout the *Library*, each **Answer Key** is designed with a well-thought-out system for checking students' answers. While some activities are self-checking without the use of the Answer Key, other activities can easily be student corrected, too, by simply duplicating the answer page and cutting apart the answers by activity number.

The **Self-Improvement Chart** provides the student with a self-assessment system that links curriculum goals with individual goals. By means of an appraisal checklist, the chart gives the student and teacher alike the key to finding individual talent. It also measures accountability. Included in the chart are (1) a method for recording goals and acquired music skills; (2) a log for attendance at special music events; (3) a music and instrument check-out record; (4) a log for extra credit activities and music projects; (5) a record of special music recognition awards, incentive badges, Music Share-a-Grams, Return-a-Grams; and (6) a record of music progress.

These specific features of the chart will help you:

- Provide a uniform, objective method of determining rewards for students.
- Assess future curriculum needs by organizing long-term information on student performance.
- Foster understanding of why students did or did not qualify for additional merit.
- Motivate students by giving them feedback on ways for self-improvement.
- Assist students in making statements of their own desires and intentions for learning, and in checking progress toward their goals.

The **Music Share-a-Gram** is a personalized progress report addressed to the parent and created to show the unique qualities of the individual child. It allows you to pinpoint areas of success and tell parents what they need to know about their child. The Music Share-a-Gram evaluates twelve important abilities and personal traits with ratings from exceptional to unsatisfactory, which you might want to discuss with students to solicit their reaction. For example, you might use these ratings as a basis for selecting a student to attend the gifted program in music. This form is designed to be sent with or without the Return-a-Gram, and may be hand-delivered by the student or sent through the mail. For easy record keeping, make a copy of the Gram and attach it to the back of the Student Record Profile Chart.

The **Return-a-Gram** is designed to accompany the Music Share-a-Gram and is sent to the parent on special occasions. When a reply is not expected or necessary, simply detach the Return-a-Gram before sending the Share-a-Gram. This form encourages feedback from the parent and even allows the parent to arrange for a parent-teacher conference. Both Grams are printed on the same page and are self-explanatory—complete with a dotted line for the parent to detach, fill in, and return.

The **Student Record Profile Chart** is a guide for understanding and helping students, and offers a means of periodic evaluation. The chart is easy to use and provides all you need for accurate record keeping and measuring accountability for individual student progress throughout all seven units. It provides an accumulative skills profile for the student and represents an actual score of his or her written performance for each activity. Here is a workable form that you can immediately tailor to your own requirements for interpretation and use of scores. Included are clear instructions, with an example, to help you record your students' assessment on a day-to-day basis, to keep track of pupil progress, and to check learning patterns over a period of time. This chart allows you to spot the potential superior achiever along with the remedial individual. The chart coordinates all aspects of data ranging from the students' name, class, school, classroom teacher's name, semester, date, page number, actual grade, and attendance.

The **Word List** is presented as a reinforcement for building a music vocabu-

lary. It emphasizes the use of dictionary skills; the students make a glossary of important words related to the particular unit. Its purpose is to encourage the use of vocabulary skills by helping develop an understanding of the music terms, concepts, and names found on the activity sheets. This vocabulary reference page is meant to be reproduced and used by the individual student throughout the units as a guide for spelling, word recognition, pronunciation, recording definitions, plus any other valuable information. Throughout six units of the *Library*, a cumulation of the words are presented on the Word List pages. (A Word List is not included in Unit 6.) With the help of this extensive vocabulary, when the student uses the words on both the activity page and the Word List, they will become embedded as part of his or her language.

Each Unit contains a wide-ranging collection of **Incentive Badges**. Use them to reward excellence, commend effort, for bonuses, prizes, behavior modification, or as reminders. These badges are designed to capture the interest and attention of the entire school. Several badges are designed with an open-ended format to provide maximum flexibility in meeting any special music teaching requirement.

Included in each Unit is a simple **Craft Project** that may be created by the entire class or by individual students. Each craft project is an integral part of the subject matter of that particular unit and will add a rich dimension to the activities. The materials necessary for the construction of the craft projects have been limited to those readily available in most classrooms and call for no special technical or artistic skills.

PLUS each Unit contains:

- Worked-out sample problems for students to use as a standard and model for their own work.
- Additional teaching suggestions in the Answer Key for getting the most out of certain activities.
- Extra staff paper for unlimited use, such as composing, ear training, improvising, or writing chords.
- Activities arranged in a sequential pattern.

Resources for Teaching Music More Effectively

- Have a classroom dictionary available for reference.
- Have a glossary or music dictionary available for reference.
- Use only one activity sheet per class session.
- Distribute the Word List prior to the first activity sheet of the particular unit. Encourage students to underline familiar words on the list and write definitions or identifications on the back before instruction on the unit begins. Later, the students can compare their answers with those studied.
- Provide short-term goals for each class session and inform students in advance that awards will be given for the day. You'll see how their conduct improves, too.
- Encourage students to make or buy an inexpensive folder to store music activity sheets, craft projects, word lists, self-evaluation charts, and so on. Folders might be kept in the classroom when not in use and distributed at the beginning of each class period.
- Many of the activities are ideal for bulletin board display. If space is not available to display all students' work, rotate the exhibits.
- Encourage students to re-read creative writing pages for clarity and accuracy before copying the final form on the activity sheet. Proofreading for grammatical and spelling errors should be encouraged.
- For creative drawing activities, encourage students to sketch their initial ideas on another sheet of paper first, then draw the finished product on the activity sheet. It is not necessary to have any technical ability in drawing to experience the pleasure of these creative activities.
- Although you will probably want to work through parts of some activities with your students, and choose some activities for group projects, you will find that most lessons are designed to lead students to the correct answers with little or no teacher direction. Students can be directed occasionally to work through an activity with a partner to search out and correct specific errors.
- Self-corrections and self-checking make a much better impression on young learners than do red-penciled corrections by the classroom music teacher.
- On activities where answers will vary, encourage students to rate their own work on correctness, originality, completeness, carefulness, realism, and organization.

- Most activity pages will serve as a “teacher assistant” in developing specific skills or subject areas to study. The activities throughout the series are complete with learning objectives and are generally factual enough for the teacher to use as a basis for a daily lesson plan.

- The library research activities promote creativity instead of copying while students search out relevant data from a variety of sources, such as encyclopedias, dictionaries, reference books, autobiographies, and others. These activities are ideal for the individual student or groups of students working beyond the classroom environment.

- The following are practical guidelines in planning, organizing, and constructing the Craft Projects:

- ... Acquaint yourself with any of the techniques that are new to you before you ask your students to undertake the project.
- ... Decide on your project and assemble the materials before you begin.
- ... Make a sample model for experience.
- ... Use a flat surface for working.
- ... Be sure the paper is cut exactly to measurements and that folds are straight.
- ... Be available for consultation.
- ... Provide guidance on what the next logical step is to encourage all students to finish their projects.
- ... Use the finished craft projects as displays and points of interest for your school's open house.

- Many of the Incentive Badges found in each Unit are open-ended and can be made effective communication tools to meet your needs. Extra space is provided on these badges for additional written messages that might be used for any number of reasons. Be creative for your own special needs; load the copier with colored paper and print as many as you need for the semester or entire school year. Then simply use a paper cutter to separate the badges and sort them out alphabetically. Make an alphabetical index on file card dividers using these titles. Next, arrange them in an accessible file box or shoe box, depending on the size needed. Include a roll of tape to attach the badge to the recipient.

Teacher's Guide to Unit 2

Reading and Writing Music is designed to support the music skills program in the music curriculum by teaching children how to read notes so that they can develop good music reading skills. This unit, like the others in the *Library*, offers a diverse content with activities ranging from picture clues and word searches to crossword puzzles. The activities are aimed at improving such skills as writing notes on lines and spaces, transcribing in octaves, naming notes, drawing notes, rearranging notes, and transcribing from one clef to another.

Acquiring basic knowledge in note reading is a fundamental part of music education. In most classrooms you will find that the overwhelming majority of students are not musicians. As almost all students listen to music, however, it is advisable for you to build on listening experiences while introducing and reinforcing note reading skills. Music theory of this nature should always be an integral part of music listening and performing.

Unit 2 is divided into four parts, according to the type of clef used: treble clef, bass clef, both clefs, and the clef of one's own instrument. This gives you the necessary flexibility for making it possible to adapt the material to any teaching situation. Depending on the needs of the individual student, you can select as much material from each part as you desire or have time for. The classroom music teacher, for example, may find the activities in the first and fourth parts most valuable, while the string teacher may use all four parts. The fourth part of this unit is a versatile section, as you may choose the clef if the student does not play an instrument, or you may leave the choice to the student. An illustration and description of both the treble and bass clefs along with commonly used instruments for each clef can be found in "Clefs for Commonly Used Instruments and Voices," following the Answer Key.

As a special teaching aid, *Reading and Writing Music* also features a study guide to provide visual impact for building note reading confidence and enthusiasm. There are three Study Guide Strips to be cut apart for individual study. The three strips illustrate note placement on the Treble (G) staff, the Bass (F) staff, and the Grand staff with keyboard. The notes on each are named. This direct feedback approach is particularly well suited to young students who have not yet learned to read notes. These strips may be used by students while completing an activity, as a device for self-checking, or simply as a pocket study guide.

For the classroom music teacher who teaches music only once or twice a week, progress in note reading will be slow. For a student who has never had any music training, note reading is almost suggestive of a foreign language. Even for

a student who has had music lessons, it takes practice to become proficient at it. The activity sheets in Unit 2 direct the student in a gradual, logical progression from beginning note reading experiences to the more advanced. Be patient and use activities to link each class session to the next so that this continuity will provide the student with the feeling of moving forward. Do not feel you have to use all the activity sheets in this unit. It is better to concentrate on the part that is applicable to the needs of the student and learn those notes well before going on to the next. Unit 2 promotes the student's interest in music in a way that will increase his or her understanding as well as give encouragement to take music lessons, as the mystery of note reading has been removed.

Many of the note reading activities use words composed from the Music Alphabet (A B C D E F G). Encourage students to sing or play musical phrases using the letters. They can learn to sing or play the notes for many words, including CABBAGE, BAGGAGE, DECADE, AGED, BED, BEG, and BAG. While trying this approach to reading notes, advise students to write lines above the notes where they want to indicate the octave. Refer to activity sheets 2-1 and 2-2 for examples of how lines distinguish notes "high C" and above. Students will soon discover that some combinations of notes have a "better" musical sound than others. By using different types of notes, the beginning notes of songs can be formed. The word GAGE, for example, spells the beginning notes for "Silent Night, Holy Night." By this kind of experimentation, a student can improve his or her ear.

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Activity Number/Title	Skill Involved	Type of Note Used	Level of Difficulty
Using the Treble (G) Clef			
2-1 IT'S YOUR GUESS	Naming notes from low C to high E	Whole	Beginner
2-2 ALIEN TALK	Naming notes from low C to high E	Whole	Beginner
2-3 CAN YOU PICTURE THAT?	Using letter names of notes to write words	Whole	Beginner
2-4 MUSICAL G CLEF ANAGRAM #1	Writing words on a grid from notes to figure out puzzle theme	Whole	Beginner
2-5 MUSICAL G CLEF ANAGRAM #2	Writing word on a grid from notes to figure out puzzle theme	Whole	Beginner
2-6 MUSICAL G CLEF ANAGRAM #3	Writing words on a grid from notes to figure out puzzle theme	Whole	Beginner
2-7 NEW-AGE NAMES	Writing new names of the future using letter names of notes	Quarter	Beginner
2-8 MAKE A LIST	Creating a list of words from the Music Alphabet	Whole	Beginner
2-9 TREBLE CLEF PICTURE FUN	Writing names of objects using notes and note names	Whole	Beginner
2-10 NAME THE PERCUSSION	Writing names of percussion instruments using notes and note names	Quarter	Beginner
2-11 THE EEEEEASY CIRCLES	Unscrambling sets of notes to spell words	Quarter	Beginner

Activity Number/Title	Skill Involved	Type of Note Used	Level of Difficulty
2-12 WRITE THE ENDING	Writing a story using notes for words	Whole	Beginner
2-13 ADD A LETTER	Adding the first note to spell words on the staff	Whole	Beginner
2-14 TREASURE HUNT	Writing words from notation using given first letters	Whole	Beginner
2-15 G CLEF PICTURE CLUE #1	Figuring out clues and using notes as part of the answer	Whole	Intermediate
2-16 G CLEF PICTURE CLUE #2	Figuring out clues and using notes as part of the answer	Whole	Intermediate
2-17 G CLEF PICTURE CLUE #3	Figuring out clues and using notes as part of the answer	Whole	Intermediate
2-18 REARRANGE THE NOTES	Rearranging notes on a staff to spell words	Whole	Intermediate
2-19 FIGURE THE DIRECTION	Naming notes for a crossword puzzle	Quarter	Intermediate
2-20 TREBLE CROSSWORD SQUARES	Naming notes on the Treble Staff	Half	Intermediate
2-21 NICKNAMES	Writing nicknames from notation and creating the long version	Eighth	Intermediate
2-22 MAKE A MUSICAL FAMILY TREE	Using the Music Alphabet to write given names in notes	Whole	Intermediate
2-23 TRANSPOSING	Transposing "Yankee Doodle" an octave lower	Quarter and Half	Advanced
2-24 BUILD IT OVER	Transposing "London Bridge" an octave lower using leger lines	Quarter and Half	Advanced
Using the Bass (F) Clef			
2-25 LET'S PLAY BALL	Writing missing letters of baseball terms and drawing matching notes	Whole	Beginner
2-26 NOTE THE NICKNAMES	Using notation to write nicknames	Whole	Beginner
2-27 BASS CLEF PICTURE FUN	Writing names of objects using notes and note names	Whole	Intermediate